

# Television Age

Media directors explain what happened to spot in '67  
Talk shows provide a lift to the syndication business  
Can research predict the life-span of a tv commercial?

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WIIC-TV

341 RISING MAIN AVENUE • PITTSBURGH, PA. 15214



COX BROADCASTING CORPORATION

November 27, 1967

Mr. E. Jonny Graff  
Vice President-Television  
Embassy Pictures Corp.  
1301 Avenue of the Americas  
New York, N.Y. 10019

Dear Jonny:

Here at WIIC-TV, we are ecstatic with the ratings on our first movie of the month - Boccaccio 70. Friday 8:30-11 PM, November 17, 1967.

Movie of the Month

ARB	Rating	Share
WIIC-TV	17	35
KDKA-TV	22	45
WTAE-TV	8	16

Sept/Oct 1967

ARB	Rating	Share
	7	11
	41	67
	12	20

We are looking to continued success with the Embassy package for future Movie of the Month selections.

Kindest personal regards,  
*Roger D. Rice*  
Roger D. Rice  
General Manager

100%  
SHARE  
INCREASE!

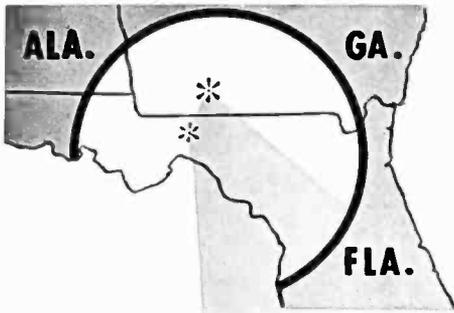
EMBASSY  
MOVIE-OF-  
THE-MONTH  
STARTS TREND!

WIIC-TV tripled normal share by pre-empting 90 minutes of Friday  
network prime time to program "BOCCACCIO '70." 35% of the  
viewers loved BOCCACCIO—(Competition on this popular night in-  
cluded Bob Hope in "Call Me Bwana" and "Gomer Pyle.")  
Local movies make the difference—if they're good! And Embassy

has the rating pictures. Academy Award winners like "Darling,"  
"Fellini's 8½," "Divorce—Italian Style," "Two Women," Block-  
busters like "Marriage Italian Style" and "Casanova '70." For movies  
that raise ratings and audience shares by 300%.

For your MOVIE-OF-THE-MONTH—Call or write:

JOSEPH LEVINE  
**EMBASSY**  
PICTURES CORP./TELEVISION



# WCTV-land

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

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



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE



**BLAIR TELEVISION**

A Division of John Blair & Company





The most successful quiz show in daytime network television history is now available for local sales: in the top ten among all daytime series during its six years on CBS; four years the most popular of all daytime quiz programs... hosted by Allen Ludden... all-star celebrity guests (like Eve Arden, Alan King, Carol Burnett, Jerry Lewis, Tony Perkins, Phyllis Diller)... top-drawer sponsor history (like Johnson & Johnson, Bristol-Myers, General Foods, Pillsbury, International Latex)... in the same 2-2:30 pm time slot throughout its entire network run, leaving huge potential of earlier- or later-viewing audiences untapped... 200 color half-hours available (after only one network showing, none earlier than last season).

What's the word? PASSWORD... what else!

## **CBS Enterprises**

New York, Chicago, San Francisco, Atlanta, Dallas

Source: NTA October-April season averages (1961-67). Subject to qualifications on request.

WNEW-TV  
NEW YORK  
SAYS

**UNCLE**

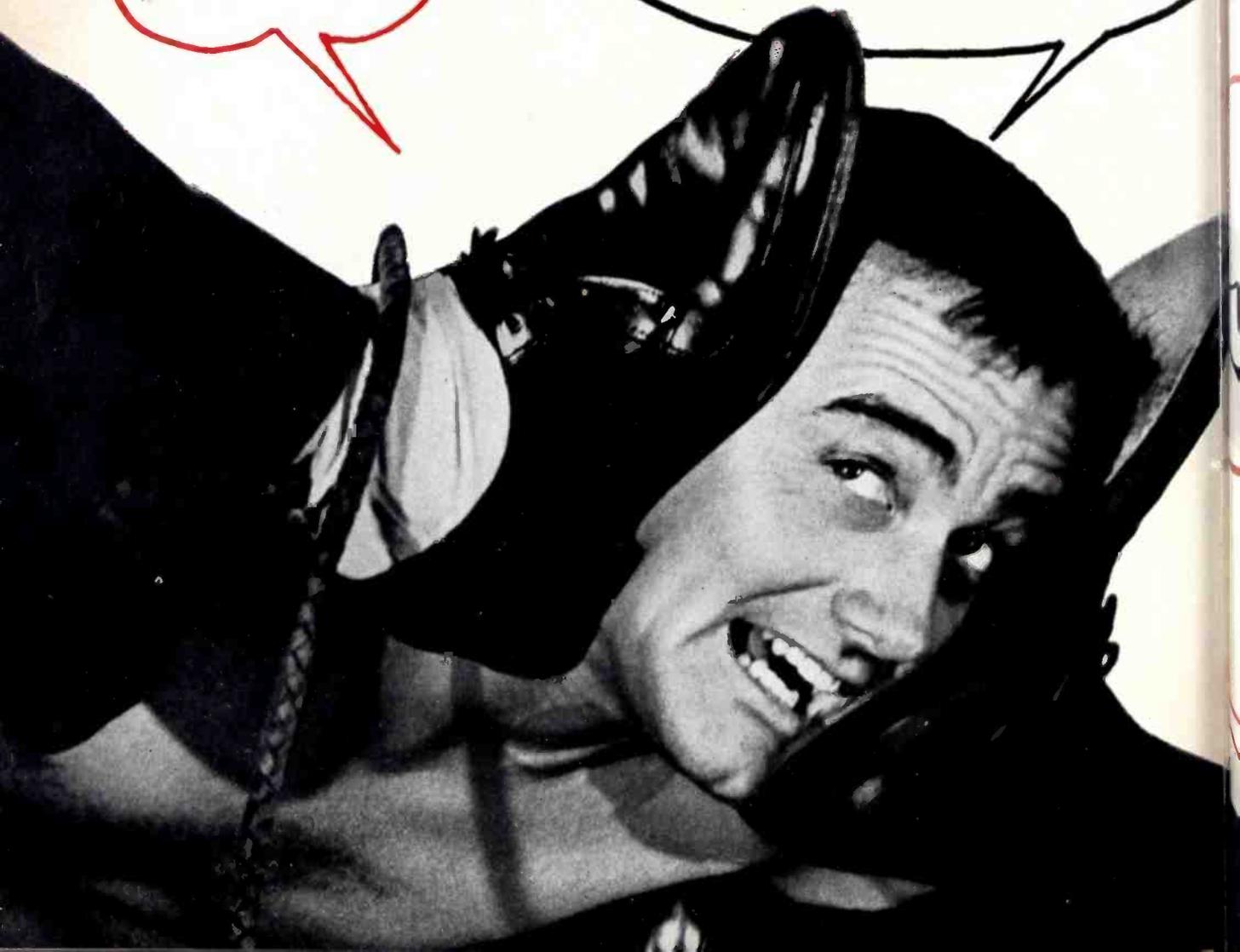
KSAN-TV  
SAN FRANCISCO  
SAYS

**UNCLE**

KTTV  
LOS ANGELES  
SAYS

**UNCLE**

**UNCLE**



WTTG  
WASHINGTON  
SAYS

**UNCLE.**

**uncle.**

WSBK-TV  
BOSTON  
SAYS

**UNCLE.**

KVOO-TV  
TULSA  
SAYS

**UNCLE.**

WPHL-TV  
PHILADELPHIA  
SAYS

**UNCLE.**

KLAS-TV  
LAS VEGAS  
SAYS

**UNCLE.**

**Everybody's  
saying it!**

Everybody's buying it!

... and with good reason. Undoubtedly no other series has ever finished its network exposure with higher ratings and higher shares in the major markets than Man from U.N.C.L.E.

Now you don't have to settle for anything but the original, number-one spy-adventure show.

128 swinging hour-long adventures\* are moving fast. Call your MGM-TV representative in New York, Chicago, Los Angeles, Atlanta or Toronto today and say "U.N.C.L.E."

Available for February start.

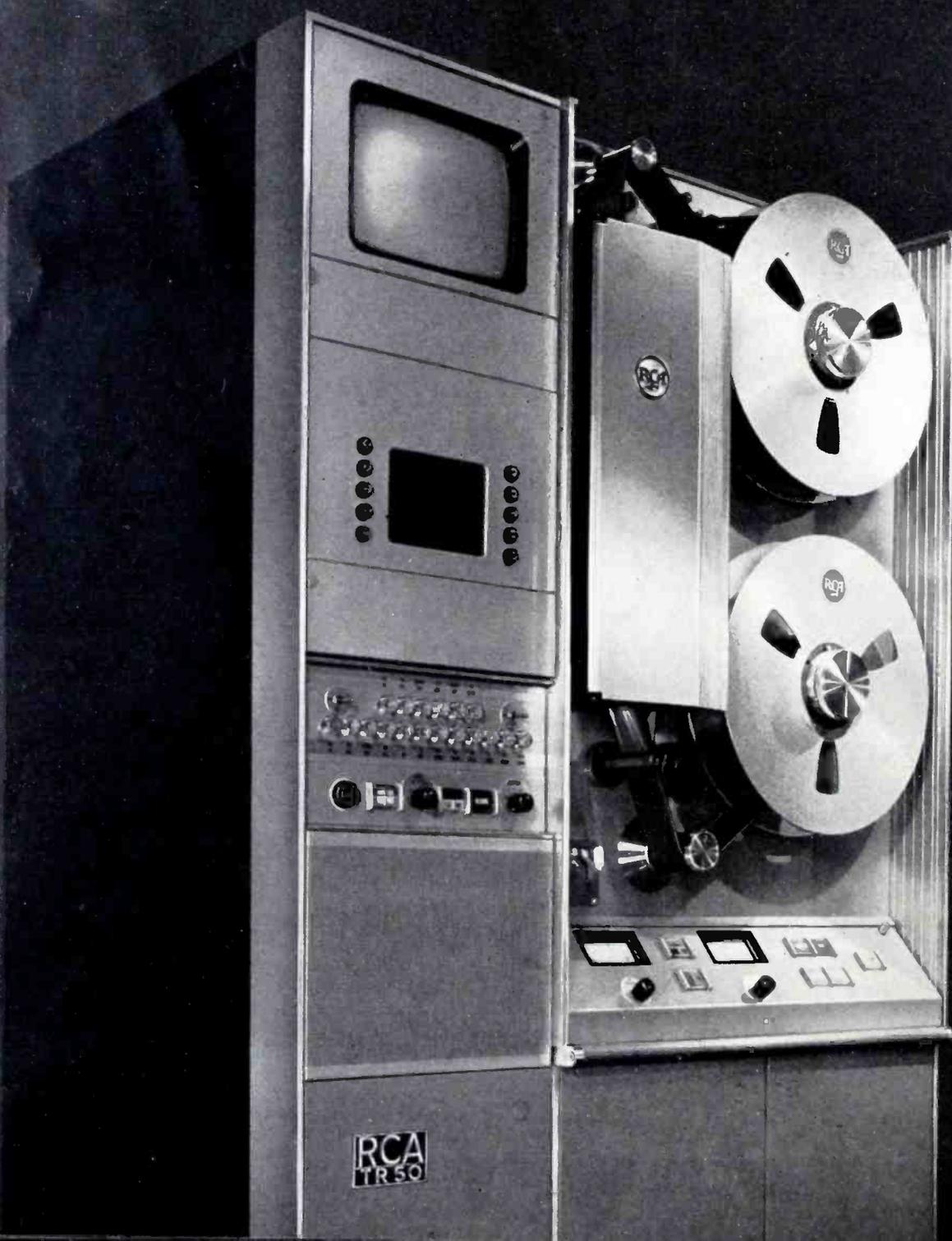
\*includes both Girl and Man from U.N.C.L.E.



**MGM  
TELEVISION**

RCA  
TR-50

We've taken the



RCA  
TR-50

# bite out of high band with the TR-50!

## Today's lowest cost high band machine for making and playing color tapes.

Here's the newest member of the RCA tape line. This recorder is designed for high band color quality . . . plus economy. All high band color modules are solid state RCA standard types. It's factory tested before shipment—ready to produce high band color as soon as you get it. The TR-50 is the most economical high band color recorder available today.

The equipment is compact in size, occupying only 24 x 33 inches of floor space. It's a total-capability recording and playback machine, with finest professional monitoring (pulse cross picture monitor). Features include precision-aligned tape deck and expanded waveform monitoring. Also air-bearing headwheel and air-lubricated tape guide.

It's part of the complete "Matched Line" of equipment for broadcasters—matched in features, styling and performance. It's all engineered and built by RCA. There's single source responsibility . . . a better investment for the purchaser.

For further information about this low-priced high band recorder, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey 08102.



THE MOST TRUSTED NAME IN ELECTRONICS

## Letter from the Publisher

### Spot Analysis

At this time of the year station managers are carefully reviewing 1967 and making projections for 1968.

1967 could be called the year of readjustment in television. Some markets were up in that most volatile category—national spot—most were down.

Since *all* business is compared with the previous year, what should be kept in mind is that 1966 was a banner year for television in all categories. The year '66 got off to a fast start. The summer exceeded all projections and October was the highest revenue month in the history of the medium. Therefore, stations have been hard pressed to top tv's greatest year.

Since spot has been soft, this category has come under the greatest scrutiny. Our lead story in this issue examines some of the reasons:

1. Unsettled business conditions in several basic industries. This has had an effect on all advertising expenditures.
2. Intensification of network versus spot competition for available dollars.
3. Piggybacks, now widely used in both network and spot, have enabled advertisers to get as much reach with less total dollars.
4. Cut-ins, now more widely used than ever, have undoubtedly cut into spot revenue.
5. The introduction of new products was greatly reduced in 1967. New product advertising is bread and butter for spot.

There is another factor that effects the entire tv business. While more total dollars are going into television, a larger percentage of that money is going into programming. 1966 was the first year when the amount paid for network programming exceeded time costs. The astronomical figures paid for the rights to sporting events, particularly football, for specials, and for movies have had an effect on the amount of money available for spot.

As '67 was a year of readjustment, '68 will be a year of transition. As one observer commented, the spot business in a sense finds itself in a similar position that the networks faced some six or seven years ago. At that time selling single half hours, or even joint sponsorship, went out the window. In its place came new sales approaches, primarily participating announcements. Later came the specials. Spot is undergoing drastic changes, trying out new approaches and the medium will eventually come up with workable formulas. The use of 30s is one of them. The transition process is always painful but in the long run should be profitable. Those station managers, however, who hit the panic button will be the long-range losers. The ensuing period may be a buyer's market, as Sam Vitt of Ted Bates comments, but those stations which arbitrarily slash rates for temporary gain will find that they are doing themselves and their markets irreparable harm. In many cases, it takes years to repair this kind of damage.

Cordially,

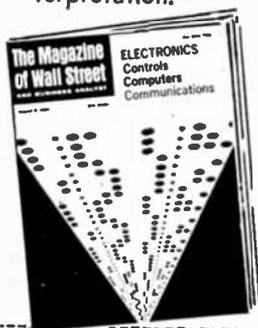
*S. J. Paul*

## Does the Market Puzzle You?

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

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I enclose \$25 for one-year subscription.

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

## Letters to the Editor

### Minneapolis sends a bouquet

Congratulations on your editorial concerning non-commercial television (*Foes of Commercial Tv*, TELEVISION AGE, Nov. 6).

I agree with you 100 per cent.

ROBERT C. FRANSEN  
Vice President

WTCN-TV

Minneapolis, Minn. 55416

### Women in advertising

Thank you for the article on women in advertising (*Less Room at the Top*, TELEVISION AGE, Nov. 20)

It was most interesting to get a reading on the climate for women in executive positions.

JEAN SIMPSON  
Vice President  
N. W. Ayer & Son, Inc.  
Chicago, Ill. 60603

### Sold on sex

*The Sex Sell* (TELEVISION AGE, October 23) represents rare excellence in clarity of thinking as well as refreshing writing skill.

I enjoyed it.

JO FOXWORTH  
Vice President  
Calkins & Holden  
New York, N.Y. 10016

### Foes of non-professional tv

Regarding your editorial on non-commercial tv (*Foes of Commercial Tv*, TELEVISION AGE, Nov. 6), I might add that it also is attracting a great many incompetents — junior newswriters and tyro producer-director types who start collecting credits and writing resumes as soon as they get their first job at a local tv station.

In all fairness, there are some talented people in non-commercial tv, but there are also the types mentioned who seem to be flocking to it. Many of those who are so hypercritical of commercial tv can't stand criticism themselves.

From the programs I have seen so far on Public Television or non-commercial tv, I would have to believe they are operating under a misnomer. It should be called "non-professional tv."

LEO COLLINS  
Advertising Promotion  
WABC-TV  
New York, N.Y. 10019

### Spotlight on spot tv

Your 13-page, in-depth study of Warner-Lambert (TELEVISION AGE, Nov. 6), gives a most penetrating insight into the successful marketing strategy of this important advertiser — a marketing strategy in which spot television has played a large part.

Studies of this sort are a valuable source of information for our market development people. We look forward to more of them.

J. W. KNODEL  
President  
Avery-Knodel Inc.  
New York, N.Y. 10022

### Computer scores a touchdown

Thanks very much for mentioning our Cox computer football predictions in the *Tele-scope* section of your November 6 issue.

You may be interested to know that the accuracy of our predictions improved significantly as the season grew older.

For example, during the first four weeks of the season, the computer picked the correct winners in 104 out of 156 games covered (67 per cent).

During the next four weeks, the accuracy improved to 139 out of 185 games (75 per cent) and, finally, our ninth week was our best with 79 per cent correct.

JAMES A. LANDON  
Manager of Research  
Cox Broadcasting Corp.  
Atlanta, Ga. 30309

### Best yet from Best Foods

We were most pleased with your handling of the Best Foods' article (*Best Foods' Best Foot Forward*, TELEVISION AGE, Nov. 20), and indeed must compliment you on the accuracy of your facts.

Both my associates and our agency people found the article interesting and informative.

DENNIS BEAUMONT  
Asst. Advertising Director  
Best Foods  
New York, N.Y. 10022

### Praise from Mrs. Polykoff

I thought your article on women in advertising (*Less Room at the Top*, TELEVISION AGE, November 20) was just great!

Thank you for including me with all the eminent ladies.

SHIRLEY POLYKOFF  
Vice President  
Foote, Cone & Belding  
New York, N.Y. 10017

## ■ SUBSCRIPTION SERVICE

**Television Age**  
Circulation Department  
1270 Avenue of The Americas  
New York, N.Y. 10020

New Subscription  Renewal

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Type of Business \_\_\_\_\_

Subscription rates: U. S. and Canada — 1 year \$7; 2 years \$10.  
(Rates for other countries available on request.)

Change of address: Please advise four weeks in advance. Enclose address label with change indicated above old address.

● Please include a Television Age address label to insure prompt service when you write us about your subscription.

### New dimensions

We are including your interesting and informative *Country-By-Country Set Count* (TELEVISION AGE, July 30) in the 1967 edition of NAB's *Dimensions of Television*.

LOUISE K. ALDRICH  
National Assoc. of Broadcasters  
Washington, D.C. 20036



## The Embassy of Iceland

His Excellency Petur Thorsteinsson,  
Ambassador of Iceland, and Mrs. Thorsteinsson,  
in the living room of the Embassy...  
another in the WTOP-TV series on  
the Washington diplomatic scene.

**WTOP-TV**   
**WASHINGTON, D. C.**  
*Represented by TvAR*  
**A POST-NEWSWEEK STATION**

Photograph by Fred Maroon



# Capital is in motion

A COMPLETE COLOR  
MOTION PICTURE LABORATORY

## CAPITAL

FILM LABORATORIES, INCORPORATED

470 E STREET S.W., WASHINGTON, D.C. 20024 • 347-1717

1998 N.E. 150TH STREET, NORTH MIAMI, FLORIDA, 33161 • 949-3242



**Third quarter spot on even keel, TvB figures show**

Third quarter spot tv expenditures released by TvB/LNA-Rorabaugh paint the medium as on an even keel compared with last year. The '67 figure covering 393 stations was \$268.7 million, compared with \$270.6 million in '66 based on data from 396 stations. This comes to a 0.7 per cent drop.

This compares with TELEVISION AGE's "Business barometer" figure of a 9.2 per cent decline (see lead story in this issue). (TvB data are based on gross time rates, while "Barometer" figures cover actual station revenue.)

Of the 10 leading spenders in the third quarter, six showed declines, three were up and one was about the same. Among the top 100 clients, 21 were listed as showing material gains. The breakdown of expenditures by time of day (daytime, early evening, primetime and late night) showed primetime with the largest dollar increase. Data on commercial length revealed that 20s and 30s amounted to 20.3 per cent of the dollar total, compared to 18 per cent in the second quarter.

**The quiet changes at K&E**

While a number of major agencies have been playing up their "creative conversions," little attention has been paid to Kenyon & Eckhardt, which has quietly gone through a drastic switch in agency policy. In converting from a marketing-oriented to a creative-oriented agency in the past year or so, K&E has drastically revamped both the structure and personnel of the creative department. Of the 60-odd now making up the department only about 25 were at K&E 12 months ago.

The switch dates from Ellsworth Timberman's taking over as president about a year and a half ago but the real changes date from naming of Stanley Tannenbaum senior vice president for creative services 12 months ago. Tannenbaum is a member of the executive committee, which includes—besides Timberman—Stephens Dietz, chairman; Giancarlo Rossini, president of the international division; and three senior vice presidents for account management, Peter Frantz, Leo Arthur Kelmenson and Alan Pando.

K&E has done away with the tv production department and set up eight account groups. Within each the lines between producer, art director and writer have been eliminated. The new look was probably a factor in attracting five new accounts, says Tannenbaum, among them Air France, Helena Rubinstein and Gallo. Among the new creative talent brought in are co-group head Jonis Gold, writer-producer Don Resnick and art director/producers Gene Bueth, Dick Asadourian, Ken Southard and Lee Zimmerman.

**Wise plans January buys**

One-week flights on alternate weeks throughout first quarter, 1968, begin January 7 for Wise potato chips. The Wise Potato Chip Co. and its agency, The Lynn Organization, Inc., Wilkes Barre, Pa., are buying fringe minutes and some prime 20s in 35 East Coast markets. William P. McLaughlin is the agency contact.

**Vick introduces new product**

Vick Chemical Co. and its agency, Benton & Bowles, will be test marketing NyQuil, a new cold remedy, with minutes and 30s in selected markets through the first quarter of 1968. First quarter plans also call for a 72-market buy for Sinex, Lavioris, Vapo-Rub, Formula 44, and Cough Silencers. Fringe piggybacks and independent 30s will be used. Buying is Harry Kaye, with Jody Shirley, Sam Chisholm, and John Maguire assisting.

**Interest in family interviews increasing**

Group interviews in market research, long a staple technique, have not always satisfied researchers. For one thing, they question whether a respondent will be completely honest among strangers. For another, members of the group tend to respond to other people, rather than the subject (or product) at hand. Hence, there has been increasing interest in *family* group interviewing, where responses can be verified and interaction is more natural.

Recently offering the family interviewing technique as a regular service is Behavior Research Institute of Peekskill, N.Y. Institute director, Dr. William A. Yoell, says his firm will use a "behavioral" technique which it pioneered. This involves, he explains, analyzing family behavior—"not what people say they think and feel, but what they did and how they did it, when behavior changes and under what conditions."

Dr. Yoell said that while the more valid responses that come from family members in a family setting may be obtained in the food field, this also applies in other product areas. Among them he listed personal-use products.

**More stations cooperate in sharing revenue data**

The slowdown in spot has spurred stations to do what they have long been afraid of doing—provide their revenue figures to a confidential source so that monthly details of tv business in a market are quickly available to all outlets in that market. This is being done in about a dozen markets now, among them, New York, Los Angeles, Chicago, Washington, Denver, Detroit, Kansas City, Philadelphia, San Francisco and Sacramento. Most of these started this year. Working on setting up such a system are Atlanta, Spokane, Scranton, Salt Lake City, Milwaukee, Buffalo and Cincinnati. Another 40-odd markets are reported working on the problem.

The system usually works as follows: A respected accounting firm is chosen to receive and process the figures. Stations provide dollar data on their spot, local and network revenue. The accounting firm then provides category totals for the market for each participant and, to each station, its ratio of spot, local and network business in the market. This is only workable, of course, where there are three or more stations.

Sometimes, the data is more detailed. In New York, for example, data is broken down according to where the business originated. It is hoped by some in the industry that eventually some kind of national report will come out of this.



**COMPETENT... CANDID... COMPLETE!**  
**Sportscasting: Designed for Milwaukee**

Whether it's: Hold that line! You're out at first! Forty love! Hole-in-one! Or — Winner by a TKO — Milwaukeeans look to WTMJ-TV for comprehensive coverage of *all* types of sports. *Reliable* coverage, written and edited by a team of pros with an impressive track record in reporting. *Balanced* sports programming at every level. Local. State. National. International. No wonder area viewers consistently look to WTMJ-TV for the best in sportscasting\* . . . Designed for Milwaukee. Shouldn't you?

\*A. C. Nielsen Co., Jan., Feb., March, June, 1967; (6:00-6:15 P.M., Mon.-Fri.).

**WTMJ-TV**  
COLOR IN MILWAUKEE



The Milwaukee Journal Station • NBC in Milwaukee • Represented by Harrington, Richter & Parsons • New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

# Business barometer

It would be too much to say that the October spot revenue figures are a welcome sign of an upturn, but the fact remains that they are considerably better than the preceding four months. October figures are often considered a foreshadowing of what will come in the rest of the fourth quarter and, if that is so, then a safe projection of spot for the full '67 year would be a 3 per cent drop from last year. This would put spot time sales at the \$850 million level.

At \$87.7 million, October spot revenue ran 3.3 per cent behind '66. This is in line with the average for the first nine months, when the dip was 3 per cent. From a seasonal point of view the October figure was 32 per cent above September.

The dip in October compares with the previous declines over corresponding months of last year: June, 7.6 per cent; July, 7.5 per cent; August, 9.7 per cent, and September, 10.2 per cent.

Comparing October's year-to-year change with previous years shows the following: '66 was 7.4 per cent above '65; '65 was 8.4 per cent above '64 and '64 was 14.8 per cent above '63.

An interesting fact in the October '67 spot figures is that the medium-size stations actually registered an increase over last year. During the previous four months all three classes of stations measured were down in each period. The increase for the medium-size group obviously means a bigger-than-average drop for somebody else. In this case it was the larger stations.

The percentage figures by revenue class: Stations under \$1 million in annual revenue were almost even with last year, actually a drop of 1 per cent. The \$1-3 million group was up 3.2 per cent and the \$3 million-and-over group went down 6.5 per cent. This last class of outlets also suffered the largest declines in spot during September and August.

For the year-to-date, the large stations have shown the worst record. They were either down most or up least in six of the 10 months. The medium stations earned this dubious distinction in three months and the small stations in one.

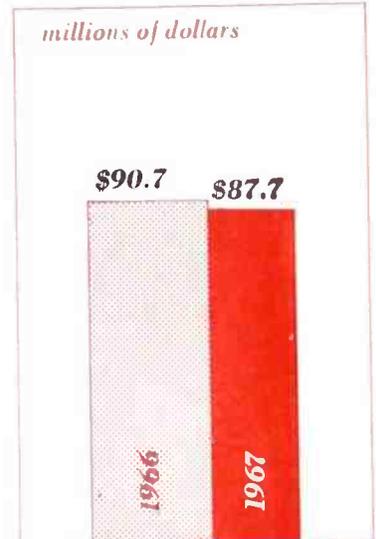
Through October, total spot revenue tallies \$693.1 million, compared to \$714.8 million in '66.

Next issue: a report on local and network compensation income in October.

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

## NATIONAL SPOT

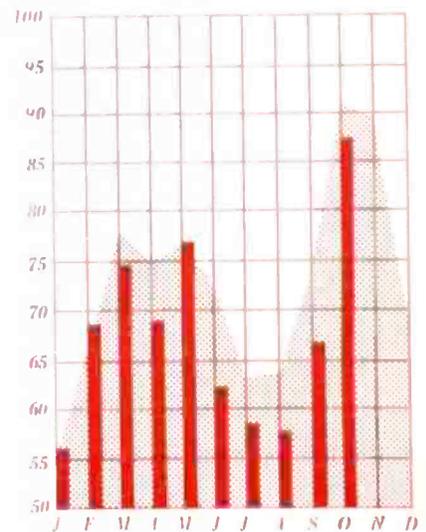
millions of dollars



October (down 3.3%)

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

Station Size	Spot Tv
Under \$1 million	-1.0%
\$1-3 million	+3.2%
\$3 million-up	-6.5%



1967-'66 comparison

# Iowa is corn. Yeah. And the earth is homaloidal.

Flat statements about Iowa corn have only a kernel of truth: We raise it and it's important—but not preeminently. Iowa *isn't* corn. Ever since 1950 the market value of Iowa's industrial output has exceeded its *total* agricultural output. In 1966 the ratio was 3 to 1 (\$10.2 to \$3.3 billion).

What's it to us? We're tired of the hayseed image. And, although the traffic created by a couple of hundred thousand industry-employed Iowans creates a little smog, the Iowa air absorbs it with ease and

still leaves room for our kinetic kilocycles.

Man and boy, we've watched Iowa

industry grow, and small farms become big business. Eastern Iowa now contains 60% of Iowa's population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

We have reason to believe that we've followed Eastern Iowa's changing complexion and taste, perhaps even helped shape the latter. Our sales staff, or Katz Agency representatives, will be happy to share our reasons with you.

## The WMT Stations

Mail Address: Cedar Rapids, Iowa  
WMT, WMT-FM, WMT-TV  
KWMT, KWMT-FM, Fort Dodge  
Represented by The Katz Agency

## New ARB data

Now that the new features of the American Research Bureau's local tv reports are out, ad agencies have had a couple of months to use and evaluate the data. How do they like them?

As far as the major agencies go, they're not sure yet. They'd like more time to work with the data. But they have also raised questions about some of the material, in particular the reliability of the product usage information. Of the three major new features, the Target Audience Profile (TAP) information was found, at this point, most useful.

These reactions come from 10 top agencies informally surveyed by Katz Television. The 10 are Batten, Barton, Durstine & Osborn; Benton & Bowles; Dancer-Fitzgerald-Sample; Doyle Dane Bernbach; Grey Advertising; Ogilvy & Mather; Papert, Koenig, Lois; Sullivan, Stauffer, Colwell & Bayles; J. Walter Thompson, and Young & Rubicam.

The combined spot billing of these ad agencies will run more than \$130 million in 1967, it is estimated.

**Extended data tabulation.** Much of the new information involves extended tabulation of basic data which has been collected by ARB for some time. Because of computerization of diary reports from viewers, it is now relatively easy to compute and print the figures.

The TAP information is a response to the fact that there is usually more than one demographic target sought in marketing a product. However, the other demographic groups (in this case, age and sex breakdowns) are often not as important.

To weight this audience information is time consuming for the agency. While there are a tremendous number of possible ways to weight demographic groups, the research service picked nine weighting combinations (seven for women and two for men) believed to be most useful to advertisers and now provides one figure in which the three basic age groups for each adult sex category (children and teenagers are not included in these data) are pre-

weighted, or pre-mixed.

For example, one composite figure might represent the audience for adult women weighted as follows: 100 per cent for women 18 to 34, 75 per cent for women 35 to 49 and 50 per cent for women 50 and over. The greater amount of TAP information on women reflects, of course, their primary role as shoppers for the package goods that dominate tv advertising.

**Index of Cume Potential.** A second added feature is ARB's Index of Cume Potential (ICP) which, like the TAP figures, is provided for each reported time period. ICP shows the relative ability of each time period to reach heavy or light viewers. This is shown separately for men and women.

ICP is an index figure, not an absolute measure of audience.

The figure is derived by comparing each respondent's viewing level with the average viewing figure for the market. In short, a viewer is either in one category or the other.

A time period with a low ICP (average equals 100) indicates a large proportion of heavy viewers; a high ICP naturally indicates a large proportion of light viewers.

To the media buyer, a high ICP would presumably mean the audience is likely to be unduplicated. Such a time period would be desirable when wide reach is sought. Conversely, a low ICP would be desirable when the advertiser wants to reach the same homes frequently.

**And more usage data, too.** Finally, ARB has increased its product usage information. Where it had six categories in each report (there were two sets of six over a year's time), each reported for broad time periods, there are now 15 in each report (in the top 75 markets) on a time period basis.

This information is given in survey area tonnage, viz., instant coffee cups per day, toilet soap bars per month, toothbrushings per day, etc. This is determined by the viewing of the "decider-purchaser."

A summary of attitudes toward

these three services by the 10 agencies looks like this (one agency did not commit itself on ICP):

	TAP	ICP	Product Usage
Yes	6	1	2
Maybe	3	7	6
No	1	1	2

Here are some general comments about ARB's new features by key media research people, as reported by Katz:

"Plan to use all three, with each account individually dictating precise method in which used."

"In the main will continue to request the same basic data . . . at the same time will 'examine' new data."

"No decision yet . . . want to determine whether using new data as buying criteria results in significantly different groupings of spots than by using conventional demographics."

The following comments were made in connection with TAP:

"Will use if it fits product profile . . . however, market research will have to provide us with more precise data to make the match."

"Warming up to this . . . matching account to particular profile will present problem . . . but it is a forward step."

On ICP, these comments were elicited:

"Probably has less value than others . . . will be of value as restriction in requesting spots."

"Must be used with caution . . . buyers must remember it is an index, not an absolute . . . should be considered a tie-breaker after other factors are considered."

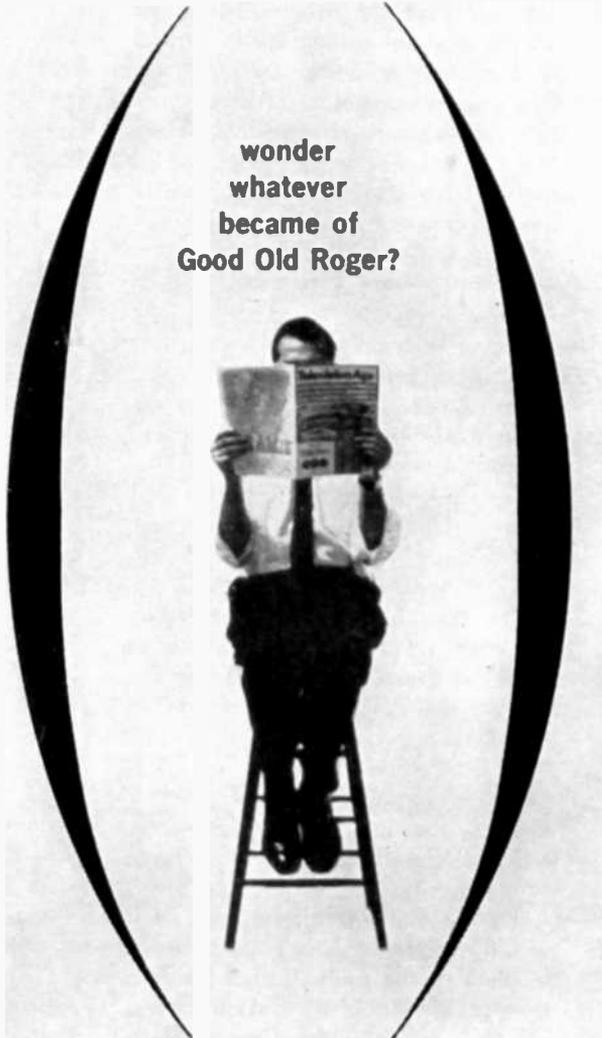
"Probably the most used initially . . . would want to check with our reach and frequency formulas first, however."

As for product usage, researchers had this to say:

"Won't use . . . not sure sample size can support data . . . some clients don't accept it."

"Wary of this . . . even national data (BRI) has proved unreliable . . . local data may be okay in categories with high usage but is 'scary' in many others (e.g., air travel) because of sub-sample size." ■

wonder  
whatever  
became of  
Good Old Roger?



You remember Roger—the kid in the media department. You know—the kid who always asked all those questions.

That's right! The eager one. Always had his nose buried in a stack of figures or a trade magazine—usually Television Age.

**Good Old Roger  
became the boss.**



Yep! He's still asking questions.  
Still watching the figures . . . still  
reading Television Age.

Only, now he's running the show.  
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger  
with your message in Television Age  
so good old Roger doesn't have to  
wonder whatever  
became of you?



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

$$X_L = 2\pi fL$$

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

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

$$\text{Eff} = \frac{P_0}{P_I}$$

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

$$E = I \times R$$

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

$$Q = \frac{X}{R}$$

# EQUATION FOR TIMEBUYERS

**ONE BUY**

**X**

**DOMINANCE\***

**WKRG  
CHANNEL**

**5-TV•**

**MOBILE  
ALABAMA**

\*PICK A SURVEY . . . ANY SURVEY



Represented by H-R Television, Inc.  
or call



C. P. PERSONS, Jr., General Manager



## Spot '67: what happened?

*Though economic conditions were a major reason for the medium's slowdown, other factors contributed: one may have been piggybacks*

**T**he current dip in spot business, while obviously connected with the nation's economic slowdown, can be linked to a complex of factors. Most of these are not new but the seller's market of previous years blurred their importance, and they often lay half-hidden beneath the surface.

What 1967's business conditions did was strip away the comfortable blanket represented by high demand and expose the tough realities underneath.

Take for example, the networks, both a partner and a competitor of spot. Always attractive to advertisers wanting to cover the country with

ease and rapidity, the chains often had available "opportunistic buys" for clients willing to wait until the last minute. As business slowed this year, the networks honed their selling to a sharper edge, offered even more tempting packages.

"Money which might have gone to spot," said one top agency media director, "was held out for the purpose of finding an efficient batch of minutes. You can still buy them in primetime at around \$30,000, or even less, occasionally a lot less."

Or take the piggybacks. Though well-established, they continue proliferating. In 1966, there was a sizeable increase in their numbers



# Spot '67

## *Media directors see no drastic ups or downs for spot during first quarter of next year*

on the network (see table). A marked leveling might have been expected this season in view of a policy on ABC-TV and CBS-TV to limit piggybacks to one per half hour, but the networks found the pressure too great.

CBS-TV, for example, now allows two per half hour in primetime where it had allowed one. Estimates of the ratio of piggybacks in network schedules now range from 60 to 80 per cent.

Many reps are convinced that the jump in network piggybacks partly reflects an inclination for network clients using minutes to split them and bring in a product from spot to keep the existing network ad company and the ad budget lean. Agencies differ on the extent of this, and some deny it, but the man responsible for shepherding spot schedules at one of the leading spot agencies says, "To some extent, network piggybacks have taken money from spot."

Piggybacks have been increasing in spot, too, of course, and, in common with the networks, the stations are undergoing the ominous phenomenon of having their inventories increased, in effect.

As for the independent 30-second announcement, getting increasing attention from the agencies (and some action, too), this fall has seen the first sizeable move in this direction. But, says Mal Ochs, media and research director and a vice president at Campbell-Ewald, New York, if stations had moved into the separate 30 quicker, they might have done better this year.

The future of the 30, and the speed with which it is adopted by agencies, are among the most critical issues the industry faces. There is by no means a wide agreement on what would happen if stations in general had published rates on the 30 in 1967. As it stands, many stations have still not taken the final step of offering a firm price.

"It's a Mexican stand-off," says Harvey Spiegel, marketing chief at the Television Bureau of Advertising. "Plenty of advertisers are looking for them, but not enough stations have pinned down their thinking on prices. They're afraid of locking themselves into a rate structure they won't be able to get out of in case it doesn't work."

### *Breakthrough in 30s*

The breakthrough in 30s apparently started last summer when the drop in spot billing showed up clearly. The number of separate 30s aired in spot in July, says TvB, was about double that of the corresponding month in 1966. In August the increase was 129 per cent and in September it hopped up to a 237 per cent increase. However, it must be kept in mind that these percentages are figured from a low base. The last increase meant that only about 5 per cent of announcements in spot were separate 30s.

There is no doubt that this ratio will go up with most major agencies clearly in favor of making the 30 the basic unit for tv advertising. Some advertisers are making 30s only.

Most, of course, will be used in piggybacks but an increasing number will appear, assuming enough stations meet the agency's terms on rates, in either isolated positions or adjacent to commercials of other advertisers.

It is ironic that one of the major factors in spot's decline is its highly vaunted flexibility. "When things get tight," explains Joseph Ostrow, vice president in charge of media planning at Young & Rubicam, "it's easier to pull out of spot than network, where an advertiser is more likely to have longer-term commit-

ments." On top of that, both buyers and sellers point out, uncertainty about future business conditions has led to an increase in short flights on spot.

Most media directors of the major agencies expect first quarter spot revenues will be about even with the corresponding '67 quarter or a little better. No one is talking about either a pronounced dip or sensational rise.

One of the more joyful notes for spot was struck by Dancer-Fitzgerald-Sample, whose spending in that area has been on the upswing in recent years. It will hit around \$60 million in 1967. Louis T. Fischer, vice president and media director, reported that spot spending by the agency will be up in both the last quarter of this year and the first quarter of next. The surge is partly explained by new clients, but old accounts are also participating, he said. The D-F-S executive noted that new products are a major factor in the rise.

There's plenty of hedging on the subject of spot prospects, however. One media director, Paul Roth of Kenyon and Eckhardt, noted that "many of our budgets are not wrapped up yet, believe it or not." Warren A. Bahr, senior vice president and media director of Y&R, said the uncertainties of a Federal surtax on incomes are making for caution in committing ad money, another factor leading to short-term flights. If the surtax is passed, he feels spot, as well as other media, will feel a pinch.

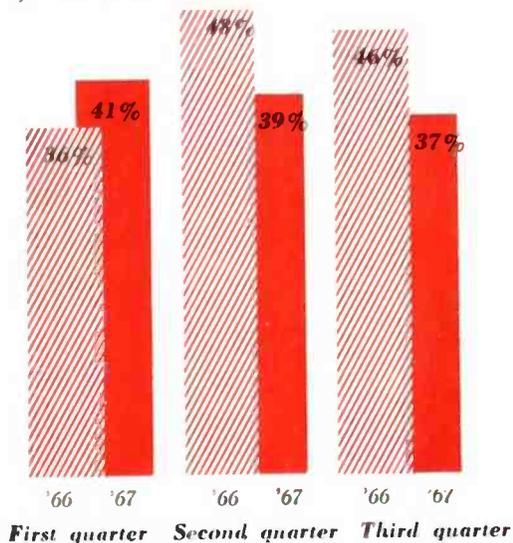
### *Tv a seller's market*

Bahr, however, belongs to the school which believes that, in the long term, television will more often be a seller's market than not, his way of complimenting the dynamics and impact of the medium.

"I don't know when the next seller's market will come," he says. "It may be six months, nine months, a year, maybe more. But it will surely come." He views the future with mixed feelings. The prospect of higher rates that inevitably accompany a seller's market obviously does not

## Softness in spot ascribed by some to rise in network piggybacks

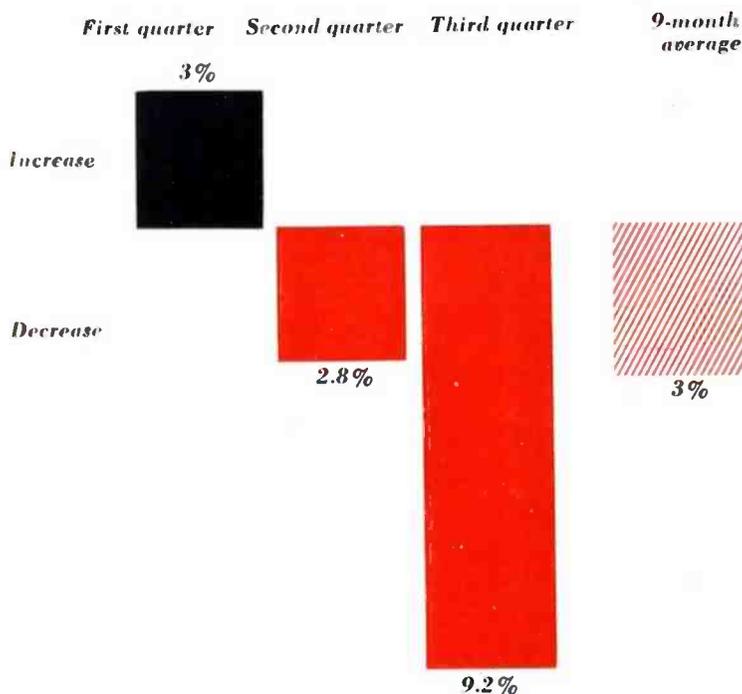
Increase in number of piggybacks on networks by quarters compared with corresponding quarter the year before



Source: TvB/BAR

## Spot revenue trend in 1967

Increase (or decrease) in station revenue by quarters compared with corresponding 1966 period



Source: TELEVISION AGE "Business barometer"

make Bahr happy. "But, in a way, I'll welcome the situation, because it means business in general is good."

The prediction of a bright future for tv as an ad medium is no novelty. But some mediemen see counter-currents that may upset these predictions, both in the long and short term.

Numbered among these is Sam B. Vitt, senior vice president and executive director of the Ted Bates media-program department. The next two years will be a buyer's market, he contends, and he sees a profit squeeze in business that broadcasters will also feel.

### Further pressure seen

"It's significant that 1967 is the first year spot tv has dropped. Looking ahead I see two developments, one of them already working, which will continue to put pressure on the medium.

"First, the buyer now has more to choose from. There's been a show of strength among the independent stations. They're giving network affiliates stiff competition.

"Second, the growing trend to the 30-second announcement. This means that, except for primetime breaks, the station's inventory will be doubled. This will enhance the buyer's power. Our best guess is that in two years there's a clear possibility the 30-second will be the basic advertising unit."

Meanwhile, the broadcaster is having trouble selling some of his present inventory, though he is by no means in a panic situation. From a broad point of view, the dip in spot looks bad, according to the viewpoint of a number of reps, because the past half decade has been so good.

According to TELEVISION AGE's "Business barometer," considered by the industry a reliable index of station revenue, spot declined 3 per cent through the third quarter. October figures, just in, show a drop of 3.3 per cent, considerably less of a decrease than during the previous four months. There is no indication that

(Continued on page 52)

**A**ny program director worth his salt would pick a blockbuster movie still in the vaults or failing that, any good oldie however long in the market, over almost any other programming material you can name. But, as any p.d. also knows, good tv movies are expensive, scarce—and getting more so all the time. As an alternative, broadcasters are turning to talk shows.

The shows are cheaper, more plentiful and often get ratings just as good as movies. As a result, the turn to talk shows is not just a small shift in strategy; it's starting to look more like a stampede. At this point, tv program syndicators are making and distributing more than 80 new hours of taped talk shows every week. That's more than the weekly new primetime production of any tv network.

Talk shows have proved a blessing to more than station program directors. The shows have solved a problem for syndicators, too. Syndication, in a sense, has been using the shows to get its way out of a tight spot lately—the market for syndicated product has been getting tighter in recent years and station business has been affected by the dip in 1967 spot revenue. Thus, for syndicators, the

*Tv has brought back conversation to beat the movie drought and the tight syndication market*

turn to talk shows was a happy turn of events.

Movies are still going over, of course, but there are not enough of them around to provide staple programming for networks and stations.

The market for off-network series today is pretty much limited to the independents. The business of making first-run series straight away for syn-

*Talking it up around the clock are, clockwise from top left: Alan Burke, Virginia Graham (and friends), Joe Pyne, Gypsy Rose Lee (and friends), Woody Woodbury (and friend), Merv Griffin (with Burl Ives in Ireland) and Mike Douglas.*



## Talking away the syndication



dication, a thriving industry back in the mid-50s when a half-hour shoot-emup could be put together for as little as \$15,000 a half-hour chapter and quickly sold to 100 stations, today is spoken of only wistfully. There are occasional "first-run" successes, of course: shows brought in from Britain or Japan and thus "first-run" in the States.

So what do you do for fresh product if you're a syndicator, or if you're a station aware that competition for the available features is overwhelming, and you don't want to waste, to use up too quickly, whatever stock of features you have already on hand, no matter how big it is?

One answer: you go to talk shows. It's not an easy decision, and it's not an easy road, although every week it seems another distributor sets out on it.

#### The talk show road

By the time this appears, Triangle may have decided to syndicate *The Cleveland Amory Show*, and some other distributor may have picked up *The Les Crane Show* from KTTV Los Angeles.

(Reportedly, the new manifestation of Crane is a great improvement over his earlier incarnation as predecessor of Joey Bishop, late night show host on ABC-TV.

During that midnight run some three years ago, Crane struck some observers as occasionally impertinent; West Coast watchers say he's very polite and deferential nowadays. Anyway, even the earlier Crane would seem courtly in today's talk show climate, where Alan Burke and Joe Pyne seem to delight in their own truculence.)

What's new about talk shows is not a matter of show business formula or format, but simply a phenomenon of volume. In a medium that increasingly is relying on movies for programming, even network affiliates often carve a primetime movie slot

right out of one or even two of their network's movie nights to accommodate the ever abundant and burgeoning local business (It's national spot that's off, not local).

Talk shows, of course, are as old as television itself. Certainly most of the embryo broadcasts back in tv's experimental days were talk shows. But only in the past few years have they emerged as a dominant form of staple local station programming.

A decade ago people were saying that tv had done away with conversation; it would be difficult today to imagine a family watching, say Alan Burke or Joe Pyne in total silence.

However, some of the greatest successes among the chitchat shows have been programs aimed at women alone at home in the daytime: *Virginia Graham's Girl Talk*, *The Mike Douglas Show*, *The Gypsy Rose Lee Show*, and so on.

Some talk shows in certain situations pre-empt network daytime soap operas; some pre-empt morning games; in yet other situations, they hold sway where once movies ran—and reran every day of the week. Some do double duty, run both day and night on the same station.

Another may be for the night people in one city, for the bustling housewife after breakfast in another. Merv Griffin, for example, is a late show in some cities, an afternoon fringer in others and, in a couple of markets like New York and Los Angeles, Griffin is a primetime swinger.

Yet talk shows, generally, are one of the toughest propositions in television, in terms of both production and distribution. Most of them are far from cheap. And for every one that succeeds, several never make it to pilot or die on the trail before the nut is covered.

But the risk and the struggle can pay off. NBC-TV labored mightily for years to exploit the late night hours while CBS's anchor stations were making hay with *The Late Show*

(Continued on page 53)



blues



**P**redicting the wearout of television commercials is increasingly becoming the subject of concern, speculations and studies among admen and researchers. Two agencies, N.W. Ayer and Leo Burnett, are conducting experiments specifically designed to probe the phenomenon.

Interpublic's Marplan has completed an experiment on wearout using its eye camera technique, and such organizations as Schwerin Research Corp. and Gallup & Robinson have either undertaken special studies or developed information on the subject as a by-product of standard services.

Developing a sophisticated and workable method to predict wearout could be enormously complex and expensive. It has been estimated by some research men that it would require hundreds of thousands of dollars just to compile the necessary data for mounting a study of a technique to predict fatigue in advertising.

This is because of the huge amount of information gathering, record-keeping, analysis and painstaking control that might be involved.

Such factors as exposure histories, time intervals, and the changing marketing factors for different products compound the control problem for even the simplest study, let alone projects of outstanding promise, it is said.

Finally, the predictive technique emerging from such research must be able to prove itself out in terms of reliability and cost.

One completed study, part of a pilot investigation costing "tens of thousands" of dollars, was staged at Marplan under the direction of Paula Drillman, vice president and director of its perception laboratory. It is expected that the experiments will be continued at the request of various clients.

The experiment involved the showing of a television program with three commercials representing a campaign for a product (which had no commercial on the air). Re-

sponses were measured to only one of the commercials shown.

A matched panel was divided into four groups whose controlled exposure to the commercial ranged from a minimum of four times to a maximum of 24 exposures. The panels were convened three times a week over an eight-week period.

Panelists were under the impression they were being tested for the program and not the commercials. More importantly, they didn't even know when they were being tested, for, by the use of an eye-camera technique, their responses to the test commercial were recorded without their being aware of it. The eye camera catches the constriction and dilation of the pupil of the eye as a measure of interest, emotion, thought processes and attitudes of the individuals viewing the commercial.

Mrs. Drillman noted the experiment found a gradual buildup of interest to 15 exposures with a gradual decline thereafter; but any generalizations based on the findings must take into account the product category and the type of commercial employed, whether off-beat or hard-sell, etc.

#### Need frame of reference

As a potential predictive device for wearout, a new commercial could be rated against the track record of similar type commercials within a specific product category, after such frames of reference have been experimentally established.

Important experiments in this area are being conducted by N.W. Ayer's Marketing and Advertising Research Center (MAARC), which opened this past April in a suburban shopping mall outside Philadelphia. It is jointly operated with Arbor, Inc., a behavioral research company, which is supplying the personnel to operate it and splitting the cost.

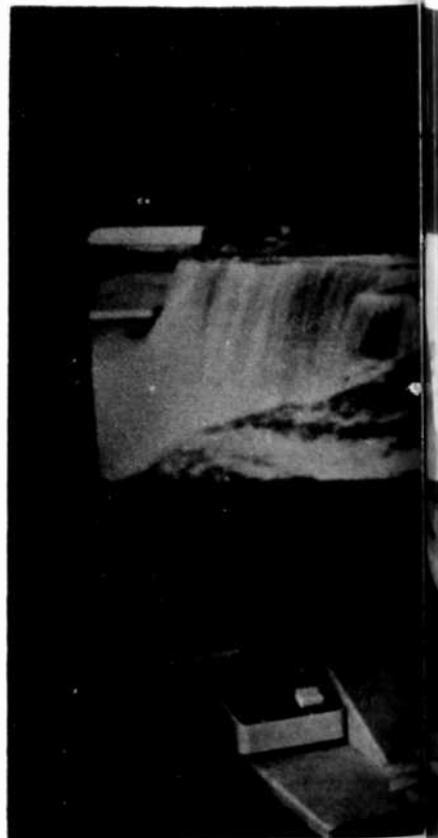
MAARC is equipped with an array of electronic devices, including one that measures the effect of repeated commercial exposure. For the foreseeable future, this latter device

called, "Sync," will be used to test commercials for their longevity, according to Miss Margaret Rogers, vice president in charge of consumer and copy research at N.W. Ayer.

"Sync" pits two commercials against each other in a competition for attention in a laboratory situation in which one respondent at a time is tested. The respondent watches as long as he wants and is asked no questions. The equipment permits him to watch two different commercials, or watch neither. He can control both audio and video and can switch at will from one commercial to another.

When he is watching commercial "A" (with audio and video up), commercial "B" has no sound but video is just at the threshold level. This visual level, in short, is just high enough to spur him to switch back if he's interested enough in it and if the commercial he's watching doesn't hold his attention. When he switches, the situation reverses: audio and video for commercial "B" comes up, audio for "A" goes off and video for "A" is reduced to the threshold level.

If neither commercial interests the respondent, he can swing around in



# Quest for boredom

*Predicting how long  
an ad will last is  
no mean problem. But  
that doesn't stop  
people from trying  
to find out*

*Experiments in predicting commercial longevity are being conducted by N. W. Aver and Arbor, Inc., with device below. Subject views two screens with different commercials, can turn either "off" at will. When one is turned off (sound is off but video is at threshold level), other comes up with full sound, full video. Subject, whose behavior is recorded, can switch back and forth as often as she wants.*

his chair and watch a tv film that has no sound. This is obviously not an attractive lure, and purposely so. The researchers don't want a film that is more attractive than the commercials. Nevertheless, the option is there if both ads are boring enough.

Recording instruments show the total time spent with each commercial and at which points the respondent switches from one ad to another. This is the raw data from which the evaluation is made.

To date, among other things, Miss Rogers has found that animated commercials that lead up to a gag or punch line appear to wear out more quickly than animated commercials that simply use the animation to tell a commercial message. In addition, she observes that old, well-used commercials seem to be faring better than the newer breed.

Miss Rogers says that people seem to welcome the former with an "old friend" feeling, much in the same manner as pre-school children want to hear a fairy tale told over and over again in exactly the same way without any changes in the storyline or details.

Miss Rogers is currently in the process of acquiring a bank of com-

mercials that have run in test markets but have not been seen nationally, along with a bank of commercials that have had successful runs in campaigns. Advertisers and agencies are invited to submit commercials for her "Sync" experiments, with the promise that they will receive the relevant data free in exchange for use.

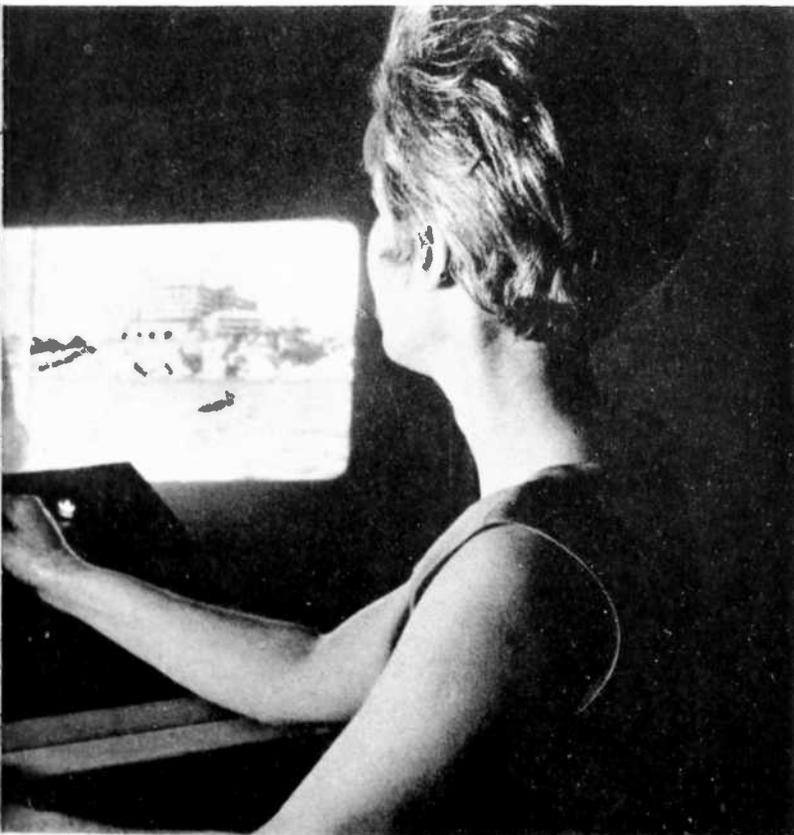
## Year-long experiment

At the Leo Burnett Workshop in Chicago, a year-long experiment on wearout is past the half-way mark. Under the direction of Professor William Wells of the University of Chicago's graduate school of business, a laboratory setup employs a mechanical device and commercial repetition cycle to elicit reactions from individual respondents. The agency plans to release its findings and the methodology of its experiment at the conclusion of the study.

At Schwerin the "Channel Choice" attitude measure, offered as a service to clients for a little over a year, is basically a yardstick for isolating attention-getting power. It has no current direct application, *per se*, to the wearout problem. Nonetheless, its procedures, it is said, may one day be used to uncover some of the underlying causes of wearout.

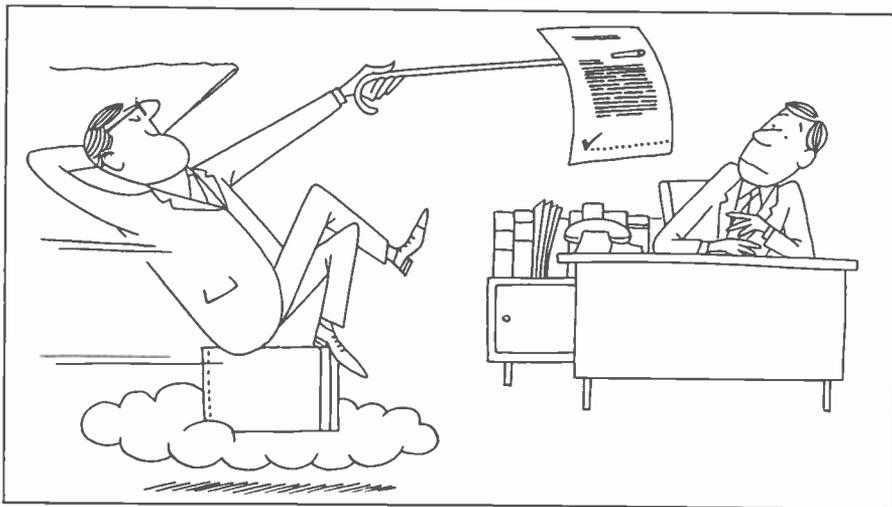
"Channel Choice" uses a panel brought into an auditorium where screens have been set up on opposite sides. Screen number one shows regular program material with commercials. Screen number two offers a program of inferior material—the worst of the old westerns, etc. Each viewer is given a headset and a switch which allows him to listen in on either screen. It is assumed that when the commercial comes on screen one, viewers will tend to tune in screen two. When viewers switch to screen two, it is instantly recorded at a central device. Roughly speaking, the "Channel Choice" score is based on the number of people who switch from screen one to screen two at four-second intervals during the

*(Continued on page 55)*



Many buyers say video's sales presentations often compare unfavorably with print's because they're not aimed at the client's problem

## Are tv pitches on target?



"Sellers sometimes assume buyers are pre-sold on tv."

TV presentations are in danger of playing second fiddle to pitches from print media insofar as impact among buyers goes. Today's video pitch often smacks of smugness, many buyers claim, and relies too heavily upon the presumed superiority of the medium rather than what it can actually do for advertisers.

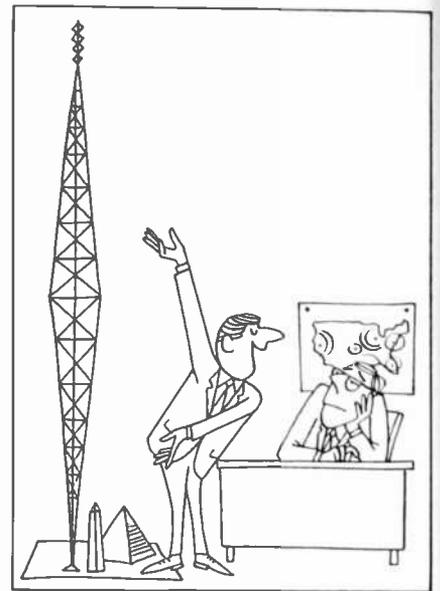
A major complaint by media buyers is that stations often walk into their offices with the assumption that they (the buyers) are pre-sold on the idea of using television.

Because of a burgeoning variety of media (specialty magazines, fm

stations, outdoor groupings), as well as variations within those media (regional editions, specialized programming), the presentation is increasing in importance as a means of transmitting information to buyers.

With the increase in presentations has come a growth in the number of people involved on both buyer and seller levels. Hence, a growing scrutiny of presentation quality.

Frequently cited weaknesses in tv presentations include research that hides a high rate of non-response or is based on loaded questions. Also, critics say there are too many intermedia comparisons that mix ap-



"Tower height pitches can be overdone."

ples and oranges.

The buyers' chief quarrel with tv presentations centers around what they don't do, rather than what they actually say. Seldom, they say, does a tv presentation delve into the medium's impact on the consumer. Too little stress is placed on television's cumulative effect in selling products over a given length of time. Where is the imagination, the original research, the buyers ask?

Not that media people don't occasionally find outstanding tv presentations. According to Joseph B. Burbuck, associate media director at Compton Advertising, one such presentation was Metromedia's *Modern Independent* which emphasized the values of independent stations. Another presentation that rates high, in the opinion of a director of media analysis, was the *Chinese New Year* from Harrington, Righter & Parsons which pinpointed the industry's minimal spending during the January to March period. *Chinese New Year* won the BPA-TvB's sales presentation award.

Print presentations, specifically those by consumer magazines, take in-depth slices into the medium itself. They seem to whet and answer the buyer's why's, how's and where's. "Magazine presentations spark the mental processes," as one associate media director puts it.

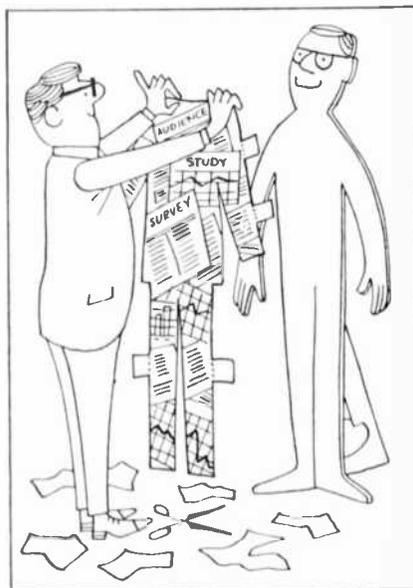
A media analyst suggests, however that magazine presentations are better thought of simply because they are more in evidence and people tend to see more of them. If this is true, it poses an ironic prob-

lem for tv salesmen since, despite the apparent increase in the number of video presentations, many media men say they actually see fewer.

"Personally, I would like to see a tv presentation that would make a case for the medium," says George Simko, vice president and media director at Benton & Bowles.

"Tv presentations are helpful because they provide supplementary information above and beyond basic statistics data. But they frequently start off with the idea that your buying television time is an already established premise of their presentation."

Another vice president, also a media director, charges that tv presentations are sometimes slipshod in explaining what the medium can accomplish. "What buyer cares about the height of a station's new tower?"



"Tailor research to the buyer's needs."

Slick presentations don't impress many buyers. Paul Zuckerman, associate media director at Ogilvy & Mather, reports that "most tv presentations are just too glossy." He would prefer to see pitches bolstered by salient facts rather than gimmicks. On the other hand, he maintains magazine presentations are more original and flexible than their video counterparts.

Some buyers say many salesmen



"Sellers must be prepared with answers."

are ill-versed in specific product problems and/or needs. One media supervisor rates network presentations superior to spot simply because network salesmen seem better briefed in particular products.

Jim English, manager of the media department at J. Walter Thompson, comments that "while some salesmen are not exceptionally well informed as regards specific products, they do endeavor to make informative presentations."

Ogilvy's Zuckerman takes a firm stand here: "Most definitely, the major flaw in tv presentations is the salesman's inability to answer

buyers' questions."

Simko, however, questions his associates on this point. He finds reps provide as much information as is necessary for them to do their job, which is primarily to present availabilities. Simko explains it is the agency's concern to be involved with the why's and how's of a product campaign.

With this in mind, he provides reps with what he terms the "basics": the name of the product, what it does, what type of spots the agency is after, and the target demographic group.

"After all," he stresses, "let's view the rep in his proper perspective. He is not a marketing man, nor is he a media planner; he is a guy who must provide buyers with information on what his station can do, the current flux of the market and his own speed and accuracy considered."

Adding weight to Simko's testimony, Helen Thomas, radio and tv director for Street & Finney, finds reps "well briefed" on the agency's products. Miss Thomas reports that reps recognize that product knowledge and brevity are the core of a good presentation and they carefully tailor presentations to meet the needs of particular buyers.

Kevin McDermott, vice president and New York sales manager for

(Continued on page 42)



"Artificial markets are just so much hot air."

## Tv goes industrial

**W**ould you believe a mass medium like tv could successfully zoom in on a highly specialized audience? A major electronics firm did it this fall with an early morning half-hour special called *A Briefing On Integrated Circuits*. The show, a pre-breakfast, color "seminar," permitted engineers to bone-up on the latest strides in integrated circuits.

Aired nationally on 32 stations, the special was the offspring of a campaign launched by Faust/Day Inc. Advertising, Los Angeles, to educate electronics engineers on the capabilities of the Fairchild Semiconductor Division of Fairchild Camera and Instrument Corp.

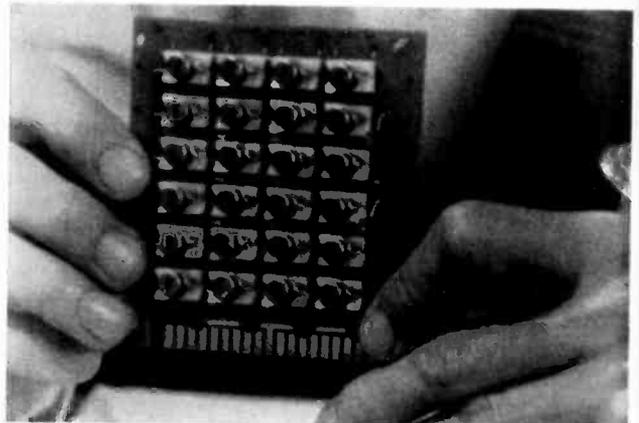
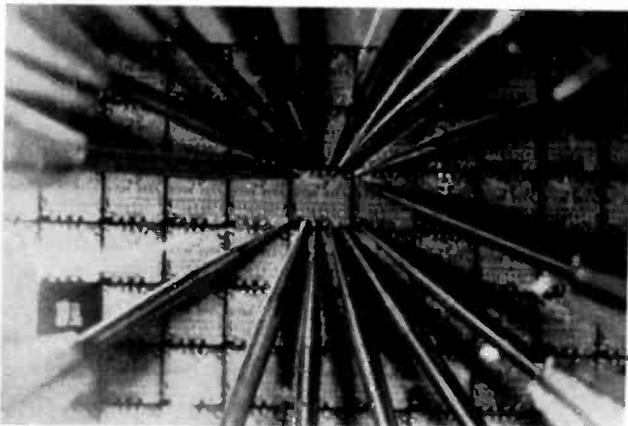
"It was simply a matter of selling," reported Thomas Faust, president

about 10 per cent of this outlay.

Aired October 11 at 7 a.m. on most of the 32 stations (some showed it at 6:30), the briefing was conducted under the auspices of Dr. Harry Sello, manager of the materials and processes departments of the research and development laboratory of Fairchild Semiconductor, and Dr. Jim Angell, professor of Electrical Engineering and director of the solid-state electronic laboratory of Stanford University.

The two were aided in their instruction by a series of animated frames picturing the various stages in the development of ICs. Present day applications of the circuits were shown via film clips of companies using ICs in their daily operations.

The show concluded with a projec-



*Testing of integrated circuits and ICs for computers were described in tv show.*

*The success of a Fairchild-sponsored show for engineers reflects the medium's selectivity*

Faust/Day. "Buyers have to know what they are buying and, since integrated circuits are relatively new upon the scene, it became necessary to inform people involved in technical, financial and general management about the what's, when's and where's of the situation."

Television was chosen as the most suitable advertising medium after weighing the costs, time and audience potential in bringing the same information across through different channels. Various factors considered, a televised program with an educational format was the obvious answer.

Estimated cost for the total package, tv time plus promotional, production and commercial expenses, tallied \$200,000. Station time claimed

tion on the future of the circuits with heavy stress on current research. In short, it was a basic rundown on ICs that an interested engineer or electronics manufacturer could digest along with his morning coffee.

Two 90-second commercials, one for Fairchild products; the other offering viewers a literature packet of the subject matter, rounded out the program.

Fringe time was selected because it was felt that this particular time would not only be free of adult entertainment, but also because it would not interfere with a viewer's working day.

Nielsen reports quarter-hour viewing figures of 0.3, 0.5, 0.7 and 1.4 between 6 and 7 a.m. for the week

*(Continued on page 51)*

### More about coming events

The new season is about to become a reality and the decisions are being made to shift commercial positions from a show about to be cancelled into a new show. The basis of the decision is the showing of prototypes of the new show. Several of these are worth reporting.

It would be hard to find two more diametrically opposed shows than the NBC replacement for *U.N.C.L.E.*, Monday, 8-9 pm. and the ABC proposed replacement for *Hondo*, Friday 8:30-9:30 pm. In general the proposed replacements are musical variety shows—there the resemblance ends.

Another factor both shows have in common is a disappointing lead-in. *The Monkees*, despite all the awards and a triumph of sorts last season, hasn't gotten off the ground this year and may be headed for the boneyard of two-year wonders.

*Off To See The Wizard* combines the ingredients of Disney, cartoon characters and top movies, either of which should be successful in theory, but has never come up to average expectancy.

The competition for both shows is relative. *Gunsmoke* and *Lucy* are strong, but both *Cowboy In Africa* and the economy version of *Rat Patrol* are weak on Tuesday night. On Friday, *Gomer Pyle* and the Movies are all-powerful, while *Star Trek* has been very poor this year. The conclusion is that there is room for another winner in both time periods.

Even the audience composition is relative. There will be a considerable number of children, along with adults, since the time periods straddle the going-to-bed times. To be successful, the shows must therefore appeal to all ages and demographic groups, or an all-family, middle-of-the-road audience.

Now what did the network boys pick to buck up against the competition in this kind of environment? NBC picked *Rowan And Martin*, a couple of fairly young night club comics with a sophisticated style, and ABC picked a rotating MC camp show which is designed to bring entertainment to the soldiers in US camps.

First let's chew up *Rowan And Martin*. As a summer replacement for Dean Martin—and that wasn't a dumb idea considering their style—they got a 28 or so share compared to the 40 plus share that Martin normally gets. The competition wasn't very strong and a new show in repeat time was what everybody had been yelling for, so the conclusion must be that they were a flop. They should have maintained Martin's share of audience by any standard or dropped it only slightly.

The special for Timex that is used as a demonstration film has remarkably good production values. It is fast-moving and uses modern techniques with blackouts and gimmicks that take a fast brain to catch, even under screening room conditions and captive audience status. The acts are mod, IN, and dimensional. It reminds one of the old *Steve Allen Show*. The one that flopped.

The rationale is easy to figure out. The big brains sat around in a smoke-filled hotel room in Beverly Hills and

said, "We gotta get a show together quick that means film is out so we got quiz or variety. Variety worked for CBS last year with the *Smothers Brothers* when they didn't look so hot in a show with a story line—so who we got? Who is two without no commitments for six months . . ." etc., etc., until the girls came.

Now, no man can say what the end product is going to be. It looks like a little Steve Allen type stock company is going to do quick blackout specialties with a stock vaudeville set and a fast, sophisticated pace. The ratings will probably recapitulate the summer ratings in share. The best guess is that the show is too pop and modern for the time period—or for any time period. *Rowan and Martin* lack quality star that pulls comics like Danny Thomas and Jerry Lewis above their tired material.

ABC has gone the opposite way. Their variety show has cheap, shabbily-clod performers, with a miserable band, a second-rate MC and buckets full of teary heart. The writing and planning is clumsy and C grade, but the heart fills the screen bigger than life and that is the difference between a sleeper and a surefire flop.

The show opens up in a large marine camp with the camera snooping in on unsuspecting members of the audience, and the reaction shots are classic. This 'talent' consists of the usual girls of the chorus, thus look like rejects from a classy dance hall, a good singer with a miniskirt and fat legs, a wild, way-out combo, a sister act that looks pure and can't sing, an MC who does imitations, and a grotesque group of starlets.

But, when these indifferent performers get one of the real sergeant majors, or a corporal just back from a year in Viet Nam, or other soldiers and surprise them with their wives or girl friends and their mothers and fathers



ROWAN AND MARTIN: TRENCHCOATS DON'T MAKE AN U.N.C.L.E.

secretly flown in for the show and everybody grabs each other with tears streaming down their faces, baby, that's show biz and you can't fake it.

Odds are that both shows will get less than a 30 share of audience as mid season fillers with the known competition and lead ins. *Rowan And Martin* will get good reviews from the big city sophisticates and the camp show will be knocked for its seedy appearance and shameless exploitation of our boys in the armed forces.

But if you have to bet between them always bet on the tear jerker. If the ABC camp shows get better performers, and better production values than the opener indicated, plus the gimmick of reunion in the best Ralph Edwards manner, watch it. It could be a surprise.—J.B.

# Film / Tape Report

## VERTICAL INTEGRATION

VPI is moving lock, stock and movieola from its old haunts on Manhattan's West Side to the East Side. Far from the rambling old layout on West 44th Street and far closer to the geographical axis of the major advertising agencies, the commercials-making division of the Electrographic Corp. is completing construction of its multimillion dollar color center on New York's East 62nd Street, the first fully integrated post-production setup in the commercials industry, or anywhere in the film industry, excepting a few surviving big Hollywood studios. Later, VPI will gradually phase out its sound stages on the West Side as part of the long-planned Eastward move.

George Tompkins, president of VPI, said the integrated post-production facility, due to open January 12, will primarily serve VPI's production



TOMPKINS

clients, but that other studios might be able to use it when the workload permitted.

The big new color post-production center will represent, it's said, a new high in centralization and rationalization of commercials processing, printing, release print procurement, and shipping. Generally, post-production operations in the industry are characterized by fragmentation, with a flock of different companies each specialized in one aspect of post-production.

It takes time, and luck at hailing cabs, to shuttle film elements from one small shop to another, not to mention time spent in wheeling and dealing, paper work, and contract handling.

In the blueprints of the center now near completion, the layout is organ-

ized as a single-line operation, with facilities for sequential handling of everything from opticals and animation to color printing to release print shipping, all in the rational "reverse assembly line" pattern characteristic of the more advanced light industries today, such as the electronics industry.

The complex contains a dry lab operation from printing to finishing, with a panel printer that can turn out six contract prints per minute.

For VPI's clients, Tompkins said, use of the streamlined, highly efficient facilities might trim 35 per cent off post-production costs, due primarily to the time saved in having the work all under one roof.

For another thing, as film elements go from one post-production phase to another, they will stay cleaner, he said. The layout is equipped with an air conditioning and filtration plant such as those used in hospitals. Another potential source of savings Tompkins described would come from volume discounts offered to clients who put a mass of post-production work in the shop.

At the same time, Tompkins announced that VPI was opening up editing facilities at five different locations on the East Side of Manhattan, ranging from Murray Hill to Turtle Bay, from Fifth Avenue to Third Avenue. Purpose of the dispersal, Tompkins said, was to put a VPI editing facility within a two-block walk of every major advertising agency in town. The new Video Editors Centers, he said, would be able to serve the agencies more speedily.

## HUCK FINN VS HUCK HOUND

It's been years since the last live-action children's adventure series was driven off the network Saturday morning schedules, where now cartoons hold undisputed sway.

George Lefferts is seeking to crack the cartoon blocs with a live-action show, *The Adventures of Huckleberry Finn*. "Cartoons have probably reached the saturation point," Lefferts remarked.

Executive producer of Laureate Productions, a new production entity recently set up by Broadcast Sales Inc., Lefferts is writing a script for a

pilot on the adventures of Mark Twain's character. He plans to keep the characters and the period of the novel unchanged.

"The story has a lot to say to today's children," Lefferts remarked. "Huck, remember, is rich, and so identifiable by the children of the affluent society. Jim, the Negro runaway, has something of the The Fugitive. And Jim evokes contemporary Negro feeling, the need to break out from the ghetto."

Lefferts sees Huck as not only a commercial vehicle at least as good as *Superman*, for example, but as a show that could involve kids emotionally to a far greater degree than do cartoons.

It will appeal, he feels, to the nostalgia of today's youth for a simpler past they have so far only heard dimly about. He sees *Huck* as educational, and as a way to comment on the present scene. "Each chapter in



LEFFERTS

Twain's book is a distinct adventure," Lefferts remarked.

Before joining Laureate Productions earlier this year, Lefferts had run up a long list of credits as tv producer, director and writer, winning Emmies for his Purex Specials for Women and other laurels for work with Studio One, Chrysler Theatre, Kraft Theatre, and a number of other series. Lefferts wrote two plays opening on Broadway this winter: *The Boat*, being produced by Alan King's Quartet Productions, and *Hasta La Vista, Cruel World*.

At Laureate, Lefferts, who is also producing *Law of the Land* (series of 130 five-minute programs offering legal counsel and comment by noted lawyers) is also working on plans for taped specials, and on a series, to be

# Advertising Directory of SELLING COMMERCIALS

snot in 16 mm color, on some of the great narrative poems like *Leaves of Grass* and William Carlos Williams' *Desert Music*. The series, called *Poet's Journey*, will run to 13 half hours. Lefferts said it may go into syndication.

Meanwhile, Lefferts is preparing to shoot the pilot for *The Adventures of Huckleberry Finn* down on the Sewanee River in Florida. He discovered the location when scouting sites for a feature film some years back.

## TAPE DUPE CUTS

Indications are that tape is now as economical as film as a way of sending a commercial out to all the stations in a spot schedule. By NAB requirements, remember, stations need two film prints of any commercial, but only one tape, whether duplicate or master.

By last month the two biggest tape outfits, 3M subsidiary Videotape Productions of New York, and Reeves Sound Studios, reduced the price of tape duplicates. Now Reeves has reduced its dupe prices yet again.

The price per dupe on an order of 18 or more dupes is now \$15.50, for tape, reel, and box. Now, Reeves says, a dupe of 35 mm master quality can be furnished for the same cost as two 16mm color reduction prints.

At press time, Videotape Productions and other tape houses were preparing to lower prices to meet the new price reduction at Reeves.

## PRINT PROCUREMENT

A new print procurement service has been set up, by Wilding in Chicago, to handle distribution of prints of commercials produced by Wilding and processed by another Wilding subsidiary, Mid-America Color Labs.

Heading up the new service, called Wilding Film Distributors, is Raymond M. Schwarz, who had been with Gardner Advertising in St. Louis as broadcast business manager and as administrative assistant to the executive vice president. The print service will also maintain service facilities at Wilding's outposts in New York and Los Angeles.

## FUQUA BUYS MODERN

Fuqua Industries entered into an agreement to acquire the assets of Modern Teleservice, Inc., which,

AT&T • N. W. Ayer & Son



PAUL KIM & LEW GIFFORD, New York

Avis Rent-A-Car • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Betty Crocker Casseroles • Knox Reeves



SARRA, INC.

Aurora "Skittles" • Adams, Dana & Silverstein



PELICAN PRODUCTIGNS, INC., New York

British Sterling • The Marschalk Co.



THE TVA GROUP, INC., New York

Avco • McCann/ITSM



LIBRA PRODUCTIONS, INC., New York

Crest • Benton & Bowles



FORO FILM ASSOCIATES, INC., New York

*"In our world of researched overviews, syllogistic product positioning and positive non-statements, it's nice to pick up TELEVISION AGE and get information."*

**PAUL BLUSTAIN**  
Vice President,  
Radio-Television  
Post-Keyes-Gardner, Inc.



A native of Brooklyn, New York, Paul Blustain attended Juilliard School of Music before entering the Army where he spent three-and-a-half years in the Air Force Band as a clarinetist. After his discharge, he attended Columbia University graduating with a Masters Degree in Dramatic Arts.

In 1951 Mr. Blustain became a producer-director for WLW-D in Dayton, Ohio. From 1954 to 1956 he was associated with Young & Rubicam as a commercial producer and during two of those years was in charge of all music production for the agency. In 1959 he joined McCann-Marschalk as a producer, remaining with that agency until 1962. He has also produced for Fuller-Smith & Ross, J.M. Mathes and Norman, Craig and Kummel.

In 1965 Mr. Blustain joined Post-Keyes-Gardner in Chicago as Vice President and Head of that agency's Commercial Production Department.

Mr. Blustain has three lively sons, but still finds time to remain active as a chamber music performer.

## Television Age

among other things, is active in the business of procuring prints of tv commercials from laboratories and shipping them to spot-buy stations.

Fuqua, which operates radio and tv stations, is paying for the acquisition in common stock valued at \$3.2 million. No sales or earnings figures for Modern were made available, but it is believed to gross several millions annually.

### SUBURBAN GAMES

Robert Nicholson and Roger Muir, the game show producers whose *Newlywed Game* is on ABC-TV and who also produce a game show for the Taft stations, have worked out an economical and speedy way to test out game show ideas and make rough pilots.

They've set up a studio in Larchmont, in the heart of the affluent



LARCHMONT HAMS

New York suburb of Westchester, and equipped it with Sony videotape recorders.

There they stage demonstrations of their gameshow ideas, with lively people recruited from Little Theatre groups around the county. "With the videotape recording, you can tell right away if you have a good show," said Roger Muir.

Hitherto, with live demonstrations, Muir said, "you'd spend six months working on an idea, then stage the demo and, if the first prospect didn't buy it, you'd have to restage the demo each time you wanted to present your idea to a new prospect."

Another earlier way to try to get a game show on network or into syndication, Muir said, was to attempt to get it on a network in Canada or with a station group in the States. The Canadian solution didn't usually work out too well, he indicated, because it would then be tough to sell it to a U. S. network.

Now with videotape demonstrations, Muir said, it's possible to work

# Advertising Directory of SELLING COMMERCIALS

out the kinks in a number of show ideas at the same time, with no immediate pressure to perfect and sell each one before going on to the next one.

He said his company got three shows into presentation form on tape in six weeks up in Larchmont, and they are seeking to develop as many as 12 new shows each year.

Nicholson-Muir is now making presentations with videotapes of two of its Larchmont workouts, *The Big Spenders* and *Skramble*. The firm was set up earlier this year. Both Muir and Nicholson had been producers at NBC-TV for over a decade.

## THE DOTTED LINE

Seasonal specials were moving along last month, with **Wolper Tv Sales** reporting long lineups for *Mean Mr. Firecracker* and the *Ray Conniff Christmas Special*; **WBC Program Sales** reporting 23 sales of *The Merv Griffin Christmas Special*, from WNEW-TV New York to KLUE-TV Goodland, in addition to the 20-station lineup signed up for the four Griffin specials. **ABC Films** had already lined up 45 stations for its annual live-feed of *New York's Eve with Guy Lombardo*, and the company's vice president and general manager, Kevin O'Sullivan, said he expected to have 100 markets in the lineup in time for the live feed.

**ABC Films**, meanwhile, launched into syndication a package of 17 documentaries, including 13 chapters in ABC-TV's *Saga of Western Man*. The package is called Echo-I.

**United Artists Tv** reported a streak of sales on *Circus Parade* in the U.S. and abroad (where the series is billed as *Circus Everywhere*).

UA-TV recently sold the show to WLBW-TV Miami, WCCO-TV Minneapolis, KWGN-TV Denver, WSBK-TV Boston, WFLA-TV Tampa, WALA-TV Mobile, KORK-TV Las Vegas, and seven other stations, for a total market tally of 62 cities.

Abroad, the show has gone to some 30 countries, among them Poland, Hungary, and Yugoslavia, Finland, Ireland and Cyprus.

In Asia and Australia it's gone to Malaysia, Thailand, Japan, Okinawa, Pakistan, India, Hong Kong, Australia and New Zealand.

In Latin America, *Circus Everywhere* has been bought by Argentina.

Delco Batteries • Campbell-Ewald



FILMFAIR, NEW YORK

Monsanto • Doyle Dane Bernbach



COLOZIN PRODUCTIONS, INC., New York

Gillette "The Spoiler" • DDB



PGL PRODUCTIONS, INC., New York

National Brewing Company • W. B. Doner



JEFFERSON PRODUCTIONS, Charlotte

Hardee's Hamburgers • Henderson Adv.



JAMIESON FILM COMPANY, Dallas

One-A-Day Vitamin Tablets • The Chicago Group



PELICAN FILMS OF CALIFORNIA

Lanvin/Charles of Ritz Inc. • Clyne Maxon



FRED A. NILES-Chicago, Hollywood, New York

Quantas • Cunningham & Walsh



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Brazil, Ecuador, Peru, Guatemala, Mexico, Costa Rica, Venezuela and Nicaragua.

### LAYING ON MORE TAPERS

Videotape Productions of New York, subsidiary of the 3M Co., received a green light from the parent corporation to acquire more equipment—over a million dollars' worth more—and to hire more technicians. The extra financing will permit an expansion in production capacity.

Videotape Productions president John B. Lanigan said that with the new equipment, "an agency man can both shoot and post-produce during normal working hours instead of the inconvenience of coming in after daytime studio shooting for completion work."

### OZZIE ON THE ROAD

Off the shelf and onto the syndication trail went *The Adventures of Ozzie and Harriet*, which ran for 14



THE NELSONS

years on ABC-TV from 1952 to 1966. American International Tv acquired 200 half hours of the series from Ozzie Nelson, president of Oswald Enterprises.

### NO SUSPENSE FOR MCA

MCA-TV chalked up eight more sales on *Suspense Theatre*, 53 hour shows originally produced by Universal for *The Kraft Hour* on NBC-TV, for a total market lineup of 20, all signing within one week of the release to syndication.

The buyers: WABC-TV New York, KABC-TV Los Angeles, KRON-TV San Francisco, KHITV Houston, WSB-TV Atlanta, KDAL-TV Duluth, KHBY-TV Las Vegas, KSL-TV Salt Lake City, WAND-TV Decatur, KOIN-TV Portland, WMAL-TV Washington, WPHL-TV Philadel-

phia, KATC-TV Lafayette, WITI-TV Milwaukee, KODE-TV Joplin, WDSU-TV New Orleans, WFRV-TV Green Bay, KRLD-TV Dallas-Ft.Worth, KIRO Seattle; and KPHO-TV Phoenix.

### ZOOMING IN

JEROME S. HYAMS was elected president of Screen Gems, Inc., succeed-



HYAMS

ing Abraham Schneider, who became chairman of the board and chief executive officer.

Hyams began his career with Guaranteed Pictures in 1934, in 1938 took part in the formation of Commonwealth Pictures. After serving in the Navy during World War II he returned to Commonwealth as sales manager.

In 1950 Hyams set up Hygo Tv Films, and in '51 acquired Unity Tv. When in '57 Hygo and Unity were taken over by Screen Gems, Hyams became director of syndication sales at SG. In '59 he became executive vice president and general manager.

On assuming the presidency Hyams told Screen Gems' stockholders he expected record earnings in fiscal '68.

United Artists Tv awarded a vice presidency to JACK MCLAUGHLIN man-



MCLAUGHLIN

ager of UA-TV's station services unit, headquartered in Cincinnati. Me-

Laughlin started out in broadcasting in the forties with KELA and KAPA in Washington, moved to tv in '51 as an account executive with WKRD-TV Cincinnati.

JAMES P. JIMIRRO joined CBS Enterprises (new name for CBS Films) as international sales manager. He had been an account executive at the CBS-Owned station WCAU-TV Philadelphia for the past two years. Before that he was in production at WFIL-TV Philadelphia.

Jimirro is a doctoral candidate in mass communications at Penn State, and already has a masters in the subject from Syracuse, where he was an instructor in broadcasting and communication.

WERNER MICHEL joined Wolper Productions as vice president for programming. Michel was vice president and director of radio and tv for Sullivan Stauffer Colwell & Bayles, for



MICHEL

the past four years.

Earlier he was a broadcasting consultant to a number of companies, among them Nationwide Insurance, Air Transport Association, John H. Breck, Inc., N. W. Ayer & Son.

Before that Michel had been vice president and director of radio and television at Reach, McClinton, in charge of Prudential's *Twentieth Century* series on CBS-TV. From 1953 to 1956 Michel was executive producer at the Du Mont Tv Network.

MEL BAILY, vice president and program director of Metromedia's WNEW-TV New York, left the station after three years in the post. He said he plans to go into production.

HERBERT F. SOLOW joined Metro Goldwyn Mayer as vice president in charge of tv production. He had been with Paramount Tv as vice president in charge of programs, and

until this year was with Desilu in the same capacity.

Before joining Desilu, Solow was with NBC-TV as director of daytime programs and with CBS-TV before that as director of daytime programs. Earlier Solow was with California National Productions and with the William Morris Agency.

JOHN GROGAN joined Peter M. Robeck & Co., as sales executive. Until recently Grogan owned and operated the Lyric Theatre in London, where he put on experimental plays. Earlier Grogan was program manager and production manager at WNBC-TV New York. He is the author of *Introduction to Radio and Television*, a textbook in use in U.S. universities, and contributed sections on educational broadcasting and international broadcasting for the *American Oxford Encyclopedia*.

Grogan began his career as a radio announcer in the Middle West, later worked as an actor and director.

FRED HARNER, vice president in charge of MCA-TV's Cincinnati office, died in an automobile accident last month. Harner joined MCA-TV in '51. Before that he was an account executive with WCPO-TV Cincinnati.

MCA-TV awarded vice presidencies to CARL RUSSELL, head of the Atlanta office; RICHARD COOL, Minneapolis; and JACK ROBERTSON, St. Louis.

## THE MOVIES

An Academy Award winning film, *Casals Conducts*, has been acquired for licensing to tv stations by Perin Film Enterprises. The short, one of a number that Richard Perin is acquiring for licensing separately, was released theatrically by Thalia Films.

It was shot at the Prades festival and shows the master in rehearsal and later performance of the *Bach Orchestral Suite in C-Major*. The picture won a prize at Venice.

Earlier, Perin made a deal with The Teledynamics Corp. to handle East Coast sales on a score of Teledynamics' features. Perin may distribute one of the 20 pictures, *Belles and Ballets*, featuring the Paris Ballets de L'Etoile, as a 90-minute tv special. The other titles in the Teledynamics bundle are action-adventure pictures.

# Advertising Directory of SELLING COMMERCIALS

Scott Paper Company • J. Walter Thompson



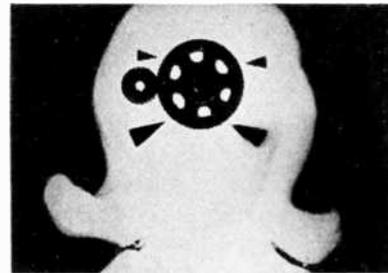
ELEKTRA FILM PRODUCTIONS, INC., New York

Southwestern Bell "Yellow Pages" • Gardner



GERALD SCHNITZER PRODUCTIONS, Hollywood

Scotties • Ted Bates & Co.



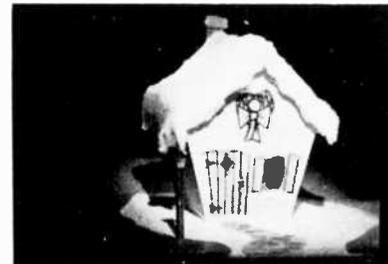
FILMEX, INC., New York

Union Oil Co. • Smock/Waddell, Inc.



PANTOMIME PICTURES, Hollywood

Sentry Foods • Post Keyes Gardner



WGN CONTINENTAL PRODUCTIONS, Chicago

United California Bank • Erwin Wasey



RMP CALIFORNIA, Hollywood

Southern California Edison • Grey Adv.



SANDLER FILM COMMERCIALS, INC., Hollywood

Victor Coffee Co. • John C. Dowd



WCD, INC., New York

the tv division at Blair, answers buyers' charges by drawing a distinction between being smug and being secure. "Tv presentations may be remiss, and while there is room for improvement, they are certainly not what I would call smug."

Essentially, he says, tv presentations do not endeavor to sell the medium because the tide of sales experience weighs heavily in television's favor. Indeed, there are going to be changes in the approach of presentations, McDermott notes, what with all the new facilities making inroads into the media field.

He foresees tv presentations that delve into the reasons why the medium is so successful, probing into the intrinsic value of spot and becoming even more specific as demographics are delineated along finer lines.

With this end in view, Blair has just developed a new department, with Mel Goldberg, Bob Schultz and Robert Ubaldo, to develop spot tv business.

#### **Too many assumptions?**

Arthur E. Muth, vice president in charge of western sales at PGW, is surprised at the buyers' opinions of presentations. "I suspect that most of the presentations are made to those people involved with the television medium. Perhaps, we assume

too much." Muth readily admits that reps assume tv's impact is known because most media people support television quite heavily and reps feel that at this level the rudiments do not have to be spelled out.

Last year PGW acknowledged this level of buyer sophistication and launched a presentation, *Who Buys More?*, whose main thesis was the over-emphasis on the purchasing power of the 18-to-34 age group.

A study that involved a sampling of more than 4,000 people in seven different cities showed that the majority of the buying in the three main categories of food, cigarettes and toiletries, was actually done by consumers in the 18-to-49 age bracket or else by those over 35.

#### **New influences**

The findings were distributed in thousands of booklets that accompanied slide presentations designed insofar as possible to meet the needs of individual buyers.

With new influences in media popping up (people other than those on the advertising level such as brand managers), Muth predicts not only an increase in the number of presentations, but an increase in what he terms elementary ones.

On the issue of product briefing, Muth explains, whether on a product or corporate basis, the reps are not fully briefed, and they really can't expect to be. There is the factor

of time, and a lot of information that is quite difficult to come by.

Blair's McDermott describes the situation as a two-way street with the buyers and sellers doing the best they can. Often, he claims, buyers can't answer questions thrown at them by reps.

#### **Anxiety, not smugness**

Jack White, vice president and national sales manager at H-R Tv, says things are exactly the opposite of what buyers claim they are. What with spot business soft, he finds anxiety rather than smugness on the part of the medium.

White stresses the fact that agencies very often "handcuff" a rep by imposing unrealistic criteria on him.

"This whole issue is a vicious cycle that's been going on for years," shrugs Ken Donnellon, Katz' director of corporate information. The reps complain that the media people won't give out enough information and the buyers say the reps can't answer their questions on specific products. Donnellon feels that the buyer himself is generally ill-informed because media supervisors don't seem to pass on specifics about product needs.

#### **Need for sophistication**

As far as the charge of smugness goes, Donnellon voices a loud no, "especially at this time when there are so many media competing for the advertisers' dollar." And why should the rep have to make a hard sell for the medium itself, he asks, isn't the buyer already told by media supervisors what facilities to buy?

Insofar as new media opportunities and the increased number of people involved are concerned, Donnellon doesn't see this as calling for tv presentations that stress the basic concepts of the medium.

Rather, he points out, the growth of media potential and competition fosters a need for increased sophistication on the part of media.

Donnellon foresees reps handling information better, digging a little harder for details and in this regard future tv presentations may seem elementary, but actually, he says, the blending of all this data is reflective of a degree of sophistication.

No doubt about it, presentations are more important than ever before, and television will have to do its part. ■



Admiring a plaque commemorating the 92nd anniversary of the first Associated Press leased wire service for news are: (from left) Wes Gallagher, AP general manager; Elmer Lower, president of ABC news; Joseph L. Oppenheimer, president of

the New York Deadline Club Sigma Delta Chi chapter; and Robert Eunsion, AP assistant general manager, broadcast services. The plaque, in the Associated Press Building, New York City, was unveiled by Sigma Delta Chi journalism society.

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**R**eaction to the *Spot Tv '67* presentation TvB has been taking around to advertisers since September, indicates spot may be winning a few new friends and possibly increasing odds on a rising sales curve for 1968.

Calling the presentation "excellent, very helpful, an eye-opener," Block Drug's vice president for advertising, Al Plant, expressed the view of many who said TvB's pitch helped dispel many misconceptions which, in the past, had limited their use of spot.

"We thought of spot as tough to negotiate," said Bob McMenamain, director of advertising at Uniroyal, Inc. "Many feel it's a lot easier to make a network buy. But TvB gave us a look at some of the marketing factors involved and showed how in some cases spot can do a better job. It eliminated a lot of sacred cows."

Advertisers who do little or no spot buying reported greater understanding of some of the complexities involved in spot buying and indicated interest in fitting spot into their ad plans.

"As a division of a corporation, we have enjoyed certain benefits through use of other media, particularly network," noted Tom Piazza, advertising and media manager at Lehn & Fink, a division of the Sterling Drug Co. "But from what we

learned, we found that spot can be an excellent vehicle and one we would be definitely interested in."

From the ad manager at one fairly large food company came the promise, "After what we saw, we will be doing more in spot." A marketing director at another grocery products concern revealed, "Spot expenditures will be increasing in '68. We've already developed the media plans."

Key feature of the 20-minute presentation, highlighting ways in which spot can boost sales revenue, was for many executives the informal talk sessions which followed. Spokesmen said they were able to get advice on how to make spot fit their



*Warren R. Smith is a broadcast supervisor in charge of media in the Detroit offices of Campbell-Ewald Co., Inc.*

particular needs and answers to specific questions on how spot is bought.

"We learned how we could bring our reach and frequency levels up to top efficiency, and the extent of reach spot could give us in combination with other media," one reported.

Said G. H. Smythe, director of marketing in the consumer products division at American Cyanamid, "We are changing our spot activities a little to take in some TvB suggestions. Specifically, we are consolidating efforts at our agencies through our computer, to better coordinate and update spot schedules. We were already concerned about operations in this area, but TvB helped us clarify the situation."

Sales reps call the TvB pitch a first-rate bid for advertiser goodwill. "It is only to be hoped now," one rep observed, "that advertisers remember us in more material terms in their 1968 budgets."

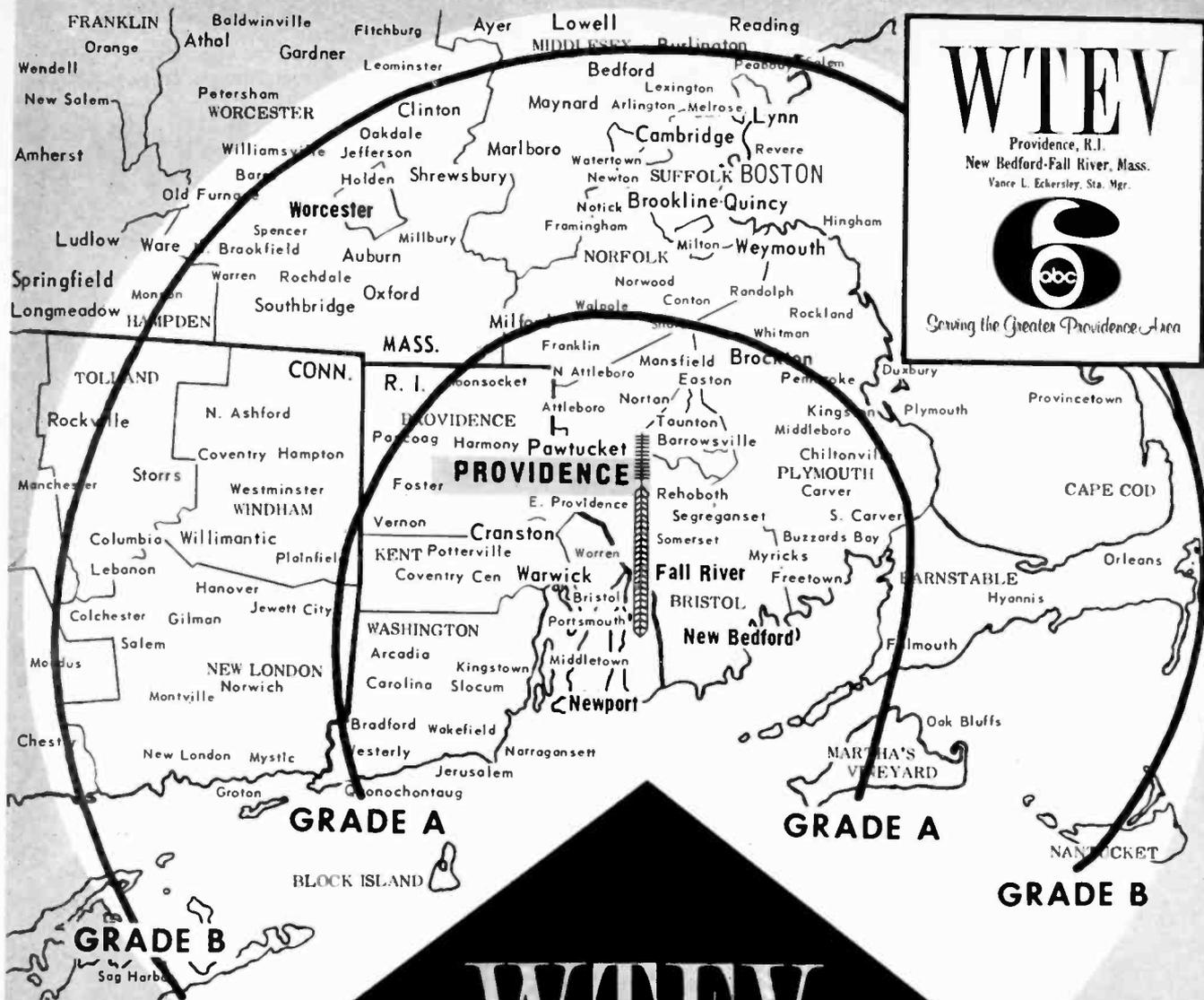
Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

#### **P. Ballantine & Sons**

*(Clinton E. Frank, Inc., N.Y.)*

A buy for BRAU LIGHT beer, in Tampa, breaks January 1. A six-week schedule in

*(Continued on page 46)*



**WTEV**

Providence, R.I.  
New Bedford-Fall River, Mass.  
Vance L. Eckerley, Sta. Mgr.



Serving the Greater Providence Area

**WTEV**

**Serving the Greater Providence Area**

*greater audience reach, increased sales power*  
The new WTEV antenna reaches 1049 feet above sea level to achieve 100 Kw ERP. The result is greatly increased coverage. In addition to its new antenna system and new transmitter, WTEV is recognized for skillful programming of marketwide interest. The result for advertisers: a larger, growing audience with increasing loyalty and responsiveness.



Television, Inc.

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres. • WTEV Providence, R.I./New Bedford—Fall River, Mass.  
WGAL-TV Lancaster—Harrisburg—York—Lebanon, Pa. • KOAT-TV Albuquerque, N.M. • KVOA-TV Tucson, Ariz.

## One Buyer's Opinion . . . .

### The "Individual" 30

Most likely, the "individual," "isolated," or "island" 30-second commercial is the inevitable offspring of the piggyback commercial. Advertisers might never have considered the use of this fellow had they not found themselves divested of piggyback partners for particular spot flights.

Regardless of its *raison d'être*, however, the individual 30 is a thing of the present to advertisers and agencies. Unfortunately, this is not the attitude of most stations. To them, the 30 is a thing of the future, an item that will require "greater investigation" before a change in rate card to accommodate the 30 is warranted.

This attitude causes the buyer a great many problems. Advertisers demand the use of island 30s now, as insurance against a dearth of piggyback marriages. Plans consequently involve budgeting for 30s. But how is the buyer or planner to budget for a time unit where definite guidelines do not exist? Currently, stations charge anywhere from 50 to 100 per cent of the minute rate for 30s. Rates will vary greatly by station and by market. Therefore, no "average" or "common" charge exists.

Because of this rate dispersion among stations, my expenditures for spot tv buys for several flights have varied enormously. With a market list of from 25 to 90 markets, my total expenditures have been off target from 10 to 25 per cent. An individual analysis of my market-by-market expenditures revealed that a great number of disparities existed among stations in the smaller one and two-station markets. Many of these stations charged me 100 per cent of the minute rate for individual 30s.

But budgeting is only one aspect of this problem. Implementing plans for 30s also presents great difficulty. Stations tend to limit the number of available 30s. Also, the 30 is usually the first unit to be preempted if the station has a minute advertiser in line ready to accept the spot in which the 30 is scheduled.

Adding to these problems, if the buyer wants to convert his 30-second schedule to a piggyback schedule, he often cannot do so. For example, let's assume the buyer is running a seven-week flight. Let's suppose that in four of those seven weeks his product is running with a piggyback partner. During the remaining three weeks, after his partner's schedule runs out, his product runs in individual 30-second spots. During his fifth week of flight, however, the buyer is confronted with a demand for partnerships by another corporate product. The buyer must partner this product with his respective brand.

To the buyer's dismay, he cannot just "plug" the new partner into his brand's 30-second spots (since minutes within these time periods are not generally available). The buyer must, in fact, re-buy his current schedule to accommodate his new partner. This not only entails extra effort on his part, but also on the part of his traffic people, his reps, the stations, and their traffic people.

Obviously, something must be done about the individual 30-second problem. I think the key to the problem lies in *action* by the reps. They must assume the role of conveying these problems to the stations. One rep once told me that if the *demand* is there, something will be done. Well, here's my bid for demand.

Reps must convince the stations that the individual 30 is a problem of the *present*, that traffic and paperwork problems (and cost) resulting from piggybacking can be reduced by encouraging, rather than discouraging, greater individual 30-second participations, and that this can be done by (1) making available more individual 30s, and (2) charging an equitable rate for them.

Who  
cares about  
Madalene Fitchett  
of  
Adel, Iowa?



WHO TV

... that's who!

COLORFUL 13 - DES MOINES, IOWA



Put the  
middle  
of the  
mitten..

in the palm of your hand

WILX-TV 10

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

WILX-TV  
555 Stoddard Building  
Lansing, Michigan 48933

AVCO Represented by RADIO TELEVISION SALES, INC.

68

**Spot** (Continued from page 43)

New York and Tampa will use fringe minutes and prime 20s. The new buy is part of the introduction for Brau Light begun in the New York market last year. Gene Brown is the contact.

**Borden Co.**

(Doyle Dane Bernbach, Inc., N.Y.)

A 15-week buy for CRACKER JACKS breaks January 7. Kids will be the target of the fringe and day minutes in 64 markets. Buying is Eliot Schneider.

**Chattem Drug Co.**

(Street & Finney, Inc., N.Y.)

Staggered five and six-week flights for PAMPFIN and SOLTICE RUB breaks January 1,

January 8, and January 15. Fringe and day piggybacks and minutes for Pamprin will be used in about 96 markets. Buying is Dorothy Barnett.

**Chesebrough-Ponds, Inc.**

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

A 12-week schedule for PONDS COLD CREAM breaks January 1. Prime 1Ds will carry the message in the top 22 markets. Buying is Dorothy Thornton.

**Firestone Tire & Rubber Co.**

(Sweeney & James Co., Cleveland)

A two-week flight for FIRESTONE TIRES is scheduled to break tentatively February 16. Early and late fringe minutes and 30s to reach men will be used in about 100 markets. Buying is Mike Buzzi.

**Green Giant Co.**

(Leo Burnett Co., Inc., Chicago)

Eight to 13-week buys for GREEN GIANT CANNED and FROZEN VEGETABLES begin January 14. Day and fringe piggybacks will be the primary vehicle appearing in the top 23 markets. Buying is Nancy Young.

**H. J. Heinz Co.**

(Doyle Dane Bernbach, Inc., N.Y.)

First quarter activity for various Heinz products breaks January 1. Day and fringe minutes, 30s, piggybacks, and prime, 1Ds will be used in about 35 major markets for 17 weeks. Buying are Tim Strosahl, Madilene Blount, and Russ Naiman.

**Johnson & Johnson**

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

This company is currently introducing a new product, COTTON SWABS. Fringe and day minutes and 30s are being used in tests in Minneapolis and several other markets. Introduction will run through March 31. Buying is Arete Spero.

**Kayser-Roth Hosiery Co., Inc.**

(Daniel & Charles, Inc., N.Y.)

A nine-week flight for SUPP-HOSE breaks February 5. Fringe piggybacks and minutes and prime 1Ds will appear in approximately 25 major markets. Buying is Doris Gould.

**Kinney Shoe Corp.**

(Frank B. Sawdon, Inc., N.Y.)

A two-week flight to support January sales specials in selected markets breaks December 29. Fringe 1Ds will be used in about 20 markets. Buying is Gale Gilchrest.

**Lea & Perrins, Inc.**

(J. M. Mathes, Inc., N.Y.)

January 15 is break date on a 10-week buy for WORCESTERSHIRE SAUCE. Early and late fringe minutes and prime 20s will be used in 14 markets, including Cincinnati, Pittsburgh, Cleveland, Houston, Minneapolis, and Tampa. Ruth Clinton buys.

**Lewis-Howe Co.**

(Leo Burnett Co., Inc., Chicago)

First quarter activity for TUMS begins January 2 with a buy in 12 selected markets. Fringe and day minutes will carry the message for eight weeks. Shel Beugen is the buyer.

**Liberty Mutual Insurance Co.**

(BBDO, Inc., N.Y.)

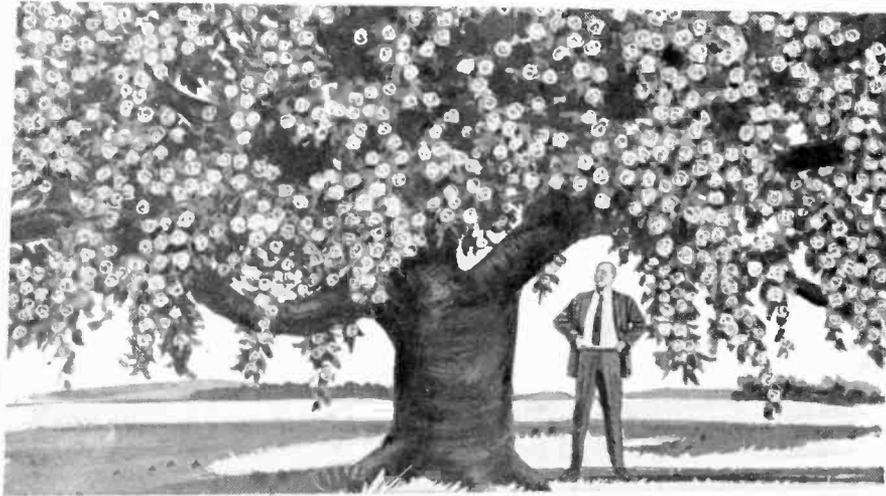
Sponsorship of "The Flying Fisherman" in 75 markets begins January 1 for 26 weeks. In addition, this year the company is also sponsoring a new half-hour show, "The Outdoorsman," with Joe Foss, in 42 markets. Buying is Norma Strassman.

**P. Lorillard Co.**

(Marschalk, Inc., N.Y.)

Introduction of CENTURY GREAT LENGTHS will continue through the first quarter

(Continued on page 48)



**YOU MAY NEVER SEE A ROSE TREE 40" THICK\*—**

**BUT... Sales Can Be Rosy in the 39th Market with WKZO-TV!**

A rose without a thorn—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo

alone, for instance, four new plants have recently created 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

If you like the heady fragrance of climbing sales—now and later on—sow your selling seed via WKZO-TV. Your green-thumbed Avery-Knodel man can give you complete particulars on our rich soil and year-round "growing" season.

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

\*There's one at Tombstone, Arizona.  
†ARB's 1965 Television Market Analysis.



**The Flying Fisherman**

RADIO  
WKZO KALAMAZOO BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS KALAMAZOO  
WWTW FM CADILLAC  
TELEVISION  
WKZO TV GRAND RAPIDS KALAMAZOO  
WWTW CADILLAC FRANKFORT CITY  
WWUP-TV SAULT STE. MARIE  
WOLN TV LINCOLN, N. MICHIGAN  
AGENCY GRAND ISLAND, ILL.

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**W**hen Walter Reichel began as a Benton & Bowles media trainee, eight years ago, he thought the most fascinating part of his job would be to watch the effect of mass communication on consumer behavior.

After a rapid rise through B&B ranks to the position of associate media director, and now as a new media director at Ted Bates & Co., Reichel says experience has refined his view and shifted his attention somewhat to the tools, especially the marketing tools, which make for effective advertising communication.

"Probably one of the most exciting things to me now," he observed, "is just getting involved with the agency and client in the process of formulating marketing ideas right from the beginning."

Reichel puts strong emphasis on the importance of marketing to the media function. "Creative media ideas are generated out of a combination of media and marketing thinking, where the solution fits the need instead of



being just an expensive gimmick," he noted. "I don't think, in my terms, it's really possible to work effectively in media without starting with some marketing knowledge. We're fortunate in having one of the largest marketing research operations at Bates to help us get that knowledge."

He noted this doesn't mean a media man has to be a fully trained marketing expert, but that he must be aware of how certain marketing factors will effect the success of his client's campaign. "The marketing

talent a media man has to have," he explained, "is really the ability to work with the account group and client in analyzing problems so they can be dealt with in media terms."

Reichel thinks the computer has had something to do with the greater emphasis on marketing in media today. "Whether an agency is actually using a computer or not, its existence makes everyone aware of the tremendous amount of input information needed to arrive at really well-considered media plans." Although this information was always needed, the media director feels the computer has dramatized this need in a way that emphasizes the important contribution media men can make to a successful ad campaign.

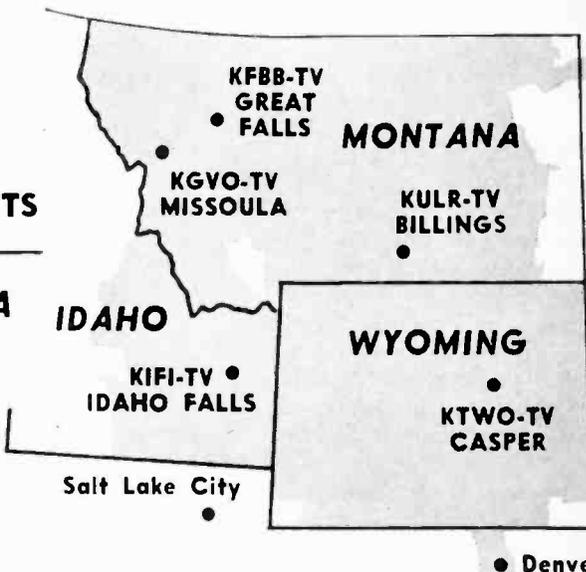
"With the recognition of media as a specialty," Reichel added, "has come an increase in recognition of the media role and its importance."

When he isn't immersed in marketing and media plans, Reichel, who majored in English at Columbia, enjoys reading and the theatre. ■

# NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE IDAHO FALLS AND MISSOULA MARKETS

**KFBB-TV, GREAT FALLS, MONTANA**  
**KULR-TV, BILLINGS, MONTANA**  
**KGVO-TV, MISSOULA, MONTANA**  
**KIFI-TV, IDAHO FALLS, IDAHO**  
**KTWO-TV, CASPER, WYOMING**

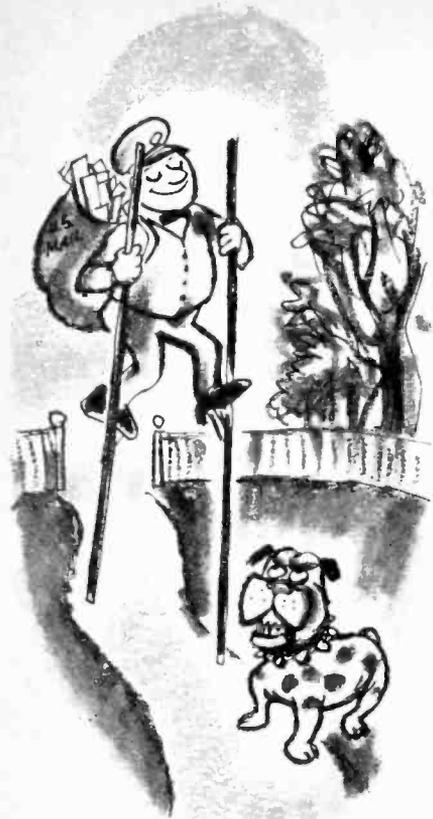


SERVING 346,470 TV HOMES IN 96 COUNTIES

**THE GREAT WEST GROUP IS HOW THE WEST IS ONE!**

A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

**GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN**



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

If the competition is barking at your heels, take the big step. Put your message on KMJ-TV. You get first class skills, first class equipment, local news coverage in depth, and high rated NBC network shows. KMJ-TV is the effective way to reach the audience you want including the nation's Number One agricultural income county.

Data Source: SRDS, June 1967



**McCLATCHY BROADCASTING**

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

### Agency Appointments

CY SCHNEIDER, formerly executive vice president, was named president of Carson/Roberts/Inc., Los Angeles. He succeeded RALPH CARSON, who became chairman of the board.

THOMAS C. LOHRE was elected president of Strauchen & McKim, Inc., Cincinnati. He succeeded JOHN V. QUACKENBUSH, who remains chairman of the board.

DENNIS M. COLLINS joined the account service department of Ridgeway Advertising, St. Louis. He was formerly advertising manager of Volkswagen Mid-America, Inc.

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KLEIN

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### Spot (Continued from page 46)

of 1968 with early and late fringe minutes and prime 20s in about 15 New England, New York, and Florida markets. Vince Tortorelli is the buyer.

#### Mentholatum Co.

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

A 12-week schedule for MENTHOLATUM DEEP HEAT RUB breaks January 1. The product will use 50 second spots with 1D tags for MENTHOLATUM OINTMENT. Early and late fringe spots will be in 66 markets through March 24. Buying is Doris Corrigan.

#### National Biscuit Co.

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

First quarter activity for MIX AND EAT CREAM OF WHEAT cereal breaks January 1. The six-week buy will use early and late fringe minutes in 25 major markets. Nancy Clott and Art Catalenello buy.

#### National Biscuit Co.

(Wm. Esty Co., Inc., N.Y.)

A four-week flight for WHEAT AND RICE HONEYS breaks at issue date. Kids are

the target of the early fringe and day minutes and 30s in 44 major markets. Buying are Larry Birdsall, Milt Herlich, Diarmuid White, and Jerry Bonsaing.

#### Nestle Co., Inc.

(Leo Burnett Co., Inc., Chicago)

An eight-week buy for NESTLE MORSELS breaks January 15. Day and fringe minutes and 30s will be used in about 30 major markets. Buying are Jim Perkins and Connie Gamber.

#### Procter & Gamble Co.

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

Commercials for CHARMIN break at issue date. Early and late fringe minutes will be used in from 20 to 25 major markets through January. Buying is Barry Maughan.

#### Procter & Gamble Co.

(Compton Advertising, Inc., N.Y.)

This company is testing TAG, a new liquid detergent for permanent press fabrics. A 29-week schedule broke

December 11 in Albany and several other upper-New York State markets, using day and fringe minutes. Buying is Joe Mannix.

**Procter & Gamble Co.**  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

A six-month buy for WHITE CLOUD breaks January 1. Late fringe minutes will be used in 150 markets. John McCurdy is the buyer.

**Quaker City Chocolate & Confectionery Co., Inc.**  
(Helitzer, Waring & LaRosa, Inc., N.Y.)

First quarter activity on GOOD 'N PLENTY candy breaks January 8. Kids will be the target of fringe and day minutes in 15 markets, including Boston, Buffalo, Cincinnati, Cleveland, Philadelphia, and Pittsburgh. Buying is Liz Mallon.

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

First quarter activity for OATMEAL breaks January 1. Fringe minutes to reach

women will be used in the 15 top markets through March 2. Jane Dooley is the buyer.

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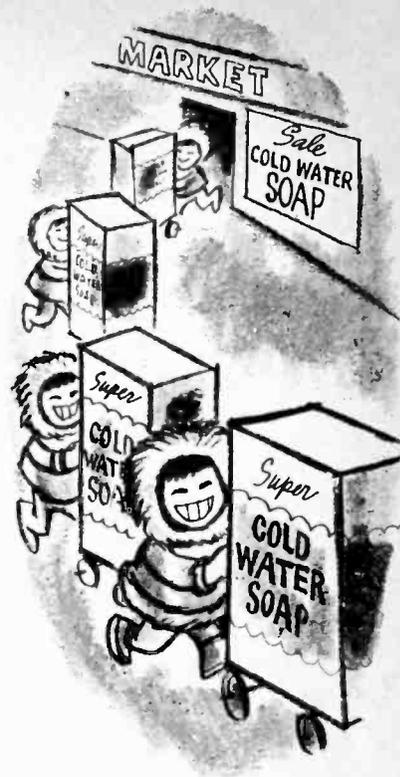
An eight-week buy for various HURRY BISCUIT products breaks January 8. Fringe and day minutes will be used in 43 markets. Doris Corrigan is the contact.

**Ralston Purina Co.**  
(Gardner Advertising Co., Inc., St. Louis)

A 23-week schedule for CHUCK WAGON breaks January 1. Fringe and some day minutes and 30s will be used in about 20 markets. Dave Hatt buys. A six-week buy for RALSTON CAT FOODS breaks January 15, using fringe minutes and 30s in 60 major markets. George Ker is the contact.

**R. J. Reynolds Tobacco Co.**  
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January 1 is start time on a 13-week schedule for SALEM CIGARETTES. Prime 20s will be used in 21 major markets. Sally Reynolds is the contact.



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THOMAS TILSON, vice president and general sales manager of Metro TV Sales, was named to the new post of executive vice president and general manager.

RICHARD F. MCGREARY joined the television sales department of

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a new department formed to initiate special spot tv sales efforts. Others named to the department were: ROBERT SCHULTZ, marketing specialist, formerly media supervisor at Ted Bates & Co., Inc., and ROBERT UBALDO, research director, formerly media planner at SSC&B, Inc.

**COUNT ON KOVR FOR ACTION**

- SACRAMENTO
- STOCKTON CALIFORNIA

You really clean up when your message is on KOVR. That is the effective way to reach the booming \$5.30 billion Stockton-Sacramento market. McClatchy know-how, applied to farm and other local news, is one reason. High-rated ABC shows is another. Get your commercials seen and acted on. Put them on KOVR.

Data Source: Sales Management's 1967 Copyrighted Survey — Effective Buying Income



**McCLATCHY BROADCASTING**

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY KATZ TELEVISION



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

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- SACRAMENTO
  - STOCKTON
- CALIFORNIA

You really clean up when your message is on KOVR. That is the effective way to reach the booming \$5.30 billion Stockton-Sacramento market. McClatchy know-how, applied to farm and other local news, is one reason. High-rated ABC shows is another. Get your commercials seen and acted on. Put them on KOVR.

Data Source: Sales Management's 1967 Copyrighted Survey — Effective Buying Income



**McCLATCHY BROADCASTING**

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY KATZ TELEVISION

**Riviana Foods, Inc.**  
*(Dancer-Fitzgerald-Sample, Inc., N.Y.)*

First quarter activity for MAHATMA and WATERMAID RICE breaks January 15. A four-week flight, followed by a two-week hiatus and another seven-week buy will be in 40 markets primarily in the South. Women will be the target of the prime 1Ds. Dave Duffy buys.

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January 8 is start time on a buy in New York, Chicago, Philadelphia, Boston, and San Francisco. Early and late fringe minutes and prime 20s will be used to reach men through March 17.

Buying are Al Petersen and Nancy Clott.

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Sponsorships of five and 10-minute news, weather, or sports programs begin January 1 in 33 selected markets. Minute commercials will be used in the full-year buy. Betty Whalen is the contact.

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Eight to 12-week schedules for this paper break January 8 and March 4. Prime 20s and late fringe minutes will appear in approximately the top 26 markets. Gail Fiske is the contact.

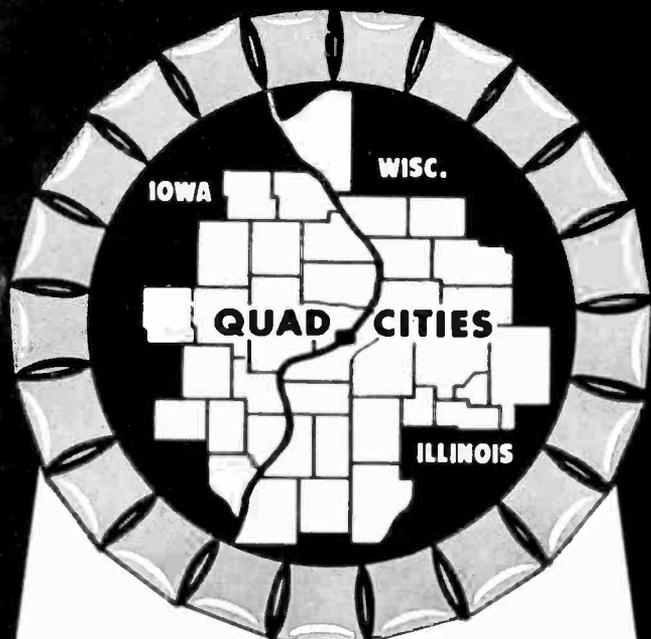
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Tentative plans call for a 13-week buy for TINTEX to start in March. Day and fringe 1Ds will probably be used in about 15 markets. Jack Geller is the contact.

**Union Oil Co. of Calif.**  
*(Smock/Waddell, Inc., L.A.)*

A two-week flight for UNION OIL and PURE PERFORMANCE TRIAL breaks January 22. Prime 20s and fringe minutes will be used in about 20 markets. Yvonne Yarco is the contact.

## Here's Blue Ribbon coverage for your agricultural accounts!



### 10 out of the top 15 U.S. hog-producing counties are in WOC-TV-LAND

Not only are the top 2 hog-raising counties of the U.S. in WOC-TV-LAND, but 34 of our 36 ARB counties are among the leading 150 hog counties! (That's 8,869,625 hogs, according to latest statistics.)\* 17 of these counties are also leaders in beef production. 7 are leading dairy counties, too. Every day WOC-TV Farm Director J. R. Underwood talks to these farmers . . . farmers with a cash income of more than \$1 billion! So, if your job is to sell trucks, tractors, implements, feed, seed, insurance, appliances, insecticides, fertilizers or tires, you'll get Blue Ribbon sales with WOC-TV.

Ask your PGW Colonel or WOC-TV salesman about the premium exposure your product will receive in this prime farm market.

\*1964 Census of Agriculture preliminary

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



Serving the Farm Market from Davenport, Iowa

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

## Media Personals

HERBERT CANDEL joined Delehanty, Kunitz & Geller, Inc., New York, in the newly created post of vice presi-



CANDEL

dent, media research and planning. Gandel was previously media director of Harvey & Carlson, Inc.

ROSE IACONE joined Weightman, Inc., Philadelphia, as a media buyer. She was formerly with WKBS-TV Philadelphia.

WILLIAM MILLAR joined Cunningham & Walsh, Inc., New York as media supervisor. He was formerly media buyer at Geyer-Oswald, Inc.

## IN SIOUX CITY IOWA



**Kinegy**  
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales  
 Bob Donovan, General Manager

## First November TvQ—Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Sample		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Family Affair	67	43	63	37	63	44	66	33	64	36	59	34
2	Saturday Night Movies	76	42	78	41	70	38	85	47	82	43	78	38
2	Walt Disney	89	42	87	39	83	40	89	39	88	37	87	39
4	Dean Martin	74	39	82	40	78	39	83	39	86	41	81	43
4	Friday Night Movies	72	39	74	38	68	35	80	47	76	37	77	35
4	Thursday Night Movies	72	39	76	39	70	36	84	45	77	39	76	36
7	Second 100 Years	41	38	34	24	34	23	42	25	36	26	26	21
7	Flying Nun	56	38	49	25	47	30	56	28	56	19	39	20
7	Wednesday Night Movies	68	38	71	38	63	35	79	45	75	38	71	34
10	Bonanza	90	37	92	38	93	49	94	37	92	31	90	29
10	Tuesday Night Movies	74	37	77	36	71	33	83	43	81	35	75	36

## Top 10 Evening Network Programs by Market Size

Rank	Program	Market Size Groups											
		Total Sample		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
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10	Bonanza	90	37	84	31	90	36	93	33	90	44	94	15
10	Tuesday Night Movies	74	37	76	37	75	38	77	35	69	38	71	39

\*Familiar—those who have seen program.

\*\*TVQ score—those familiar with program who say "it is one of my favorites."

Copyright Home Testing Institute/TvQ, Inc., 1967.

## Industrial (From page 32)

ending October 16, 1966. This modest audience potential was easily reconciled with the qualified viewers Faust/Day were after.

Prior to broadcast of the actual program, a campaign involving direct mail (much of which went to universities with engineering departments) and a weighty advertising schedule in the business, technical and daily press laid the groundwork for viewer interest.

As a residual, the film was offered to all universities, companies, professional societies and other interested groups who might request it.

Before the broadcast, Faust/Day estimated that if only 30,000 people watched the show, the program would justify its expenditures. Preliminary audience data after the show indicates that at least 10 times that number watched it. Approximately 8,500 requests from individual viewers for the literature on ICs has poured in, according to Paul Keye, creative di-

rector, Faust/Day. In addition, he notes several hundred requests from potential customers and universities for a reprint of the program.

"What is so interesting," Keye points out, "is the type of person we

received letters from. Those are upper echelon people, technical people who can make technical decisions."

In assessing the value of what he terms a "quality audience reaction," Keye feels that the medium has at long last broken down the conventional selling patterns. Tv has been used as an elegant and personal placard, he emphasizes. Now other manufacturers can see how, by virtually creating their own audience, they can utilize the medium to their own greatest advantage.

Riding high on the success of the recent project, Keye anticipates another show next year. This "how to" endeavor, he explains, will be even more sophisticated than the one on ICs. The projected program would be aimed at the executive who directs the audience who watched the earlier program.

Most likely, Keye said, the 1968 show will deal with electrical systems rather than circuits. After all, a commercial medium has shown that it can cope with industrial problems. ■



John W. Burgard, vice president, advertising, Brown and Williamson Tobacco, has received the 1967 Human Relations Award of the Broadcasting and Advertising Division of the American Jewish Committee's Appeal for Human Relations.

## Spot '67 (From page 25)

the final two months of the year will show either a radical improvement or a disastrous drop, so that a full-year projection of a 3 per cent decline in spot looks pretty safe.

These are, of course, averages and it goes without saying that the market-by-market picture is mixed. There are also ups-and-downs among stations in the same market.

For example, "Business barometer" figures for October reveal that stations with annual revenue between \$1 and \$3 million showed a rise in spot of 3.2 per cent over the previous year while stations taking in more than \$3 million annually declined 6.5 per cent. Outlets in the under \$1 million group were about even with 1966.

### No meaningful patterns

Once they've talked about the effect of slow business conditions in general and network competition, many reps say they are hard put to distinguish any meaningful patterns in spot's performance this year.

If pointing the finger at the networks for the dip in spot can be considered a rep reflex, the same can be said of the agencies. However, when the agencies say so, it is ominous. D-F-S' Fischer complains that in fringe periods on some stations the cost-per-1,000 has risen about 50 per cent "in a short span of time." But the cpm for network packages, he says, has remained relatively stable.

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Yet another area affecting spot billings is that of new product introductions, which provide considerable revenue to the spot medium, for obvious reasons. There is a belief among some agencies and reps that the leveling off in business has slowed the rate of new product offerings. However, there is little factual information available in this area and most of these sources conceded their belief was based more on an *impression* than anything else.

### Network cut-ins

A related area is that of network cut-ins for new product commercials, which reps have long felt take money away from spot (which ad-men generally deny). Here again, while there is a strong logical ring to the notion that cut-ins will increase when ad money is tight, no factual analysis of what happened this year has been turned up.

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The joint effort started with visits to 29 top agencies to find out from media planners why agencies and their clients were using less spot. On the basis of this, a presentation was made up for advertisers. More than 200 different companies have been visited so far, a run-run-run effort to cover as many important clients as possible, after which call backs will be (and have been) made on certain selected accounts with spot tv potential. The firms visited account for 55 per cent of all the ad money spent in tv, magazines and newspapers.

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Newly elected members of the TvB executive committee are (l. to r.): Don Kearney, secretary, Corinthian Broadcasting; Joseph P. Dougherty, chairman ex-officio, Capital Cities Broadcasting; Charles B. Brakefield, Chairman, WREC-TV Memphis; Alexander W. Dannenbaum, Jr., treasurer, Westinghouse Broadcasting and Norman E. Cash, re-elected president.

## Talk shows (From page 27)

and a pile of first-class movies amassed with foresight at a time when few thought people would ever watch movies on tv. NBC's struggle began to pay off toward the end of the 50's, when Jack Paar became a pre-bedtime habit for millions of Americans.

As Paar was rising, a producer named Susskind in New York was keeping the intelligentsia and would-be intelligentsia up till all hours with *Open End*. A couple of years later, David Susskind's show, the open end neatly closed off at the two-hour point, went out into syndication. Today it's on in 17 cities.

While NBC was finding a goldmine in late night, and Susskind was demonstrating that lively talk could pull a significant minority of viewers, stations around the country were going strong with high-rated local-personality talk shows, like Chicago's Kup's show.

But the syndication talk show bandwagon did not get rolling until much later, until this year in fact. What sent it rolling was the success of two shows, both of them developed by Group W, *The Mike Douglas Show* and *The Merv Griffin Show*.

### An arduous path

They had hardly been overnight successes. Far from it. The path for each of the two shows has been arduous, and the slope below them is littered with the bones of other talk shows which set out for the heights but never got as far as timberline.

First, there was a summit conference, back in '59—a meeting called by Westinghouse Broadcasting president Donald W. McGannon and attended by top-level management from the five Group W tv stations. The purpose of the pow-wow: to figure out what to do when the feature film supply ran out. (At that time some of the stations in the group were burning up features at the rate of three a day.)

The "think" committee, charged by the company at the meeting with the working out of viable alternatives to features, came up with plans for syndicating a late-night tape strip with Steve Allen. It looked good for a while, made great strides at first, began to run up a lengthy station

lineup, but ran out of breath when the goal was in sight.

The next runner was Mike Wallace, with *PM East and West*; very promising, they loved it in New York, but somewhere between the Alleghenies and the Rockies it crumbled into dust. Then came Regis Philbin, and the West Coast-produced *Regis Philbin Show*, which never got past the Sierras.

Finally Group W focused its energies on one station, then KYW-TV Cleveland, and one performer, the relatively unknown Mike Douglas, an established personality on the Cleveland station with a considerable following there. The rest is history. Currently the Douglas show is in 165 markets.

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Douglas' great appeal to women was discerned as early as '63 by a number of station managers, program directors, and especially, station representative executives, among them Oliver Blackwell, director of audience research at the Katz Agency.

Blackwell related that when the Douglas show went into syndication, Katz recommended it to several of its stations. And when the Griffin show followed Douglas into the marketplace, Blackwell suggested it might do very well in early fringe time.

Several factors are apparent in the success of the two syndicated strips: they cost less to stations on an average than do adequate movies; they have promotional star name value due to the continual comings and goings of celebrities; they are steadier in ratings than are movies; they build circulation in many slots, especially early fringe; they develop a regular faithful audience instead of whimsical tune-in movies get; and they're available in 90-minute lengths.

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*(Weiss & Geller, Inc., N.Y.)*

Tentative plans call for a 13-week buy for TINTEX to start in March. Day and fringe IDs will probably be used in about 15 markets. Jack Geller is the contact.

**Union Oil Co. of Calif.**  
*(Smock/Waddell, Inc., L.A.)*

A two-week flight for UNION OIL and PURE PERFORMANCE TRIAL breaks January 22. Prime 20s and fringe minutes will be used in about 20 markets. Yvonne Yareo is the contact.

### Media Personals

HERBERT GANDEL joined Delehanty, Kurnit & Geller, Inc., New York, in the newly created post of vice presi-



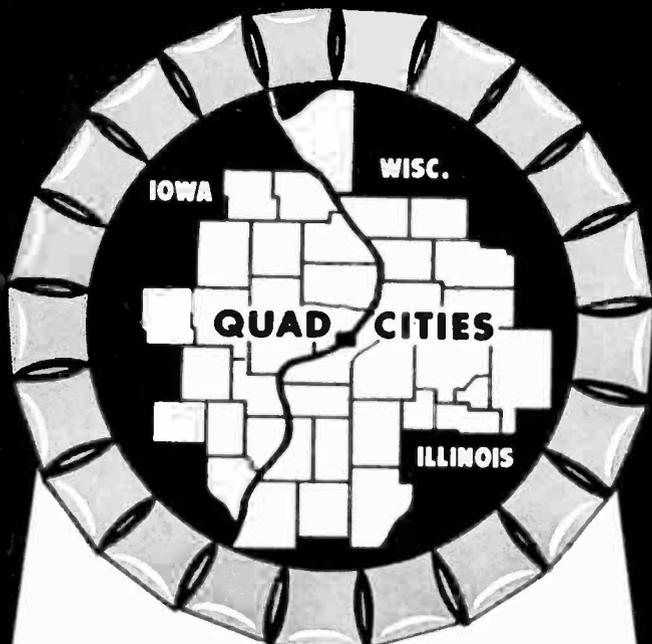
GANDEL

dent, media research and planning. Gandel was previously media director of Harvey & Carlson, Inc.

ROSE IACONE joined Weightman, Inc., Philadelphia, as a media buyer. She was formerly with WKBS-TV Philadelphia.

WILLIAM MILLAR joined Cunningham & Walsh, Inc., New York as media supervisor. He was formerly media buyer at Geyer-Oswald, Inc.

## Here's Blue Ribbon coverage for your agricultural accounts!



### 10 out of the top 15 U.S. hog-producing counties are in WOC-TV-LAND

Not only are the top 2 hog-raising counties of the U.S. in WOC-TV-LAND, but 34 of our 36 ARB counties are among the leading 150 hog counties! (That's 8,869,625 hogs, according to latest statistics)\* 17 of these counties are also leaders in beef production. 7 are leading dairy counties, too. Every day WOC-TV Farm Director J. R. Underwood talks to these farmers . . . farmers with a cash income of more than \$1 billion! So, if your job is to sell trucks, tractors, implements, feed, seed, insurance, appliances, insecticides, fertilizers or tires, you'll get Blue Ribbon sales with WOC-TV.

Ask your PGW Colonel or WOC-TV salesman about the premium exposure your product will receive in this prime farm market.

\*1964 Census of Agriculture preliminary

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



Serving the Farm Market from Davenport, Iowa

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

## IN SIOUX CITY IOWA



**Kinegy**  
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales  
 Bob Donovan, General Manager

## First November TvQ—Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Sample		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Family Affair	67	43	63	37	63	44	66	33	64	36	59	34
2	Saturday Night Movies	76	42	78	41	70	38	85	47	82	43	78	38
2	Walt Disney	89	42	87	39	83	40	89	39	88	37	87	39
4	Dean Martin	74	39	82	40	78	39	83	39	86	41	81	43
4	Friday Night Movies	72	39	71	38	68	35	80	47	76	37	77	35
4	Thursday Night Movies	72	39	76	39	70	36	84	45	77	39	76	36
7	Second 100 Years	41	38	34	24	34	23	42	25	36	26	26	21
7	Flying Nun	56	38	49	25	47	30	56	28	56	19	39	20
7	Wednesday Night Movies	68	38	71	38	63	35	79	45	75	38	71	34
10	Bonanza	90	37	92	38	93	49	94	37	92	31	90	29
10	Tuesday Night Movies	74	37	77	36	71	33	83	43	81	35	75	36

## Top 10 Evening Network Programs by Market Size

Rank	Program	Market Size Groups											
		Total Sample		2 mil. & Over		½-2 mil.		50,000-½ mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Family Affair	67	43	66	38	66	46	66	46	71	43	68	45
2	Saturday Night Movies	76	42	79	40	76	45	82	38	69	41	71	17
2	Walt Disney	89	42	86	37	90	42	93	41	84	43	90	17
4	Dean Martin	74	39	72	43	79	39	71	38	72	38	72	36
4	Friday Night Movies	72	39	75	38	72	42	77	37	66	40	70	10
4	Thursday Night Movies	72	39	75	38	74	43	76	37	64	40	70	39
7	Second 100 Years	41	38	41	37	39	32	53	42	31	37	34	17
7	Flying Nun	56	38	63	41	60	35	58	39	46	30	51	13
7	Wednesday Night Movies	68	38	73	36	70	40	73	37	60	39	62	39
10	Bonanza	90	37	81	31	90	36	93	33	90	44	94	15
10	Tuesday Night Movies	74	37	76	37	75	38	77	35	69	38	71	39

\*Familiar—those who have seen program.

\*\*TVQ score—those familiar with program who say "it is one of my favorites."

Copyright Home Testing Institute/TvQ, Inc., 1967.

### Industrial (From page 32)

ending October 16, 1966. This modest audience potential was easily reconciled with the qualified viewers Faust/Day were after.

Prior to broadcast of the actual program, a campaign involving direct mail (much of which went to universities with engineering departments) and a weighty advertising schedule in the business, technical and daily press laid the groundwork for viewer interest.

As a residual, the film was offered to all universities, companies, professional societies and other interested groups who might request it.

Before the broadcast, Faust/Day estimated that if only 30,000 people watched the show, the program would justify its expenditures. Preliminary audience data after the show indicates that at least 10 times that number watched it. Approximately 8,500 requests from individual viewers for the literature on ICs has poured in, according to Paul Keye, creative di-

rector, Faust/Day. In addition, he notes several hundred requests from potential customers and universities for a reprint of the program.

"What is so interesting," Keye points out, "is the type of person we

received letters from. Those are upper echelon people, technical people who can make technical decisions."

In assessing the value of what he terms a "quality audience reaction," Keye feels that the medium has at long last broken down the conventional selling patterns. Tv has been used as an elegant and personal placard, he emphasizes. Now other manufacturers can see how, by virtually creating their own audience, they can utilize the medium to their own greatest advantage.

Riding high on the success of the recent project, Keye anticipates another show next year. This "how to" endeavor, he explains, will be even more sophisticated than the one on ICs. The projected program would be aimed at the executive who directs the audience who watched the earlier program.

Most likely, Keye said, the 1968 show will deal with electrical systems rather than circuits. After all, a commercial medium has shown that it can cope with industrial problems. ■



John W. Burgard, vice president, advertising, Brown and Williamson Tobacco, has received the 1967 Human Relations Award of the Broadcasting and Advertising Division of the American Jewish Committee's Appeal for Human Relations.

the final two months of the year will show either a radical improvement or a disastrous drop, so that a full-year projection of a 3 per cent decline in spot looks pretty safe.

These are, of course, averages and it goes without saying that the market-by-market picture is mixed. There are also ups-and-downs among stations in the same market.

For example, "Business barometer" figures for October reveal that stations with annual revenue between \$1 and \$3 million showed a rise in spot of 3.2 per cent over the previous year while stations taking in more than \$3 million annually declined 6.5 per cent. Outlets in the under \$1 million group were about even with 1966.

### No meaningful patterns

Once they've talked about the effect of slow business conditions in general and network competition, many reps say they are hard put to distinguish any meaningful patterns in spot's performance this year.

If pointing the finger at the networks for the dip in spot can be considered a rep reflex, the same can be said of the agencies. However, when the agencies say so, it is ominous. D-F-S' Fischer complains that in fringe periods on some stations the cost-per-1,000 has risen about 50 per cent "in a short span of time." But the cpm for network packages, he says, has remained relatively stable.

K&E's Roth maintains that "the networks are more competitive in

terms of efficiency these days. Spot cost-per-1,000 has been climbing and today it's not much different than the networks. You'll pay \$3-per-1,000 for a network minute at night; spot is at least that. As a matter of fact, if you buy a 30-second chainbreak, you'll pay \$3. Four or five years ago, spot tv in prime time ran about \$2 to \$2.25; now it's about \$3 to \$3.50. In fringe time, spot now costs \$2.50 to \$2.75"

Yet another area affecting spot billings is that of new product introductions, which provide considerable revenue to the spot medium, for obvious reasons. There is a belief among some agencies and reps that the leveling off in business has slowed the rate of new product offerings. However, there is little factual information available in this area and most of these sources conceded their belief was based more on an impression than anything else.

### Network cut-ins

A related area is that of network cut-ins for new product commercials, which reps have long felt take money away from spot (which ad-men generally deny). Here again, while there is a strong logical ring to the notion that cut-ins will increase when ad money is tight, no factual analysis of what happened this year has been turned up.

Does this mean that the cut-in and new product situations have had no effect on spot in 1967? No. It means that at this point the industry can't be sure. It also means, say some reps, that the industry doesn't know enough about itself.

One thing the industry is sure of, however, is that the stations must push harder to sell the spot medium. Which is just what they're doing. Probably the most extensive promotional push for spot tv ever is going on now through the joint efforts of TvB and the reps.

This got underway this Spring after it became apparent spot was heading for a slowdown and, more important, after a behind-the-scenes struggle to head off a drive for a separate spot promotion group, one of those periodic revolts that afflicts the industry.

The joint effort started with visits to 29 top agencies to find out from media planners why agencies and their clients were using less spot. On the basis of this, a presentation was made up for advertisers. More than 200 different companies have been visited so far, a run-run-run effort to cover as many important clients as possible, after which call-backs will be (and have been) made on certain selected accounts with spot tv potential. The firms visited account for 55 per cent of all the ad money spent in tv, magazines and newspapers.

### More hope than fear

It was discovered, says TvB's Spiegel, that many advertisers really don't know how spot works. "I'm not talking about the advertising manager," the TvB executive explains, "I'm talking about the brand manager and the marketing vice president. The brand manager is particularly important. More and more he is calling the media shots. Now, he generally knows what a page in *Life* costs or what a network program costs. But, often, he has no idea of what spot tv costs."

The TvB/rep drive will continue into 1968. Already, says TvB, extra dollars have been brought into spot.

While this is certainly welcome it does not presage any trend for next year. However, there is more hope than fear among broadcasters. There is continued confidence in the spot medium's strengths and future. Perhaps with 1967 a turning point, a time for re-thinking and examining spot tv's role and value, stations will be impelled to tackle some major problems — paperwork, pricing the 30, and other factors. There's nothing like competition to stir people into action. ■



Newly elected members of the TvB executive committee are (l. to r.): Don Kearney, secretary, Corinthian Broadcasting; Joseph P. Dougherty, chairman ex-officio, Capital Cities Broadcasting; Charles B. Brakefield, Chairman, WREC-TV Memphis; Alexander W. Dannenbaum, Jr., treasurer, Westinghouse Broadcasting and Norman E. Cash, re-elected president.

## Talk shows (From page 27)

and a pile of first-class movies amassed with foresight at a time when few thought people would ever watch movies on tv. NBC's struggle began to pay off toward the end of the 50's, when Jack Paar became a pre-bedtime habit for millions of Americans.

As Paar was rising, a producer named Susskind in New York was keeping the intelligentsia and would-be intelligentsia up till all hours with *Open End*. A couple of years later, David Susskind's show, the open end neatly closed off at the two-hour point, went out into syndication. Today it's on in 17 cities.

While NBC was finding a goldmine in late night, and Susskind was demonstrating that lively talk could pull a significant minority of viewers, stations around the country were going strong with high-rated local-personality talk shows. Like Chicago's Kup's show.

But the syndication talk show handwagon did not get rolling until much later, until this year in fact. What sent it rolling was the success of two shows, both of them developed by Group W, *The Mike Douglas Show* and *The Merv Griffin Show*.

### An arduous path

They had hardly been overnight successes. Far from it. The path for each of the two shows has been arduous, and the slope below them is littered with the bones of other talk shows which set out for the heights but never got as far as timberline.

First, there was a summit conference, back in '59—a meeting called by Westinghouse Broadcasting president Donald W. McGannon and attended by top-level management from the five Group W tv stations. The purpose of the pow-wow: to figure out what to do when the feature film supply ran out. (At that time some of the stations in the group were burning up features at the rate of three a day.)

The "think" committee, charged by the company at the meeting with the working out of viable alternatives to features, came up with plans for syndicating a late-night tape strip with Steve Allen. It looked good for a while, made great strides at first, began to run up a lengthy station

lineup, but ran out of breath when the goal was in sight.

The next runner was Mike Wallace, with *PM East and West*; very promising, they loved it in New York, but somewhere between the Alleghenies and the Rockies it crumbled into dust. Then came Regis Philbin, and the West Coast-produced *Regis Philbin Show*, which never got past the Sierras.

Finally Group W focused its energies on one station, then KYW-TV Cleveland, and one performer, the relatively unknown Mike Douglas, an established personality on the Cleveland station with a considerable following there. The rest is history. Currently the Douglas show is in 165 markets.

### The beginnings

To get it there, Group W had invested millions in its tape duplicating facility at KDKA-TV Pittsburgh. Douglas was to be, from the time he finally went out into the market in '63, the first nationally syndicated tape show, and in this also it was a ground-breaker for many of the shows that followed.

The fact that the 90-minute Douglas shows were on tape made sales tough going for a long while; there could be no compromise to meet the market because the tape costs had to be met. Since film prints at the time cost far less, the costs of the reproduction was negligible in film syndi-

cation transactions; not so in the new tape market that Group W was sowing with Douglas.

Not until '65, however, did the long, intensive preparation begin to show signs of paying off, as Douglas leapt forward with sales across the country. By that time, Group W already had another big tape show on the road, *The Merv Griffin Show*, and the duplicating machines in Pittsburgh were rolling around the clock, to furnish enough dupes to the two lineups.

By fall of '67, as Douglas was going out to 165 markets, Griffin was already in 115. By midsummer, Metromedia had sent *Woody Woodbury* questing success along the same road, and so had Filmways with *Pat Boone in Hollywood*. (Metromedia by then had already scored with another kind of talk show: represented by *The Joe Pyne Show* and *The Alan Burke Show*).

If sales were tough for Douglas at the outset, the ratings the show got in its early days were not bad. As an early fringe time 90-minute tape talk and variety show, Douglas had hit its demographic target squarely on the nose: the ladies of the household.

### Douglas' appeal to women

Douglas' great appeal to women was discerned as early as '63 by a number of station managers, program directors, and especially, station representative executives, among them Oliver Blackwell, director of audience research at the Katz Agency.

Blackwell related that when the Douglas show went into syndication, Katz recommended it to several of its stations. And when the Griffin show followed Douglas into the marketplace, Blackwell suggested it might do very well in early fringe time.

Several factors are apparent in the success of the two syndicated strips: they cost less to stations on an average than do adequate movies; they have promotional star name value due to the continual comings and goings of celebrities; they are steadier in ratings than are movies; they build circulation in many slots, especially early fringe; they develop a regular faithful audience instead of whimsical tune-in movies get; and they're available in 90-minute lengths.

Also, for many viewers, Douglas

### RCA sells to Kaiser

RCA will supply \$2.3 million in studio and transmitting equipment for Kaiser Broadcasting's new all-color stations in Cleveland and San Francisco.

The *uhf* stations, WKBF-TV, channel 61 in Cleveland and KBHK-TV, San Francisco's channel 44, will go on the air early in 1968.

Each station has ordered a trio of color cameras, two complete color tv film systems, two TR-70 high band color tv tape recorders, a master control switching system, audio equipment and a solid-state microwave system to link studio and transmitter sites.

and Griffin have, each in his own way, of course, immense personal attraction. Or as Blackwell explained it, "women can get involved with Griffin or Douglas, as involved perhaps as in a movie, but with a different kind of involvement." That is, personal appeal instead of dramatic.

Although the shows may cost less to stations than bundles of high-rated movies, they're not an inexpensive proposition to produce. Industry estimates put the weekly nut for five of each at from \$75,000 to \$100,000.

Sometimes it's higher as when either Merv or Mike goes on location to Ireland or London or the Riviera. Both shows are now in color. Chet Collier, president of WBC Productions and WBC Program Sales, noted that since last summer, when Merv and Mike went to color, the lineup for each of the strips took a big spurt forward. Douglas went from 114 markets a year ago to today's 165; Griffin, from 59 to 115.

Indeed it was the big advantage color gave to the shows, many consider, that prodded Filmways and Metromedia to go out and do likewise. Filmways with *The Pat Boone in Hollywood* strip, Metromedia with *The Woody Woodbury Show*.

### Launch Pyne, Burke

Metromedia, of course, had by last year already launched syndication of Joe Pyne and Alan Burke, and by this past fall, Pyne was in 54 markets, Burke in 24.

Neither Woodbury nor Boone, however, were ready for the marketplace until late in the year. Yet even then with only a month or two selling time between the June lock-in and the fall closing of syndication's big selling season, the shows had gotten off the ground, and they may even have recovered much of the nut. Through Wolper Tv Sales, Woodbury is already in a score of markets, and, through Filmways and Firestone Tv Syndication, Boone is in 26.

Judging by the success of Group W, and of Metromedia which developed the Pyne show at its KTTV Los Angeles and the Burke show at its New York flagship WNEW-TV, station groups are in a good position to develop talk and variety shows, since they can work out kinks by running the prototype on one of their own stations. They also have some assurance of getting the syndication ball

rolling once the show has been proved out via airing on other stations in the group.

ABC Films, for further example, has done well with *Virginia Graham's Girl Talk*, tested on WABC-TV New York and later scheduled on other of the ABC-Owned stations. The distaff kaffeeklatch is now being stripped in 85 markets.

RKO Pictures, syndication arm of RKO General, has put *Firing Line with William Buckley, Jr.* in 33 markets. Hartwest is syndicating *The Joe Franklin Show* picked up from RKO General's WOR-TV New York.

But it's not necessary to be a station group, or related to one, to succeed in talk show syndication. Seven Arts, before becoming Warner Bros.-Seven Arts, had picked up *The Gypsy Rose Lee Show* from KGO-TV San Francisco and run it out to a lineup of stations. Later American-International Tv acquired the show, currently on five days a week in 26 cities.

Since last summer, King Features Tv has put *Outrageous Opinions* with Helen Gurley Brown, editor of two magazines published by King Features' parent company, The Hearst Corp., into a score of markets, and a much longer lineup is anticipated for next year.

Production only began on the Gurley Brown strip last August, at the new Times Square studio of WOR-TV New York, where five half-hours of the show are being taped each week. The RKO flagship runs it both as a daytime strip, and by placing two half hours back to back, runs it one night a week in primetime. KTLJ-TV Los Angeles is running the strip twice a day, at 9:00 p.m. and at 3:00 p.m., but not the same show twice a



Leonard T. Giarraputo, general sales manager of WNEW-TV New York, was recently named a vice president of the station.

day: the station juggles the week's run so that the replay occurs on another day.

And a third RKO General station, WNAC-TV Boston, is running *Outrageous Opinions* weekly in primetime.

In line with the current trend—and the wider market for talk shows, Triangle is taking an existing discotheque show, *The Jerry Blavat Show*, now on once a week in 23 markets, and by playing with the format, adding a little more talk and cutting down on the song and dance, is turning it into a half-hour strip.

Triangle is also mulling the feasibility of syndicating *The Cleveland Amory Show*, which started up this fall as a strip on Triangle's flagship, WFIL-TV Philadelphia.

Also putting some chips on the great talk derby is Four Star Tv, which is rolling out *Mr. Blackwell's Hollywood*, an interview show hosted by the former Dead End Kid turned couturier.

Even newly-formed program production outfits are getting into the act. Down in Palm Beach Shores, where multimillionaire real estate developer John McArthur is finishing his 125-room Colonnades Hotel, McArthur Productions, an outfit set up earlier this year to produce a game show, *Treasure Isle*, for ABC-TV, is planning to maximize the tape equipment it has acquired from Lew-Ron for the game show by putting together and taping a talk-and-variety show for syndication and stripping on the three days of the week the gameshow is not in production.

But some syndicators, notably those who have no talk shows—yet—to call their own, say that the success of the talk shows is ephemeral: "it can't last." They say it's only "a cycle," and that it's due "to crest" before long.

### Dissident voices

But less partisan observers point out that the chatter shows, less expensive than the available movies even when the amortization of the flicks through rerun is taken into account, are likely to prevail.

The shows will prevail, that is, unless somebody discovers an untapped, overflowing and inexpensive source of more and more and more movies.

There are no signs that any such fountain of flicks exists. ■

showing of the commercial, with scores divided into a 16-second attracting power, holding power and stopping power. To date, scores have usually been consistent for all three categories. Practically speaking, this technique is considered a subordinate measure for clients testing a commercial's attracting power.

While strictly conjectural at this point, it would seem that "Channel Choice" should offer a handle on the problem of predicting wearout. Such a development could occur through the eventual analysis and compilation of "Channel Choice" scores for the specific purpose of predicting wearout. The scores could be related to actual performance records of commercials and then used to create an index by which new commercials could be measured and tested for wearout prediction.

Establishing facts about wearout was the purpose of a study conducted by Schwerin in Germany. It was done there because it afforded a "less complex" television environment than in the United States and because it was less expensive.

#### **Eight product fields**

Commercials from eight different product fields were used in the study. These were for nationally advertised brands and were representative of commercials used for high frequency repetition over long periods of time. The commercials were tested and re-tested at time intervals ranging from one to 15 months.

The standard Schwerin competitive preference test was employed as the basic measure. Before viewers screened a 30-minute program of controlled material including commercials, they were given a list of brands in a product field and were asked to select the brand they would like to receive should they win in a drawing at the program's end. After the screening, they were again asked to make a brand selection from the same list. The number of brand switches is taken as a measure of the effectiveness of the commercial.

The findings indicated no constant rate of wearout. In some cases, significant loss occurred within one month, while some commercials showed no definite sign of wearout in a full year. For the most part, however, Schwerin noted the "evi-

dence does suggest that with the passage of time an individual advertisement is more apt to have the characteristics of a hit song or of yesterday's news than of good wine."

Further evidence on commercial longevity has been derived as a by-product of the services of Gallup-Robinson, Inc. By going out on 28 different nights within a given broadcast season with its basic research technique of delayed, aided recall via telephone interviews, the research organization measures commercial effectiveness by such yardsticks as proof of commercial registration, levels of idea communication, the attitudes to the commercial and persuasiveness (favorable buying attitude). Interest and activity in such wearout studies is on the upswing among clients, according to the firm's vice president, W. F. Greene.

#### **Growth of CATV**

Many research men are looking to the growth of *catv* to provide a "live" situation for developing a technique to predict wearout through split-cable testing. Here, too, there are fears that the experiments may prove to be staggering both in terms of time, complexity and cost.

One of the problems cited is the gap between information, communication and persuasion. Mood, for example, which seeks to move the emotions rather than present rational arguments, cannot be adequately measured by conventional recall techniques, it is said.

Another problem is brought up by Dr. Valentine Appel, president of Grudin/Appel Research Corp. and former vice president and manager of information management at Benton & Bowles. He has observed cases

#### **Violence in cartoons**

Violence and villains as seen on the four-hour diet of cartoons every Saturday morning were the target of an article in *The Viewer* published by the National Audience Board.

"In both cases," the article said, "the emphasis is on the warped . . . and a general aura of the weird and strange make the grownup wish the child could get a more balanced diet of program fare."

when recall studies have indicated a significant decline in a commercial's memorability in certain markets, while sales in these same markets continued to climb. Considerations of other marketing variables aside, it would appear that the commercial in these instances was doing its job, even though standard measurements would indicate to the contrary. Is such a commercial worn out? If the final criteria is sales, then the answer has to be a decided, "No." Thus, a method to predict wearout will have to include the sales factor.

Dr. Appel cites the continuous change of advertising copy as evidence of the awareness of the wearout problem. But the creation of a predictive measure, he believes, is a formidable task. Even if a method could be agreed upon, the cost of testing and evaluating commercials for experimental purposes ("You can't have generalizations based on a few ads") would be enormous. Ideally, he foresees experiments in which advertising is systematically varied, then related to sales, as providing the base for creating wearout measurements.

#### **Definition of wearout**

Alvin A. Achenbaum, vice president and director of research at Grey Advertising, offers the following definition of wearout: "The effect of the addition of one more exposure is wearout if it does less than the effect of a new commercial." But, he observes, "The exact method by which communication works on the consumer's mind is not fully understood." He sees four main hindrances to predicting wearout:

(1) It is very difficult to control tests in the tv environment.

(2) The length of tv commercials seem to be getting shorter; therefore, it is becoming more difficult to get reactions based on them.

(3) The approach to persuasion is changing, so that there is a tendency to want to measure more than one ad execution.

(4) The costs are astronomical.



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Among agency researchers the consensus is that *catv* may provide a predictive method via measurement of commercials over time in a controlled tv environment. Presumably, then, the rate of wearout of commercials by product field and type of presentation might provide some rough rules of thumb. Such additional problems as the introduction of new competitive advertising could possibly also be worked into such *catv* experiments.

The testing of commercials for a host of factors is standard procedure for copy research and Arthur Koponen, director of market research at Colgate-Palmolive, acknowledges that a portion of the half-million dollars spent annually on pre-tests is devoted to follow-up for wearout. With the firm doing the research, and their agencies picking up the tab, the company keeps testing alternative commercials against commercials representative of the company's pool of more than 100 ads running in a given period.

David Foster, vice president of marketing, household products, at Colgate Palmolive, explained that, in re-introducing Ajax, while the White Knight has been kept on the package he was eliminated from the tv commercials as a result of testing.

#### *Decided to leave him out*

"We tested commercials with him in it," Foster related. "We got good recall on the White Knight but not on our product claims. Then we went through a lot of studies on whether to introduce him with the new product, but not have him so noticeable. We finally decided to leave him out. We created two new commercials and were gratified by the results." The White Knight will probably be used in special promotional tie-ins.

Wearout in its direct sense could be considered as that point at which viewers take the commercial as a cue to switch channels or leave the room for a beer. But, as Schwerin points out, "Wearout should not automatically be taken as a reflection of failure. It may be simply that the commercial has done its job."

Thus the problem of wearout usually confronts any commercial and the question of when to test for wearout must sometimes be faced.

Jean Geiger, vice president in charge of guidelines research at Ted Bates, feels it is probably a "gradual

erosion kind of thing; there isn't a single point in time when wearout occurs."

Dick Rich of Wells, Rich, Greene, feels a commercial can be made to do its job and last longer by offering something for everyone as well as by interjecting lots of subtle action. As he puts it: "I think that if instead of testing for a formula for wearout, people had the objective of making commercials last longer, they would bypass the problem until someone comes along with a workable technique.

"At present, nobody has any method; until somebody does, you have to make effective communication. It's as if you are signing up a ballplayer: you don't ask yourself how long he is going to last."

Referring to the Benson & Hedges 100s campaign, he notes that the commercials were not planned to overcome a wearout factor. More by feeling than by science, what emerged was a logical sequence in the scheduling of different commercials in the campaign. To quote Rich:

"After nights, weeks, months of soul searching, after probing, penetrating research into the psyche of the light smoker, the heavy smoker, the super-heavy smoker, we came up with a clue to sell Benson & Hedges 100s. Since it was longer than king size, we decided to promote the fact that it was longer than king size. In

#### *Hard Work*

"The calibre of selling . . . is determined by four levels implicit in selling: selling tangibles, that is products which are needed; selling tangibles or products . . . which are not needed; in selling intangibles, you may be selling services which are or are not needed as well. Media selling fits in the fourth category, because while advertising is a vital force in our economy, rarely is a particular medium the *only* way to advertise. The time salesman in radio or tv is in the most difficult type of sales work."

—Maurie Webster, vice president, development of CBS Radio, outlining the essential components of effective time selling for the IRTS Seminar students.

truth, the approach to selling Benson & Hedges 100s was embarrassingly simple. The cigarette does have a great taste. But taste as a promise has become such a big, fat cliché in cigarette advertising, we went completely to extra length.

"We set out to tell the story of extra length in a way people could, first, understand; second, remember; and a very important third, love. If you are perplexed at our first goal—that people could understand—just look around at the adjectives about extra-long cigarettes. There's 'super' length, 'deluxe' length, 'luxury' length, 'premium' length, etc. etc. etc. '3 puffs, 4 puffs, maybe 5 puffs longer than king size' was so . . . well, so . . . understandable. So simple. So un-advertisingese . . ."

#### *Sequence of the 'sell'*

These commercials unrolled as follows: first, there was the sawing of the package down to king size, revealing four extra cigarettes as the bonus for smoking the brand. Next, there were the two "Disadvantages" commercials, followed by the types of smokers (three puffs, four puffs, etc., depending on how you smoke). Then, after two months, there was the "America Adjusts," which offered stylized testimony to the brand's acceptance.

Any attempt to summarize the state of wearout as a working concept must take into account the fact that wearout prevention (creating effective campaigns and commercials) and not wearout insurance (predicting and the calling the shots on wearout in advance) is still the dominant mood today.

Perhaps it's because of the dollar tab on research or because it is human nature not to dwell on the "end" of anything; but, probably, the difficulty in controlling many market variables is the major problem in wearout research. Hence, the experimental developments that focus on the intrinsic elements of the commercials, as a base from which to work outward.

While no one is venturing to declare he spots a sure-fire predictive technique on the immediate horizon, it seems quite possible, especially if the imaginative laboratory testing continues, somebody in this computer age will come up with an economically-feasible, valid technique for predicting wearout. ■

## In the picture

**S**cali, McCabe, Sloves, Inc., nearly lost their new director of media and programming to Broadway. The agency's gain—**Michael Ephron**—came to them by way of Ted Bates and Benton & Bowles, seven years after he decided against a career as a theatrical producer.

Now over on Madison instead of Broadway, Ephron describes the seven month-old agency's total marketing concept of advertising. It relates to the necessity of an agency having strength in all aspects of advertising — marketing, research, creative services and, of course, media. With this in view, Ephron's recently created position is readily understood. For at SMS, Alan Pesky, vice president and director of account services; Edward McCabe, vice president and copy editor; Sam Scali, vice president and creative director and Len Hultgren, vice president and director of agency services, were already busying themselves with the first three of the total marketing concepts.

**E**phron's position is more interesting considering the modest size of the agency (some 35 employees and current yearly billings of \$6 million).

"The departments," Ephron says, "are standard procedure in the larger agencies. But the smaller ones, at best, can usually boast of having a media manager." All of the newer agencies, the 33-year-old executive notes, are oriented towards creativity.

For the main, however, this direction leaves little room for emphasis on research, marketing or media. This is by reason of the size of the fledglings.

Anticipating potential, SMS saw fit to initiate all four departments from the very start, so that as the agency grew, so would the departments. The growth, would be decidedly different

from that in an already large agency, Ephron explains, because the personal contact or interdependency from the very start would develop a dialogue between the groups that would not be broken down in later years.

This interdependency should be flexible since the market itself is volatile, Ephron continued. The emphasis could be on all four, one of the four or any combination as the specific situation demands. "The important consideration is to recognize when the need for a shift in emphasis may occur."

At present the media department consists of Ephron; Stan Kreiser, media manager; and Mary Alice Zurvach, media buyer-estimator.

"We judge presentations," Ephron explained, "from the point of view of their application to current clients, general professional information and potential interest."

**A** good presentation, Ephron says, is one that states a specific problem and then goes about to objectively solve it.

"A presentation must be careful —facts and subjective judgments, while they can be brought forth, must be labeled as such." Ephron indicates that it is only human nature for a person viewing a presentation to view mismanaged facts as indicative of the quality of the entire presentation.

Putting the agency's "creative" tab in its proper perspective, Ephron describes creative advertising as good advertising that works. The creative nomenclature does not mean that the agency overlooks numbers, but rather that ratings and demographics are weighted as part of the total picture together with total market concepts.

In fact, Ephron notes, the numbers are often evaluated or utilized creatively as they are interpreted above and beyond basic numerical strength.



MICHAEL EPHRON  
*Broadway's loss is SMS' gain*

**T**o date, the agency claims Volvo, Wellington Management and Citizens for a Quieter City, Inc. as their clients. Prospects, according to Ephron, transcend account categories. "We are particularly interested in clients who can understand our point of view regarding the total marketing concept and when operative, how it can benefit them."

A native of Newark, N.J., Ephron holds both an undergraduate degree in drama and an M.B.A. in marketing. While in graduate school, Ephron organized and directed an independent marketing research organization staffed by other graduate students. The group drew clients like American Tobacco and AT&T.

After graduation in 1957, Ephron spent two years in the Navy and then he went to work in theater. Combining a knowledge of the art as well as marketing savvy, Ephron worked with Merrick and other theatrical producers. Noting a lack of opportunities in good repertory companies, Ephron decided to abandon his theatrical career and joined Benton & Bowles as assistant media director.

His accounts at B&B included General Foods and IBM. In 1964 he joined Ted Bates as a media director with Warner-Lambert, Canada Dry and the Marx Toy accounts.

The Ephrons live in East Side Manhattan, enjoy swimming and tennis, and expect their first child next March. ■

On New York City's West Side, said Rodney Dangerfield on *The Merv Griffin Show*, nobody asks what time it is. They just take your watch.

\* \* \*

We wish we could remember which tv comedian said that if you drink a glass of orange juice every day for 1,200 months, you'll live to be a hundred.

\* \* \*

Interviewed recently on the NBC-TV *Today* show, Truman Capote, author of *In Cold Blood*, was quoted as saying that if a person has any real imagination, he doesn't need drugs "to get there—you can take your own trip."

But, Truman, so few of us have any real imagination.

\* \* \*

The Dr. Seuss special on *How the Grinch Stole Christmas*, rebroadcast on CBS-TV December 17, is about a green-hued malefactor who tried to swipe the Yuletide from his home town, Whoville. Because he's so mean and ugly, the children have no inhibitions in calling him the worst kind of names, says the good doctor, who wrote the following squelches for one of the songs in the program: "You're a bad banana with a

greasy black peel."

"Your brain is full of spiders. You've got garlic in your soul."

"Your heart is full of unwashed socks, your soul is full of gunk."

"You're a three-decker sauerkraut and toadstool sandwich with arsenic sauce."

\* \* \*

One of the by-products of the proliferation in talk shows is the increasing number of extremists and oddballs who have been appearing. Some viewers feel the shock value of these appearances will soon wear off and certain old-fashioned types may soon become the center of curiosity. We can foresee the following interview on the popular *Erv Kyne Show*:

Kyne: Hello, Mr. Smith. I understand you have some pretty unusual attitudes toward family behavior.

Smith: That's right.

Kyne: Well, would you give me some idea of what they are?

Smith: Well, I absolutely forbid my children to smoke pot.

Kyne: You mean not at all?

Smith: That's right.

Kyne: Aren't you depriving them of privileges that every American child has?

Smith: Well, it may be an unpopular notion, but the way I interpret the U.S. Constitution, no parent can

be forced to allow his children to use marijuana.

Kyne: That's a pretty unpopular notion.

Smith: Don't I know it. I've been picketed on three different occasions and had bricks thrown through my window.

Kyne: I suppose the Pushers Self-Protective Association has been active in that.

Smith: Well, they've supplied the funds for the demonstrations but my neighbors supplied the bricks.

Kyne: Why don't you move out of the neighborhood?

Smith: Well, you know how hard it is for people like us to find decent housing.

Kyne: Did your neighbors know you didn't allow your children to smoke pot?

Smith: I was desperate and when the real estate broker asked me about my beliefs regarding marijuana, I lied.

Kyne: Well, Mr. Smith, after behavior like that, do you feel you deserve to be a participant in your community?

Smith: I don't want to be participant in my community. I don't even share my wife.

Kyne: You're serious?

Smith: Mr. Kyne, you may find it hard to believe, but when I grew up, I became convinced that wife-sharing was an attack on my rights as an individual.

Kyne: You're the last person who should be talking about individual rights, Mr. Smith.

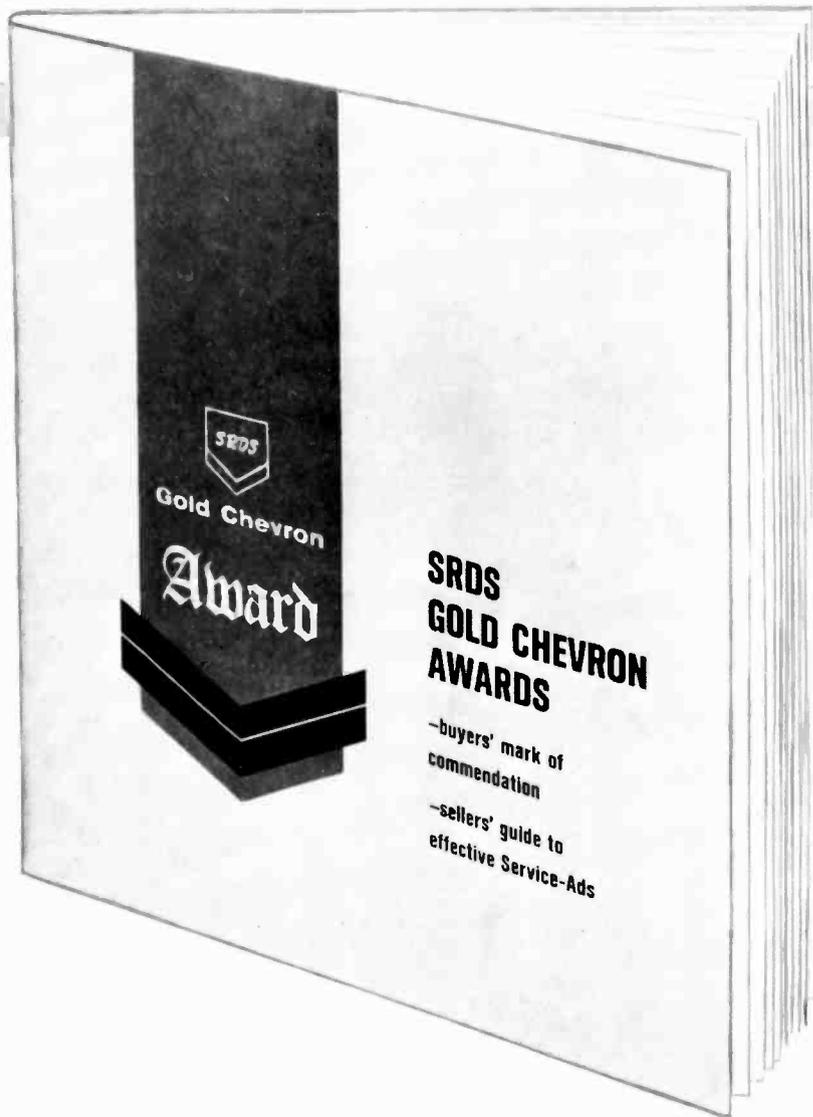
Smith: Well, my wife feels the same way I do and, as for my kids, I'm perfectly willing to let them make up their minds when they grow up, but until they're 12, I feel the parents should have some say about marijuana.

Kyne: It's a free country, Mr. Smith, and kooks like you have to be tolerated, but let me say here and now that the U.S. would be better off without people of your stripe. And, now, our next guest will be a go-go girl who feels she can find happiness as a suburban housewife. We'll hear her strange story after this message.



"Sure it's okay to have an office party, Graham, but please, not during prime time."

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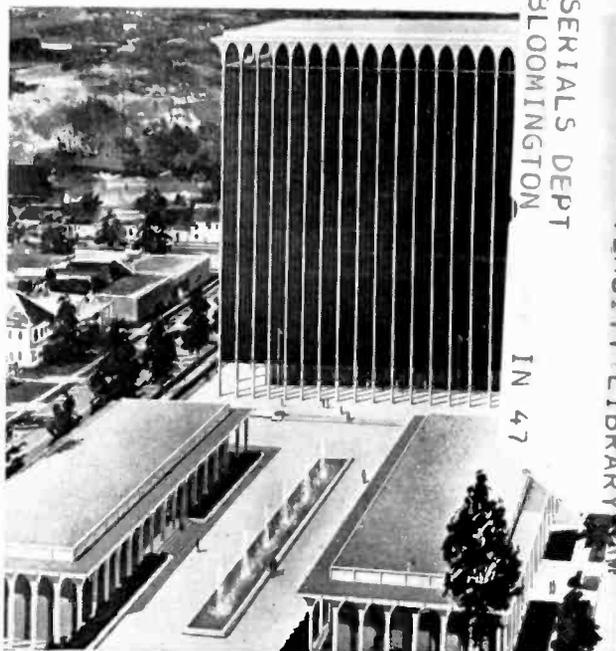
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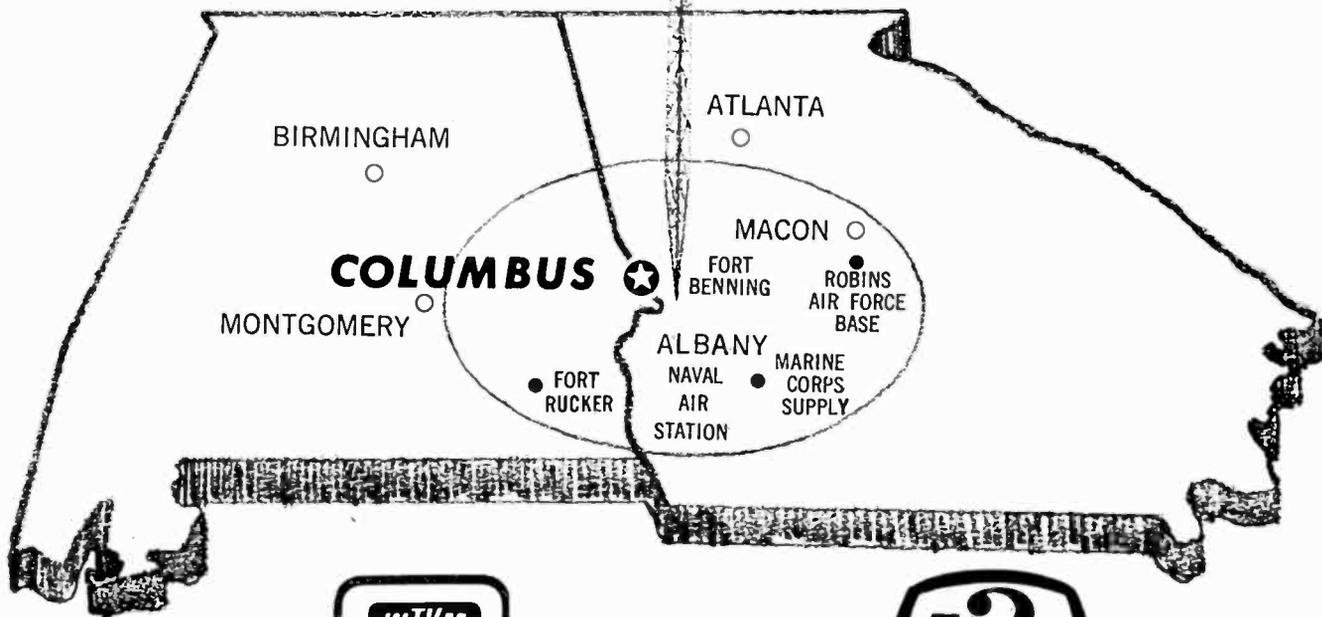
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