

CPR

JULY 14, 1969; ONE DOLLAR

television Age

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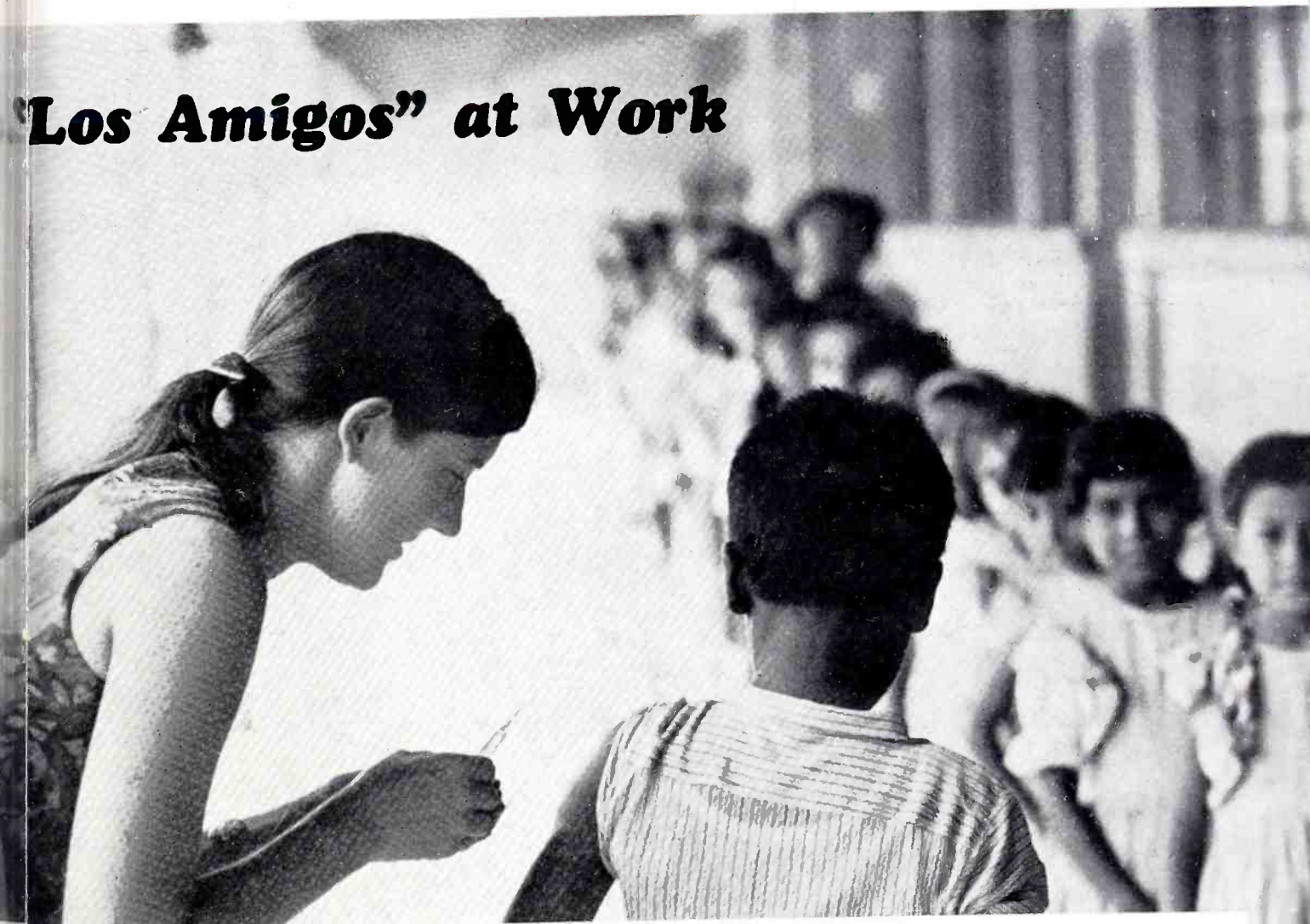
INTERNATIONAL SPECTRUM '69

Agency pot boils; syndication's ups and downs: world set count

Also in this issue:

Is more local audience data a boon to the buyer or a headache?
Tips to the account executive on commercials production

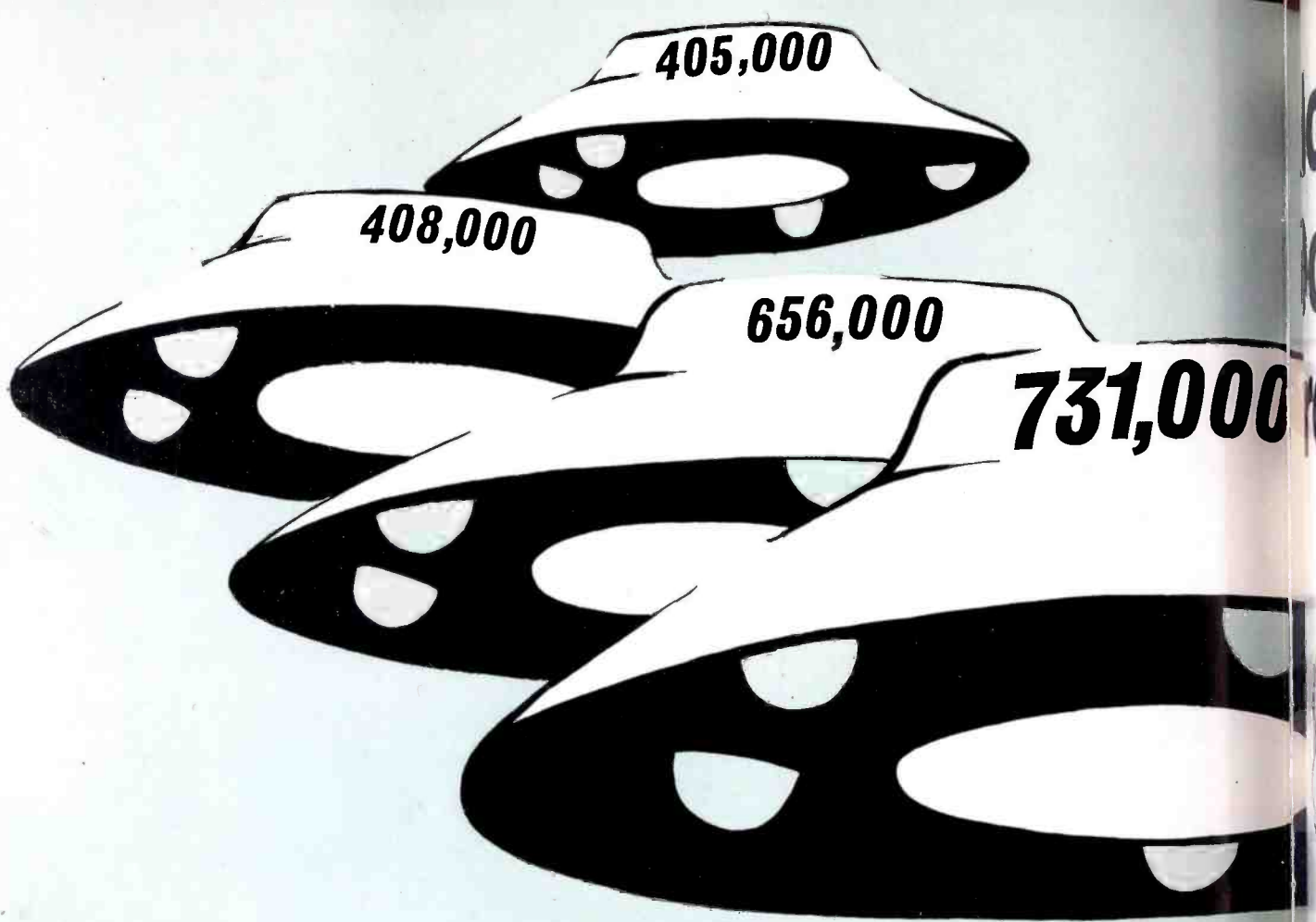
"Los Amigos" at Work



Traditionally, Texans brag—and we're Texans. But even we had never claimed Honduras as part of our neighborhood. That was before we met a group of Houston young people who had formed a medical missionary group to help fight disease in Central America. They thought Honduras was part of their "neighborhood", and they convinced us. We sent a film crew with them on their first and second expeditions, and two documentaries—"The Young Americans" and "Yanqui, Come Back"—were the result. Other "neighbors" joined in our enthusiasm, and the project has now become a true international agency—"Los Amigos de las Americas"—now in its fifth year of service. It all proves that you never really know where you might find a neighbor—one of the challenges which keeps us trying to be

Good Neighbor KPRC-TV!

NBC in Houston on Channel 2
Edward Petry & Co., National Representatives



THE INVADERS

***have taken over
New York City***

Now the #1 Adult Show on WPIX, New York

THE INVADERS—which started its syndicated run in October, in the nation's largest television market, has almost doubled its adult audience to a total of 731,000 per show, and is the highest rated show on WPIX from sign on Saturday to sign off Sunday.

This popular science fiction thriller has been taking over audiences in other major markets as well—Los Angeles, Seattle, Washington, D.C., Dallas, Milwaukee, Cleveland, Atlanta, Philadelphia, Pittsburgh, Portland, Minneapolis, San Francisco and St. Louis.

Let THE INVADERS take over your market. Call your ABC Films representative today.

THE INVADERS

43 Hours in Color

**abc ABC
FILMS**



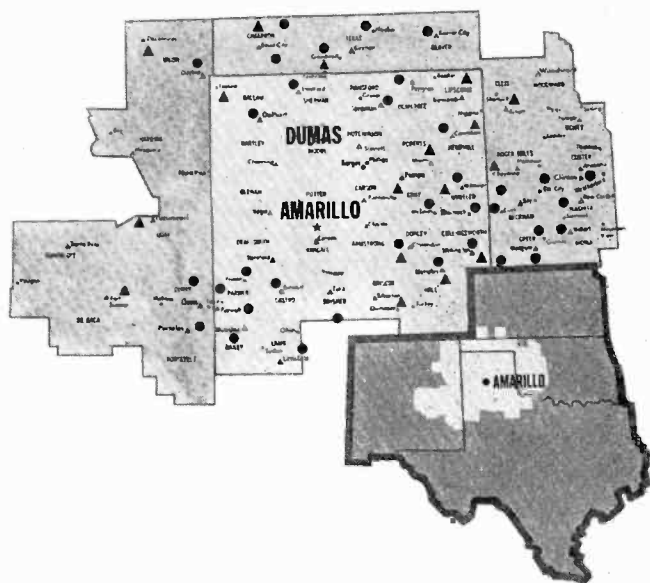
Not all of the Ding-Dong Daddies are from Dumas...



No sirree . . . we have some big-spending, high-rolling Ding-Dong Daddies throughout the 39-county, three-state coverage of Amarillo television stations. Dumas, Texas, is just one of the rich Panhandle Texas cities that make up the No. 4 market in Texas*.

It's part of the farming, ranching, petroleum, wholesaling, manufacturing and cattle feeding boom that has made Amarillo a vital warehouse and distribution hub. That's why our Ding-Dong Daddies have one of the nation's highest per-capita incomes. You oughta buy a spot or test market schedule and see them do their stuff.

(*ARB ADI, 1969 - Houston, Dallas-Ft. Worth, San Antonio, Amarillo)



To **SELL** the DDD's of Dumas and other points, contact the reps of these Amarillo TV stations:

KFDA-TV
Blair Television

KGNC-TV
Avery-Knodel, Inc.

KVII-TV
HR Television, Inc.

Amarillo, Texas

The Better Half of

While you're at the office the chances are better than half that your better half is spending a lot of her time with television. (Some 65 percent of all U.S. women watch daytime television, averaging 11 viewing hours a week.) The odds are she's watching CBS.

We have a 33 percent audience lead over our closest rival (which is not who you think it is) and a 48 percent lead over the other network (which is the one you thought the first was). In other words, we reach almost half again as many homes as our longtime competitor.

Which is a neat trick for us. And for you as advertisers. Our lead is so clear-cut, it's easier for you to decide where you can do best for your products.

And while we're cutting fancy figures, here are some more. CBS has more of the top five, top ten and top fifteen daytime programs than the other two networks combined. And 1969 marks the fifteenth straight year we've led the league in daytime.

But we're not standing still. There's more audience magic up our sleeve for next fall. Gomer Pyle, who comes from five years of top primetime ratings. And a new serial, "Where the Heart Is."

CBS—where the girls are. An old saw, but it cuts true.

CBS



Your Better Half.



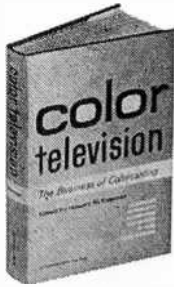
NEW BOOKS OF INTEREST

Color Television

The Business of Colorcasting

Edited by H. W. Coleman

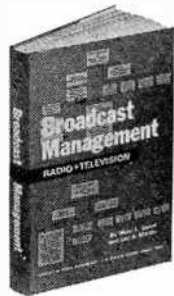
Twenty expert contributors authoritatively examine the components—from advertising to local station operation—that make colorcasting a vital communications force. 288 pages, diagrams, charts, index. \$8.95



Broadcast Management

by Ward L. Quaak and Leo A. Martin

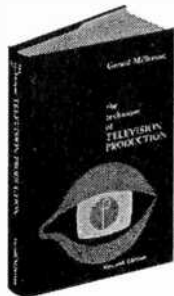
A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



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)

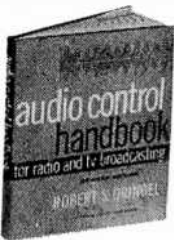


Audio Control Handbook

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

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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)

JULY 14, 1969

Television Age

INTERNATIONAL SPECTRUM '69

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THE DETROIT WAY



A carburetor's tiny "needle valve" is vital to the operation of a car. Controlled by a float mechanism, the valve needle (a mere five-eighths of an inch long) regulates gas flow into the carburetor. When the proper level is reached, it drops into a valve "seat" to shut off the flow. When more gas is needed, it opens. If the "needle valve" does not perform its function correctly, the carburetor will flood, and the car's engine will stall.

...where vitality works!

A car's performance depends on many parts working properly. In broadcasting, outstanding performance also depends on many things working properly... including enthusiasm, innovation, imagination—the things that add up to *vitality*.

At The WWJ Stations, *vitality* translates into imaginative programming like NEWS•4 in television, AUDIO/69 in radio; into community-oriented public affairs projects; into eager audiences for advertisers.

To assure outstanding accomplishment, *vitality* works at WWJ and WWJ-TV... works the WWJ/Detroit way.

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.

NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.

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BOISE...MAKES NEWS:

In the past five years the Boise market has had . . .

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedicated to the service of the Boise area. (KBOI-TV leads in late afternoon news 5:30 to 6 pm with a 63 per cent share. Source: February-March ARB).

**KBOI**
TELEVISION

KBOI-TV Boise, Idaho

Represented by:
PETERS GRIFIN WOODWARD INC.



The other satellite in the news.

While the eyes of the world are turned to the moon, another satellite is opening new frontiers for CBS Newsfilm in instantaneous news service.

CBS Newsfilm has just concluded an agreement with subscribers in Australia and Japan to provide regular delivery by satellite of important world news coverage. This agreement (calling for an initial series of 24 satellite transmissions) signals the first satellite transmission on a regular basis by any newsfilm service anywhere – a breakthrough broadcasters have been working toward for years.

That CBS Newsfilm got there first is to be expected. Now instantaneous coverage by the finest newsfilm service in the world (a product of CBS News, after all) is no longer a matter of reaching for the moon. Reach for CBS Newsfilm.

©CBS London, Paris, Zug, Rome, Munich, Madrid, New York, Los Angeles, Miami, Toronto, Montreal, Beirut, Lagos, São Paulo, Buenos Aires, Tokyo, Seoul, Sydney.

tower power

WDBO-TV's new antenna and transmitter facility delivers the greatest television coverage in Central Florida. From its lofty tower 1,549 feet above sea level, the antenna beams a clear, powerful signal into 376,000 TV homes* in the metro triangle of Orlando, Daytona Beach, and the Cape Kennedy area.

The new tower — the tallest structure in Florida — puts more power into your advertising messages as it adds 75,000 more TV homes in both the Grade A and Grade B coverage areas of WDBO-TV.

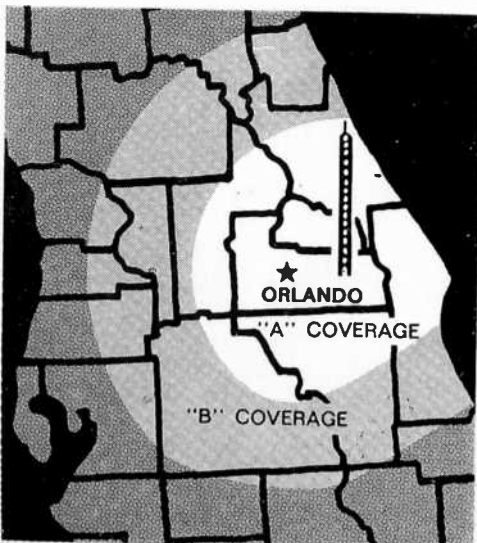
Tower Power programming—highly rated WDBO-TV and CBS shows — provide the right atmosphere and audience for your advertising.

*TV Homes based on American Research Bureau estimates of U.S. TV Households, Sept. '68 - Aug. '69



The Outlet Company
Orlando, Florida
A CBS affiliate

Represented by Edward Petry & Co.



Letter from the Publisher

Unplugging the paperwork bottleneck

A great deal has been written and said about the backroom problems of the stock exchanges and the Wall Street brokerage firms. However, the broadcast industry has some man-sized backroom problems of its own. Paperwork has proliferated enormously over the past few years and major efforts have been underway for some time by the Station Representatives Association, the 4As and the Television Bureau of Advertising toward standardization of availability, confirmation and invoice forms.

One of the biggest contributing problems is late arrival of commercials. There have been several meetings by the SRA and the 4A traffic committee on this problem. One station kept a record over a 75-day period and found that 123 commercials were missed because of late arrival. The print distribution houses use the U. S. mail for shipments and this becomes a rather chancy business, particularly if there is a short interval between shipping and air time. For this reason, many stations have post office boxes where mail can be picked up periodically throughout the day and over the weekend.

A missed commercial means more paperwork, going back to the rep, to the agency, and to the selection of alternate air time. In some cases desired time cannot be cleared. The net result is that several million dollars are lost annually through this failure to deliver commercials on time. This predicament is complicated further by short flights.

Stations also complain of confusing instructions from ad agencies. One chief cause of error is coding of commercials. Agencies identify commercials with digits as long as the national debt. A uniform system for numbering would be helpful.

It must be remembered that today's spot business is one of tremendously increased traffic and volume. Based on the total revenue of spot, there is an average of \$3 million worth of time placed every day throughout the year.

Computerization will help in some areas, but basically the nature of the spot business and the way it is transacted does not lend itself to formula-ized transactions.

An unfortunate corollary of these make-goods is that payment is sometimes held up for several weeks, even months, until all the paperwork is in order.

Several stations feel that agencies purposely "drag their feet" on payments, citing preemptions and make-goods as the reasons. In a tight money market this can mean several millions of dollars in "float."

Cordially,

If WXIX-TV didn't feature MGM Features, would its prime time share still have jumped 700%?

Since it began broadcasting in August, 1968, WXIX-TV—the UHF station in Cincinnati—has become one of the top fifteen independents in the country.

That's quite a success story. Especially since there are three VHF network affiliates serving the area.

According to General Manager, Doug McLarty, "Our success was due to programming MGM/6 features, along with some help from MGM/4 and MGM/5, against network programming on Tuesday, Wednesday and Thursday nights from 9 PM to 11 PM.

Here's what happened:

When we started running MGM features in February, 1969, our Tuesday ratings and share soared to 12 and 20 from November, 1968 figures of 3 and 5.

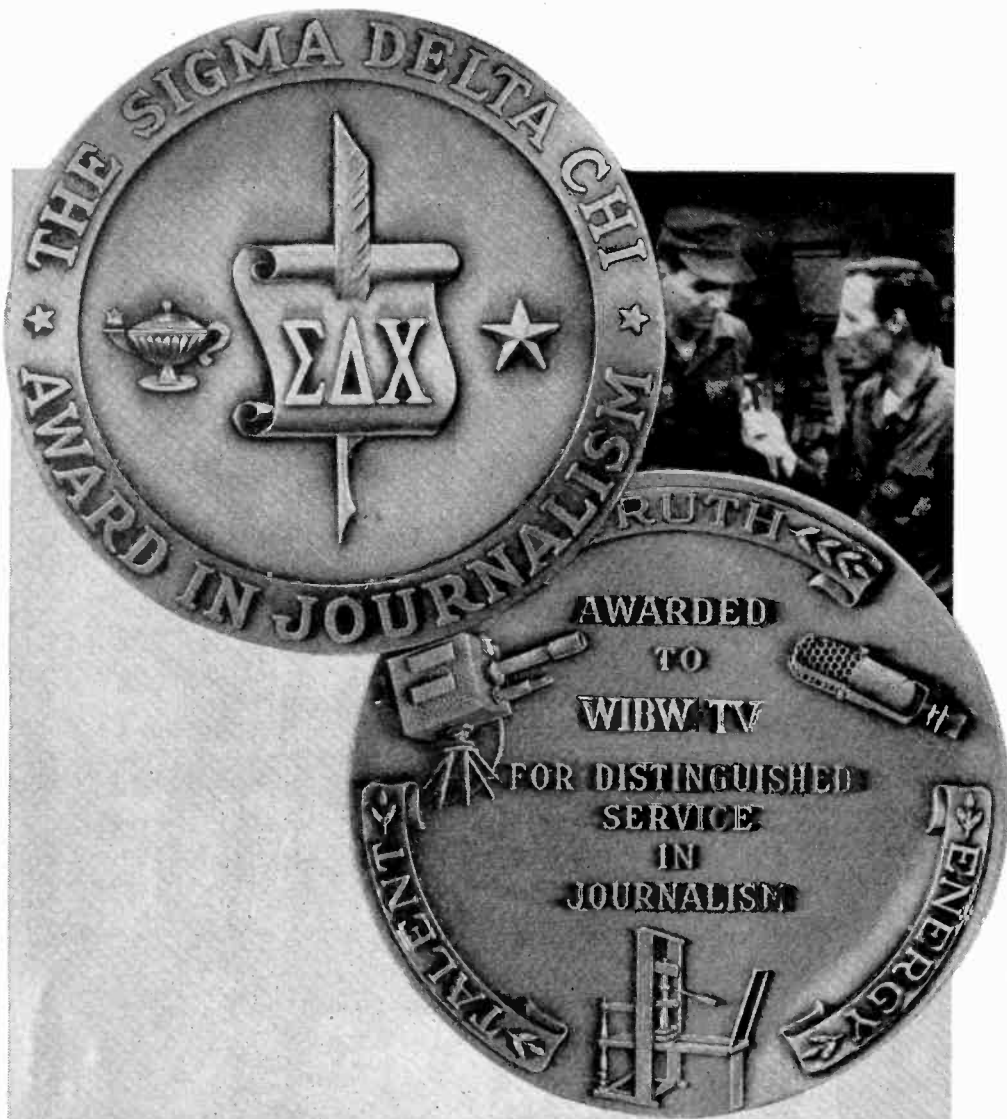
Wednesday night ratings and share increased to 9 and 16, from 5 and 8.

And Thursday night ratings went up to 6 and share to 9, from lows of 1 and 2.

Total prime time rating, Sunday to Saturday, went from 1 to 5, while total share jumped from 1 to 7.

MGM features contributed more than their share."





Thank you again, SDX.

It is gratifying to be honored by one's peers the second time in three years for doing conscientiously what we do by choice.

The Sigma Delta Chi Distinguished Service medal, presented to WIBW-TV for 1968 public service reporting, hangs alongside the same award received by WIBW Radio for its life-saving coverage of history's most destructive tornado which plowed thru Topeka in 1966.

Good reporting earned both.

Early in 1968, WIBW's Al Austin and Dick Palmer of sister station KGNC, Amarillo, went to Vietnam for one reason: To mirror expressions, thoughts, hopes, dreams and problems of Kansans and Texans fighting there. Daily broadcasts brought the war home.

Back from Vietnam, Al Austin wrote and narrated "Phong's New Boots and Other War Stories" as a 30-minute, prime time special to tell Kansans the story of Kansans in that heartbroken land. It was beautiful. This broadcast SDX chose to honor.

Al and Dick were doing their job, just as the entire WIBW Radio crew did for 24 unending, disastrous hours during the 1966 tornado.

This is why WIBW is the signal that gets attention in Kansas, whether you're a Kansan who wants to know, or an advertiser who wants to sell. We strive to serve well. Avery-Knodel can show you how well.



TV Radio FM
Topeka, Kansas
Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Facts about indies

I certainly appreciate the coverage you gave our "primetime viewing story in the May 19 issue of TELEVISION AGE (see p. 41). There are, however, a few discrepancies between the facts as reported by Nielsen and the wording of the article.

First, you state that Nielsen shows independents' primetime share rose 21 per cent in the November-April period, 1967-68 vs. 1965-66; this is correct. But then you state that "average ratings went up 25 per cent in contrast to independents." This is not the case. What the Nielsen data report was that, in addition to the indies' share rising 21 per cent, their rating rose 25 per cent.

Secondly, on page 44 you state that, for any given level of gross rating points, independents generally have a higher frequency than affiliates, but with a smaller cumulative audience. It isn't until the very last paragraph of the story that you mention a very closely related factor—namely, that on a dollar basis, it is the independents that gave the advertiser more for his money. I feel that the two paragraphs should have appeared together, in order to give your reader a clearer understanding of the total value of an independent station.

The next-to-last paragraph of the story highlights the total reach afforded an advertiser when he buys an independent. What about frequency? That's also a higher figure on the indies, and is a part of our story. Multiple reach (or higher levels of frequency) is a key objective for highly competitive products, which account for the bulk of tv spot.

Finally, scattered throughout the article are words such as "contention," "implied" and "suggests." Our study is carefully designed as a research piece without interpretation; we are not contending, implying, or suggesting anything; we are simply presenting facts.

THOMAS J. TILSON
President
Metro Tv Sales
New York

Worldvision takes giant steps.



Coordinating coverage of an Apollo Mission for the Worldvision stations . . . putting together a multinational advertising package for leading global companies . . . assisting a company enter television's international age . . . ABC International's Worldvision network of stations in 25 countries is ready to serve you *now* in your overseas television campaigns.

If you are already using television outside the U.S.A., or plan to test its power, call ABC International. Get the facts on the world's leading organization for international commercial television. From a satellite telecast across the world . . . to a spot campaign 3,000 miles away . . . ABC International can be the hub of your global television promotion. Call today. **Worldvision spoken here,**



ABC INTERNATIONAL TELEVISION, INC.
1330 Avenue of the Americas, New York, New York 10019
(212) LT 1-7777

Representing the CTV Network of Canada, the WORLDVISION stations in 25 nations,
the LATINO network-to the global advertising community.

A subsidiary of American Broadcasting Companies, Inc.

West Texas Television Network

PROUDLY
ANNOUNCES
THE ADDITION
OF STATION

K M ONAHANS
O DESSA (abc)
M IDLAND
TELEVISION — CHANNEL 9



KLBK-TV

LUBBOCK
CHANNEL 13 (CBS) (abc)

KTXS-TV

ABILENE &
SWEETWATER
CHANNEL 12 (CBS) (abc)

KWAB-TV

BIG SPRING
CHANNEL 4 (CBS) (abc)

KMOM-TV

MONAHANS, ODESSA
& MIDLAND
CHANNEL 9 (abc)

Where else can you find such
COMPLETE COVERAGE
of the West Texas Market

An ARB Net Weekly Circulation of

KLBK-TV 111,400 HOMES KWAB-TV 19,400 HOMES
KTXS-TV 75,600 HOMES KMOM-TV 91,200 HOMES

OVER **297,000** TV HOMES

West Texas Television Network

4 GREAT TV STATIONS SERVING 7 GREAT TEXAS CITIES

KLBK-TV

LUBBOCK, TEXAS

Represented by HR INC.

KTXS-TV

ABILENE - SWEETWATER, TEX.

Represented by HR INC.

KMOM-TV

MONAHANS, ODESSA
& MIDLAND, TEXAS

Adam Young-VTM Inc.

KWAB-TV

BIG SPRING, TEXAS

Represented by HR INC.

KLBK-AM RADIO

LUBBOCK, TEXAS

Represented by HR INC.

KLBK-FM RADIO

LUBBOCK, TEXAS

Represented by HR INC.

in the cards at DDB

Will the agency producer at DDB suddenly find himself regaining the importance he once lost to the art director? Perhaps, especially if the agency producer has a Director's Guild card. The producer will in many cases produce the commercials which DDB will be producing at its Directors Studio commercial production facility. In some cases he may let the art director try his hand at directing. In any case, the agency producer, who in recent years has lost some responsibilities to the art director, will occupy a new and increasingly important position in DDB's new set-up. (For an inside view of DDB's The Directors Studio see the Film/Tape Report page).

Co-op guidelines not tough

Though the new guidelines on co-op enunciated by the Federal Trade Commission have been described as restrictive, one authority regards them as a relaxation. The guidelines came about as a result of a U.S. Supreme Court case last year in which it was ruled that a manufacturer who offers promotional allowances must take care to notify not only his direct, but indirect, purchasers, too.

Following the ruling, the FTC laid down guidelines to spell out the meaning of the court's action. The result were protests from manufacturers because of the alleged severity of the guidelines regarding notification. The FTC tried again, and, again, protests. The final guidelines, which went into effect June 1, are still not satisfactory to many manufacturers.

But the authority cited above feels the notification requirements are almost like putting the manufacturer on "good faith," since, he says, the producer is only required to take "reasonable" means. He also feels the guidelines, now that the air is cleared, will speed up flow by producers to place their own retail-oriented advertising—such as store-tagged tv spots.

Supermarket testing firm expands

Te-Research, Inc., a market-testing firm that has been specializing in research of ad campaigns in supermarkets and drugstores on the West Coast since 1963, is expanding to cover 22 major cities throughout the country. Under observation will be some 2,800 retail outlets compared to the 1,500 West Coast stores that were covered previously.

Among its services are Micro-Market studies of performance of proposed new products, and T/R tests of tv, print and radio advertising under actual marketplace buying conditions. According to Dr. Ward J. Jenssen, Te-Research president, the expansion took a full year to materialize because the firm had to enlist the cooperation of all 2,800 food and drug outlets that dominate the markets where T/R wanted to operate. The company's headquarters will remain in Los Angeles.

CBS solidifying daytime lead

CBS-TV's lengthened daytime lead over the competing networks is accompanied by ABC-TV's move into second place. According to Nielsen June ratings, CBS-TV's day-

time average rating of 8.9 compares with NBC-TV's 6.0 rating, and ABC-TV's 6.7. During October-April NBC-TV was in second place.

While ABC-TV's improvement probably flows directly from its acquisition last January of *Let's Make a Deal* from NBC-TV (the latter's replacement soap opera, *Hidden Faces*, suffered a bad battering in the ratings and was withdrawn June 30), CBS-TV is making moves to solidify its top-ranking position. With a healthy diet of winning soapers (in one recent rating period, four of the top 10 daytime programs were CBS-TV serials) CBS-TV is adding an eighth drama in the Fall, taking over its production reins and those of another soaper, now giving CBS-TV full artistic control of four serials.

The new show, *Where the Heart Is*, will move into the noon spot, shoving *Love of Life* up to 11:30, a rare spot for a soaper. Since both these programs have the same producer, Bert Berman, they will have similarities which CBS is sure will help, and a brace of characters from the new show will be introduced beforehand on *Love of Life*.

NBC color penetration figures too generous

When the second quarter estimates of color tv penetration are released by NBC shortly, it's expected to show their first quarter estimate of 35.4 per cent was too generous. The penetration figure for July 1, 1969, will be about 35.5 per cent and the April 1 figure will be reduced.

One reason for the miscalculation was an over-optimistic estimate of Spring sales based on industry source data such as set production, sales and inventories. No doubt the increase in multi-color set homes also threw off the figures somewhat.

First hint of an over-generous estimate came when NBC officials noticed a discrepancy between their figures and those of the Advertising Research Foundation.

Meanwhile the Electronic Industries Association has released April distributor sales to dealers figures. Color sales during April 1969 were up 21.4 per cent over the previous April while monochrome sales were ditto.

The year-to-April total shows color sales up 14.3 per cent over the same period a year before while monochrome sales were down 2.8 per cent.

Sylvania heavy in spot

Sylvania Entertainment Products is planning a heavy spot television campaign starting in mid-October for its 1970 line of color tv sets. About 75 per cent of Sylvania's advertising budget has been allocated to promoting its tv receivers and a "good majority" of that is going for spot, according to Ira Waks, account executive at Doyle Dane Bernbach, Sylvania's agency.

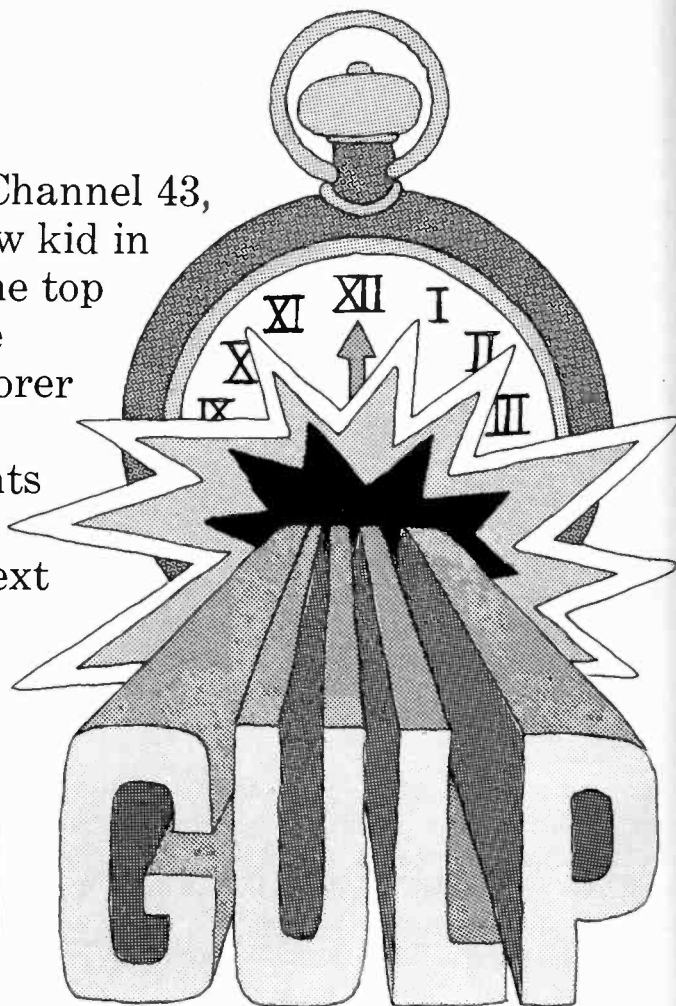
The manufacturer is concentrating on the top 33 markets for its new campaign, angling for families with \$8,000 annual incomes or more.

As for the tv sets themselves, the major innovation for the coming year is that all of Sylvania's 23-inch color models will be built on the E-12 "Gibraltar" chassis, described by Sylvania as one of the best in the industry.

The first 167 days

In 6 quick months WUAB-TV, Channel 43, has grown from the nervous new kid in town to the top-rated UHF in the top fifteen markets. We did it in the major leagues against NBC, Storer (CBS), Scripps-Howard (ABC), and Kaiser. ARB* says so. Clients say so. Billings say so. If we weren't so nervous about the next six months we'd probably be pleased with our success.

Nationally: Ask Petry



*ARB Feb.-March 1969 Sun. thru Sat. 9:00 AM to midnight, Metro Share.

Business barometer

Month-by-month advances in local business this year are so steady, it's almost every. April's increase over last year was 20.3 per cent, which is exactly the amount of increase reported by the "Business barometer" sample of stations for the previous month, as well as the increase reported for January. The only month this year in which local business did not go up 20.3 per cent over the previous year was February, and the increase during that month was 20.0 per cent. When it's taken into account that the data are estimates based on a sample, the stability is really unusual.

April hike in local billings means a revenue level of \$43.3 million, as against \$36 million in the corresponding month of '68. The April sample reported its local revenue was 3.5 per cent above March, '69.

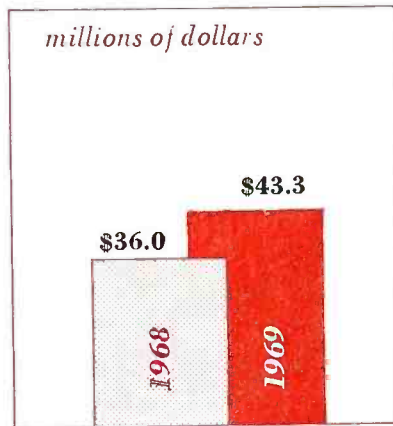
Network compensation in April jumped 11.4 per cent, the biggest monthly rise in 3½ years. It was the biggest April increase since 1962. The April level was 1.5 per cent above March, according to the latest sample of stations.

It may be of interest to note that the local revenue advance over '68 was on top of a 21.7 per cent rise in '68 over '67. There have been other good Aprils, too; in '66, in '64, in '62, in '59.

Over the four months so far this year, local revenue came to \$147.6 million, compared with \$122.8 million last year, obviously an increase of a little over 20 per cent. Network compensation rose from \$82.6 to \$86.8 million.

Next Issue: spot revenue figures for May.

LOCAL BUSINESS



April (up 20.3%)

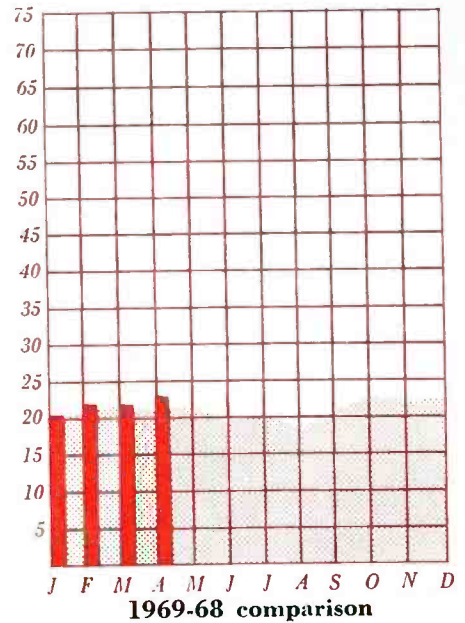
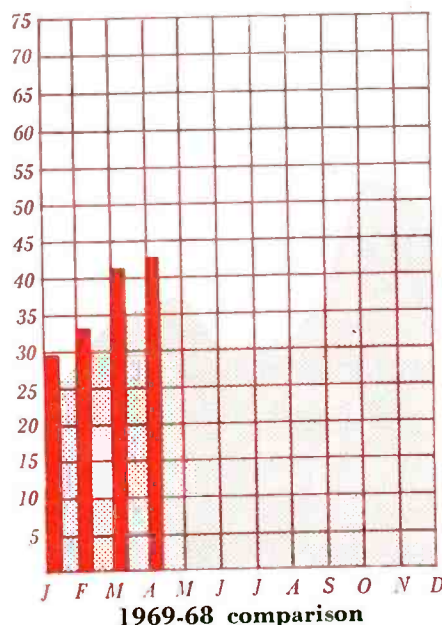
NETWORK COMPENSATION



April (up 11.4%)

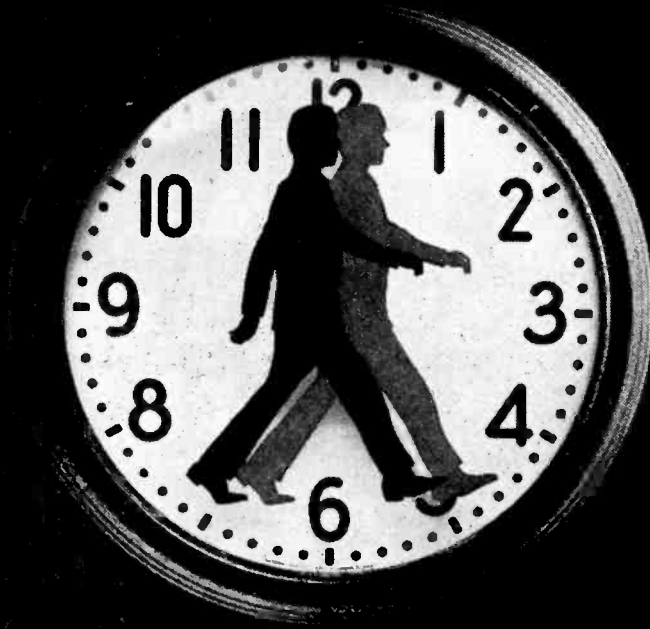
Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+19.8%	- 0.8%
\$1-3 million	+22.6%	+25.9%
\$3 million-up	+19.3%	+ 5.8%



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.)

Partners in time



WIXZ Pittsburgh & RKO Radio Reps

Every market deserves a WIXY. Now Pittsburgh has one.

RRR'S newest partner in time is also new in call letters, programming and management. WIXZ is run by the dynamic Westchester Corporation which rocketed Cleveland's WIXY to the head of the contemporary class over top competition. RRR believes WIXZ will quickly equal its sister station's phenomenal success.

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KHJ AM & FM Los Angeles
CKLW AM & FM Detroit-Windsor
WRKO & WROR Boston
KFRC & KFMS San Francisco
WGMS AM & FM Washington
WWTC Minneapolis
WHBQ AM & FM Memphis

TvQ yardstick

the TvQ yardstick, which measures the ratio of viewers who consider one of their favorites, then described as a device which goes beyond the ratings because it is designed to reveal intensity of feeling among those who have seen a particular program. Now Home Research Institute/TvQ has gone beyond the TvQ measure. The purpose is to analyze the component factors that make up the yardstick so as to provide HTI clients with further data to evaluate programming.

HTI has just released the results of a national, experimental study conducted in October-November, 1968, to explore the reasons why people consider a program one of their favorites, good, good, fair or poor. The study is an extension, with modifications, of one conducted jointly in New York with Batten, Barton, Oles & Osborn during the 1967-68 season.

The studies start out with the assumption that there are three basic factors which determine positive or negative attitudes toward a program—the program idea, the leading character and the supporting characters.

Shows covered. The questionnaires that were sent to viewers listed 18 network shows aired at the time of the study. For each show, respondents were asked to check whether the program was one of their favorites, very good, good, fair, poor or was a program they hadn't seen. In addition, they were asked to check more of the three reasons listed above. Respondents were also given space to indicate other reasons than the three listed.

The conclusion was immediately apparent from the returns. There were no important "other reasons" than those of program idea, leading character or supporting character. None of these other reasons was reported by more than 2 per cent of respondents. Hence, HTI did not bother to report them.

The research firm tabulated both positive and negative connotations as

follows: It divided the number saying a program was one of their favorites into the number of those in this group who gave a reason. Ditto for those saying a program was either fair or poor.

For example, if 80 people said program A was one of their favorites and 60 of these said the program idea was the reason why they felt this way, the program would receive a score of 75 in that category. If 40 of the 80 (a respondent could check more than one reason) said it was because of the lead character, the program would score 50 in that case.

Major factor. Here are some of the results: As might be expected, the major reason cited for liking or disliking a show was the program idea.

Among the favorites, the average score among all programs for "program idea" was 67 per cent. But 59 per cent of those who listed a favorite show said the lead character was a reason and 46 per cent said the supporting characters was a reason.

On the other side of the coin—shows rated as fair or poor—the overall averages showed up as follows: 55 per cent of those who didn't like a show said the program idea was the reason. The score for leading character was 37 and for supporting characters, 21. Averages can hide more than they disclose. But a comparison of scores for new shows only or for the top 21 shows (25 per cent of all shows) revealed that the scores for these groups of shows were quite close to the overall figures.

Among favorite new shows, program idea scored 66, lead character scored 62 and supporting characters scored 47. Comparable figures for the fair/poor group were 54, 37 and 20.

The HTI report on the study noted regarding these figures: "This leads to some interesting speculations. For example, does the high liking of the program (favorites) tend to create an overall aura of acceptance for all program factors, or is each factor individually essential to creating the overall liking rating?"

The study cited evidence from HTI's syndicated Performer Q measure that in some cases performer popularity "is apparently a function of the performer's role in a vehicle rather than his or her own appeal." For example, James Drury, who plays the Virginian in *The Virginian*, scored higher in 1967 for his role in the show than he did in 1968, when he was rated simply as an actor.

The user of HTI data cannot always assume this pattern will always show up. It is best, says HTI, to examine individual program data in relation to averages for all programs and program types to decide when the leading character or supporting characters are really the major factors explaining program liking.

As an example, HTI examined the *Doris Day Show* and compared the reasons why it was a favorite with the averages for all situation comedies, all 84 programs and all new shows during the current season.

Doris Day popular. The show itself scored as follows: 56 per cent said it was favorite because of the program idea, 75 per cent because of Miss Day herself and 42 per cent because of supporting characters. But the averages for all situation comedies revealed that 63 per cent liked their favorites because of the program idea, 66 per cent liked them because of the lead character and 50 liked them because of supporting characters. For all new shows comparable figures were 66, 62 and 47 per cent.

It is interesting to note, however, that in a comparison among all program types, the lead character is a relatively important factor in situation comedy. The only program category where the lead character was more important in explaining a favorite was comedy variety, where the lead was a reason in 74 per cent of the cases. Among feature films, the lead character scores 39 per cent.

In general, the study showed that program ideas were most important in explaining the popularity of favorites in the following categories—features, mystery drama and suspense drama. ■

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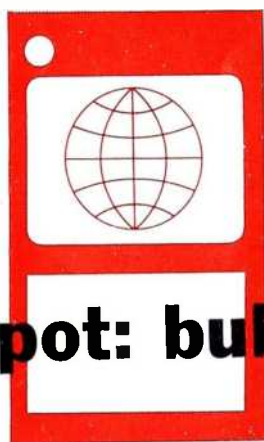
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INTERNATIONAL SPECTRUM '69



The agency pot: bubbling again

Recent major foreign expansion moves

by SSC&B, Burnett, NH&S and Lennen & Newell

reflect pressures of multi-national clients

If the men who head up the ad agencies' major international divisions are any good as futurecasters, there will be two significant developments breathing down the necks of global agency planners in the foreseeable future:

- The growth of U.S. business internationalization is leading to more unified approaches in marketing and, hence, advertising.

- The age of practical direct satellite-to-home transmission is coming on fast to speed up this one-world transition.

Several other trends which started a few years back will continue into the immediate future, predict these same sources. They envision:

- Europe continuing to be, for some time to come, the leading area for American advertising expansion abroad, with Latin America still five to 10 years away as a prime market. Closing fast behind Europe are Japan and Australia.

- Commercial television abroad growing steadily in popularity (of 225 million tv sets in the world, 145 million are outside the U.S.). Countries with curtailed commercial tv will probably expand marketing opportunities on video and those with no advertising on tv, particularly the three Scandinavian dissenters and Belgium, should eventually join the fold.

- European advertising improving steadily

in creativity, led by Britain, and catching up to American standards quite soon.

- Increasing difficulties in staffing foreign subsidiaries, with one possible offsetting factor—that young people, worldwide, will prefer to work for American agencies for the expertise they can acquire there.

Country by country set count: page 31

- A resurgence of the urge to merge internationally.

This last development is already an actuality and the most significant development in global advertising in many years. It reaffirms the strong belief of many that worldwide marketing is the wave of the future. Billings of major agencies outside the U.S. increased by 33.6 per

Said E. B. Hathaway, Firestone's president: "The growing importance of international marketing makes it desirable to consolidate as much as possible all of our advertising under one central control."

Shortly before word of the Firestone switch leaked out, several large agencies, two with roots in Chicago and two in New York, took giant steps into the international arena.

Sullivan, Stauffer, Colwell & Bayles, for example, announced that it was ready to acquire a substantial (more than 20 per cent but less than half) interest in Lintas Unilever's gargantuan house agency, the largest in Europe and one of the biggest non-U.S. agencies in the world. With offices in 28 countries, Lintas' billings combined with SSC&B's, will hoist this conglomerate into ninth place among the world's top agencies. Total annual billings for 1969 will be around \$300 million.

Leo Burnett, represented abroad previously by o

(Below) SSCB and Lintas hold creative seminar. Shown here, Lintas hands from London, Hamburg, Paris, Sydney.



cent last year alone, while billings of the leading U.S. agencies rose only 7.2 per cent.

It also makes clear that a large agency has to be far-flung to compete, and that clients with international aspirations will gravitate to those agencies with the more comprehensive overseas facilities.

In fact, that's exactly what happened last month when Firestone Tire & Rubber Co. took its \$7 million in billings away from an exclusively domestic agency, Campbell-Ewald, Detroit, and deposited them with J. Walter Thompson, New York, the house with the largest international stable of offices.

one affiliate (British), added 19 countries to its roster by acquiring \$85 million in billings from London Press Exchange and LPE International, Ltd. This combination ranks as the fifth largest agency in the world, with combined 1969 billings estimated at \$375 million.

Needham, Harper & Steers is exchanging stock with Havas Conseil, largest agency in France and 54 per cent owned by the French government. With a British NH&S affiliate, S. H. Benson, Ltd., these three agencies will now maintain offices in 11 European countries, Canada, the Pacific and the U.S.

Lennen & Newell, after nearly nine years of negoti

he completed formation of a 30-member partner-
 , which will soon have equity in countries where 85
 cer of the Free World's business is conducted.
 hes affiliations indicate that forward-looking agen-
 ar tooling up for the inevitable day when it will
 ommonplace for advertisers to walk in and demand
 keting strategies for, say, all of the Common Market
 he high density regions of Latin America, regardless
 natinality.

The appears to be more of a tendency for an
 ertter to give single accounts to one agency," said
 lipichaff, chairman of Burnett. "We felt we needed
 become multi-national at this point in time and this
 th best way to do it."

n answer to the Burnett-LPE move, and perhaps as an
 icaion of another trend, Interpublic consolidated its
 Btish affiliates, Erwin Wasey, Ltd., and Pritchard

(Continued on page 52)

*Agencies are looking ahead to
 the day when advertisers will
 want to extend their reach
 into entire blocs of nations*



NH&S-Benson meeting: (l. to r.) Norval B. Stephens, Benson International; Paul C. Jarper, chairman, NH&S; R. Austin, Benson; James L. Sham, president, NH&S; Hbert Zeltner, senior vice president, NH&S.



(Top) Bates International officers chat with J. R. MacLennan, president, in New York. From left, L. W. Farnsworth, Australia; MacLennan; Kenkichi Oki and Eizo Takeda, Japan. (Below) David Dutton, left, chairman of LPE, and Philip Schaff, chairman of Burnett, shake hands after signing of merger agreement.



(Top) Robert Cole, executive vice president, McCann International tours Esso Training Center, Manila. (Below) At Compas Benson Needham, NH&S's Madrid agency, Jose Antonio Alcazar directs photo.

Syndication's ups and downs

While less off-network product is saleable abroad, features are finding a growing market

The complexion of the international syndication market is changing. Though off-network series once enjoyed a healthy foreign market, the past year saw sales register a slight decline over preceding years.

But the total syndication picture for the year shows an increase of roughly 10 per cent. The reason: features.

Foreign stations are now realizing what American networks learned five years ago—features, especially good ones, can generally outpull a series.

“The increasing use of features, especially in countries with commercial tv, parallels their development in the U.S.,” explained William Fineschriber, Jr., vice president for television of the Motion Picture Export Association of America.

Because features are attracting bigger audiences and

GUNSMOKE

LA LEY DEL REVOLVER

Spanish: Law of the Gun

LA POLICE DES PLAINES

French: Police of the Plains

consume more time than series, their success is somewhat at the expense of series sales. And the syndicators who have features aren't complaining about the prices they're getting in the major markets.

According to Fineschriber the going price in the United Kingdom is around \$6,000 an hour for a series compared to \$15-\$17,000 for a two-hour movie.

In the less developed tv markets, such as in some Latin American countries, the going price for features is fairly close to the series price. Features have a going rate of about \$800 an hour while series average out to around \$600.

The reason is that in such areas advertisers would rather buy full or half sponsorship in a program than a participating spot, but not many can afford it. The prices Latin American stations can afford to pay for programming are held down by this trend.

While some of the reasons for the success of features is apparent, what's happening to series and other off-network programming?

Obviously with the growth of features abroad there's less time available for series. But there are less series available for shipment abroad.

“Less and less of American programming cargo abroad,” explained Larry Hilford, recently named vice president of syndication for Screen Gems. He points out

THE ROUNDERS

VAQUEROS EN APUROS

Spanish: Cowboys in a Jam

that, in addition to fewer off-network originals—“off-network programs are dying after 13 or 26 weeks, which is really not enough to offer”—many more shows are on tape, which has several drawbacks in international syndication (the least of which isn't residuals, which are higher than for film programs). Finally, he says, many shows produced here are not attractive to foreign markets.

But Alan Silverbach, vice president in charge of syndicated sales for Twentieth Century-Fox, points out as

BUS STOP

EN CRUCIJADA

Spanish: Crossroads

countries become more developed they start to produce their own programming. They may continue to purchase first-run programming, but slow down on repeat sales.

Among the areas where foreign production is on the increase is Australia, described as one of the aggressive countries in this regard. While some consider the Aussies behind the British, Japanese or Canadians in production capabilities, they made considerable progress in this area.

There's also interest among American companies in setting up production facilities in foreign countries, not only for supplying local needs in these countries, but also for airing in the U.S. and other nations as well.

Screen Gems is already producing 8½ hours of programming per week for Canadian television and coproduces nine hours of programming in Australia. Other

GREEN ACRES

GRANJERO ULTIMO MODELO

Spanish: The Latest Model Farmer

MANY HAPPY RETURNS

QUEJATE Y VERAS

Spanish: Complain and You'll See

program syndicators such as Four Star and MCA are looking into the field also.

One area for future growth is news and documentary specials. Willard Black, vice president for international sales for CBS Enterprises, believes that the increase use of satellites in live coverage of events around the world has whetted the appetite of the world's population for news and information. Also, because of the nature of the specials and programs, they can get on the air in countries which have non-commercial tv with less difficulty than entertainment programs or series.

Walter Kingsley, executive vice president of MPC agrees. His company, which has produced many specials for network tv, including the National Geographic

THE BEVERLY HILLBILLIES

LOS BEVERLY RICOS

Spanish: The Beverly Rich

幸福な億万長者

Japanese: The Happiest Billionaires

and the Jacques Cousteau specials, is getting a lot of attention from buyers, he reports. In fact, one National Geographic special has been sold to Russia for airing in Moscow.

"They paid cash for it," boasted Kingsley, who added the Russians usually try to work a cultural trade arrangement.

While sales in the big markets were up during the past year because of features, most syndicators expect a return to more gradual growth once the major feature deals are tied up. While developing markets have increased their buying considerably, in total they account for only a small percentage of the total syndication sales picture.

Everything considered, Australia is probably the best market for U.S. product abroad. The maximum amount of airtime which can be devoted to foreign programming is 50 per cent. In addition the Australian broadcast day is longer than in England, previously considered the better market. What's more, syndicators are getting top dollar for their product down under. Figured out on the basis of cost-per-home, the Aussies are paying the equivalent of U.S. network prices, according to one syndicator.

There are indications that Australia's program cartel procedures may soon break up. The system under which

the three networks (two of them commercial) pay for programs under a predetermined system of rates, and under which stations virtually choose programs the same way base-ball teams draft players has been under fire.

One network tried to drop out but was prevented from doing so by a court injunction. A final decision by the court is expected soon.

In addition to everything else, the down under market is attractive because the Australians speak English which saves on dubbing. The Aussies in many ways are similar to Americans, so that programs from the states are liked.

As for the rest of the world, there are both good and bad signs for syndicators.

PEYTON PLACE

LA CALDERA DEL DIABLO

Spanish: The Devil's Cauldron

Latin America, for example, continues to be a big market for American product.

Though growth in new stations has slowed down from the peak of a few years ago, there are a considerable number of stations in Latin America and the bulk of them are commercial. There's lots of competition among stations and if it were not for inflation and the difficulties in collecting bills it might be the U.S.'s best market.

"We get paid," reports John Spires director of international sales for MGM-TV, "but we have to watch out."

Spires points out slow payment is not always the stations' fault. With serious economic problems in several countries, stations have a hard time collecting from their

WANTED: DEAD OR ALIVE

RANDALL EL JUSTICIERO

Spanish: Randall, Man of Justice

AU NOM DE LA LOI

French: In the Name of the Law

advertisers. At interest rates that sometimes hit 100 per cent a year they can't afford to borrow money.

Series are doing fairly well in Latin America, especially action programs. Part of the loss of business due to stations producing their own shows (especially soap operas in prime time) has been made up for by the influx of new stations.

Action and sex series as well as features have always done well in Latin America, but that does not exclude situation comedies from making it too. Twentieth Century-Fox has sold *The Ghost and Mrs. Muir* and *Julia* throughout the area.

In Japan, the focal point of business in the Far East, there is interest in virtually any good program which

(Continued on page 55)

Every year the rating services add a little more to the mountainous pile of audience data spewed out in explosive volume by computers.

Marketing people and media planners usually welcome the new material—indeed they have had a hand pushing for it—but the media buyer, who must plough through it, often hastily and under the gun of a deadline, has come to regard the information flood with less than enthusiasm.

The latest data offerings for local ratings are now being shown to agencies, reps and stations by the American Research Bureau and A. C. Nielsen. As in past years, both services offer more than they had before—more frequent reports and more data in each report.

However, one of the NSI innovations, while it adds information, involves quarter-hour reports with only eight columns of data—a novelty well calculated to endear NSI to time-buyers and dubbed, with reason, the “timebuyer’s friend.”

It is unlikely to replace in the near future the 45 to 60-odd columns of viewing facts buyers must routinely contend with. But it raises the possibility that, if it proves adequate for most buys, the format will be adopted as a “short form” while the “long form” is shown separately or confined to computer tapes.

Nielsen people say the information in the new format is enough for nine out of 10 buys. The eight columns are (1) metro household ratings, (2) metro household shares, (3) household ratings for the Designated Market Area, (4) total households, (5) total women, (6) total women 18-to-49, (7) total men and (8) total children.

The Nielsen contention that most buys rely on only a few basic measurements is supported by a number of media people and by a study done by Katz Television.

The study was based on a listing of demographics requested by agencies in their day-to-day buying during a one-month period—August 16 to September 15—almost two years

ago. In all, 31 measurements were tabulated according to the percentage of total requests. Twenty-four of the demographics were requested less than 10 per cent of the time.

Women 18-to-49, for example, were asked for on the avails in 17.9 per cent of the requests, a striking fact in view of the generally accepted idea that this group is the single most important target for tv advertisers. Interestingly, the ratio of requests for women 18-to-34, representing the young homemaker supposedly of such great interest to marketers, was 9.5 per cent. The figure for women 35-to-49 was 5.3 per cent, for women 35-and-over, 2.1 per cent, and for women 50-and-over, it was 1.6 per cent. But total women were requested in 55.3 per cent of the cases.

Homes data wanted

With all the talk about the importance of trying to reach “prospects” (meaning individuals in the right age and sex groups) rather than just counting heads (meaning households), by far the greatest number of requests were for household ratings and total homes. The former were included in 96.8 per cent of the avail requests and the latter in 98.7 per cent of the requests. The closest figure to these two was the “total

women” category.

The per cent of adult viewers a program was asked for in less than 1 per cent of the requests. Ditto for Lady of the House under 35 and over 50. Ditto for data on education. A ditto for product usage data.

Another point about the proliferation of audience data is that many of them are redundant—that is, they measure the same things, inefficiently. A number of agencies have conducted redundancy studies in the past as a test of the usefulness of new inter-

**Help!
More
audience
data
coming**

posed or printed by the rating services.

One of the recent studies was done by Benton & Bowles. Taking a randomly selected rating report, B&B researchers picked three ARB columns that were suspected to be redundant. They were (1) women 18-49, (2) housewives under 50 and (3) washloads.

The analysis revealed that the three columns had correlation coefficients of .95 to .98. A perfect correlation would be 1.00. The agency

is convinced that if they dug around they would find other groups of columns that were similarly repetitive.

B&B has recommended a basic list of demographics which would fulfill the needs of large clients, such as Procter & Gamble and General Foods. Thirteen items were suggested: (1) metro rating, (2) metro share, (3) total homes, (4) adults 18 and over, (5) total women, (6) women 18-to-49, (7) women 18-to-34, (8) total men, (9) men 18-to-49, (10) men 18-to-34, (11) teens 12-to-

17, (12) children 2-to-11 and (13) children 6-to-11.

In addition, there are a few other categories which B&B feels may be defined as basic—households in the duplicated market area (called Area of Dominant Influence by ARB and Designated Market Area by Nielsen) and a few consumer units such as family size.

Despite the evidence casting doubt on the need for the current volume of audience data, there is no organized and articulate group that appear ready to spearhead a drive for reduction in data.

In the meantime, here are the new data being offered by the local rating services. First, ARB:

- A third national sweep, this one in May, to supplement the November and February-March sweeps, will be instituted. This will involve cutting down the number of October reports, of which there are now 42. Those markets with only three reports, one of which falls in October, will henceforth have their third report in May. Nine markets are affected. All in all, of the some 225 markets covered by the sweeps, about 150 will be added to the May sweep.

- Weekly ratings on an ADI homes basis will now be included in regu-

(Continued on page 58)

The image shows a newspaper page with a table and a large vertical banner. The banner reads "DAILY" in large, white, serif letters on a dark background. The table has two columns: "NEW CARS" and "PURCH'ED". The numbers in the "PURCH'ED" column are 58, 10, 10, 6, 3, and 29. The table is partially obscured by the banner and other text on the page.

	NEW CARS	PURCH'ED
		58
		10
		10
		6
		3
		29

There's already too much data, buyers feel, but there's little indication the flood will ebb

ARB's 58 columns of data compare with only four 15 years ago



Some clients must be watched when on the set so that they don't trip over cables, annoy the crew or make noises.

Please don't annoy the cameraman

The account man has to know when to say no to a client while shooting commercials and have the expertise to back it up

The account man was new to commercials production, so there was bound to be some trouble. The client was new, also, and *very* important to the agency. Hence, when the client called up the day the commercial was being shot and said he wanted to check things at the studio to make sure *his* idea wasn't botched up, the account man almost tripped over his secretary in his rush to get out of the office.

At the studio, the client raised a number of questions about camera angles and other aspects of shooting he wasn't qualified to talk about and the account man nodded actively. It became obvious, said the client, that some very important matters involving the commercial would have to be discussed at lunch.

And make sure the director comes along, the client said.



It's not wise to tell the client about the shady deals that could save him money.

The account man, naturally, okayed for a classy restaurant but the studio was not located in a classy district which is understandable. Eventually finding one, the account executive bundled the client and director into a cab.

The lunch took a long time. For one thing, there were strong differences of opinion between the client and the director. For another, the restaurant was so classy, it depended itself on its leisurely service.

Sometime during the conversation the director brought up the point that production people only get around for lunch and that they're all waiting around waiting for him to get back—and getting paid for doing nothing. Somehow the point got lost in an acerbic discussion about camera angles.

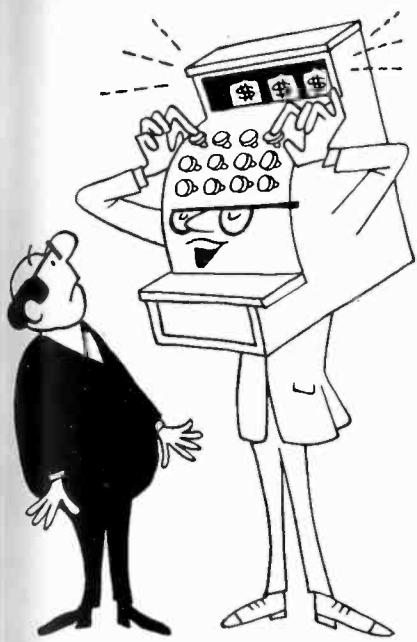
Caught in the middle

Anyway, when the trio got back to the studio, it was past the middle of the afternoon. The director was irritable, not sure what the client was driving at and wondering about how to make up the cost of the lost time. The rest of the day was a disaster.

Moral: Clients are occupationally hazardous in commercials production and it's up to the account man to keep the client under control and explain, as best he can, what is involved in a commercial and about the risks of making changes.

By the nature of their job, account men often find themselves caught between two sides. In the case of a commercial, the agency must communicate the idea to the client as clearly as possible, thus representing the agency point of view. But he must also work well with the client and, sometimes, be the client's spokesman. When problems arise in the more technical areas of commercials production, the account man is in a particularly difficult spot, for he must know enough about the subject to avoid sounding stupid yet obviously he cannot become an expert.

Because of his responsibility, the account man often extends his expertise more than is necessary and in areas in which his expertise is limited.



The account man has to have some fast answers when a client wants to know why a commercial cost \$9,000 over the bid price.

best.

One agency producer told of his experience with an account supervisor who came on the set and insisted that the decor—a period style about which the account man had some knowledge—was technically wrong. Changing it would have required sending everyone home, re-dressing the set, and tying up the studio, equipment and staff an extra day.

The producer, knowing this could run into an additional \$5,000, convinced the account supervisor that the scene would appear authentic when seen on the tv screen. And it did.

By comparison with tv, print advertising techniques are rarely a problem for the account man. Of course, technical knowledge is rarely critical since print ads rarely approach the average cost of a video ad.

Because the cost of commercials is substantial the account man finds he must know, for example, something about contingency estimates, why a 30-second spot can cost as much as a 60 or how to interpret a storyboard.

Studio people who deal with agency personnel say that, in addition to knowing the basics of commercials production, the account man should learn how to field a client's questions about a commercial and how to handle him on the set.

Account men sometimes fall on their faces in answering the simplest

questions from clients about commercials. This could be because no one has ever taken the time to explain some of the basics or because the account man never bothered to find out.

Many of them do bother, of course. Robert Warner, senior television producer at Ogilvy & Mather, who teaches a course on television production at New York University, says

tape. At \$200 an hour for the use of the tape equipment, it's an expensive way to be bailed out.

However, a rule of thumb can be relied on for estimating film completion time. In general, it takes from 20 to 36 days. If complicated opticals are involved and/or editing happens to be difficult or time-consuming, it will, of course, take longer.

(Continued on page 56)



A lavish lunch for the client with the director along means the crew gets to hang around waiting to resume shooting.

a large number of his students are account executives who attend primarily to get background information.

Completion time

Warner said account men often take it for granted that a film commercial takes a month from shooting to release prints. "But they do and they don't. It depends on the commercial."

This misunderstanding becomes a problem when the account man tells the client the advertising will be ready on a certain date, not because he's sure but because he's penned in and doesn't want to appear ignorant.

This happens more often than one would suspect, studio people say. As a result, the agency producer and production house have to resort to various short-cuts, such as editing on



Some clients like simple jingles—but a jingle that's easy to remember may be easy to forget.

Western Europe looks forward to healthy growth of color tv in the near future.

The number of color sets sold by 1971 is expected to be 20 per cent of all set sales. Color sales in 1967, Western Europe's first color year, were 170,000 and the projected amount of sets sold in 1970 is expected to be around 1.5 million.

If certain manufacturers are correct, color sales will reach 5 million sets per year by the end of the next decade, which presupposes an annual growth rate of 15 per cent. This would make the saturation rate of color television sets about 30 per cent.

In a study on color television in Europe, Loeb, Rhoades & Co. gave these three reasons for the expected growth: The "color-conditioned" consumer, the general absence of advertising (as a rule, European televis-

ion is controlled by governments and financed by taxpayers) and the quality of color.

The consumer is color-conditioned, it's said, because of the large expansion of color photography during the last decade. Black and white movies are the exception now, a means of artistic endeavors. Despite the fact that color film is more expensive, sales of color movie and still film exceed sales of black and white by three to one.

The number of color hours transmitted on tv have increased as swiftly as the sales of the color sets. After only six months of color, the BBC was regularly transmitting 28 hours of color tv.

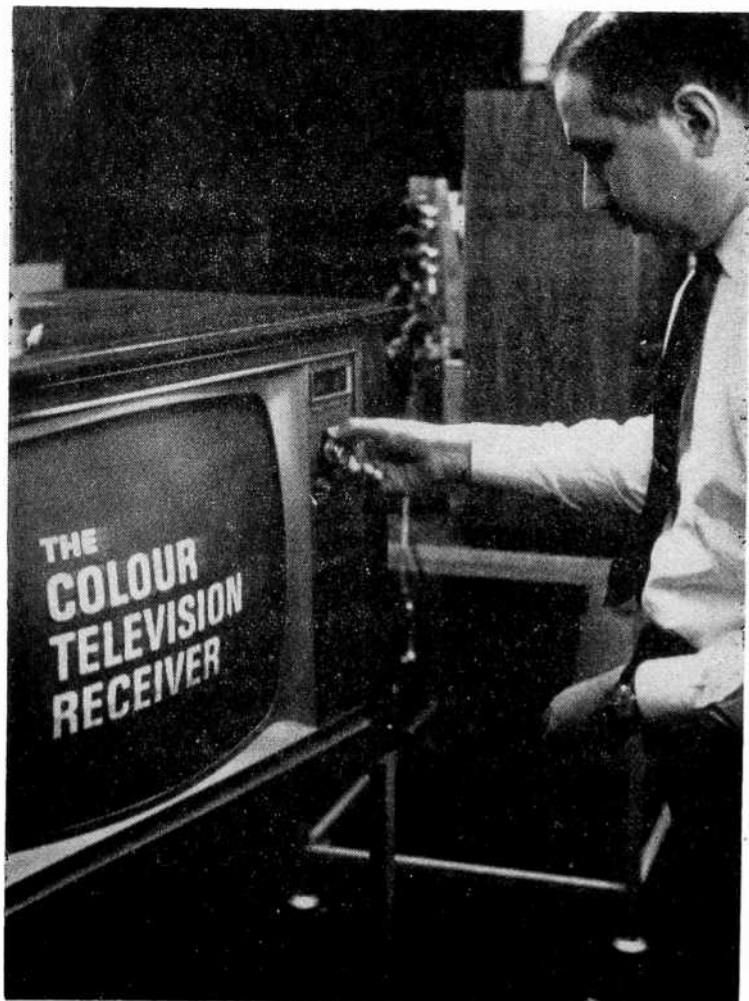
The three British networks by the end of 1969 hope to be transmitting color programs at the rate of a 100 hours a week. The networks in France and Germany are now transmitting

23 hours and 15 hours, respectively. The Germans hope to step up to a rate of 30 to 40 hours a week through 1969. The Netherlands network, now with eight hours of color programming, hope to be screening 22 hours a week by 1970.

In Western Europe the British Broadcasting Corp. was the first to begin color programming. This was in the summer of 1967. West Germany, France and the Netherlands followed in September, 1968, with Austria joining them in January of 1969. Italy, Belgium, Sweden and Denmark will start color programming toward the end of 1970, according to the Loeb, Rhoades study.

Because Europe made a later start in color tv, manufacturers there were able to learn from America's more than a decade of experience. As a result, Europe's color tv is said to be

(Continued on page 1)



Western Europe gears for color

Color sales should run to 20 per cent of all receivers by '71, saturation to 30 per cent in 10 years

RCA PAL system color receiver being tested at Skelmersdale, England, factory.

Television around the world

A listing of receivers and a set-penetration figure country-by-country, exclusive of U. S. Armed Forces installations. The penetration figure used is based upon sets-per-thousand *people*, as there is no universal agreement on who constitutes a household. Data is from U.S., foreign government sources; TELEVISION AGE correspondents, and others.

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
NORTH AMERICA				
Bermuda	16,000	51,000	313.7	Cml. 525-30f
Canada	7,271,000	20,772,000	350.0	Cml. 525-30f
United States of America	83,000,000	201,941,000	411.0	Cml. 525-30f
Total	90,287,000			
CENTRAL AMERICA & CARIBBEAN				
Barbados	12,000	251,000	47.8	Cml., 525-30f.
Costa Rica	75,000	1,631,000	46.0	Cml., 525-30f.
Cuba	575,000	8,238,000	69.7	Non-cml., 525-30f.
Dominican Republic	85,000	4,029,000	21.1	Cml., 525-30f.
El Salvador	50,000	3,151,000	15.9	Cml., 525-30f.
Guatemala	71,000	4,864,000	14.6	Cml., 525-30f.
Haiti	10,000	4,674,000	2.1	Cml., 525-30f.
Honduras	21,000	2,535,000	8.3	Cml., 525-30f.
Jamaica	50,000	1,913,000	27.6	Cml., 625-25f.
Mexico	2,200,000	47,267,000	46.5	Cml., 525-30f.
Netherlands Antilles	29,000	213,000	136.2	Cml., 625-25f. (gov't. owned, pvt./lease)
Nicaragua	35,000	1,848,000	18.9	Cml., 525-30f.
Panama	100,000	1,372,000	72.9	Cml., 525-30f.
Puerto Rico	400,000	2,735,000	146.3	Cml., 525-30f. (reaches Virgin Islands)
Trinidad & Tobago	41,000	1,010,000	40.6	Cml., 525-30f.
Virgin Islands	15,000	56,000	267.9	Cml., 525-30f.
Total	3,769,000			
SOUTH AMERICA				
Argentina	1,950,000	23,617,000	82.6	Cml., 625-25f. (one gov't. semi-cml. station)
Brazil	5,000,000	88,209,000	56.7	Cml., 525-30f. (one gov't. non-cml. station)
Chile	150,000	9,351,000	16.0	Cml., 625-25f.
Colombia	450,000	19,829,000	22.7	Cml., 525-30f.
Ecuador	66,000	5,695,000	11.6	Cml., 525-30f. (one gov't. non-cml. station)
Peru	310,000	12,772,000	24.3	Cml., 525-30f. (one gov't. non-cml. station)
Uruguay	215,000	2,818,000	76.3	Cml., 525-30f. (one gov't. non-cml. station)
Venezuela	652,000	9,686,000	67.3	Cml., 625-30f. (one gov't. non-cml. station)
Total	8,793,000			
WESTERN EUROPE				
Austria	1,072,866	7,338,000	146.2	Cml., 625-25f. (cmls., grouped 7-8 p.m.)
Belgium	1,800,625	9,606,000	187.4	Non-cml., 625-25f.
Denmark	1,200,000	4,839,000	248.0	Non-cml., 625-25f.
Finland	939,277	4,694,000	200.1	Cml., 625-25f. (non-cml. in primetime)
France	8,879,316	50,300,000	176.5	Non-cml., 819-25f.
Germany (West)	14,492,340	57,827,000	250.6	Semi-cml., 625-25f.
Gibraltar	5,700	25,000	228.0	Cml., 625-25f.
Great Britain & No. Ireland	15,152,566	55,068,000	275.2	Cml., 405-25f. (non-cml., 625-25f.)
Iceland	23,957	200,000	119.8	Non-cml., 625-25f.
Ireland (Eire)	382,589	2,910,000	131.5	Cml., 625-25f.
Italy	7,700,000	53,827,000	143.1	Cml., 625-25f. (cmls., grouped in evening)
Luxembourg	47,992	335,000	143.3	Cml., 819-25f (reaches France & Belgium)
Malta	45,000	319,000	141.1	Cml., 625-25f.
Monaco	15,000	23,000	652.2	Cml., 819-25f. (also reaches France)
Netherlands	2,630,000	12,764,000	206.0	Semi-cml., 625-25f.
Norway	650,000	3,813,000	128.5	Non-cml., 625-25f.
Portugal	280,280	9,505,000	29.5	Cml., 625-25f
Spain	3,345,000	32,411,000	103.2	Cml., 625-25f
Sweden	2,325,834	7,868,000	295.6	Cml., 625-25f
Switzerland	961,521	6,036,000	144.8	Semi-cml., 625-25f.
Total	62,449,880			

Key: Cml., commercial; L., lines; f., frames.

Television around the world (Continued)

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
EASTERN EUROPE				
Albania	2,000	1,965,000	1.0	Non-cml., 625-25f. (experimental)
Bulgaria	190,000	8,335,000	22.8	Non-cml., 625-25f.
Czechoslovakia	2,700,000	14,362,000	188.0	Limited cml., 625-25f.
Germany (East)	4,100,000	16,001,000	256.2	Non-cml., 626-25f.
Greece	60,000	8,778,000	6.8	Non-cml., experimental
Hungary	1,282,667	10,273,000	124.9	Non-cml., 625-25f.
Poland	3,000,000	32,207,000	93.1	Non-cml., 625-25f.
Romania	577,000	19,285,000	29.9	Non-cml., 625-25f.
USSR	19,000,000	237,000,000	80.2	Cml., 625-25f. (gov't. owner)
Yugoslavia	1,000,000	20,186,000	49.5	Cml., 625-25f. (limited)
Total	31,911,667			
NEAR EAST				
Aden	20,000			Cml., 625-25f. (Arabic, English)
Cyprus	30,000	621,000	48.3	Non-cml., 625-25f. (English, Greek, Turkish)
Iran	150,000	26,810,000	4.8	Cml., 525-30f.
Iraq	175,000	8,440,000	20.7	Cml., 625-25f. (between 6:30-11 p.m.)
Israel	45,000	2,771,000	16.2	Non-cml., 625-25f.
Jordan	15,000	2,123,000	7.1	Cml., 625-25f.
Lebanon	175,000	2,367,000	73.9	Cml., 625-25f. (reaches Israel)
Saudi Arabia	50,000	6,036,000	8.3	Non-cml., 525-30f.
Syria	75,000	5,570,000	13.2	Non-cml., 625-25f.
Turkey	6,000	33,823,000	0.2	Non-cml., 625-25f. (experimental)
Total	741,000			
AFRICA				
Algeria	83,064	12,943,000	6.4	Non-cml., 819-25f.
Congo (Brazzaville)	1,000	826,000	1.2	Non-cml., 625-25f.
Congo (Kinshasa)	7,000	16,354,000	0.4	Non-cml., 625-25f.
Ethiopia	7,000	23,667,000	0.3	Non-cml., 625-25f.
Gabon	1,200	473,000	2.5	Non-cml., 625-25f.
Ghana	10,000	8,376,000	1.2	Cml., 625-25f.
Ivory Coast	6,500	3,750,000	1.7	Cml., 625-25f.
Kenya	14,000	9,928,000	1.4	Cml., 625-25f.
Liberia	4,000	1,098,000	3.6	Cml., 625-25f.
Mauritius	11,000	795,000	13.8	Cml., 625-25f.
Morocco	85,656	14,580,000	5.9	Non-cml., 625-25f.
Nigeria	52,526	61,450,000	0.9	Cml., 625-25f.
Reunion	13,000			Cml., 625-25f. (limited)
Rhodesia	45,000			Cml., 625-25f.
Senegal	500	3,490,000	0.1	Non-cml., 625-25f.
Sierra Leone	3,000	2,475,000	1.2	Cml., 625-25f.
Sudan	20,000	14,770,000	1.4	Cml., 625-25f.
Tunisia	37,000	4,533,000	8.2	Cml., 625-25f. (limited)
Uganda	9,000	7,934,000	1.1	Cml., 625-25f.
U.A.R.	450,000	30,907,000	14.6	Cml., 625-25f.
Upper Volta	5,000	5,155,000	1.0	Non-cml., 625-25f.
Zambia	17,500	3,945,000	4.4	Cml., 625-25f.
Total	882,940			
FAR EAST				
Cambodia	25,000	6,557,000	3.8	Non-cml., 525-30f.
China	240,000	13,466,000	17.8	Non-cml., 625-25f.
Guam	37,000	94,000	393.6	Cml., 525-30f.
Hong Kong	110,000	3,878,000	28.4	Cml., 405-25f. (closed-circuit)
India	6,500	511,115,000	0.0	Non-cml., 625-25f.
Indonesia	70,265	112,825,000	0.6	Non-cml., 625-25f.
Japan	20,610,000	101,090,000	203.9	Cml., 525-30f. (also non-cml., network)
Malaysia	100,000	10,410,000	9.6	Cml., 625-25f.
Okinawa	153,000			Cml., 525-30f.
Pakistan	40,000	109,520,000	0.4	Non-cml., 625-25f.
Philippines	350,000	35,782,000	9.8	Cml., 525-30f.
Singapore	108,040	1,975,000	54.7	Non-cml., 625-25f.
S. Korea	100,000	30,691,000	3.3	Cml., 525-30f.
S. Vietnam		17,414,000		Non-cml., 625-25f.
Thailand	220,000	33,693,000	6.5	Cml., 525-30f.
Taiwan	240,000			Cml., 525-30f. (one gov't. non-cml. station)
Total	22,409,760			
AUSTRALIA & NEW ZEALAND				
Australia	2,341,532	12,031,000	194.6	Cml., 625-25f.
New Zealand	586,660	2,757,000	212.8	Cml., 625-25f.
Total	2,928,200			

Key: Cml., commercial; l., lines; f., frames.

Come back, morality

Joe Namath cried a lot on television not too long ago. He cried, he said, because he was going to have to leave football, where he had achieved the rare pinnacle of superstar, on principle.

The principle involved was his refusal to sell his interest in a nightclub-restaurant on New York's posh east side, just because known criminals and gamblers frequented it. Namath claimed he didn't know they were gamblers or crooks, and he didn't have anything to do with them personally—just sat at their table as he would with any of his regular customers who came in to see the rocks.

A lot of people took his side against Pete Rozelle, the star of football. Unfair, they said. Guilt by association, they said. Good riddance, say we.

Several national magazines have piled into Namath with facts and insinuations; more probably will. Rozelle says Joe had been warned. Namath says he can't keep the bums out even if he recognizes them.

An idol for kids

Namath has made a career of being amoral. The big idol for kids has bragged about the girls he has had and the swinging pad he keeps, with fur coats and fur rugs and fur god knows what. Could it be that the lad cries too much to be sincere? Besides, what hardship would it be to sell his share in a restaurant? If Namath is such an angel why doesn't he sue the accusers for libel and collect?

And it isn't only Namath, an idol of today's kids who, unfortunately, hope to be just like him someday. The papers are filled with transcripts of other show business celebrities who apparently were ordered about like chattel by known mobsters. Transcripts of Mafia conversations, bugged by the FBI before Lyndon B. Johnson called a halt to the surveillance, indicated that some of the top show business personalities made themselves available to work in Mafia-controlled nightspots.

Other data goes much farther. One personality was known to have met with the late Lucky Luciano in Cuba, and was kicked out of Nevada (no mean feat) for consorting with a notorious member of the underworld.

Guilt by association?

Guilt by association. Is this justice? When one considers that some of the playmates of these personalities have been known to kill, rob, and grow fat on human vices and frailties, it is hardly an illogical conclusion that to choose such friends and to continue to be seen with them is a trait of something less than a family loving, dedicated, moral man.

Perhaps the saddest commentary is to see respectable advertisers make major concessions and pay excessive prices to get the undisputed talents of these worthies for their product sell. And just as sad is the fact that the public forgives them their whimsical trespasses and, by viewing them on tv, puts them in the top rating cate-

gories of television entertainment.

Most talent agencies, in the cool of the evening after a number of boozes, will admit they have a man on staff who specializes in selling talent to nightclubs run by the Mafia—that is, most of the clubs. The man is instructed to call them Mister, and never to covet anything they have, lest that item or person be delivered to him as a gift and thus make him beholden forever. There is at least one big talent agent who was financed and sustained by the mob.



He cried a lot on television.

The point of this indignant look at the loss of a proper old fashioned moral code in this day's permissive society is that, if somebody doesn't take a stand, the whole country is going to decay with affluence; paper money; goof-off labor; I'm all right, Jack; and acceptance of bums in proper society.

The advertiser's role

The advertiser has power to help stop or slow that decay. He doesn't have to buy any of the characters who might reflect unfavorably on his product. He can get just as good a value by buying talent who are acceptable and above reproach. Fortunately there are a lot of them.

Perhaps the most regrettable part of this contempt for middle class morals is that some of these personalities were poor boys who, by their skills and talents, made it big in a tough, competitive world. True, none of them has made any lasting contribution to society, but all have given a lot of people much pleasure in their leisure time. Why, then, would they stoop to association with the dregs of society?

The Nixon administration is taking a firm stand on morality in government and in society. What a courageous thing it would be for advertisers to take a stand in censuring three of the biggest stars in never-never land.

So go ahead and cry a lot, Joe Namath. Your knees may hurt you, but your conscience ought to hurt you a whole lot more. You've sure let the youth of America down with a thud.—J.B.

Film/Tape Report

DDB'S DIRECTORS STUDIO

It's no secret by now that Doyle Dane Bernbach is going into the tv commercial production business. Can they, however, underbid established production firms? If so, how? And what is The Directors Studio they've taken over, anyhow?

In a tour of The Directors Studio, a four-story production facility at 527 W. 45th St., New York, Hugh Branigan, its general manager and former DDB vice president in charge of broadcast, explained, "It belonged to Lux-Brill Productions. Wherever possible we've tried to keep the staff intact."

The present staff includes 11 full-time people including an assistant cameraman, office manager and editor. Others will be hired on a temporary basis to supplement the staff when necessary.

"If we find we need more people and we have the volume of work to keep them busy," said Branigan, "we'll add additional fulltime people to our staff."

There are no salesmen on the staff and that's one big area where Branigan expects to save money.

While Branigan is in charge of running the studio creative control is under Bob Gage, executive vice president and creative director at the agency.

The first floor stage is 40-by-70 feet. It has a cyclorama that wraps around two walls and, unlike many installations, this one is permanent. The stage is at street level and so a convenient garage door provides direct access. Utility connections are installed beneath a steel plate concealed in the floor, so that kitchen or bath sequences can have working facilities.

One interesting feature of the studio is the kitchens—interesting because there are so many of them. There are four permanent ones, not counting the ones on wheels that can be installed on the stage or the refrigerators also used for storing film.

On the first floor stage there's a kitchen conveniently located against one wall next to the dressing rooms. Unlike the "hotplate in the corner" set-up at many stages this one is well lit with much working area.

Branigan pointed out that the dressing rooms are especially well adapted for one DDB client in particular: Clairol. They contain shampoo basins especially designed for washing hair and quite naturally the make-up lights are matched to the stage lights.

Who would be directing commercials at the studio? Branigan explained that several agency producers are members of the Directors Guild, and will frequently direct commercials.

An earlier release from the agency stated the art directors would be directly responsible for the "execution" of much of the commercial production. This may mean that the agency producer who is also a director would either work closely with the art director or at times even let the art director handle the direction chores with the agency producer standing by. Of course, outside directors will also be hired from time to time. This could reverse the trend which has reduced the influence of the agency producer.

The third floor studio is the same size as that on the first floor but doesn't have a wrap-around cyc. It does, however, have a balcony which affords an additional position to shoot from. Also occupying the third floor is a carpentry shop.

Branigan said at one point, "We're not out to cut anyone's throat but we want to give our clients an honest shake." He said that The Directors Studio would seek to make a profit, an understandable policy for a publicly-held agency. The studio will bid on commercials for the agency's clients as would any other production house and will get the work only if their bid is lowest.

"We couldn't in good faith convince our clients to use the studio if we didn't have the lowest bid," explained Branigan.

But the production facility may have some advantages over the competition. In addition to the lack of salesmen, there are no \$100,000 a year cameramen or directors on staff. At the same time there is the obvious advantage of being part of Doyle Dane Bernbach.

"If I find I'm not bidding low

enough to keep the studio busy, explained Branigan, "I'll just have to take a lower profit."

DDB, however, has announced that the studio will do about one-third of the agency's production. Many observers say it's difficult to believe that there won't be some attempt at the agency to keep the studio busy.

People touring the studio have remarked on its cleanliness. Every room is paneled and carpeted and even the studios are in order.

Within the first week of ownership the agency shot its first commercial, a location shooting at Grossinger's Hotel, in New York's Catskill Mountains.

Branigan is in the process of setting up a West Coast office for studio and location work. Those facilities will be in operation within the next few weeks.

Immediate reaction to The Directors Studio came during a Broadcast Advertising Producer's Society of America meeting held a few nights after the initial announcement.

One studio executive felt that DDB would be able to make their acquisition work if the agency keeps its volume within bounds.

Another felt that BAPSA members should plead with DDB not to take on outside business. The agency had announced their facilities would be available to anyone when they were not too busy.

SINGERS' SELF-SYNDICATION

If you're an advertiser who produced and sponsored a show with strong product identification and that was aired in this country, how do you get it on the air in countries where no product identification is allowed?

That's the problem which faced Floyd Ritchie as advertising manager for the North Atlantic Consumer Products Group at Singer. It's been his job over the past year to direct the syndication sales of the Singer specials abroad.

In the U.S., the program was titled *Singer Presents Herb Albert*, and ditto for Toney Bennett or Don O. In countries such as England the company had to delete "Singer presents"

om the name of the show.

"In many cases we try to let the public know who is presenting the show," says Ritchie. "This means ads in the tv page of newspapers, posters, and merchandising the show in Singer centers, such as through the sale of a recording of the show.

For his first year Ritchie, with the aid of a lawyer, handled the syndication chores himself. This means 11 trips abroad in 12 months. But his idea is to have the Singer managers in each country take over sales in the future.

Ritchie believes that after his having made the sale once, they can do it again. Of course, there is the added benefit of a "Frenchmen selling a Frenchman." This method also holds down syndication costs since no additional staff is needed.

To make the job easier the programs are conceived with international syndication in mind. All are done on location so that the program is visually interesting. Talk is kept to a minimum to cut down on dubbing and the emphasis is on music instead of comedy or variety.

In many countries Singer has to settle for a token payment for the program.

"In order to attract top international talent to perform under the Singer banner we guarantee them world-wide exposure. This makes the show easier to sell and of course the talent collects the residuals," explains Ritchie.

WVI'S DIVERSIFICATION

Western Video Industries was founded on a policy of diversification. The two-year-old company has gone into the programming area in order to keep its Hollywood Video Center production facility working at full capacity.

Dick Ward, Hollywood Video Center vice president and director of production explained that in order to keep HVC's two stages and two mobile units busy the company has gone into its own program production, syndication, and educational program areas. The company has also recently established a scenic design and casting facility.

In addition to the *Steve Allen Show* and the *Della Reese Show*, which are currently in production, WVI has several of its own properties which it will begin production

on and syndicate within the next few months.

The first of these is a series of dramatic anthology specials titled *Paul Gregory Theater*. The first of these, "*Kansas City, I love You*," is a 90-minute drama starring Efrem Zimbalist Jr., which was recently taped on location in Los Angeles.

Now and Then is an hour variety series combining the nostalgia of the show business past with the contemporary scene. The series is being produced by SpectraMedia Television for Kenmar Productions and is being financed by Storer Broadcasting and Metromedia Television.

Dr. Zodiac is a series of 12 one-hour variety specials which will star top names grouped under the particular sign of the zodiac under which they were born.

Saucepans and the Single Girl is a half-hour strip cooking show heard on the cookbooks written by Judy Perry and Jinx Kragen. The program written by Mrs. Kragen will star a celebrity guest on each show.

Man on the Go with Alex Drier

consists of 130 five-minute commentaries.

WVI has also taken over the syndication of the King family's 12 one-hour specials.

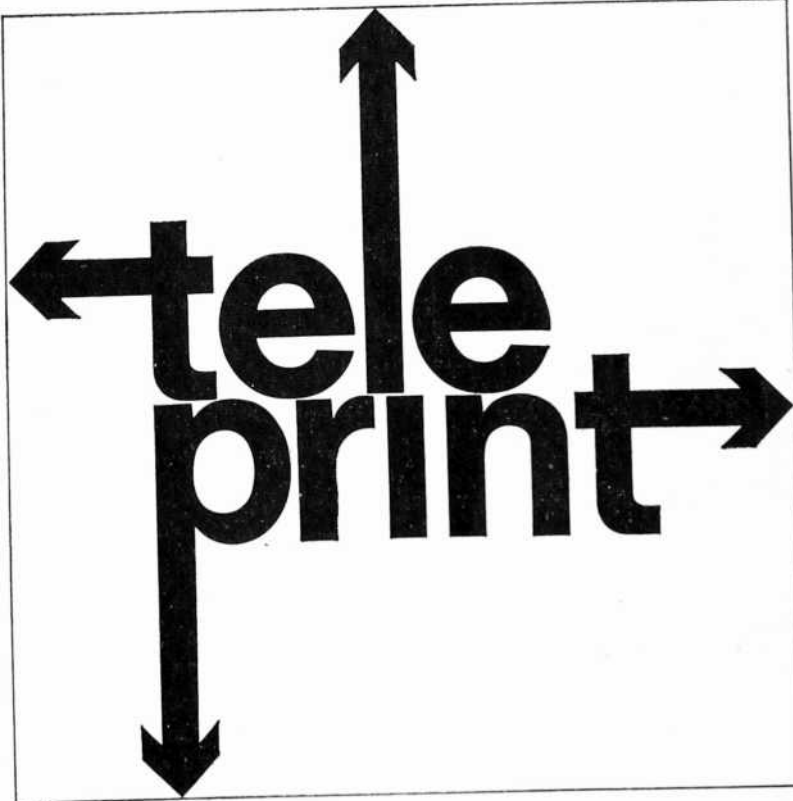
In addition, WVI is producing on tape educational programs for elementary grades. The shows which now include lessons in physics, music, history and science are taped during slack periods in the studio.

A New York office was recently opened to provide greater contact with Eastern ad agencies and to get business for their commercials facility in California. WVI believes that because of its mobile equipment and the excellent locations around the city more agencies will be willing to produce there.

GOLDENEYE TO BRANDYWINE

Goldeneye, Inc., New York film production house, has chosen Brandywine Artists Corp. to represent them.

Heading up Brandywine is Charles Adams, formerly vice president of sales at VPI and erstwhile general sales manager of Videotape Center;



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and Randy Place, formerly account executive for NBC and one in network sales for Wolper Productions.

OMNI-THINK

Dennis N. Allar and Robert J. Griesbaum have formed Omni-Think. The Barrington, Ill., company will provide a variety of creative problem solving services to business and industry. They will initially be involved in the creation and production of radio and tv commercials. Allar will supervise copy while Griesbaum will direct art and design services. Allar was formerly at N.W. Ayer while Griesbaum comes from Foote, Cone & Belding.

GIRL TALK IN PRINT

ABC Films weekly daytime strip, *Girl Talk*, will move, in a manner of speaking, into print in October in a monthly woman's magazine to be published by Donovan Communications.

ABC Films, which owns the rights to the show, has licensed the title to the publisher, who, in turn, has given ABC equity in the magazine.

The magazine, which will be dis-

tributed free to 100,000 beauty salons in "A" and "B" market areas, will probably not be plugged on the air because the magazine has a controlled circulation and increased awareness won't necessarily generate the right audience.

U.S. FIRMS TOPS AT CANNES

U.S. companies picked up most of the tv honors at the Cannes film festival, although they only accounted for 18 per cent of the total entries.

The Grand Prize at the festival was won by United Cerebral Palsy Fund's "Have a Cigar." Doyle Dane Bernbach was the agency and David Quaid Productions shot it.

The second highest award, the *Palme D'Or* went to Illustra Films Ltd. of London. Highest ranked of the U.S. companies in this category was TeleVideo Productions. Others were James Garrett & Partners, DVI Films, VPI and Libra.

Twelve of the 24 Gold Lions awarded went to American companies. Winners included:

"Perky People Couple," Ogilvy & Mather; VPI.

"Train," DDB; Rose-Magwood Productions.

"Restaurant," Grey Advertising; Stan Lang.

"Tears," Y&R; The Haboush Co.

"Housebreathing," Y&R; Cascade Pictures.

"Locksmith," BBDO; Libra Productions.

"Frizzy Hair," DDB; Motion Associates.

"Mechanical Man," Y&R; FilmFair.

"Perfect Match," Cunningham & Walsh; TVA Group.

"Pantomime," DDB; ECA.

"Elated Passenger," Lampert Agency; TeleVideo Productions.

"Blemish Silencer," SSC&B; To-tem Productions.

Silver Lions were garnered by 24 U.S. production companies. Winners included James Garrett & Partners, 4; Murakami-Wolf, 2; EUE/Screen Gems, 2; MPO, 2; Horn Griner, 2. Also with one winner each were PGL, N. Lee Lacy, Libra, Kaleidescope, DVI, Howard Zeiff, Harold Becker, VPI, Audio Productions, FilmFair, Lux-Brill and John Urie.

AD MAKERS

STEPHEN LEFF has joined McCann-Erickson as senior television program

executive. He had previously been network tv supervisor at MacManis John & Adams. Prior to that he was research director at Screen Gems.

GAIL RAPHAEL, a creative supervisor at Ted Bates has been appointed a vice president.

He came to Bates in November 1967, from Grumbinner North where he held the post of copy chief.

WILLIAM MOSTAD and MARK RICHARD, both creative supervisors at Grey Advertising, have been appointed vice presidents.

Mostad came to Grey in 1967. Prior to joining the agency he was group head at Kenyon & Eckhardt.

Richard started at the agency in 1965. Before joining the agency he was a tv group head at Benton & Bowles.

Leo Burnett Co. has promoted four men to positions as executive creative directors. They are CARL HIXON, GENE KOLKEY, ROBERT NOEL and RICHARD STANWOOD.

Hixon joined the agency as a copy supervisor in 1956. He was made an associate creative director in 1962, a vice president in 1963 and a member of the board of directors early this year.

Kolkey joined the agency in 1958 as an artist. Four years later he was made an art supervisor. In 1959 he became a vice president, an executive art director in 1963, a creative director and a member of the creative review committee in 1967.

Noel came to Burnett in 1956 as a copy supervisor, was appointed a vice president and tv copy director in 1959, became a creative director in 1964 and was elected to the board of directors in 1967.

Stanwood joined the agency in 1963 as an associate creative director, and was made a vice president and creative director in 1965.

KENNETH E. TEASON, a creative supervisor, has been named a vice president of Warwick & Legler. He joined the agency in 1967 as a senior writer from Post-Keyes-Gardner in Chicago. He was named a copy group head in 1968.

LIBBY DANIEL, formerly with Vogue and Glamour magazines and Smith Greenland has joined Warren, Muller, Dolobowsky as a copywriter.

MARTHA POWERS has joined the New York office of Bozell & Jacobson as vice president creative director. Before joining the agency she was a



**RALPH KESSLER
NEIL KOBIN**

**RALPH KESSLER PROD.
19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313**



Willing to spend a little less to see a better looking commercial?

Here are three Kodak improvements in color-film technology to save a little time, a little money, and add a lot of quality to your color-film commercials.

In the camera you've got new EASTMAN Color Negative Film 5254. One stop faster than 5251, but it hangs in there with all the quality you've counted on for years. Result?

A chance to do creative things in color that you could only do in black-and-white before.

Then, in the lab you've got new EASTMAN Color Reversal Intermediate Film 5249. Cuts out a master positive generation when 16mm release prints are made for spot distribution. Result? Color release prints with better video quality.

Also in the lab you've got a new machine called the EASTMAN 1635 Video Color Analyzer. This compact, solid-state, sock-it-to-any-wall-socket package shows a positive video color image directly from nega-

tive or positive film frames. Result? This image lets the operator determine color printing data that makes the first release print commercially acceptable every time. How does that grab your tight deadlines?

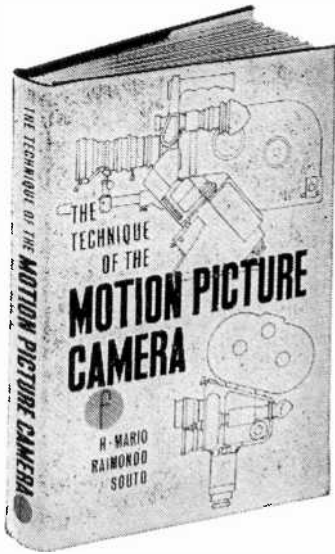
That's what Kodak's done for you lately to keep your spots on top.

EASTMAN KODAK COMPANY

Atlanta: 404/351-6510 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080
San Francisco: 415/776-6055

Koda

NEW, REVISED



The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

Hard covered, 322 pages with index and glossary as well as comparative charts

\$16.00 each

TELEVISION AGE BOOKS

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

tape production facilities. associate copy director at Reach, Mc-

MJ-EASTERN UNITE

MJ Enterprises, Miami-based production company, and Eastern Video Productions have announced an association. MJ will become the production arm for Eastern Video a subsidiary of Transcommunications. Eastern is a supplier of mobile and tape production facilities.

ZOOMING IN ON PEOPLE

JACK E. RHODES has resigned as vice president and general manager of Group W program sales to join Spangler Television.

Rhodes joined Group W in September 1965 as general manager and was elected vice president six months later. Before joining the company he was central division sales manager for Warner Bros. Pictures tv division.

At Group W he was involved in the syndication of all product including 50 specials last year and other programs produced for eventual syndication.

PHILIP MAYER will join Paramount Television later this month as director of special programming which will include daytime shows, specials and syndicated programs.



MAYER

The appointment marks Paramount's entry into the field of daytime and first-run programming for syndication and specials.

Mayer is currently the vice president of program services, ABC Television Stations in New York. He will be based in Hollywood in his new position.

Except for two years of Army services, he was with WGN-TV Chicago for nine years before moving to ABC-owned WBKB-TV in the same city as program director. He was

transferred to New York in 196 as director of program services for ABC-owned tv stations and named to his present post in 197.

Reeves Production Services named CHARLES H. POWER vice president, engineering. In his new position he will have engineering responsibility for the sound, laboratory and video services. He was previously director of engineering for the video division and prior to that chief engineer of the division.

JAMES SCHOONOVER has been appointed Eastern sales manager, program sales, of Western Video Industries. He was formerly Eastern sales division manager of Trans Television; an executive with H. West Productions, and in radio station management at WGR Buffalo.

TOTEM MOVES TEPEE

Totem Productions, New York-based film production company, has moved to the west side of town, taking up quarters in a production facility at 727 Eleventh Ave.

The 100-by-100 foot studio complex contains a 50-by-70 foot stage with a 40-by-40-by-16 foot permanent cyclorama. It has street-level driver access. There is also a separate sound dock and carpentry shop.

CINEEFFECTS EXPANSION

Cineffects will undergo an expansion this month to add an additional 4,500 square feet of space to the existing facility in New York. The film processing and optical houses a subsidiary of National Showmanship Services.

WESTERN EXCHANGE

Fifty-two half-hours of *Devil Valley Days*, (now re-titled *Call of the West*) are available on a trade-out deal through Peter M. Roebuck & Co., New York.

Already 31 stations have signed to carry the program under an arrangement which offers the program free in return for commercial time for U. S. Borax.

However, U.S. Borax does not take time in its own show but looks for deals involving pre-emptible rates.

NEW N.C. FACILITY

Walter Klein Co. will break ground shortly to begin construction of a new production facility south of Charlotte, N.C.

The film producer will erect a complex on a four-acre lot in the country club area of the city. It will contain an "equipment room on wheels" that becomes a mobile unit.

COMMERCIALS MAKERS

Jerry Ansel has added two people to his staff. ARIE POSNER has been named studio manager and first assistant. Posner has formerly served as studio head for Harry Hamberg, Howard Zeiff, Lilian Bassman and Dick Richards. WILLIAM STEVENS has been named as Posner's assistant.

GENE ROYER has been named vice president and director of corporate facilities of Western Video Industries. In his new capacity, Royer will be in charge of corporate planning and expansion, leasing of facilities, maintenance and security for the company's Hollywood Video Center.

AL CAIRO has joined Fred A. Niles Communication Centers as an account executive. He was formerly with Stewart Warner Electronics.

SHAME OF WELFARE

A 90-minute color documentary, *The Shame of Welfare* has been acquired by the Metromedia and Reeves Stations. The program was produced by the Group W urban America unit, a part of Westinghouse Broadcasting.

Welfare explores the bureaucratic mazes and hardships of the welfare system in large American cities.

The program will be aired on Metromedia stations WNEW-TV New York, KTTV Los Angeles, WTCG Washington, KMBC Kansas City and on Reeves stations WHTN-TV Huntington, WUSC Charleston and WBLG-TV Lexington.

ON THE DOTTED LINE

Warner Bros.-Seven Arts' television feature films have racked up 22 news sales with Starlite 1, 2, Volumes 1A and 2A.

Stations acquiring Starlite 1 are WTIC-TV Hartford, KATV Little Rock and WWBT Richmond.

Starlite 2 went to KATV Little Rock and WTIC-TV Hartford.

Deals for Volume 1A were closed with WNY-TV Watertown, WTIC-TV Hartford, WKPT-TV Kingsport, WPSD-TV Paducah, WOKR Rochester and WKTU Utica.

Advertising Directory of SELLING COMMERCIALS

AT&T "Impulse" • N. W. Ayer



KIM & GIFFORD PRODUCTIONS, INC., N.Y.

Down The Drain • Doyle Dane Bernbach



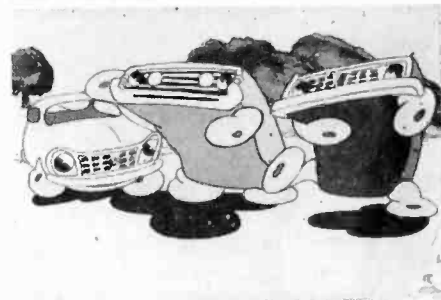
SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Benson & Hedges Cigarettes • W, R, G



DVI FILMS, New York

Ford "Economyland" • J.W.T.



THE HABOUSH COMPANY, Hollywood

Continental Airlines • NH&S



GERALD SCHNITZER PRODS., Hollywood

John Hancock Life Inc. • McC-E



PELICAN PRODUCTIONS INC., New York

Creative Corner • E. A. Korchnoy



WGN CONTINENTAL PRODUCTIONS, Chicago

Gulf • Young & Rubicam



TELETRONICS INTERNATIONAL, INC.



GOLD PLAQUE WINNER:

Mr. James A. Landon
Director of Research
Cox Broadcasting Co.
Atlanta, Georgia

Entry:

Development and application of special computer analyses for station and market sales support.



SILVER PLAQUE WINNER:

Mr. Bob Hosfeldt
General Manager
Station KNTV
San Jose, California

Entry:

Relating audience strength to a specific area to show how San Jose supplements buys in San Francisco with unduplicated audience.



BRONZE PLAQUE WINNER:

Mr. Harold Baker
Vice President for News
Station WFGA-TV
Jacksonville, Florida

Entry:

Development of an organized and prestige program of public sentiment sampling to gain community involvement and public interest

The Innovators



The American Research Bureau extends congratulations to the top three winners in the 1969 ARB Innovator Awards Program — an honor program designed to recognize outstanding uses of audience research by television stations — and to the following individuals whose material was selected by our panel of judges for special recognition: Reese Barkley, WNAC, Boston; A. James Ebel, KOLN/KGIN, Lincoln; Ron Gleason, KABC, Los Angeles; Bob Hosfeldt, KNTV, San Jose; Ben Hovel, WKOW, Madison; Michael T. Malone, KTTV, Los Angeles; Stan Rudick, WTTG, Washington; and Reg Stagmaier, WRCB, Chattanooga.

And, our special thanks to the many other professionals in the industry who submitted entries for the 1969 awards.

To further stimulate the creative uses of audience and market research data, ARB will soon publish a collection of this year's entries. Reserve your copy by writing to: Chairman, ARB Innovator Awards Program, 4320 Ammendale Road, Beltsville, Maryland 20705.



AMERICAN RESEARCH BUREAU
A C-E-I-R SUBSIDIARY OF CONTROL DATA CORPORATION
WASHINGTON NEW YORK CHICAGO
LOS ANGELES SAN FRANCISCO DALLAS

JULY 14, 1969

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

A major addition to A. C. Nielsen's computerized timebuying system, now renamed "Telavail," illustrates the abilities of EDP to relieve buyers of the more routine aspects of their job.

The Nielsen system, which originally had been called "Teleprocessing in Timebuying" (TNT), differs from the competitive offering of the American Research Bureau—"Television Spot Exchange" (TVX)—in its efforts to retain traditional rep-buyer relationships and to concentrate on simplifying and speeding up the paperwork and routine communication aspects. (See *Computerized timebuying — snare for sellers?* TELEVISION AGE, January 27, 1969.)

This philosophy is adhered to in Nielsen's addition to the Telavail system. When the system was originally described, it provided for buyers to phone the reps for avails in the usual manner. But after talking to about 50 agencies and advertisers and some 20 reps, the Nielsen people found that one of the major developments in the rep field presented problems that might be eased by EDP.

This development is the proliferation of rep salesmen and it came about for two reasons: (1) the breaking up of rep sales forces into smaller regional or functional groups and (2) the increasing number of group

reps. In the past, when a buyer called a rep firm to ask for avails, he would almost invariably call one man. Nowadays he may call as many as four.

Hence, just calling reps for avails has turned into a time-consuming process.

In answer to this, Nielsen has come up with what it calls "Avail Request Central," which would automate the process of calling reps.

ARC would work through a computer data bank in Nielsen's Chicago headquarters. This would contain a file of all stations and their reps and would be tied into reps offices via teletype.

Nielsen has not settled on the best method for the agency to contact the



Bert Goodstadt buys on the Borden Foods account at Ross Roy, New York.

computer. NSI product manager George Blechta says that a number of devices could be used, including a cathode ray tube (crt) or an IBM typewriter terminal. Since the large agencies are constantly contacting reps, it's felt that they would end up assigning one person to handle all the outgoing contacts. The system would still permit the buyer to inform the rep about wanted avails at staggered times.

Blechta thinks a crt device is probably the best method and predicts that eventually a standard type of terminal would have to be used by all agencies.

ARC is part of Stage 1 of the Telavail system. Also part of Stage 1, now being programmed, is the pre-

(Continued on page 46)

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

American Home Products (Clyne Maxon, New York)

Six markets are being tested for a new product, ARTHRITIS PAIN FORMULA, with a buy that broke just before issue date. Running in day, early and late fringes for six weeks, the 30s are aimed at adults over 50. Milt Zeisler engineered the buy.

Armstrong Rubber Co.

(Pritchard-Wood, New York)

A buy is in progress for ARMSTRONG TIRES, breaking at various times and running through July and August in some 80 markets for about six weeks each. Spotted into early and late fringes and primetime, the 60s are male oriented. Diana Bird placed the buy.

BP Oil

(Dancer-Fitzgerald-Sample, New York)

A major campaign is underway promoting the BARGAIN BUCKS offer of the Sinclair service station chain, recently acquired by BP Oil. Spots of 30- and 20-second lengths are running in 45 markets until July 20. Bill Rowe is one of the buyers on the account.

Carter Wallace

(Sullivan, Stauffer, Colwell & Bayles, New York)

A 10-week buy for NAIR started just before issue date in some 21 markets. Comprised of 60s and 30s, the ads will run in early and late fringes and primetime, intended for women 12-34. Jay Duryea worked on the buy.

Carter Wallace

(Sullivan, Stauffer, Colwell & Bayles, New York)

Breaking just before issue date was a 13-week campaign for CARTER'S LITTLE PILLS. Beamed into some 50

markets are 60s and 30s, intended primarily for women over 35. Early and late fringes are being used. Sam Michaelson placed the buy.

Carter Wallace

(Sullivan, Stauffer, Colwell & Bayles, New York)

A 13-week buy for ARRID EXTRA DRY started shortly before issue date in some 140 markets. Using 30s in early fringe, the ads are aimed at women, 18-49. Andy Subbiondo made the buy.

Colonial Provisions

(Warren, Muller, Dolobowsky, New York)

Breaking on issue date is a buy for various COLONIAL PROVISIONS in five markets. The commercials, all 30s, are slotted 40 per cent into day spots, 60 per cent into early and late fringes. Aimed primarily at women, 18-34, the ads will run until September 7. Hal Frank is the buyer on the account.

General Foods

(McCann-Erickson, New York)

Piggybacks for BURGER CHEF and COOL WHIP are being beamed into 14 markets until August 10, using early fringe, primetime and late fringe to appeal to women, 18-34 and teens. Linda Barkan is responsible for the buy.

Gillette

(Batten, Barton, Durstine & Osborn, New York)

Gillette's TECHMATIC razor is being promoted in a campaign breaking on issue date and running through August 3 in 24 markets. The 30s, appearing mostly in late fringe, are directed at men 18-49 on weekend sports shows. Bill Frank is the buyer.

Glenbrook Labs

(Cunningham & Walsh, New York)

Breaking just before the issue date was a nine-week buy for a new product, Glenbrook's BABY POWDER. The 60s are being shown in fewer than 25 markets, using day spots to appeal to women, 18-34. Boris Mundt is the buyer on the account.

Hartford Insurance Co.

(LaRoche, McCaffrey & McCall, New York)

A seven-week buy begins on issue date
(Continued on page 50)

Media Personals

DAVID PLATT has been named director of media at the San Francisco office of Batten, Barton, Durstine & Osborn. He moves over



PLATT

from the Los Angeles office of Grey where he was director of media. Previously, he was media director at Faust/Day, Los Angeles, and the Kuder Agency, New York. In his new job, Platt succeeds CHARLES RUSSELL, who has been appointed special assistant to the regional manager on new business. Russell, a vice president of BBD, continues as program director for the San Francisco office.

ROBERT J. KRISO has been appointed a vice president in the media department of William Esty New York. He joined Esty 2 years ago as a trainee and has been with the agency all his business life.

HERBERT S. SMITH has joined Bofinger-Kaplan, Glenside, Pennsylvania, as director of media and marketing services. He was previously in the media research and planning division of Aitkin-Kynette Philadelphia.


ARTHUR S. MATISOFF has been appointed assistant media director of Needham, Harper & Steers, New York. He joined the agency in 1966 as senior media research analyst, after working for Grey and A. C. Nielsen.

ROBERT SNYDER has joined the media staff of Tucker Wayne Atlanta as a planner. For the past 15 years he has been with the Brady Co., Milwaukee, where he was vice president and media director.


ED LIST has been promoted to assistant media buyer at Clinton E. Frank, Chicago. He joined the agency earlier this year as a media assistant.

metro
ROCKFORD

has over
 $\frac{1}{4}$ million people
...they watch


on

WCEE-TV

 A CBS Affiliate

The "Big CEE"
Rockford-Freeport, Illinois
Represented by The Meeker Company

Buyer's Checklist

Call Letter Changes

KCRL Reno becomes KCRL-TV, effective immediately.

Rate Increases

WLBT Jackson, Miss., from \$750 to \$800, effective January 1, 1970.

KWWL-TV Waterloo, Iowa, from \$525 to \$625, effective January 1, 1970.

One Buyer's Opinion . . .

WHAT PRICE GLORY?

Historically, the daily television news programs in early and late fringe times have been relatively expensive spot carriers. The comparatively high costs and resultant poor efficiencies are attributed to a number of variables, and many buyers wonder why. It's because audiences, especially in late fringe, contain an attractive percentage of adult males and this group is not the easiest to reach via television. Then, news is basically an adult vehicle, and it appeals to a wide selection of advertisers. Almost any brand can be comfortably accommodated in a television news program.

Still, the biggest single reason for news' high price tag is probably because it is generally believed that viewers pay closer attention to the news than they do to other programming. This means the viewer is more apt to see and remember a commercial.

Why are people so attentive? They tune in the news because they want to see and hear a particular story or because they are genuinely anxious to see what happened in the world while they were out earning a living. Therefore, news items are devoured as fast as they are delivered. The format of news programs is set up so items rarely are covered in enough lengthy detail to bore the viewer—it's a few pertinent facts and into the next story. Any viewer not interested in a special news item will probably be hooked on the one coming up thirty seconds later. This quick turnover encourages constant viewer interest, as has been proven since Ed Sullivan's first show over 20 years ago. (*Laugh-In* has merely proved that we move a little faster today.)

Also, since the news format provides a number of natural stops conducive to commercialization, there is less chance of viewer annoyance. As a matter of fact, after a few depressing reports on crime, war and inflation, many a viewer welcomes 60 seconds of "Smiling faces going places."

As to viewer attention, it's impossible to say whether or not your breadwinner is glued to the set. It's reasonable to assume, however, that because he has the tube on at this hour, he's got a good reason for watching (or just listening) to it. Keep in mind that people often occupy themselves with other chores immediately upon coming home from work, and though the set may be on, there's no guarantee that anyone is watching.

Actually, there is less demand in news for the audience's eyes than there is in general programming. Except for on-the-scene film reports of fast-breaking events, a complete newscast can be assimilated without once watching the screen. (The same can't be said for a Raquel Welch special.)

There are countless reasons why a viewer may be interrupted while watching a program. It could be because of interference from another person, or inattention by the viewer himself. Still, it is difficult to say if interruptions happen more or less frequently during the news than at other times.

You may, of course, be lucky. You may buy a spot in a newscast on a day in which a major story breaks and viewing is high. More important, attention may be more acute. On the other hand, there are days when tv news editors tear their hair to find worthy items to fill 30 minutes. On those occasions, you can almost hear the sets click off one by one as the minutes drag on. Fixing the positions of sports and weather well into the newscast is only one way to keep viewers awake on those days.

Of course, this commentary isn't an attempt to devalue the usefulness of news programs. It's merely an attempt to explain their high cost.

When the time comes to match news programs against movies, dramas and the like, the buyer has to bear in mind the price he's paying is the tab for being associated with a more sophisticated vehicle. At some point, perhaps that price comes too high.

WHBF

the call
letters of
public service
since 1925



Maurice
Corken, vice pres. & gen. manager

"Serve is the key word in our motto. It challenges us to provide the best in entertainment, news and public service that our many years experience can provide."



Bob
Sinnett, vice president, engineering

"Superior service demands superior equipment like our radar weather system, full color studio and control rooms, film labs and complete backup equipment."



Bud
Nelsen, national sales manager

"Our philosophy of advertising investment, as opposed to just time sales, makes staff involvement in community affairs the keystone to media service."

WHBF

CBS for the No. 2 market in
Illinois-Iowa (Rock Island,
Davenport, Bettendorf, Moline)

viously-announced step of the agency loading the computer with specs for a proposed buy. These specs could include gross rating points, budget per market, demographics cost-per-1,000 ceilings, program constraints, etc. With this information, the rep, when contacted via ARC, would know what the buyer wants. This can, of course, be supplemented by a personal call.

The next step in the system is for

the rep to present avails to the buyer. This would be done conventionally, with one exception. The Nielsen system provides for a punched paper tape of avails to be generated by the rep as the avails are typed on a "hard copy."

The rep could shoot the tape right into the computer, from which the buyer could extract it. But it's considered more likely that the rep will send the tape to the buyer along with the avail sheet or else bring the tape and avail sheet over himself in the

event there's enough time or a pitch is indicated. However, it may turn out that if the reps don't give themselves with the hardware on paper tape, the agency will generate the tape.

While this is going on, a program permits the buyer to check the computer to see the status of avail commitments, such as how many spots have submitted avails and how many markets were included.

Stage 2 in the Telavails system involves an edit program, rank analysis and schedule analysis. The edit program permits the agency to make changes. For example, the agency may make an estimate for a ring that the agency considers too high. There will also be negotiations which would affect costs, cost-per-1,000 or a change in the spots which are fully bought.

Nielsen people say that Telavails will not prevent the agency buyer from doing the kind of negotiation done by timebuying services. If negotiations involve the station directly (the negotiation would not be tied into the initial stages of Telavail), then the system would be circumvented in that particular instance. But the final buy would be recorded and entered into the system.

Ranks Avails

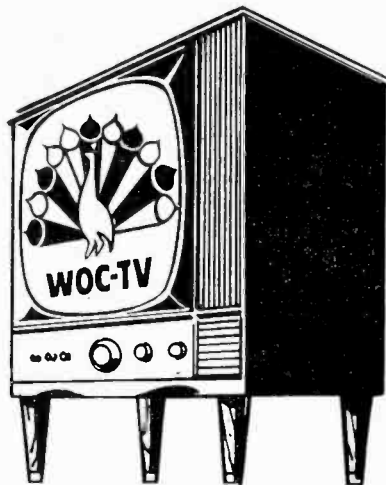
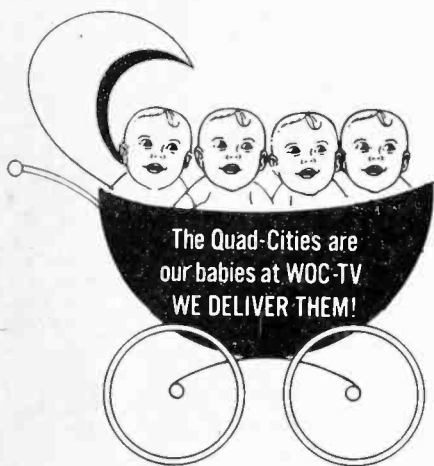
The rank avail analysis is one of the most important parts of Telavail. It refers to ranking of avails according to such criteria as audience size, demographics or cost-per-1,000. A minor change now permits three different rankings to be ordered in a request. It should be noted that the ranking must be confined to avails submitted. Telavail does not involve the storing of station inventory. The rep, of course, could provide a more complete set of avails to the agency, if requested.

The schedule analysis is a program permitting the buyer to see how the schedule looks overall—its gross rating points, its reach and frequency, etc.

The Nielsen people are quite conscious of the problems involved in getting the agencies—for whom the initial stages of Telavail are designed—to adopt a complex, industry-wide system. It is, therefore, viewing the system as a series of building blocks which can be put together, piece by

(Continued on page 44)

THE COLORFUL QUADS



The QUAD-CITIES market ranks 26th in percent of color sets in the nation, according to ARB's report on 210 ADI markets as of February/March, 1969. Take a look:

<u>ADI Markets</u>	<u>% of color sets</u>
QUAD-CITIES	40
Cedar Rapids	36
Des Moines	35
Omaha	29

In ADI markets of comparable size, the QUAD-CITIES rank No. 1. This high percentage of color penetration gives your color commercials more advertising impact and increased sales results.

WOC-TV continues to maintain its top standing in the important QUAD-CITY MARKET. WOC-TV . . . the senior station . . . the station that delivers the colorful QUADS.

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



We Deliver the Quads

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



Agency Appointments

Grey, New York, has realigned its top management team. Effective January 1, 1970, HERBERT D. STRAUSS, chief executive officer and chairman of the management committee, will become senior executive officer, and EDWARD H. MEYER, now president, will become chief executive officer. At that time also,



MEYER

RICHARD S. LESSLER, now chairman of the board, will assume chairmanship of the management committee, and ARTHUR C. FATT, formerly chairman of the executive committee, will become a founder chairman, along with LAWRENCE VALENSTEIN, and continue as a director of the agency.

Other recent changes at Grey, effective immediately, include elevation to executive vice president of six vice presidents: ALVIN A. ACHENBAUM, THOMAS C. ARMSTRONG, KEITH P. FISCHER, RICHARD E. WOLFE, HUNTER YAGER and ROBERT S. ZIMMERN.

Also, a group of senior vice presidents (a new title at Grey) was announced: SAMUEL ABELOW, E. MANNING RUBIN, ALVIN N. SARASOHN, JOEL R. WAYNE, MICHAEL G. AGATE, LEROY B. BLOCK, WILLIAM E. BRENNAN EDWIN H. HOLZER, HERBERT LIEBERMAN, JOHN C. MARDER, HAROLD MILLER, WILLIAM C. OVEREND, JOHN M. YOUNG and STEPHEN K. ZIMMERMAN.

B. DAVID KAPLAN, one of the founders of Norman, Craig & Kummel, New York, has been elected president of the agency, following the resignation of William E. Chambers, Jr., as president and George Milliken as executive vice president. Both joined NC&K last year from Foote, Cone & Belding, New York. JOHN B. BERESFORD, president of The Data Base Corp. was elected to the agency's board of directors.

THOMAS F. COONEY, PHILIP M. TOCANTINS, and M. LAWRENCE LIGHT

have been named vice presidents at Batten, Barton, Durstine & Osborn, New York. Cooney is a group head, Tocantins is an account supervisor and Light a senior research director.

THORNTON C. LOCKWOOD, associate research director at Benton & Bowles, New York, has been named a vice president. He joined B&B in 1962.

ROBERT L. ORNSTEIN has joined Dodge & Delano, New York, as associate research director. He was previously with Benton & Bowles in a similar capacity. SETH DAVID and THOMAS PRITCHARD have joined the agency as account executives. David comes from BBD&O, Pritchard from Benton & Bowles.

THOMAS R. BOYD, a veteran of 18 years in automotive advertising, has joined McCann-Erickson's Detroit office as an account director. He had been with D. P. Brother, Detroit.

RALPH T. ALLISON has been named senior vice president and director of marketing research for Campbell-Ewald, Detroit. He had been with National Distillers Products, Needham, Louis & Brorby, Chicago, and Gardner, St. Louis.

Four new vice presidents have been appointed by Carl Ally, New York. They are: PAT BEECE, JOHN CARPENDER, GEORGE DIPPY and WILLIAM SMITH, all account supervisors. MICHAEL QUINN has joined Ally as an account executive on the CBS account. MICHAEL P. ANASTAS has joined the agency as an account supervisor. Quinn comes from Benton & Bowles, Anastas from Chas. Pfizer.

S. M. ROBERTS and E. MANNY KLEIN have been named to the board of directors of W. B. Doner, Baltimore. Both are vice presidents of the agency, Roberts in the Detroit office, Klein in Baltimore. Both have been vice presidents since 1967.

BIRON A. VALIER has joined the staff of D'arcy, St. Louis. He was formerly vice president and account supervisor at Gardner, St. Louis.

HARRY E. GAGEN has joined the account staff of Doyle Dane Bernbach, Los Angeles. He had been an account supervisor for E. H. Weiss.

RICHARD M. FIELDING, director of marketing for Bauer Tripp Hening & Bressler, New York has been made a vice president. He joined the agency in 1966.

CHARLES M. WILDS and FREDERICK K. MCCLAFFERTY have been elected vice presidents at N. W. Ayer, New York. Wilds is a director of network participation buys and McClafferty is director of sports programming.

DONALD KANTER, vice president and director of marketing research for Carson/Roberts, Los Angeles, has been named vice president and director of marketing services.

ROBERT M. FELL has joined Clinton E. Frank, Chicago as an account executive. He had been with Leo Burnett.

JAMES M. FEIGENBAUM has been appointed assistant account executive in the food group at Lewis & Gilman, Philadelphia.

International

JOHN D. PARE has been named vice president and general manager of Young & Rubicam-Mexico. He has been with the agency since 1960, serving in the Toronto, Montreal, London, Paris and Madrid offices.

ROBERT K. SWANSON has been named joint managing director of S. H. Benson Ltd., international partner of Needham, Harper & Steers. He has been with with NH&S for seven years, most recently as senior vice president and deputy director of the Chicago division. He will share the directorship of Benson with MICHAEL D. CONSTANTINDI.

MARIA ELOISA ALAVREZ DEL REAL and RAUL HORTA will head Benton & Bowles' new Mexican subsidiary, Horta-Alvarez del Real/Benton & Bowles. Miss del Real had been a vice president of the Noble Agency, Horta is chief executive officer of Central del Relaciones Publicas SA., the largest public relations organization in Mexico.

MILDRED KAPLOW has been named director of the new international division of Beaumont-Bennett, New York.

BODO RIEGER has been appointed managing director of the Frankfurt office of Batten, Barton, Durstine & Osborn. He had been a senior vice president with McCann-Erickson-Europe.

RALF SCHALIN has been appointed managing director of AAA Bates Aktiebolag, member of the Bates International Europe group in Sweden. Schalin had been with Gillette Scandinavia.

After twenty years of broadcast buying, Joan Rutman has more than a nodding acquaintance with the inside mechanics of the business.

"I have a thing about professionalism," says the outspoken media supervisor at Daniel & Charles, New York.

"Too many agencies treat their media department as sort of a back door through which young people break into advertising and get experience. But to me buying can be as creative and satisfying as any other part of the business. If more agencies felt that way, they wouldn't have the troubles in the media department they have now."

As an example, Joan points to the competition that agencies are getting from the fast-growing, fast-talking timebuying services. "What makes the difference in the quality of their buy is the knowledge of the buyer. But this is available to any agency that wants to hire and pay professional people," she says.

However, what happens in most agencies is that high priority is put on ad creativity and little on ad place-



ment. "When an agency shells out \$50,000 to hire a top copywriter or an art director, then turns their work over to a \$7,000-a-year buyer, something's got to be wrong," Joan argues.

She thinks more women should be encouraged to enter, and stay in, media buying. Then they should be paid salaries commensurate with the importance of their jobs. "Women are better emotionally suited than men to the excessive details and paperwork of buying," says Joan, "and they get the personal satisfaction out of the work that most men don't get. The trouble is, agencies don't do much to encourage women to stay in buying."

Men, on the other hand, are given a quick taste of buying, then moved up quickly to other positions, like planning. She has nothing against this, except that it usually happens too fast. "A year isn't enough experience to qualify as a planner," Joan believes. "I'd say a minimum of three years is more like it."

Also, she thinks, there ought to be more discourse between planners and buyers. In her house, which has only five buyers, she does much of the planning, as well as the buying, on such accounts as GAF, Plumrose Ham, Block Drug, Scripto and Keyser-Roth in Canada. "In some large agencies, the buyer and planner never even see each other," Joan complains.

From her two decades of experience at agencies like Biow, N. W. Ayer, Grey, Wesley, and Doye Dane Bernbach, Joan Rutman has assimilated plenty of experience that she's more than willing to share with younger buyers.

First, she advises, don't get too bogged down in rating books and

statistics but learn to think for yourself. "Remember that ratings are just a reflection of an audience—noting more than an estimate—they're outdated the day they come out and the margin of error is fantastic. Try to use some logic in purchasing: tie the value of a program to the audience which is going to use the product. Young buyers are told to get so many gross rating points, but they forget to judge the value of the program. If a rep walks in and tells me his station is starting a new show, I look over the format and the personality. If I like it I'll take a gamble."

Joan also recommends that young buyers pay attention to professionals, especially to experienced ones. "Though some salesmen would steal the gold from their grandmothers' teeth, they wouldn't lie to a young person seriously seeking knowledge. Ask their opinions."

Finally, Joan suggests, try to think of television as broadcasting, a mass medium, and don't be overriden on too many breakouts of finite demographics. "If your client is after total efficiency and you have to account for every dollar, maybe television is not the medium for him."



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IT DELIVERS MORE
HOMES THAN ANY
OTHER GEORGIA
TELEVISION STATION"**

(ARB MAR. '68 CIRCULATION DATA)

NET WEEKLY
CIRCULATION

1. WSB-TV 671,300
2. WAGA-TV 679,400
3. WQXI-TV 595,300
4. WTVM CIRCULATION
242,100



... In short, agencies can start using part of the system without having to adopt the entire setup. Most agencies already have computerized media operations of some kind—either in-house or through a service bureau. In some cases, these programs might be tied into Telavail, according to Nielsen personnel familiar with these programs.

Among the services envisaged in stage 3, which has not been programmed yet, are (1) budget control; (2) upgrading of spots, under which the computer would point out buys not meeting the criteria set forth; (3) automatic post-buy analysis; (4) estimating, (5) traffic control; (6) billing by stations and (7) payment.

Nielsen has been doing post-buy analysis for clients but, at present, this involves the laborious job of listing the spots and having them entered on punched cards for input into the computer. Under Telavail, this would be avoided, since the buys are already recorded in the computer memory banks.

Stage 4 looks to a time when stations and reps are tied into the Telavail system. At that point, spots could be entered into the system and confirmed by the station. The rep would then generate a computerized confirmation, informing the agency and station simultaneously.

The millenium

In describing the system, a Nielsen man remarked at one point: "The millenium would be when the computer would print out at the end of each month what was ordered and run on each station. This would do away with the problem of discrepancies and, of course, stations would be paid sooner."

Stage 5 is Nielsen's computerized corporate pool system for piggyback coordination. Some of the big agencies and advertisers already have systems of this kind in operation, but there would be economies, of course, in having a system in which agencies could share the cost. The Nielsen people say there is no reason why they couldn't take over a system already in use.

Be that as it may, there are plenty of other barriers to cross before Stage 5 is reached. ■

Required Reading

for everyone who makes his living in the television industry.

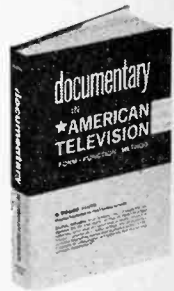
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Spot (From page 44)

for HARTFORD INSURANCE CO. in two markets. The 30s will run in primetime, early and late fringes. Joan Barron worked on the buy.

Humble Oil

(McCann-Erickson, New York)

About 40 markets have been selected for a promotion for Humble's GREAT MOMENTS game, which broke just before issue date and will run for from eight to 10 weeks in primetime and late fringe. Men, 18-34, are the targets of the 60s and 20s. Annette Mendola

placed the buy for Humble.

Lehn & Fink

(Sullivan-Stauffer, Colwell & Bayles, New York)

A buy is in progress for LYSOL DEODORIZING CLEANER, appearing in some 60 markets. Running in early and late fringes, the 30s are aimed primarily at women. Georgette Robinson is one of the buyers on the account.

Liggett & Myers

A buy for CHESTERFIELD is in progress, lasting until November 1 in 17

Western markets. Attached mostly to sports shows, the 60s and 30s aimed at men in early and late fringe. Lillian Bullock engineered the buy

Plumrose Hams

(Daniel & Charles, New York)

Two flights of 30s are being used to advertise PLUMROSE HAMS. The first beamed into 19 markets, starts July the second, directed at three market starts August 4. Both flights end August 31. Early fringe, late fringe and primetime are being used to attract mostly women, 18-49. Joan Rutman placed the buy.

Shulton

(Compton, New York)

A strong campaign for MANPOWER DEODORANT broke just before issue date and will run until October 5 in about 48 markets, with two two-week hiatuses, July 28 to August 10, and September 1-14. Some sports specials will be run in a few markets during the hiatuses. At other times, 30s will be seen in early and late fringes and primetime, designed for men, 18-49. Bill Lewis placed the buy.

Spring Mills

(Batten, Barton, Durstine & Osborn, New York)

A flight of 30s advertising Spring Mills' BED LINENS will break on July 21 for two weeks in 30 markets. The 30s, running in day and late fringe, are aimed at housewives under 50. Steve White did the buying.

United Fruit Co.

(Batten, Barton, Durstine & Osborn, New York)

A flight of 30s for CHIQUITA BANANAS broke just before issue date in 12 markets, running for 12 weeks. Early and late fringes are being used to influence women, 18-34. Mary Ellen Clark is the buyer.



*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.

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

WWTV/WWUP-TV
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Avery-Knodel, Inc., Exclusive National Representatives

Rep Report

TERRY MCDONNELL has joined Peters, Griffin, Woodward as an account executive in the Los Angeles office. He succeeds Larry Baum who has resigned to enter his own business in Utah. McDonnell previously worked as an account executive for Adam Young, and, before that, was with KNBC-TV Los Angeles.

ROBERT MURPHY has been named to the newly-created position of research director for RKO Television Representatives' Chicago office. He had been with Kenyon & Eckhardt for six years, most recently as media research supervisor.

JOHN SITLER has joined Blair Television's Dallas sales office after three years as national sales manager at KAUZ-TV Wichita Falls.

Wall Street Report



Competitive industry. It is no surprise that the growth business of communications and entertainment should generate a group of service and production industries. One of the most competitive of these industries involves the production of television commercials and other films for industry. The company that has carved for itself the leading role in this field is MPO Videotronics, a New York-based film producer listed on the American Stock Exchange for nearly 10 years.

MPO is considered by Wall Street analysts a stock that is clearly a speculation on potential growth. However, as a speculative buy, it is regarded as attractive. From a low of \$5.87 a share nine years ago, it has followed an erratic but basically rising trend. Its high this year has been \$22.62. With most of the other stocks on the Amex, it has weakened a great deal in the last couple of months, and has been changing hands for about \$11 a share lately. At this level, it is selling for about 24.4 times the latest year's earnings.

Not out of line. Whether this is an attractive price-earnings ratio is not easy for analysts to decide, because there are few publicly held concerns

commercials for the agencies, usually under contract. It also makes industrial films that corporations use to train everyone from mechanics to salesmen, and to promote good-will.

However, MPO also sells an 8 mm sound projector—made for it exclusively by another concern—which is cartridge-loaded and which permits the same film to be shown over and over without being wound and threaded each time by the operator.

Earnings erratic. The cyclical, unpredictable nature of most of MPO's business is illustrated by the fact that gross revenues in the 1960s have shown a fairly smooth upward curve, while earnings have jugged up and down erratically. Sales in 1960 were \$7.87 million. In the fiscal year ended last Oct. 30, they had more than doubled to \$16.52 million. However, MPO earned \$350,000 in 1960, against only \$230,000 in its latest year.

The highest net income during the period was \$480,000 in 1964, but the stock in that year never got as high as \$12 a share. Yet in 1961, while MPO was in the process of earning only \$210,000, the issue reached its high on the Amex of \$23.37 a share.

The last time MPO paid a cash dividend was in April, 1964, but a

The total of issued and outstanding stock is less than 600,000 shares, and of these about 40 per cent are in the hands of directors.

MPO is a partner in the production of a feature film in Czechoslovakia. The violent confrontation between that nation and the Soviet Union recently brought a halt to nearly all business operations by Western interests in Czechoslovakia. However Arnold Kaiser, MPO president, said that the atmosphere in the country had improved greatly and that production had been resumed.

Discounts ended. One recent development, the MPO president noted, was the elimination of volume discounts for large users of commercials. This action, he said, was not aimed primarily at the small increase in revenues it might produce, but to give creative personnel wider latitude.

MPO had sales of \$4.26 million in the three months ended Jan. 31, 1969, equivalent to an annual volume of \$17 million. The early trend of earnings was not as cheerful. In the quarter, the company cleared \$48,000, for an annual profit rate of less than \$200,000. However, companies in this and related industries are capable of making turnarounds in six months that would consume several years in fields where things happen more ponderously. ■

MPO VIDEOTRONICS

Five-year income, dividend and price data

	1964	1965	1966	1967	1968
Sales (millions)	\$12.28	\$14.64	\$14.67	\$15.28	\$16.52
Net income (millions)	0.48	0.16	0.24	0.38	0.23
Income per share*	0.32	0.93	0.46	0.74	0.45
Dividends*	0.18
Stock price range	11 $\frac{3}{8}$ -5 $\frac{1}{2}$	16 $\frac{5}{8}$ -6 $\frac{3}{8}$	15 $\frac{3}{4}$ -4 $\frac{7}{8}$	15 $\frac{5}{8}$ -5 $\frac{3}{8}$	21-9 $\frac{7}{8}$

Sales, net income and income per share data are for years ended Oct. 31; dividends and stock price range are for calendar years. *Earnings on combination of A and B shares; dividends and range on A shares before 1968. Data adjusted for 10 per cent stock dividend April 12, 1968.

in the group for comparison. However, the ratio is not out of line with those of stocks in related industries—feature-film producers, broadcast groups, advertising agencies, etc.

MPO established a feature-film division five years ago, but the overwhelming bulk of its revenues still are derived from ad agencies and corporations. The company makes

5 per cent stock dividend was declared four months ago.

There is a relatively small "float" of common stock—shares available for trading by the public—a situation that often tends to exaggerate the effect of any pressure, upward or downward, on a stock's price. That is, it would probably take relatively little to make the price of MPO hop-

Wood & Partners, admitting that the Burnett-LPE consolidation was instrumental in its decision.

There is strong feeling around that a dichotomy in the agency field may be evolving out of recent events.

Tom Sutton, director of J. W. Thompson's international operation, foresees the day when there will be two "universes" of agencies in operation—one concentrating on the international scene, the other concentrating on domestic clients. Advertisers with international products will entrust their advertising to the first group, purely local business will switch to the other.

How many agencies will inhabit the first universe? S. R. Green, head of Lintas, thinks it will be a small number. He predicts that half the leading global agencies will crack under the financial strain and, eventually, withdraw into the second group.

The prize clients will be the huge American industrial complexes which now produce \$100 billion worth of goods annually in Europe and those American firms which ship 25 per cent of this country's exports not to foreign customers, but to their own overseas subsidiaries. Besides these are the huge European corporations with vague national ties, like Nestle and Unilever, and a growing number of firms that have no national implications at all.

Arabs to Aborigines

In organization, personnel, product-development and marketing approach, more large companies are ignoring national boundaries and are becoming truly multi-national. Esso's amiable tiger is as well known to Arabs as to Aborigines, and his message is virtually the same whether the traveler crosses a customs checkpoint or a time zone.

This, of course, has influenced advertising strategies. Says Edward Ney, president of Young & Rubicam International: "If you're selling the same product in 10 different countries, there's no sense in adapting it 10 different ways."

Like all international-minded advertising men, Ney recognizes that custom, tradition and local buying habits also have an important impact on merchandising, but that im-

pact is more or less subliminal. Most multi-national advertisers start with the same basic campaign, recognizing the fact that people worldwide are more alike than different. Then campaigns are modified when necessary.

JWT's Sutton likes to tell about an experience that Procter & Gamble had when it attempted to use the same campaign for Dash in Italy, Germany and in the United Kingdom. The slogan, "As white as if you used bleach" went down smoothly in Italy, but wouldn't have made much sense in Germany where the hausfrau didn't know from bleach. So the copy was changed to: "As white as with boiling."

Experiences like this emphasize the importance of the local office's contribution in the creative, marketing, media and client hand-holding rituals.

Manufacturers, naturally, find that standardization (of advertising as well as production) not only cuts costs, but can give a product a distinctive individuality and character. As Robert D. Buzzell, professor of business administration at Harvard, has pointed out: "Some multi-national companies are moving toward standardization in order to achieve consistency in their dealings with customers. Executives believe that consistency in product style, in sales and customer service, in brand names and packaging, and generally in the 'image' projected to customers, is a powerful means of increasing sales."

J. R. MacLennan, president of Ted Bates International, underlines the point that when an advertiser moves from a local to an international agency, either in the U.S. or abroad, he doesn't always do it for improved creativity or for media advantages alone. "It's facility of communications that provides the client with the type of service not available from independent agencies in each country," he observes.

This philosophy is becoming more important to advertisers seeking a foothold in Europe, MacLennan goes on to say, because European distribution patterns are changing and doors are swinging open to manufacturers of products that couldn't be sold on the continent only a few years ago. Supermarkets are increasing to the point where they now trail the U.S. by only 10 years, and package-goods advertising is increasing at twice the rate of consumer ex-

penditures. "Advertising in Europe and other countries abroad is in an early stage of development as far as merchandising non-essential goods is concerned," he notes.

The changes mentioned have brought rafts of new business through the doors of multi-national agencies. Capitalizing on this trend in a different way, D'Arcy International set up a holding company called Multi-National Partners. Unable, or unwilling, to make the expensive acquisitions necessary to establish a far-flung international empire, D'Arcy did the next best thing: he established a network of foreign partners (there are now 13 with 30 offices), each partner owning a share of the "pot" into which a percentage of all international business goes. In the past year, the partnership reported a 30 per cent increase in the number of international clients (to 25) and increased total billings to partners of 17 per cent in three years (to \$210 million).

McCann is number two

Just as a comparison, Metcalf Erickson which has the largest international division of any U.S. agency except J. Walter Thompson billed \$220 million overseas in 1968, a healthy increase over 1966's \$175 million.

Notes McCann International president, Eugene Kummel: "We're in the midst of a quantum jump."

Kummel is quick to point out, however, that not every advertiser can use multi-national campaigns, and not everyone should. However, even those who can't do it at the moment are looking around for agencies which might, in the future, be able to shepherd them through the complexities of international advertising.

As international business boundaries start to dissolve, so have instances been erased by the satellite phenomenon, just five years old.

Says Leonard Marks, former director of the U.S. Information Agency, "In the future, it's likely that homes and offices will be connected throughout the world by satellite as they are by telephone today."

Marks, and those who share his views, don't see any serious technical complications to satellite transmission. "Nothing is beyond the imagination," he notes. Already, five satellites are floating above the globe.

altitude of 22,300 miles, sending messages down to "dishes" in 23 countries, with another 30 receiving stations being built. By the end of the year, says Marks, there will be a ground receiving station on every continent.

The only obstacle to complete global communication by satellite is inefficient relay systems from the earth station to the home.

But even this problem doesn't seem insurmountable. Sylvania announced just a few weeks ago that it is designing an advanced antenna system through which a tv set, equipped with an antenna two feet in diameter and a small converter will be able to pick up messages *directly* from a new satellite, which will beam 1,000 watts of power (compared to present satellites' 10 watts). Sylvania expects experimental direct broadcasts will be conducted by 1975.

Importance counts

Even those who are banking hard on satellites to perform miracles don't delude themselves into thinking that everything worth broadcasting is going to be bounced off one of the switchboards in the sky. It takes an event of major international importance, like the forthcoming Apollo 11 moonshot, to justify satellite transmission for two reasons: (1) it costs less to ship a tape by transatlantic jet than it does to transmit a signal by satellite, and (2) instantaneous transmission isn't always practical because events that take place during primetime hours in the U.S., say, break during the middle of the night in Japan and live transmission just isn't necessary.

Still, events like the moonshot or the Olympics may one day be important occasions for multi-national advertisers who could beam the same message around the world simultaneously into the direct-receiving sets. In the case of Apollo 11, telecasting will be continuous for 30 successive hours, so reception will be practical anywhere in the world at some time during the mission. Language is no barrier, either, since voice-over techniques have been perfected and can be used in all countries.

What helps make the commercial prospects for this kind of telecasting more favorable is that the cost of satellite transmission is headed straight down as circuits become

more numerous. The first satellite in 1964 had 240 circuits and one tv channel; one to go into orbit next year will have at least 6,000 circuits and numerous tv channels, bringing that total number to 10. In 1965, it cost \$4,500 to program 10 minutes of tv by satellite, today the same tv time costs \$650.

Says Y&R's Ney: "Our guess is that full use of satellite transmission is three or four years away. That's when international companies will be seriously joining hands."

As for trends of more immediate interest, the international experts seem to think that commercial tv's penetration into Europe will continue to cut deeper. France has just completed its first full year of commercial tv, with notable success. Scandinavians are broaching the subject and, say some in this country close to the situation, it won't be long before they, too, get their feet wet.

"Every country eventually gets the kind of tv that suits its life style," philosophizes Bates' MacLennan. He believes, for example, that German advertisers will eventually get the more commercial time they have been clamoring for.

Sutton, at JWT, puts it another way when discussing the countries that have only a few hours of commercial tv a day. "You can't be just half pregnant," he quips.

Cost is crux

Cost is the crux of the problem. The agency men here think that sooner or later the 20-odd countries with tv but no commercials will find it too expensive to carry the burden of state ownership and welcome industry's offer to pay part, or all, the costs of tv. So far, about 90 countries have commercial tv of some type.

As to the problems that international agencies encounter in staffing their offices overseas, most agency spokesmen say the situation is bad and won't improve soon. Most American agencies, however, are in a better position than their local counterparts, though they do staff their bureaus with about 90 per cent foreign nationals.

Observes Hubert Troost, president of the agency that bears his name and the fourth largest in West Germany: "The labor supply is tight because American agencies hire most

of the good people. Young people don't go to American agencies for more money, but because they want to learn American methods."

Still, Troost says, he can't complain about unfair competition from abroad. American agencies personify good advertising, "and what we know about advertising we have learned from the Americans."

Leave to move up

Young people all over the world are anxious to travel and many in advertising find that leaving the home office is a faster way up the ladder of success than staying home. "Working in the New York office, a young copywriter might work on one account for five years," McCann's Gene Kummel points out. "Overseas, he might have five brands to work on in the first year. Not only that, he gets to see his work published much sooner."

Opening up new areas for American expansion is becoming more difficult, naturally. Some agency men see Eastern Europe as one of the few spots left to invade, yet they don't hold out much hope for moving into this market until conditions change appreciably. "Eastern Europe has a lot of people and they're becoming more affluent," says JWT's Sutton. "But until they're offered an abundance of consumer goods, a (free choice and a branding of merchandise, I'm afraid we don't have much of a place there. We won't open another office just to have another office." ■



Tom E. Paro will succeed Joseph W. Goodfellow as vice president, general manager, WRC-TV Washington on October 1. Paro is manager of WNBC-TV New York, was manager of WRC-TV.

As for tape, it takes four to 11 days after shooting for editing, mixing, approval and copies.

One of the problem areas for the account man is the lexicon of the business. Like any professional jargon, the language of commercials is not always used with precision, even by those involved in the production process.

For example, take the term "interlock." It supposedly refers to the synchronous playback of magnetic sound track and film—without opticals or color correction.

However, people often take it to mean a print with all of the above elements and the name for this is "answer print."

The confusion of terms can be disastrous if the question of changes in the commercial comes up and the processing stage which the commercial has reached is not correctly described. For example, it's simple enough to re-edit a work print and not too much of a problem to rework an interlock, but beyond that changes can be time-consuming and costly.

"The big problem for the account man," said an agency producer, "is to know when to involve the client in post-production, if at all. He simply must know what the post-production score is."

Says Warner, "it's dangerous to ask the account man if the client wants to see a rough cut, if he doesn't really know what it is."

Sets are fascinating

The account man is really put on his mettle when the client attends a shooting session. He must not only display his limited expertise to best advantage but keep the client from getting underfoot and discourage creative suggestions.

A motion picture or television set has an intrinsic fascination for the layman. The accoutrements which go into creating a world of make-believe bring out the child in the spectator. In addition, the client, because he is footing the bill and given VIP treatment, either finds it hard to control himself or feels that he must make sure these bearded fellows keep their eye on what the commercial is all about.

Producers on both the agency and

studio sides agree that the client must be shepherded on the set.

A studio producer said flatly, "Inevitably, when the client is left alone on the set, he causes trouble."

An agency producer declared: "If the client is going to be on the set, then I expect the account man to hold his hand. After all, that's his job."

The agency producer

When the account man can't answer a client's question, the best source for information is the agency producer. He is familiar not only with the commercial concept but usually also with the shooting schedule and some of the aesthetic details.

The agency producer also knows what's the best time to show the client around and introduce him to the director, cameraman and others. He knows when to let the client look through the viewfinder and when to stay off the cameraman's back.

Once a client has been shown the ropes, he'll get the idea that when the ready bell rings, question time stops.

Producers also point out that the account man must exert some self-control. In the absence of the client, he often *is* the client and if he sees some conflict (or thinks he sees some conflict) between the marketing requirements of the brand and the creative approach, his business-oriented adrenalin begins to flow.

There is also the fact that account men today are more creative-minded than ever. While this could mean they are more appreciative of ideas from creative types, it does not take much to turn an account man into a would-be director.

The real headache, said one agency producer, comes when the account man and the client put their heads together.

"Somehow, out of the clear blue sky," said the producer, "the account man and client get an idea for a variation of the commercial. Somebody told them once that the storyboard is not made of steel, so they want to flex it a bit.

"The problem arises when they don't check into the details of how much extra footage will be involved, how much overtime it would take, whether it would fit into the

framework and mood of what's already been planned.

"If this gets beyond control, the first thing you know an assistant director has got the mobile truck loaded and ready to move to the other side of the valley. And by the time everything is set up and ready to shoot it's late in the afternoon and the sky is red—which is pretty to look at but not very good on color film. So they shoot at a cost of \$1 a second and the man never sees the light of day."

The growing importance of music in commercials puts an increasing weight on the account man's abilities and taste. No one, of course, expects the agency man to help make big decisions about music, but he should develop a sense of when to speak up and when to keep quiet. Of particular importance is the need to know in which direction music is going.

Norm Richards of Norm Richards, Inc., makes the point that music is now more sophisticated.

"Up until a few years ago popular music told a literal story. Then along came *Sergeant Pepper* and *Arthur's Park*. Since then, music has become more impressionistic with the listener supplying the cohesive business meanings."

Easy to remember

Richards feels one of the problems in getting client approval of jingles is the latter's conviction that, the simpler and fewer the notes, the better.

"The client wants a jingle that's easy to remember," he said. But a simple tune is also easy to forget. A jingle written with more difficult chord progression will be retained better in the long run."

Another music man said he thought the account man would provide a useful service if he encouraged the client to respect the expertise of the composer.

Whether the account man can reasonably be expected to make a case for any specific musical approach is a moot point. The fact that he might be brought into a dispute on the subject, however, is another indication of the complexities in commercials making them impinge on his job. The account man must surely feel sometimes there must be an easier way to make a living.

Account man's commercials glossary

A&B roll: 2 reels of film or tape on which alternate scenes are located to obtain dissolves or other special effects.

Buy: An accepted take of a scene; a "print" in film terms.

Camera chain: The television camera and its associated equipment, including camera, viewfinder, lens, camera cable, camera control unit, monitors, oscilloscopes, and color encoder.

Checkerboard: A film editing technique using A&B rolls.

Chroma key: An accessory to insert an image over a selected background. It's comparable to the blue matte technique in film production.

Clogged head: A build-up of oxide on the video head during recording causing noise or loss of image in that band.

Color balance: Adjusting the original color concept to meet a desired standard.

Color bars: An established electrical reference signal. Color standards set by SMPTE appear at the head of a taped program or commercial. Playback videotape recorders are adjusted to these standards.

Colortec: Accessory trademarked by Ampex to reduce time errors in tape playback enough for the color circuits in the receiver to decode color properly.

Composite film: Film with both picture and sound track.

Cue track: An auxiliary audio track on videotape.

Cut: An instantaneous picture change from scene to scene.

Direct positive: The transfer of tape to reversal film.

Dissolve: A transition a-

chieved by superimposing one picture on another.

Double system: A kinescope with separate picture and sound negatives for multiple prints, or a recording system in which a separate 16mm or 35mm film or magnetic recorder is used to record the sound track, in addition to the videotape's audio track.

Dropout: Spots containing no video information on recorded tape, caused by irregularities in the tape's surface. The dropout appears on the television screen as a horizontal distracting streak.

EE master: The edited version of a tape program, usually second generation. Dupes are made from this.

Electronic editing: Editing of videotape by selecting and electronically re-assembling the best takes to produce a finished product. Tape is not cut but information is electronically transferred to a master videotape, from which release duplicates are made.

Effects (electronic): Similar to optical effects in film. Created on the special effects generator.

Generation: Numbering system for successive duplicates. Master = 1st generation; dub of master = 2nd generation; dub of first dub = 3rd generation; etc.

Glitch: Noise pulse, creating a random disturbance in the video information.

Head (video, rotary): Quadruplex or helical-scanning device which records the video information on the tape.

Helican-scan recorder: A videotape recorder which records video information on a diagonal track.

High-band recording: A recording made with a high frequency carrier (10 megacycles), yielding a very high

signal-to-noise ratio. It eliminates moire and noise.

Key-in: An electronic method of inserting a title in a given scene.

Kinescope recording: A film recording shot from a television monitor.

Magnetic track: Sound recorded on magnetic film or tape.

Master: Original recording.

Moire: A picture disturbance pattern caused by interference of two similar frequencies.

Noise: Unwanted high frequency information on videotape.

Opticals: Special effects, in film production.

Paint pots: Controls for adjusting the red, blue and green outputs of a live or film-chain camera to create the desired color balance.

Single-system: Sound and picture recorded on the same film.

Skewing: A geometric error caused by improper horizontal vacuum guide alignment. Appears as a zig-zag pattern. Corrected by Amtec.

Take: A taped or filmed segment of the program.

Talking clock: Audio numbering of the videotape at one-second intervals.

Wipe: A special effect transition from one scene to the next.

The previous list is only part of the glossary contained in a free booklet titled *The Television Commercial* which is available from Reeves Telecom Corp., Production Services Division, 101 W. 67th St., New York, N.Y. 10023. Another useful source of information is *A Few Choice Words About Video Tape*, available from Hollywood Video Center, 1541 N. Vine St., Hollywood 90028 or 502 Park Ave., New York 10022.

lar ARB reports. These were formerly available only via special analyses.

- A new demographic category has been added—women 25-to-49.

- In place of the “long-duration” program averages, all programs will be averaged, this time on a “pure program” basis. Formerly, long-duration averages were based on set start and end times. Now, for example, if a movie runs over into the news, that will be taken into account.

- The Summer Measurement Index, which provides metro day-part data, will contain an additional day part and ADI data on homes using television in the market by half hours.

- The Spot Buying Guide, which provides program break audience figures by averaging before-and-after data, will be expanded. It is now on the regular report pages with a demographic “short form.” Henceforth, it will contain the full demographic treatment, and will be shown on separate pages.

- New product usage information, details of which are not yet available, was described as being of particular interest to stations.

- The above change and others will result in a new report size—8½-by-11, instead of 9-by-12.

These are the changes in the Nielsen local service:

- The “timebuyer’s friend” reports, also called the Buying/Selling Report, will be issued in July, October and May.

Markets added

Last year, July reports were issued in 70 markets, of which three—New York, Los Angeles and Chicago—were the complete “Viewers in Profile” reports and the remainder day-part information. This year, 69 market reports will be issued (two markets were combined into one report) with the three VIP reports continuing but with the condensed demographics by quarter hours in the other 66.

In October, to the 23 VIP reports will be added 47 markets containing the “timebuyer’s friend” data.

In May, 30 markets will benefit from the abbreviated demographics, which will be added to the 70 VIP reports already on the schedule.

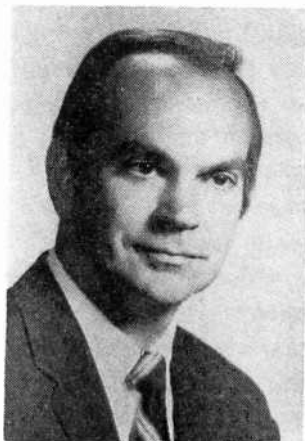
Since the demographics shown for the Buying/Selling Report cover

large audience segments (two-thirds of all homes have women 18-49, for example), Nielsen felt confident in reducing sample sizes from those usually employed. In general, they are about half of the standard level. However, data will not be shown where samples sizes are below 145 in-tab homes, which is the minimum provided by Nielsen in its specs for the Broadcast Ratings Council.

While the Buying/Selling Report includes only limited demographics, agencies and stations can get the gamut on tape for whatever analyses they wish to perform. The problem of smaller sample sizes for less significant audience segments will be offset, say Nielsen researchers, by the fact that computer analyses generally work with a series of spots. Adding spots together in effect increases sample size.

- Starting in October, a “pre-emptions excluded” section will be added to NSI reports. This will break out the actual audience for all primetime and fringe time shows in which there were one or two pre-emptions during the fourth-week period of the report.

The section, called “Program Pre-emptions & Normal Program Audience Estimates,” will show average metro and DMA ratings for (1) the time period and (2) the program sans pre-emptions; the same two averages for total households, total women, total men and total children 2-to-11; the name of the pre-empting program and the week or weeks in which the pre-emption took place. There will not be a rating for the pre-empting show but it can be easily calculated from the available data. Programs pre-empted will be starred in the regular section of the report.



Jack Berry is the new general manager of WNEM-TV, Meredith's Bay City-Flint-Saginaw outlet.

- Nielsen will continue providing DMA weekly audience data on special order (weeklies have been available for about two years), but two agencies will be able to get them at a nominal price where they've been ordered by stations.

- Half-hour rather than quarter-hour program reports will be the norm, starting in October, a change which will provide some relief to the timebuyer pouring over seemingly endless columns of data. The quarter-hour format will be retained for programs of that length. NSI has been carrying half-hour reports in print for about a year and daytime will be shown in that form starting in the Fall.

- The section on long-duration programming will now include all programs of 45 minutes or longer. In the past, it was up to the stations to specify programs.

Reasons for data flood

So much for what's new. Not the question: Is it all necessary?

A good case could no doubt be made for any one of the additional reports or facts. Somebody, somewhere will find some of the data useful, or enlightening, or even necessary.

Agency researchers don't always agree on what's needed in the way of audience data and the rating services tend to try to keep everybody happy. Though there is some kind of functional consensus among the major agencies about what rating services should offer (the broad similarities between ARB and Nielsen indicate this), small groups of key agency executives have more than once been instrumental in putting certain provisions or additions into effect.

There is also the Law of Inertia. Facts, which states that once a specific kind of information is generated regularly, it tends to continue being generated even when there is no longer any use for the information.

The rating services themselves have contributed to the flood of facts by using added data as a competitive weapon.

Then, there's the computers. It takes little additional cost to reprogram computers to turn out additional information. And once the program is written, the material can be supplied with ease.

Rating services spokesmen point

(Continued on page 6)

In addition, Westen assists his boss in the Commissioner's active sidelines as author and speech maker, doing research, digging up legal citations and documentation.

Spiewack works with H. Rex Lee in a different fashion. When both came to the Commission, they spent long hours together familiarizing themselves with the procedural mechanics of the FCC. Lee reads each item on the agenda himself without summaries. At times, however, Spiewack will write a memorandum on a specific case if it's particularly complex. On the Tuesday before the agenda meeting, the Commissioner and his aide closet themselves and exchange views on the issues. Spiewack says that his boss must satisfy himself that there has been no error in the disposition of a case before it comes to the Commission for final resolution. He believes, "the Commissioner's office should be the last line of defense against error."

Ups and downs. Byron Harrison, Robert E. Lee's aide, has a different modus operandi. Since Bob Lee has been on the Commission since June 1953, he needs relatively little advice on the complexities of FCC routine. "He has been up and down these roads many times," Harrison says of his boss. Commissioner Lee's policies and philosophy are well defined. Therefore, Harrison's main job is to check the agenda for items which fall into

the Commissioner's special fields of interest and flag them for his attention. He will also, on occasion, write memos reminding the Commissioner of his past positions on particular issues and point out if similar issues are coming up on the agenda again.

Commissioner Cox, an old FCC hand (former chief of the Broadcast Bureau), similarly needs little advice about what stand to take on a case. His assistant, Allen Cordon, is principally engaged in condensing lengthy legal documents of interest to his boss, drafting letters and statements, doing special research projects and occasionally ghost-writing articles and speeches.

The same pattern of activity generally holds true for Robert Cahill. However, he has the added burden of keeping Chairman Hyde informed of Congressional activity.

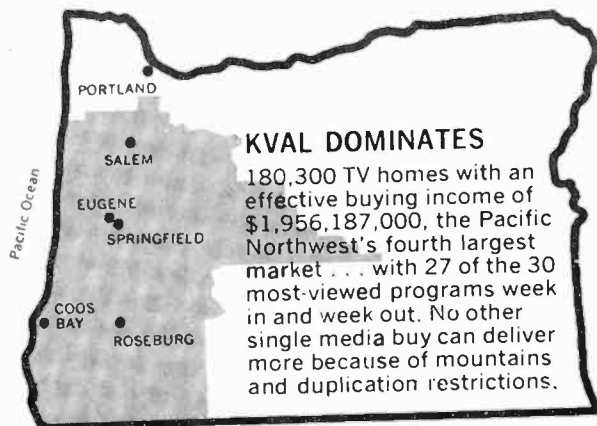
Commissioner Wadsworth relies heavily on his legal aide, Joe Kessler, for appraisals, digests and recommendations.

For nine years Philip Cross has been with Commissioner Bartley whose philosophy, like Bob Lee's, is well known. The working relationship is a close one and most of his activity is more substantive than procedural.

As one aide summarized, the influence wielded by the legal assistant is like that of a good stage manager. He can see that the performer knows his lines, but the Commissioner has to face the footlights.

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Help! *(Continued from page 58)*

out that a great deal of material gathered by the diaries is not tabulated so that when it is decided to tap this pool of information, there's not much effort or cost involved.

This is in answer to agency proposals that money can be saved by cutting down on some of the demographics now offered. Benton & Bowles, for example, has proposed that buyers of audience data pay a flat sum, say about \$500, for each extra column of data above the basics and that this money be invested in improved measurement techniques and larger sample sizes to get more reliable data.

Along with some other agencies, B&B feels that the proliferation of numbers, some of which are not considered reliable, intensifies reliance on statistics and downgrades the use of judgment.

The question of unreliable data revolves around figures which represent small segments of the viewing audience. The smaller the number, the greater the relative degree of statistical error, yet, it's pointed out, buyers and planners often attribute as much validity to the low numbers as the high ones.

One of the areas whose reliability is questioned is product usage data. Some researchers feel that adding questions in this area to the diary (ARB supplies usage data regularly) may affect the accuracy of the viewing information on the theory that the more data a viewer has to fill out the less careful he will be about his answers.

Some researchers don't like the



Donald F. Keck has been appointed general manager of ABC's WXYZ-TV Detroit. He had been general sales manager.

tonnage format used for the ARB product usage data. Said one, "What do I care if 99 per cent of housewives make two washloads per week? What I'm interested in is the heavy use."

Nielsen has been experimenting with heavy user data in a few markets. The firm has increased sample size by combining two reports. However, the chances this kind of data will become part of the regular report is pretty slim. Nielsen is working on providing marketing data as a separate service.

Nielsen people feel that, to be useful, product usage information must cover at least two dozen categories of products. And if that much information is required of the diary-keeper, they say, it is not practical to add it to the diary.

Stations have watched the growing mountain of information with mixed feelings. On the one hand, the additional cost involved bears most heavily on them, on the generally-accepted premise that a medium should provide information about its audience. On the other hand, the greater variety of data provides more opportunity for a station which is not strong in one category to prove that it's strong in another.

As television becomes more fragmented the importance of pinpointing more audience segments will become more obvious. Already, the success some independents have had with kid blocks in the late afternoon indicates the necessity of providing more than just household data.

Though the evidence in the Katz Television study points clearly to the fact that household totals are the data most frequently requested by agencies, many researchers still feel they could do without household information. This issue is a particularly pointed one in the network area where some agencies are restless over the cost of Nielsen's Audimeter sample, which is the basis of household data.

Despite the questions raised about excessive information, the outlook appears to be for more, not less, data. The voices of the researcher and planner are listened to with more respect than those of the buyers. The trend is clearly toward getting as much marketing information as is economically practical. The only hope for the buyer is that he'll be supplied with some kind of "timebuyer friend" on a regular basis.

In the picture

When Willard E. Walbridge, vice president and general manager of KTRK-TV Houston, was elected chairman of the board of the Television Information Office six years ago, his initial remarks to the board paraphrased Winston Churchill to the effect that he had not accepted the chairmanship to preside over the dismemberment of TIO.

At that time TIO was having some problems and was encountering some difficult times within the industry. Under Bill Walbridge's leadership TIO moved forward. Its membership as he leaves that post is at an all-time high and the TIO has considerably broadened its scope of activities.

But an even bigger job is before him as the newly elected chairman of the joint boards of the National Association of Broadcasters.

Industry observers will agree that probably at no other time in the 46-year history of the NAB has the association been confronted with more complex and pressing problems than it is today. One of the major issues is finding a fair and prompt resolution of the CATV controversy—without diminishing the role or viability of free broadcasting.

Bill Walbridge will encounter other problems: self regulation versus governmental restriction, harassment at renewal time, intrusion of governmental pressures into questions of program content, be it news, advertising or entertainment.

Addressing the joint boards of the NAB when they elected him, Walbridge pointed out that the NAB speaks for the 6,928 broadcast stations—whether they are members of the NAB or not.

"With that many diverse voices," he pointed out, "it's only natural that we find many things that could divide us."

But Walbridge emphatically stated he would continue to look for those things which would unite broadcasters into an even stronger industry and social force—but not at the expense of either principle or progress. He also added that broadcasting can and must continue to improve

its service to the public.

Walbridge firmly believes that broadcasting and its freedoms are a basic element of the structure of a free society and the survival of democratic institutions. He adds that a majority of the more than 100,000 people who work in broadcasting are a moving force for freedom in our society.

"They best exemplify the Jeffersonian idea that won out as the Federalists lost. This was not to be a nation where a small chosen elite would determine public policy, taste and action."

Outside of broadcasting Walbridge has followed through his principles. He is involved in a wide range of community activities.

With a flair for the creative which he has retained through the years, Walbridge entered the broadcasting field through script writing. (He was a journalism major at the University of Michigan.)

In 1939 at the age of 26, while working for a Detroit utility company, he wrote a radio program for the Detroit Evening News' radio station WWJ.

In 1941 he became a member of the sales staff, a position he held until 1942 when he was called to active duty. Entering the Navy with a rank of ensign, he returned four years later a lieutenant with a silver star and Presidential Unit Citation.

He returned to the sales staff of WWJ radio and after a series of promotions became station manager of WWJ-TV in 1949.

His mentor through his Detroit radio and television days was the colorful and renowned broadcaster, the late Harry Bannister. As a matter of fact, Bannister's book "The Education of a Broadcaster" contains several anecdotes involving his protege. At Bannister's funeral two years ago, Bill Walbridge delivered a moving eulogy that still stands as a lasting tribute to a much beloved and rugged individual.

In 1953 he became executive vice president and general manager of the WJTM stations in Lansing, a post he held until September 1954 when



Willard E. Walbridge

Faces major industry issues

he moved to Houston to organize KTRK-TV.

He was married in 1941 to Marietta Arner of Ann Arbor, Michigan. They have a 20-year-old son, Peter.

Bill Walbridge is a realist. He moves easily among all kinds of people. An omnivorous reader, he still finds time to shoot golf in the low 80s. He brings to his new responsibilities a sense of determination tempered with a congenial sense of humor.

"There must be established" he says, "a broader and sounder understanding on the part of government officials of the worth and value of broadcasting as a contributing force to our society."

"There must be a turning away from the tendency to downgrade the industry in the good it does while allowing a variety of small punitive restrictions to creep in because it seems the stylish thing to do this year."

The broadcaster, he believes, has been taking a lot of abuse and discredit that's completely undeserved. He is regarded in many quarters as a cynical businessman giving lip service to public service. Without sounding naive, Walbridge finds that broadcasters are good citizens in their myriad communities, well motivated, involved with local problems and projects and immersed in the public welfare and the public interest.

If they are all like him, then his view is certainly correct. ■

The 'little Commissioners'

Some FCC staffers refer to them, with a blend of both irreverence and respect, as the "little Commissioners." They function variously as advisors, chiefs of staff, publicists, ghost-writers, trouble-shooters, general companions, sounding boards and sometimes psychotherapists. They are the legal assistants to the seven FCC Commissioners.

Their posts were created in 1952 when Congress passed the so-called McFarland Amendments to the Communications Act. These revisions were designed to guarantee the impartiality of the Commissioners by insulating them from legal advice and opinions of the Broadcast Bureau or other divisions involved in adjudicatory proceedings. The theory was that if a Broadcast Bureau lawyer was consulted by a Commissioner prior to the argument of a case before the FCC, it would be tantamount to a judge asking a district attorney about the merits of a case about to be tried.

Since these changes restricted the expertise a Commissioner could tap, Congress wisely provided for a legal assistant for each member of the FCC, along with an engineering assistant.

It will generally be denied, but these legal assistants do have a great deal of influence. While they don't have the proverbial "passion for anonymity," they are not very well known outside the Commission except by those who work closely with the FCC.

The salaries, based on the new pay scale effective July 1, range from \$20-28,000 a year, depending on the length of government service.

These legal bird-dogs of the Commissioners vary markedly in background, age, and personality.

For example, Philip Cross, 51, legal assistant to Robert Bartley, was a radio-tv news and sports director who earned his law degree by going to school at night. Joseph Kessler, 35, James Wadsworth's assistant, got his law degree at St. Louis University where he was an instructor in the speech department. The youngest of the group, Tracy Westen, 28, Nicholas Johnson's top staffer, is only two years out of the University of California Law School at Berkley. Edwin Spievack, 37, H. Rex Lee's legal man, was drafted by the Commissioner from the U. S. Information Agency where he was an assistant general counsel specializing in communications law. He was a former assistant attorney general of the State of Ohio. Allen Cordon, 49, Kenneth Cox's aid, was at one time Washington State sheriff. A graduate of George Washington Law School, he served his apprenticeship in the Broadcast Bureau.

Interestingly enough, three out of the seven, Byron Harrison, legal assistant to Robert E. Lee; Kessler and Westen were formerly in private practice. Harrison was a partner in his own law firm. Most of the aides could

earn more than their present salaries in private practice. However, they enjoy the security of government tenure as well as the satisfaction of being at the seat of power.

Self effacing aides. The legal assistants are cautious and self effacing. This is true even of Robert Bartley, the most prominent of the group who works for Chairman Rosel Hyde not only as legal aide but also as administrative assistant and legislative liaison.

Cahill was head of the complaints branch of the Complaint and Compliance division of the FCC before becoming the chairman's assistant in 1966. Before going to the Commission, he had been assistant counsel of the National Association of Broadcasters.

Most legal assistants are more or less assured of a degree of permanency in their posts as long as their boss remains on the Commission. (There have been assistants who became heady with power. Former Chairman Newton E. Minow fired his top aide because he leaked an important development to a wire service.) When their bosses leave the Commission, the legal assistants usually go into private practice or are reassigned to another administrative post within the Commission.

The ubiquitous Nicholas Johnson rotates his legal assistants in the same manner as Justices of the Supreme Court periodically change their law clerks. Westen explains that the reason his Commissioner (who once served as clerk to Justice Hugo Black) does this is that he prefers his legal assistant to provide fresh and provocative stimuli.

Since four of the Commissioners are not lawyers, it would seem to follow that at least these four (Robert Lee, James Wadsworth, H. Rex Lee and Robert Bartley) would be highly susceptible to the advice of their legal assistants regarding legal complexities of issues before the Commission. Conversely, the lawyer-Commissioners (Chairman Rosel Hyde, Nicholas Johnson and Kenneth Cox) would be less dependent upon their legal aides. This is not uniformly so. However, the legal assistants often the alter ego of the Commissioner. To maintain his position and function in a useful manner, he must be attuned to the psychology and philosophy of his boss; he must *think* like the Commissioner, and, the less energetic the Commissioner, the more influential the legal assistant.

Nicholas Johnson keeps his youthful aide hopping. Items to be considered in the Wednesday agenda meeting usually start flowing into the Commissioner's office on Friday and continue sometimes until late Tuesday. Westen says he peruses each item, researches them or by one then writes a tight summary for Johnson along with his own recommendations and those of other members of the staff.

(Continued on page 5)



expanded summer measurement

This Summer NSI will expand the July measurement to provide quarter-hour station total data on audiences representing approximately 80% of U.S. television households. Special quarter-hour reports will be produced for 66 markets, in addition to the Summer Daypart reports and the regular V.I.P. reports for Los Angeles, Chicago and New York.

These special quarter-hour reports will provide station total audience esti-

mates by television households, four primary demographic breaks, and Metro Area and DMA ratings.

Quarter-hour station total Summer measurement. Another first. And another example of NSI's leadership in comprehensive measurement of seasonal television viewing levels.

Nielsen Station Index

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then, that our transmitting antenna will top the Hancock Building. No wonder we continuously search for new ways to serve our city even better. So in the future, as in the proud past, we can say with pride . . .

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