

Television Age

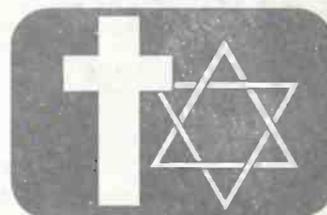
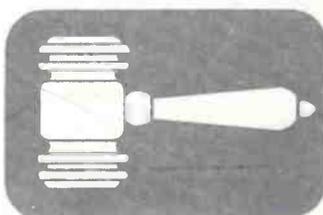
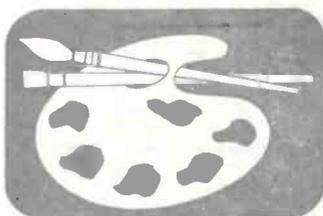
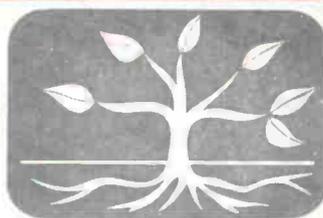
On a methodology study clear up the confusion about ratings?
Any creativity alone is not enough for the small agency
Automated monitoring of commercials is here technically, but . . .

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PAGE 26

Indiana University
OCT 30 1968
Library

The first
increase in early-
evening information
programming in
the Twin Cities...

KSTP NEWS



5 O'CLOCK REPORT

This flexible half-hour is a new communications concept, live and in color, Monday through Friday on Channel 5.

Anchored by veteran newsman Bob Ryan, the KSTP NEWS 5 O'CLOCK REPORT presents brief summaries of late news developments but concentrates on coverage in depth of "special interest" areas: agriculture, arts, law, medicine, religion, science, education and more—the Twin Cities' first regular television coverage of these areas.

The entire, award-winning KSTP NEWS staff participates with the specialist in each field reporting in his area.

The KSTP NEWS 6, 10 and Midnight REPORTS remain as scheduled.

Represented Nationally by Edward Petry & Co.



MINNEAPOLIS - ST. PAUL

make it big...
make it now...
make it

Young Adult Theatre



Pre-Sold in 57 Markets!

MAKE THE NOW TV SCENE
WITH THOSE SWITCHED ON
TUNED IN... 'IN PEOPLE! IT'S THE GROOVIEST—
GET WITH IT...

26 swinging
action-packed films
in **COLOR**—
with proven
audience rating grabbers
such as—



BEACH BLANKET BINGO

Starring FRANKIE AVALON • ANNETTE FUNICELLO • DEBORAH WALLEY
HARVEY LEMBECK • JOHN ASHLEY • JODY McCREA • DONNA LOREN
MARTA KRISTEN • LINDA EVANS • BOBBI SHAW • DON RICKLES
PAUL LINDE

GHOST IN THE INVISIBLE BIKINI

Starring TOMMY KIRK • DEBORAH WALLEY • ARON KINCAID
HARVEY LEMBECK • JESSE WHITE • CLAUDIA MARTIN
NANCY SINATRA Sings "GERONIMO"—Special Guest Stars BASIL RATHBONE
and PATSY KELLY • PICCOLA PUPA also featuring SUSAN HART and BORIS KARLOFF

HOW TO STUFF A WILD BIKINI

Starring ANNETTE FUNICELLO • DWAYNE HICKMAN • BRIAN DONLEVY
BUSTER KEATON • BEVERLY ADAMS • HARVEY LEMBECK • JOHN ASHLEY
JODY McCREA • and Guest Star MICKEY ROONEY

PAJAMA PARTY

Starring TOMMY KIRK • ANNETTE FUNICELLO • ELSA LANCHESTER • HARVEY LEMBECK
JESSIE WHITE • JODY McCREA • BEN LESSY • DONNA LOREN • SUSAN HART • BOBBI SHAW
CANDY JOHNSON • Special Guest Stars BUSTER KEATON and DOROTHY LAMOUR

BEACH PARTY

Starring BOB CUMMINGS • DOROTHY MALONE • FRANKIE AVALON
ANNETTE FUNICELLO • HARVEY LEMBECK • JODY McCREA • JOHN ASHLEY
Also Starring MOREY AMSTERDAM and EVA SIX • and featuring
DICK DALE and the DEL TONES

BIKINI BEACH

Starring FRANKIE AVALON • ANNETTE FUNICELLO • MARTHA HYE
HARVEY LEMBECK • DON RICKLES • JODY McCREA • JOHN ASHLEY • JODY Mc
CANDY JOHNSON • LITTLE STEVIE WONDER • THE PYRAMIDS
Special Guest Star KEENAN WYNN

MUSCLE BEACH PARTY

Starring FRANKIE AVALON • ANNETTE FUNICELLO • LUCIANA PALUZZI
JOHN ASHLEY • DON RICKLES • JODY McCREA • Featuring DICK DALE
and the DEL TONES • ROCK STEVENS • CANDY JOHNSON • MOREY AMSTERDAM
Introducing LITTLE STEVIE WONDER • BUDDY HACKETT as the Rich Business Man

SKI PARTY

Starring FRANKIE AVALON • DWAYNE HICKMAN • DEBORAH WALLEY
YVONNE CRAIG • Guest Star ROBERT O. LEWIS • with JAMES BROWN
AND THE FAMOUS FLAMES • LESLEY GORE • co-starring ARON KINCAID
BOBBI SHAW • PATTI CHANDLER • MARY HUGHES



American International Television • 165 West 46th Street • New York, N.Y. 10036 • Circle 80

If you don't call him, Keith Lewis will call you.

call almost every day. He may
one of his stations to describe
new sales approach. Or maybe
counsel another station on
it. Or to provide programming
information.

Keith Lewis is General Manager of

our Chicago office. And he's de-
termined that his stations and his
staff are thoroughly informed.

So when he does call, his stations
listen. They know that they'll benefit
from this very personal attention
and skill of the Chicago staff. They

also know that they can avail
themselves of the huge source of
information gathered from Petry's
nation-wide operation.

But if Keith Lewis hasn't called you
yet, maybe you should call him.
Right now.

The representative is sometimes the only part of your station
that people ever get to see.

Edward Petry & Company

Kaiser Broadcasting: DOING THINGS IN A BIG

Big Audiences. WKBS TV reaches more Average TV Households than the VHF independents in St. Louis and Minneapolis (9 AM-Mid, F/M 68 ARB).

Big Reach. Larger net weekly circulation than the NBC affiliate in St. Louis, the 11th TV market, or the CBS affiliate in Hartford-New Haven, the 13th TV market (Total Net Weekly Circulation, F/M 68 NSI).

WKBS TV is the most viewed independent in Philadelphia and the most viewed UHF station in the nation (Avg TV HH, 9 AM-Mid, F/M 68 ARB).

Big Programming.

85% First Run Color programming, prime time weeknights. 100% by January!

**THE
DONALD
O'CONNOR
SHOW**

Philadelphia's only Mon-Fri Prime Time Variety Show.



WAY IN PHILADELPHIA

TRUTH OR CONSEQUENCES
in its third big season.



THE TEN O'CLOCK NEWS

Philadelphia's only 10 PM news... 23-man staff... largest in Philadelphia for a single news program.



Plus...

THE JOHN GARY SHOW, NHL FLYERS, HY LIT, DIALING

FOR DOLLARS, PERRY MASON.

Coming this January:

PAY CARDS, first run color!

Big with the kids too...

THE HUNTSTONES, SUPERMAN, CAPTAIN PHILADELPHIA

Big Advertisers. 21 of the top 25 spot advertisers.

Big Facilities. 4½ acre plant houses full color facilities, hi-band Color VTR, latest special effects equipment.

Big Coverage. Optimum power from 1200' tower at Philadelphia antenna farm puts Grade B signal into four states.

Big Staff. 114 people... doing things in a big way.

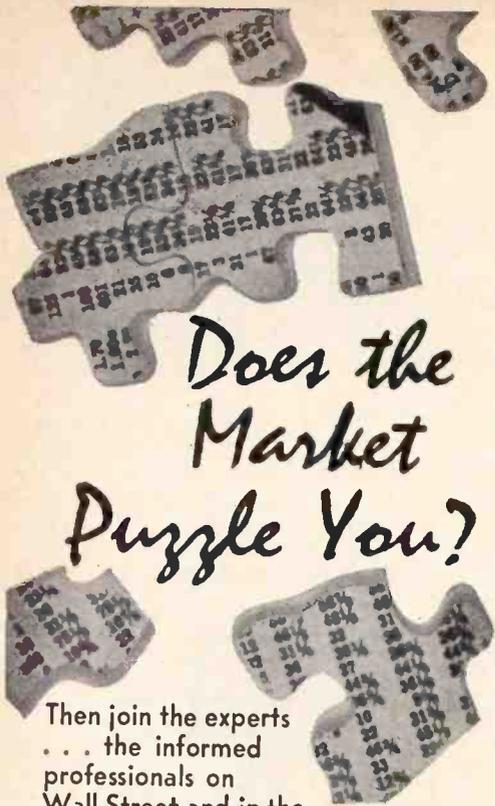
WKBS TV

KAISER FOR PHILADELPHIA

Represented by AVCO

TV: Los Angeles • Philadelphia • Boston • Detroit • San Francisco • Cleveland
Radio: Boston • San Francisco • Cambridge

(Audience data are estimates only, subject to qualifications of the source report)

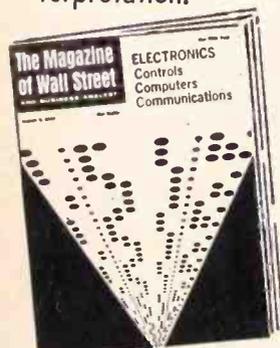


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Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

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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The Magazine of Wall Street

120 Wall Street
New York, N.Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

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

OCTOBER 21, 1968

Television Age

21 THE ERA OF CONFUSION

There's plenty of dissatisfaction with rating methods but no clear-cut answers.

24 NOT BY CREATIVITY ALONE

Even a small shop like Scali, McCabe, Sloves must have a balanced blend of marketing strengths, this 17-month-old agency feels.

26 WILL ELECTRONIC MONITORING SCORE?

Commercials monitoring may graduate from its current manual sampling status to an electronic system with 100% coverage—and then again it may not.

28 THE SPECIAL WAY TO ADVERTISE

Specials give clients merchandising impact, and enable them to be heard above the 'clutter' of short commercials, says a media director.

30 SECOND-QUARTER SPOT NEWCOMERS

New-to-spot products and services remain at last year's level, but certain package goods categories decline.

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the many worlds of promotion

How many hats do you wear as a promotion man?

If you're like most broadcast promoters, you are a publicist, an advertising tycoon, a production specialist, a researcher, a merchandising expert, an innovator of sales tools, a public relations man, an exploiter, as well as the guy who gets to answer all the mail nobody else in the station wants.

BPA's 13th Annual Seminar in Miami Beach will cover...THE MANY WORLDS OF PROMOTION...with top people in all these fields...prominent guest speakers...all to help you become more proficient in your job.

Go south, young man, to the Big BPA Seminar! It convenes at the DEAUVILLE HOTEL, MIAMI BEACH, FLORIDA, November 17th through 20th, 1968.

For the full story contact BPA.

NON-MEMBERS: Come join us. Registration fee applies to your membership dues!



Broadcasters Promotion Association
1812 Hempstead Road
Lancaster, Pennsylvania 17601

Get your registration in now . . . while you are thinking about it! Early registrations save you money!

CHECK ONE:

Voting Member Affiliate Member Associate Member Non-Member

Advance Registration: BPA Member \$50.00, Non-Member \$65.00

Registration at Seminar: BPA Member \$55.00, Non-Member \$70.00

Are you bringing your wife? Yes _____ No _____

Name _____

Station or Firm _____

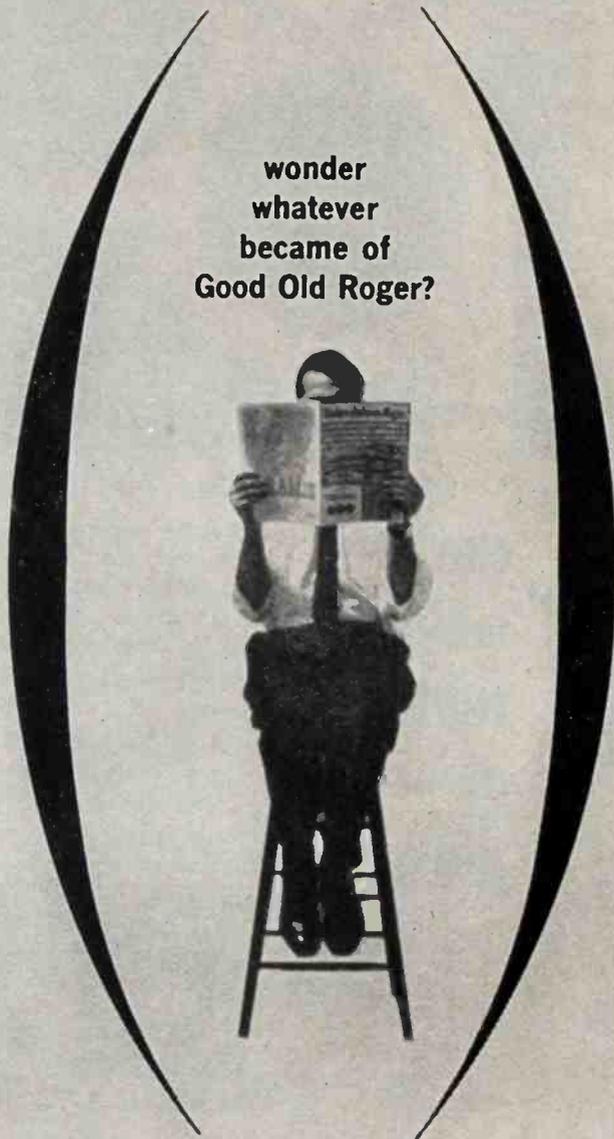
Address _____

City _____ State _____

Attached is my check for \$ _____ as my advance registration fee.

Mail this registration form with your check to BPA address above.

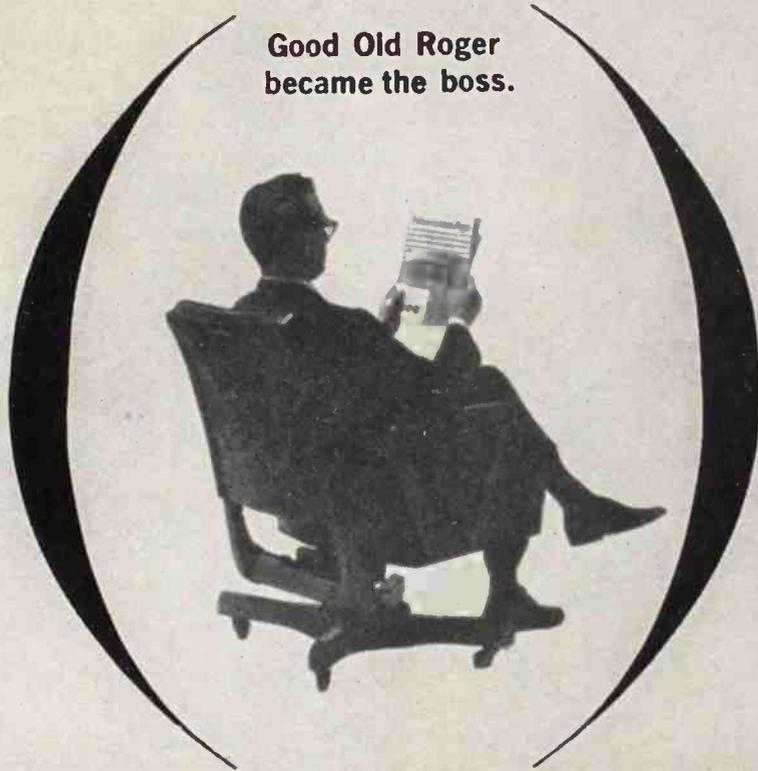
wonder
whatever
became of
Good Old Roger?



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?



Dayton's Best Television Buy!



FEATURING



MONDAY

- 7:30 The Avengers
- 8:30 Peyton Place
- 9:00 Monday Night Movie



TUESDAY

- 7:30 Jerry Lewis
- 8:30 Takes a Thief
- 9:30 N.Y.P.D.
- 10:00 That's Life



WEDNESDAY

- 7:30 Here Come Brides
- 8:30 Peyton Place
- 9:00 ABC Wednesday Movie



THURSDAY

- 7:30 Ugliest Girl
- 8:00 Rat Patrol
- 8:30 Suspense Theatre
- 9:30 Journey to Unknown
- 10:30 T.H.E. Cat



FRIDAY

- 7:30 Operation:
Entertainment
- 8:30 Felony Squad
- 9:00 Don Rickles
- 9:30 Will Sonnett
- 10:00 The Outcasts



Call
THE HOLLINGBERY CO.

New York Chicago Atlanta
Dallas Los Angeles San Francisco

Letter from the Publisher

Transamerica-Metromedia merger

One of the most important developments of the past year in the television industry could very well come about as a result of the acquisition by Transamerica of Metromedia. From a fiscal standpoint $\frac{3}{4}$ of one share of Transamerica will be exchanged for one share of Metromedia. This is about to split two-for-one which would mean that $\frac{1}{2}$ shares of TA would be exchanged for one share of Metromedia.

Metromedia has almost five million shares outstanding, about 13 per cent owned by directors. The stock has been selling at around 50. It had a spirited rise just before the announcement of the acquisition, but then tapered off, adjusting to the exchange of shares with Transamerica.

TA is a giant conglomerate with interest in life insurance, air travel and motion picture distribution. It owns Occidental Life Insurance in California which is the ninth largest life insurance company in America. The company acquired United Artists last year. It also entered the field of computer services earlier this year. It recently organized a mutual fund called the Transamerica Capital Fund which is sold through the agents of Occidental Life Insurance.

Fourth network is probable

But the most significant aspect of the acquisition is the probable start of a fourth network. Since Metromedia has tv outlets in five major markets—New York, Washington, Kansas City, Los Angeles and a UHF in San Francisco—it has the nucleus for the beginnings of network operations. The VHF and UHF independent stations across the country are badly in need of interconnected news programming. The network would find willing takers for this service in at least 50-60 markets. Metromedia has been most successful with its 10 p.m. news and this could have great appeal on a network basis. Add to news services the product line already controlled by United Artists, and the possibility of some sports pick ups, the new operation could feed for to five hours a day in primetime.

While a great deal of this might be conjecture, the timing for such a network operation would seem to be right. It could only be undertaken by a company with vast capital resources (TA is a \$3 billion corporation), and with know-how, drive, expertise and top-notch personnel, all of which have been a hallmark of the Metromedia operation. Joe Kluge is a relatively young man (54). The network operation provides him with the greatest challenge he has had in a colorful and successful career.

Cordially,

to the MGM/7 feature film list sets a brand new standard in local programming. This one remarkable group of films can insure continued dominance for a feature station—or can be the key for establishing a station as the market's best feature programmer.

The "big view is the long view" because this list, with its great breadth and depth of titles, can do more for enhancing the local image than any other single buy.

Not just for 26 weeks or for one season, but for a predictable period of years. And at a project-

able cost with long-range stability in sales and audience planning. Movies are a bigger

franchise than ever on television.



New York, Chicago, Culver City, Atlanta, Dallas, Toronto

THE BIG VIEW IS THE LONG VIEW



Letters to the Editor

On understanding P&G

We are flattered by the large amount of space devoted to Procter & Gamble in the July 29 issue of your magazine (*Procter & Gamble: Marketing's number one practitioner*, pages 37-50), and we sincerely appreciate the many favorable things which TELEVISION AGE says about our company in this issue.

We also appreciate your tolerant understanding—if not approval—of our corporate reluctance to talk too much about ourselves.

I am attaching a copy of a presentation which our company made to the Chicago Security Analysts Association last Winter.

R. G. EAGEN
Manager
Public Relations Department
The Procter & Gamble Co.
Cincinnati

Our readers are reading

Your recent article on the use of television advertising by regional dairies (*The dairyman's new route*, TELEVISION AGE, August 26, 1968, page 32) showed us one thing for sure—your book is well-read by agency people. Because of these seven words regarding our company—"Broughton's does not use an advertising agency"—we have been swamped by agency execs who want to tell us what we are doing wrong.

Certainly, our part of the story was well-written and accurate, and we thank you for your interest.

DICK ABELS
Merchandising Manager
Broughton's Farm Dairy, Inc.
Marietta, Ohio

Color in the labs

I enjoyed your recent article about the expanding of color facilities in the major laboratories (*Film labs—color them color*, TELEVISION AGE, August 12, 1968, page 32).

Every lab man will tell you that delays in delivering the final product are always blamed on the lab, justifiably or not. Articles such as yours

pointing out the tremendous expansion in color facilities will certainly educate lab users, and perhaps we will no longer have to expect the blame for all delays.

MEL SAWELSON
President
Acme Film & Videotape Laboratories
Hollywood, Calif.

In the picture for sure

I am pleased to say there have been many comments about the recent article about me published in TELEVISION AGE (*In the picture*, August 26, 1968, page 65). I received approximately a half-dozen letters, a dozen phone calls and many "on the street" or "at presentation" mentions. Even one from the president of another advertising agency, who said he enjoyed my philosophy.

JOHN J. MESKIL
Vice President, Director of Media
Warwick & Legler, Inc.
New York

Airlines and television

Your article on television advertising by airlines (*Tv take-off*, TELEVISION AGE, September 9, 1968, page 26) was a very good one, in toto, and certainly reflected my comments.

I came out of this pretty good when you figure that I not only got visibility, but that you also made me look smart.

ROBERT J. MCBRIDE
Director of Advertising
United Air Lines
Chicago

Your article, *Tv take-off*, pleased us very much, particularly from the standpoint of reporting and the interpretation of Pan Am spokesmen's comments. The objectivity of your viewpoint has proved to be very useful and refreshing.

ROBERT MAITLAND
Manager, Advertising Administration
Pan Am
New York

The agency of record

In a recent issue of TELEVISION AGE, the column *A Program Man's Viewpoints* dealt with "The Decline of the Agency of Record." I would like to point out that the comments in this article are not entirely representative of network television sponsorship.

The article stated, "The vast majority of accounts are using television on some form of scatter plan." This is undoubtedly true. Nevertheless, an enormous amount of television is bought on a different basis.

One agency which handles 10% of all network television has two-thirds of its billing in half or full-sponsored television series, half-sponsored television specials and important sports sponsorships. It has no more than 10% in scatter plan. More than 20% is in fifty-two week participations involving commitments on the part of each client to the extent of a million dollars more a year. Clients spending that amount of money deserve the same program and script supervision and overall service as that given an alternate half-hour sponsor.

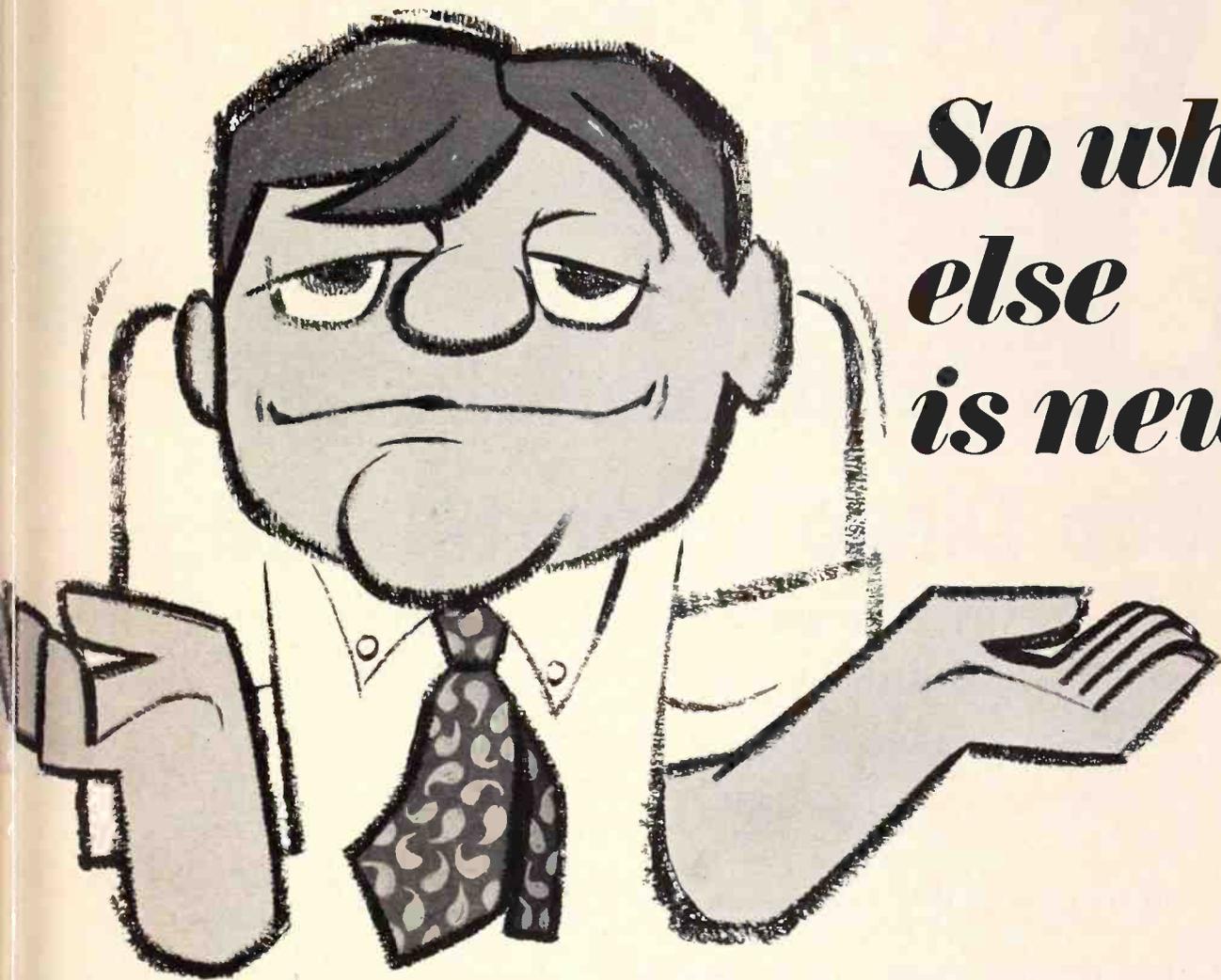
While this agency is one of the larger, its experience is paralleled by several other large agencies, and one-third of all network is bought by the four largest agencies in network television.

The article also refers to, "The wails of anguish, then, that are heard . . . from agencies that are assessed 15% of their 15% because another agency is for some reason or another appointed agency of record." The article also said, "Imagine listening to an agency prove to the satisfaction of a court that it had to incur additional expense to supervise a television show, or to buy it, or to monitor it."

Recently a large, multi-agency client, under pressure from one or two of its agencies, questioned the justification of the 15% of 15% as compensation for Agency of Record. One of its major agencies, through a week-long, carefully documented study of Agency of Record functions in its Television, Media, Accounting, Traffic, Research and Legal Departments, proved to the client's complete satisfaction that the 15% of 15% was a minimum requirement to meet the added costs incurred.

The fact is that an agency which feels the compensation rate unjustified actually doesn't give the service, or perhaps even realize the service which is required and given by a quality agency.

DAVID Y. BRADSHAW
Vice President, General Manager
Young & Rubicam, Inc.
New York



*So what
else
is new?*

With NSI, plenty! We're constantly improving our service and this season is no exception. In just the area of "who's viewing," the new NSI offers reliable data on a broader and more diverse scale than ever before.

For example, NSI provides *Spot Rankings for persons* as well as households—in all markets measured at least four times a year. In one quick glance, you can see where a TV spot or

Chicago 312-372-3810
New York 212-956-2500

a new availability ranks in the market.

To top it off, NSI gives you *exclusive reach and frequency data* to gauge over-all viewing for the prime purchasing agent—Lady of the House—as well as total households.

Get the details on these and the other NSI improvements for '68-69 . . . *all backed with measurable quality of performance.* Call:

Hollywood 213-466-4391
San Francisco 415-986-6437



Nielsen Station Index

a service of A. C. Nielsen Company

COLORFUL



San Diego's Sports Station

- ★ San Diego Chargers Professional Football
- ★ Notre Dame Football ★ AFL Highlights
- ★ San Diego State College Aztecs Football
- ★ Auto Racing ★ Golf ★ Boxing ★ Skiing

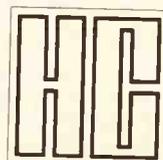
- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION

Represented by



The
Hollingbery
Company

KFDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas

Will political discounts affect buying?

Indications are that discounts to political candidates may not have much effect on their timebuying. At least that's the word from the Nixon camp, which is providing plenty of tv action.

A spokesman for Fuller & Smith & Ross, Inc., the agency handling the Nixon campaign, said that, "Lowered rates will not in any way affect our timebuying. We will continue to buy the stations that can do the best job for us."

The comment came following the announcement that major stations will offer a 25 per cent discount on all political buys.

It may not be the national candidates that Storer after, however. In announcing the new discount, Storer president Bill Michaels said, "The move is being instituted to help local and regional candidates," and he added, "We hope that this move will in some degree facilitate their use of local television and radio." It is likely that discounts at the local level may have some effect on buying policies.

On the national picture NBC and CBS are both offering discounts to candidates.

Hosiery manufacturer to double air expenditures

The nation's leading budget-price hosiery manufacturer, Fruit of the Loom, will double television and radio expenditures for the coming year. The company has had exceptional success in the past with spot tv. The manufacturer points to sales doubling in the past year as proof of spot tv's impact. The company finds that heavy spot advertising has enabled them to get into major stores.

Advertising expenditures for 1969 will reach almost \$1 million. Through Delehanty, Kurnit & Geller, their new agency, the company plans spot campaigns coast to coast. The first flight may come as early as February. Emphasis will be put in those markets where retailers have not been quick to put the product on the shelves, or where sales have not been as large as expected. The spot campaigns will be supported by print.

TV's Spanish subcultural slant

An indication of what tv may become in the near future—less of a "mass" medium, more of a "retribalizing" force linking people of shared interests—was apparent in the recent satellite relay of a Spanish-language program from a New York Spanish-language station to Puerto Rico. The originating station, WNJU-TV Newark, was inundated after the broadcast with long-distance telephone calls from viewers all over Puerto Rico, calling to thank the station for the link with the Puerto Rican community in New York. The one hour color special was carried throughout the island by the WAPA Network.

Concurrently, OLAVISION, sponsored by Spain's Movierecord, is setting up a program-interchange network in Latin America and hopes to extend it to the several Spanish markets in the United States. A Spanish subcultural medium is thus taking shape.

Wall Street money and middlemen

Buyers and sellers have often wondered where the bigger timebuying middlemen get the cash to finance their presumably large spot buys. It is now reported that one of the big services is being bankrolled by Wall Street money.

Since the investors obviously expect a good return out of the somewhat risky middleman operation, it is clear a sharp rate discount is necessary to provide this return, plus profit for the middleman himself plus the full commission for the agency.

The middleman receiving this Wall Street money needs cash infusions because, it was said, he will often not ask the agency for payment until he can show the shop evidence he has paid the stations.

Chun King steps up tv

Chun King, which has already cornered two-thirds of the Chinese food market in the nation, is increasing its advertising for the coming year. Upcoming plans call for a campaign airing 186 million gross household tv impressions monthly as compared with this year's campaign which resulted in about 131 million.

Commercial frequency per consumer last year was 1.8 per month; for the coming year the target is 4.1.

Television spot activity will be doubled in an attempt to broaden the market for Chun King prepared food products. Twenty-five per cent of the population purchase 85 per cent of all Chinese food products sold. Chun King, which is a division of R. J. Reynolds Foods, hopes that the increase in advertising will attract a wider portion of the population to their prepared foods.

Station image-building with news

Expect more of the newer and smaller stations to profit from a tip given by Mike Shapiro, general manager of WFAA-TV Dallas, at last week's Tv Stations, Inc., meeting. Shapiro's premise: "Your station's news image is your station's image. Most viewers have difficulty identifying major shows by station or network—it's your news image by which they identify you." To get this identity, Shapiro said, stations need to spend plenty on news, but more important, they must give the viewers the news they want the way they want it. WFAA-TV hires a research firm almost every year to find out why people watch certain news programs (and not others). "It's the best investment we ever made," Shapiro said.

Cable tv under attack

"Save your free tv," says the marquee on a rundown moviehouse on New York's upper Broadway. Night after night a pitchman stands in front of the theatre, behind a card table loaded with handbills, hawking the "news" that people's free tv is about to be taken away from them. Akin to the battle waged in California by theatre owners four years ago against pay-tv, the exhibitor wants the public to believe that cable tv means the end of network transmissions.

Rx

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for balanced TV feature
film programming



R

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Los Angeles
Chicago
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Pittsburgh
and others*

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for your programming needs—a choice variety
of 26 outstanding motion pictures for the entire family.

Cinema 300—Total Viewing
a fully balanced diet of comedies, westerns, dramas and science fiction;
carefully chosen for successful programming in any time period.
All recent releases, nearly half in color and featuring such stars as Hayley Mills,
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Dirk Bogarde, Tommy Steele, Millie Perkins, George Montgomery,
Rita Tushingham, Cameron Mitchell, Samantha Eggar and many more.

**The Walter Reade
Organization, Inc.**



FOR INFORMATION: ELLIOTT ABRAMS, Vice-President, Television
241 East 34th Street, New York, New York 10016 (212) MU 3-6300

Business barometer

Though the rate of growth in spot slowed down in August, local business continued the trend of racking up sizeable month-by-month gains. The August rise amounted to 19.0 per cent, and was the seventh straight month in which the increase was at least 10.0 per cent. The only month in which local gains were minor was January, when local business rose only 1.8 per cent. In three of the months this year, local business rose more than 20.0 per cent, including July, when a record for the year was reached with a hike of 23.4 per cent. Not since 1964 has local tv business steamed along at such a rate. In that year, there were seven months in which increases topped 20.0 per cent, and in two of these months the increases were more than 30.0 per cent.

As for local billings in August compared with the previous month, there was a slight drop of 1.3 per cent, falling within the framework of the seasonal pattern.

Network compensation took a sharp dip, dropping 9.4 per cent from last August and 9.6 per cent from July, a result of the conventions.

Medium-size stations performed best in the local business-getting effort, as they did in spot, rising 23.4 per cent. The smaller stations made the smallest jump, with 8.5 per cent, while the larger stations rose 17.8 per cent.

This is generally in line with the pattern this year, with the smaller stations usually below average and the medium and larger stations splitting the honors.

However, the medium stations ranked last in August compensation figures, showing the largest dip (minus 12.9 per cent) of all three groups. The larger stations dropped off 8.2 per cent, and the smaller stations declined the least, with a figure of 3.6 per cent.

For eight months, local revenue is \$260.1 million as against \$225.5 million last year, while compensation figures are \$161.0 vs. \$160.4 million.

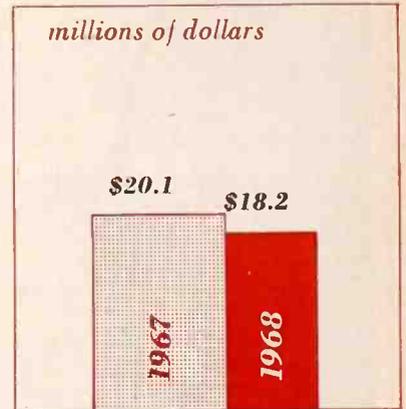
Next issue: An analysis of tv revenue.

LOCAL BUSINESS



August (up 19.0%)

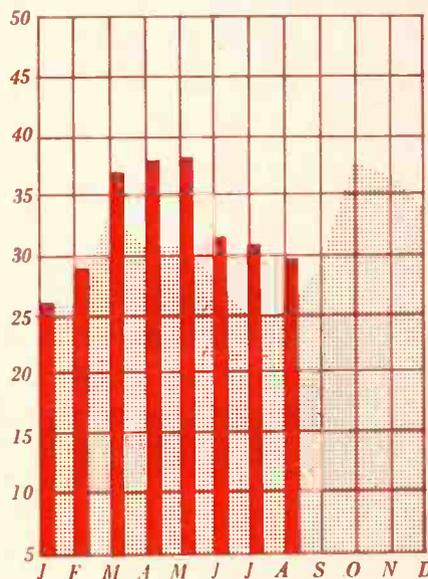
NETWORK COMPENSATION



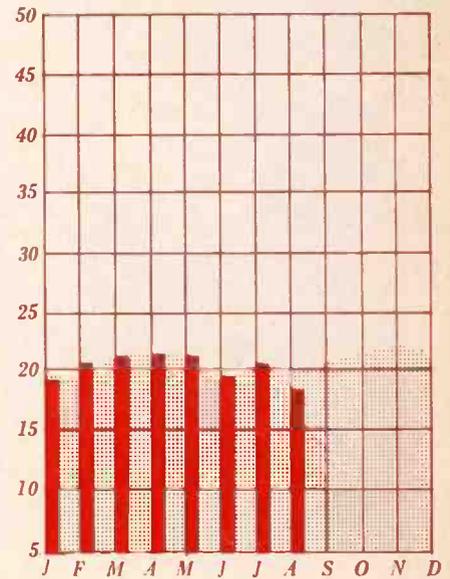
August (down 9.4%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+ 8.5%	- 3.6%
\$1-3 million	+23.4%	-12.9%
\$3 million-up	+17.8%	- 8.2%

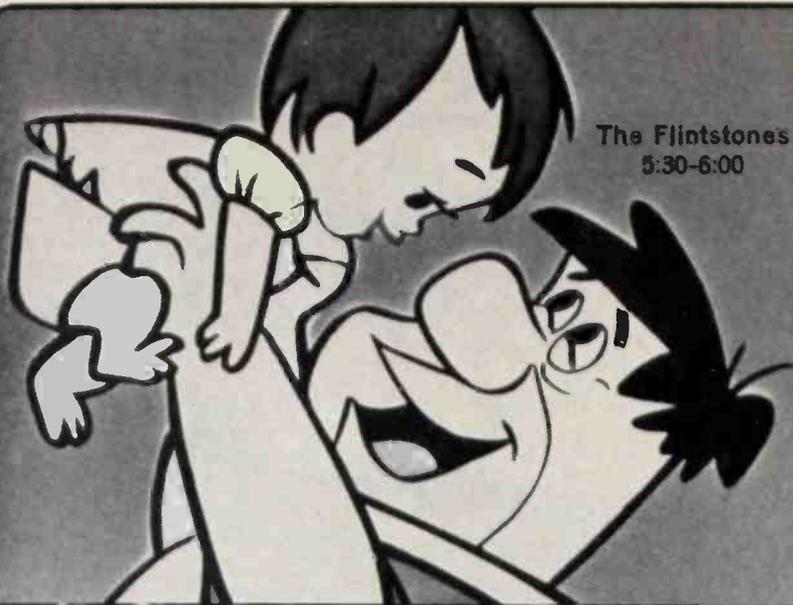


1968-'67 comparison

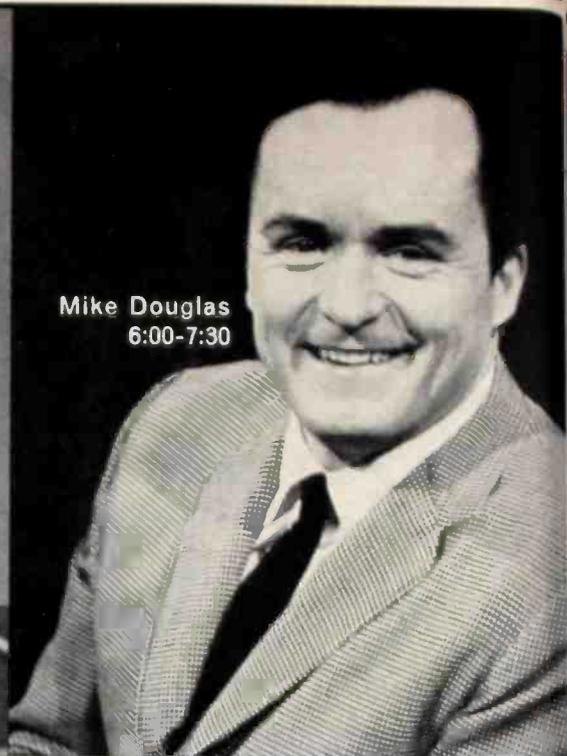


1968-'67 comparison

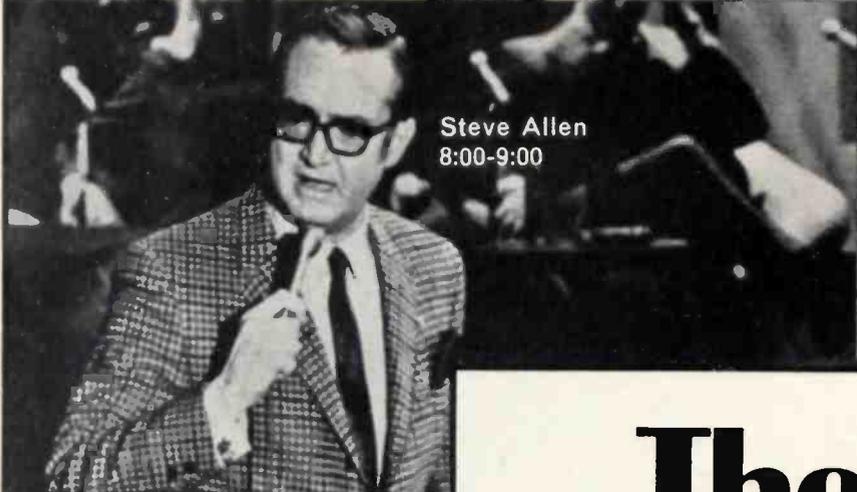
A copyrighted feature of TELEVISION AGE, Business barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)



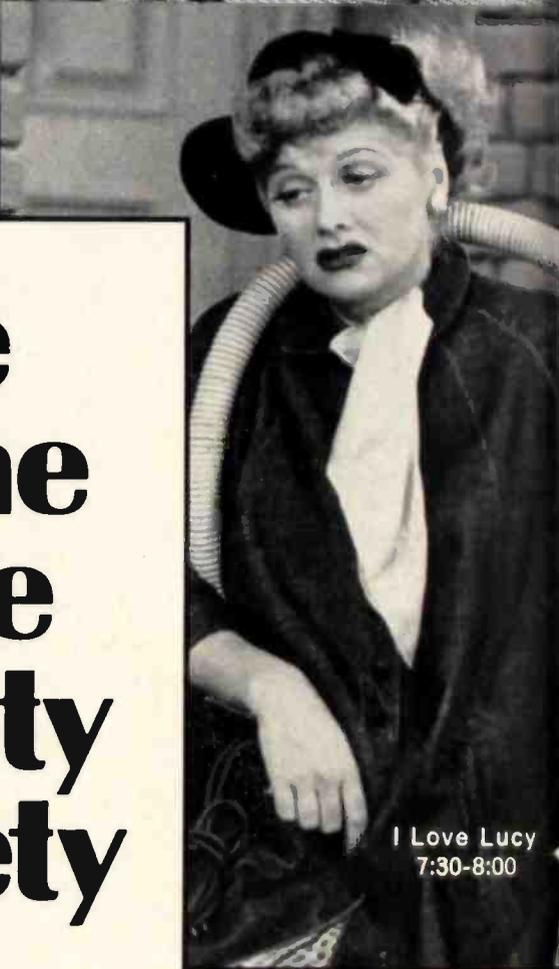
The Flintstones
5:30-6:00



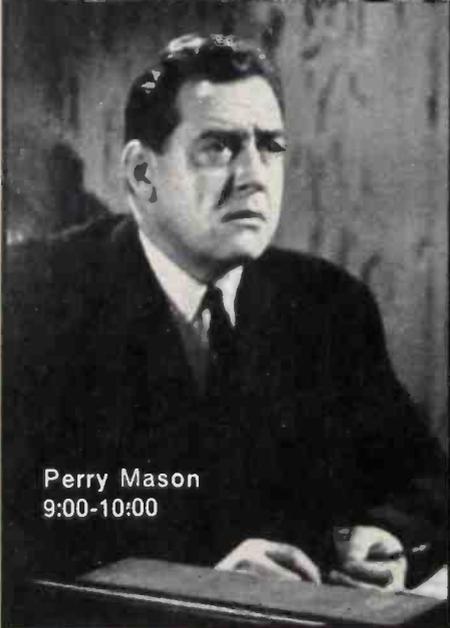
Mike Douglas
6:00-7:30



Steve Allen
8:00-9:00



I Love Lucy
7:30-8:00



Perry Mason
9:00-10:00

The Prime Time Variety Society

Our prime-time lineup reads like broadcasting's Who's Who. We pack 5:30-10:00 every week night with some of the biggest names and most successful shows in television history. From Mike Douglas to Perry Mason. Programs for kids. Adults. And everybody in between. An exciting new prime-time concept!

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.

Retail tv breaks through

Retail tv advertising is really starting to roll now, and the missionary work that's been carried on by the Television Bureau of Advertising deserves a pretty fair slice of the credit.

It's been several years since TvB started staging presentations for groups of prospective advertisers and, in some cases, for individual retailers and for agency people. Results have become more and more encouraging, and the cumulative effect of TvB's put-it-on-tv campaign has been building steadily—more stores have been taking to the tube, and the number of commercials per store has been climbing.

Daylight ahead. Now, Howard Abrahams, vice president of TvB and spearhead of the bureau's retail offensive, sees daylight. "The first seven months of this year," he says, with pardonable pride, "have seen the breakthrough in department store television advertising."

Abrahams has statistics from Broadcast Advertisers Reports to back up his statement. From January through July, in the 75 major markets measured by BAR, the average number of commercials run by all department stores per week vaulted from 2,784 in 1967 to 5,033. This works out to an average of 67 commercials per week per market—up from 37 the year before. Each is an impressive 81 per cent increase.

The same first seven months of '68 saw department store ad space in newspapers drop off to the tune of 6.7 per cent, according to Abrahams.

Not surprisingly, Sears, which comes out on top in just about every column in the retail box score, is the leader in retail use of tv. Last year, a typical week in BAR's 75 markets, found the \$8 billion merchandising mammoth running 761 commercials. A comparable tally in 1968 reveals Sears' commercials almost tripling to 2,123 in a representative week.

Sears, which operates some 825 retail stores, exclusive of catalog units, prepares about 40 commercials a month through its central headquarters in Chicago. Individual

stores order from the pool. Some of the "A" stores produce their own commercials, or combine wild footage from Chicago with material of their own.

As far as network is concerned, Sears has already started to get into the picture (full sponsorship of Ed Sullivan earlier this month and of a Perry Como special coming up in December).

Abrahams ticks off these other major retail tv users: department stores of the American Merchandising Corp. group (in the last three measured months of BAR, AMC went from 273 commercials to 367); Montgomery Ward (from 176 commercials a week last year to 190 this year); and J.C. Penney (from 124 in a typical 1967 week to 238 this year).

One of the Television Bureau of Advertising's prime tools in its drive to get merchants into the tv scheme of things is a recently published primer on the medium—"Why, What, How of Retail Tv."

This extremely comprehensive printed presentation is an A-to-Z explanation of exactly what commercial television is all about and how an advertiser can make best use of it.

"We designed it," says Abrahams, "for the many retailers who know so little about television advertising that they feel uncomfortable about it, maybe even a bit afraid of it."

The great lovers. On leafing through Part I of the two-part presentation it becomes immediately apparent that TvB is treading very lightly when it comes to the long standing and resoundingly required love affair between department stores and newspapers.

TvB gives credit where credit is due: "Newspapers built most of today's department stores."

Then, rather gently, the primer runs through the reasons why retailers are beginning to put some of their ad money into tv (rising space rates in papers; the burgeoning of suburban papers throughout areas that can be covered by commercials on a single tv station; the advent of color in commercials; tv's ability to reach broader areas, thereby creating more *new* customers for stores; tele-

vision's stronger appeal to the youth market).

The TvB primer quotes the most recent Roper study which showed that tv outranks newspapers in terms of believability as a news source (41 per cent for television as against newspapers' 24 per cent). Then it goes on to make the logical point that "the more people believe in a medium, the more likely they are to accept the messages within it."

Among other major points made in Part I of "Why, What, How of Retail Tv":

- The effectiveness of television in creating *total* store traffic, in contrast to newspaper advertising's concentration on departments;

- The "intrusiveness" of television ("To skip something on tv, the viewer has to do something—turn away, turn off the set or leave the room—in contrast to newspapers where to get the message the reader has to do something: read the ad");

- The rise of new, and younger management in department stores, and their willingness to try tv.

Part I is also laced with figures showing the seasonal factors in the use of tv by department stores that presently advertise in the medium; their preferences in length of commercials (in 1967, 60 per cent were 60-second spots, 28 per cent were 30-second spots); and their use of time periods (in 1967, 53 per cent bought day, 18 per cent early evening, 12 per cent prime and 17 per cent late evening).

The basics. Part II of the primer, called "The Basics of Television," discusses viewing habits, the concept of homes coverage, a familiarization with audience demographics, the pros and cons of the various ad positions, lengths and relative costs, plan discounts, pre-emptability, costs by market sizes, types of programs available to the retail advertiser, reach versus frequency, and other factors.

Although TvB has sent copies of its epic presentation to all of the major retail chains, "Why, What, How of Retail Tv" was designed primarily as a selling tool for station salesmen.

"After all," says Abrahams, "if retail tv is to gain full acceptance, these are the guys who are going to have to do the job." ■

EQUATION FOR TIMEBUYERS

ONE BUY

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DOMINANCE*

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*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



*There's plenty of dissatisfaction
with rating methods
but no clear-cut answer*

The era of confusion



It is a frustrating fact that after two decades of experience and testing, the television business seems as much at odds about rating methods as ever. Like phases of the moon, the disputes grow and wane; 1968 shapes up as another year of confrontation.

Two intriguing developments give the 1968 situation a particularly sharp edge. One is that a number of agency people have finally screwed up their courage and concluded that the Nielsen Audimeter should be junked once and for all.

This represents a fundamental break with the past, for the meter, almost from the be-

ginning of tv, has been the standard for tv audience measurement. Still an anchor to many, it is the home to which they return when the complexities and flaws of other methods surround audience figures with the fog of uncertainty.

Second is the rise in interest in the telephone coincidental method, the result of considerable research and promotion by C. E. Hooper, Inc. Ironically, it was this method that was displaced by the meter; 30 years ago the Hoopering was *the* yardstick in radio.

One other major factor explains why the issue of rating methods has been spotlighted

this year. That is the emergence of the Media Research Directors Council as a moving force. An informal group from 15 top agencies, located in New York, the council aired two major proposals this year which reflected the growing dissatisfaction with rating methods.

One was a call for new, national syndicated rating services, the other a proposal for a basic methodology study of audience measurement (see *Why rate the ratings?*, TELEVISION AGE, September 9, 1968).

The call early this year for national rating method proposals—in effect, alternatives to Nielsen—was answered by the American Research Bureau, Brand Rating Index, Hooper and W. R. Simmons Associates. Only the Hooper proposal got any degree of acceptance and a number of agency people were left with the feeling that the result was a lot of waste motion. Despite the interest in Hooper, there were no indications the

offered refinements in data and faster service which, while they reflect the “needs” of clients, were not intended to represent any basic change in the manner of gathering ratings.

And that is where the situation stands.

The dissatisfaction with ratings stems from two factors. First are the multitude of questions raised about the accuracy of the existing methods. Second is growing demand for information about individual viewers, and, conversely, the lessening demand for household data.

The stress on “people data”—the kind of data that enables the advertiser to zero in on customers or potential customers—almost makes it sound as if agencies feel there’s not enough of it. But it’s not quite that simple. There is actually a considerable amount and more than one media planner has complained about the burdensome detail of analyzing the mountainous data found in the



THE DIARY

It is popular for getting audience composition data, but diary keepers are not always the most reliable people in the world.

There is by no means a consensus on the subject of dropping the meter. Indeed, it would not likely be an issue right now if agencies did not feel themselves under pressure to reduce their expenditures on audience measurement. “I wouldn’t have any objection to receiving household data if we didn’t have to pay for it,” said a media research executive at a top agency.

Should media pay?

Some of the pressure to reduce the costs of buying tv audience data goes back to last year, when agency profits took a dip. But a more important reason is the feeling among agencies that, while they pay less than broadcasters for Nielsen, they still contend their share of the bill is too high. Some advertisers and agencies contend that media should pay the full cost of audience data since it is the responsibility of media to provide information of that kind. “Nielsen’s rate structure goes back to the early 50s,” said an agency executive, “and at that time agencies were more involved in program production and program appeal. Today, agencies don’t buy programs, they buy audiences.”

The agencies would save a lot of money, of course, if the meter sample was dropped while the audience composition data were retained. Just how much would be saved is not clear, but it is sizeable enough to



THE TELEPHONE

There’s new interest in the telephone coincidental method, primarily because of efforts by Hooper. But the method is limited in the amount of information it can get. There are also the problems of early morning and late night calls and homes without telephones.

method was accepted as a complete substitute for NTI.

As if in confirmation of this, the council followed up with its methodology study proposal in the summer. This suggested that nothing of a radical nature be done until some basic answers about television audience measurement were gotten.

A methodology study had been proposed by Simmons to the Advertising Research Foundation a few years ago, but little has been done about it.

Meanwhile, ARB and Nielsen have

thick booklets issued periodically by ARB and Nielsen—not to mention the avalanche of local rating books. Some of this analysis, of course, is being reduced to manageable levels by computers.

What some agency people are now saying is that both people and household data are no longer necessary and that the latter could well be dropped without any loss. Since the Nielsen meter gathers only household (or set) information, it clearly falls in the dispensable category, according to this mew.

like some agencies want to drop the meter badly.

This would give them the option of pocketing the saving or putting it into the improvement of methods to collect "people data," or increase sample sizes to provide more (or more reliable) demographic breaks. Even if money were not an issue, some admen and researchers feel the availability of household data, from whatever source, muddies up the audience measurement picture. They point to such examples as the "top 10" lists and network advertising which uses homes figures as competitive weapons.

The rating hunters

"Advertisers who should know better," said a research executive, "still like to be associated with a so-called high-rated show, no matter what type of audience it has. I can recall an advertiser who gave up a show that, for one reason or another, seemed to be reaching his ideal prospects. At least, that's what the sales figures showed. But he dropped it because he was ashamed of the rating—the homes rating, that is."

Defenders of the meter, and there are plenty of them, cite in its defense the argument that it is the most accurate audience measurement method now available. Mechanically, few fault it and the fact that it does not depend on the less-than-perfect memory of humans is, of course, considered the strongest factor in its favor.

An agency executive who has been involved with media measurement for more than two decades and who, himself, has been in the middle of industry squabbles about measurement methods, said:

"The meter is an exact measure of something, whatever it is. Maybe the method needs some study, but there's a lot to be said for its objectivity. Further, it can serve as a base for calculations of other figures."

A veteran researcher on the broadcast side put it this way: "If I had to choose between getting household figures via the meter and data on individuals, I would choose the latter. But there's no need to choose. That's a phoney issue.

"Now, there are ways of getting data on individuals which do not give you data on households at the same time—for example, placing a personal diary with one member of a household and choosing him randomly. But most methods of getting data on individuals do obtain household data. And a lot of people don't have much faith in such figures. But they trust the meter."

As to expense, he noted: "I think this is the main reason for wanting to do away with the meter. But good research costs money. Still, if you measure the amount of data you can get with the meter, the cost per unit is damn low. Sure, it's expensive to get the meter into the house. But once it's running, it's cheap. And it's accurate."

Other key advantages cited for the meter include its ability to get cumulative audiences over long periods of time (as compared to the usual weekly comes from the diary) and its use in "adjusting" data on individuals.

"The big error in ratings is in listing the program, not in who's watching," said a researcher. "If a diary-keeper forgets to list a program he watched or someone in the family doesn't pass along the word about watching a program, that information is lost. But audience composition or viewers per set doesn't vary much from home to home for any one program. When you multiply the meter information times the viewers per

set from the diary, you're going to get a more accurate figure for total viewers than if you just rely on the diary information alone."

The issue of adjusting diary figures by using the meter, however, remains controversial. Some agency men say they can't see the logic of it. Said one: "For one thing, meter data is per-minute information, while the diary data is—well, it's not exactly clear what it is, except that it certainly isn't per-minute information. The diary viewer may have watched five minutes of the show, or 10 minutes or the whole thing. But no matter how long he watched, he is still considered one viewer. Now, you really can't combine these."

One of the major problems with the diary is the relatively low ratio of cooperators. Roughly half of all households asked to keep a diary do so, though the research services have lifted the cooperation rate in recent years. The obvious question is whether those who don't cooperate are different in their viewing habits from those who do. The answer is yes but so far the buyers and sellers of tv time are willing to live with this flaw. In some cases, the more sophisticated media buyers take certain presumed biases into account or else fall back on the assumption that the differences aren't significant enough to warrant paying more money to raise the cooperation rate.

(Continued on page 60)



THE METER

"Untouched by human hands," the meter is considered the most reliable audience measurement method. But it doesn't show who's watching, and an increasing number of agencies feel that the household data it turns out is dispensable, considering the cost involved.

There's more than meets the eye at Scali, McCabe, Sloves, the small "creative" shop that has been carving a niche for itself on Madison Avenue since May, 1967.

For one thing, the agency, which projects current billings at the annual rate of about \$9,000,000, as compared to last year's \$5,000,000, is determined not to live by creativity alone. In a day when creativity is the byword at nearly all agencies, this is a refreshing point of view. Ten years ago, it hardly would have been worth mentioning.

SMS prefers to think of creativity as just one rung on the ladder of advertising. And while creativity may currently have the limelight at the shop, there is an equal interest in, and simultaneous development of marketing, research and, of course, media. The marketing involvement, as a matter of fact, has gotten pretty detailed.

"We all understand the creative process," explains Marvin Sloves, the 35-year-old president. "But it's just that creativity alone doesn't make for good advertising, and many of the new agencies tend to forget that. They build their reputations on creativity alone, to the exclusion of everything else."

Not SMS. From the very start, when the agency was still in the afternoon bull session stage back in October 1966, there was always the underlying notion of establishing a well-rounded set of media, marketing, research, and creative service departments when the agency opened its doors.

The thinking behind this was that, as the agency developed, these departments would expand in proper balance. From the very beginning, according to the plan, a dialogue would be going on among these groups, a dialogue that would be maintained even as the agency increased in size.

The importance of each department would be a flexible thing. The emphasis could be on all four, one of the four, or on any combination, as the specific situation might demand.

"We have one product and only one—advertising," Sloves stresses. "Advertising is what a creative shop is all about, and the other services, media, marketing, research, go to make better advertising. But we are not a marketing shop.

"Of course, an ad can only be as good as the information the creative people are given to work with. And a commercial is only good if it is properly placed."

They're the bosses now

With this underlying philosophy, Sloves, Sam Scali, Ed McCabe, Len Hultgren and Alan Pesky set out to build themselves an agency 17 months ago.

Sloves, Scali, Pesky and Hultgren were all with Papert, Koenig, Lois and their departure, in May 1967, came at a time when leaving PKL was the thing to do. McCabe, vice president and copy director, was vice

president and associate copy director at Carl Ally.

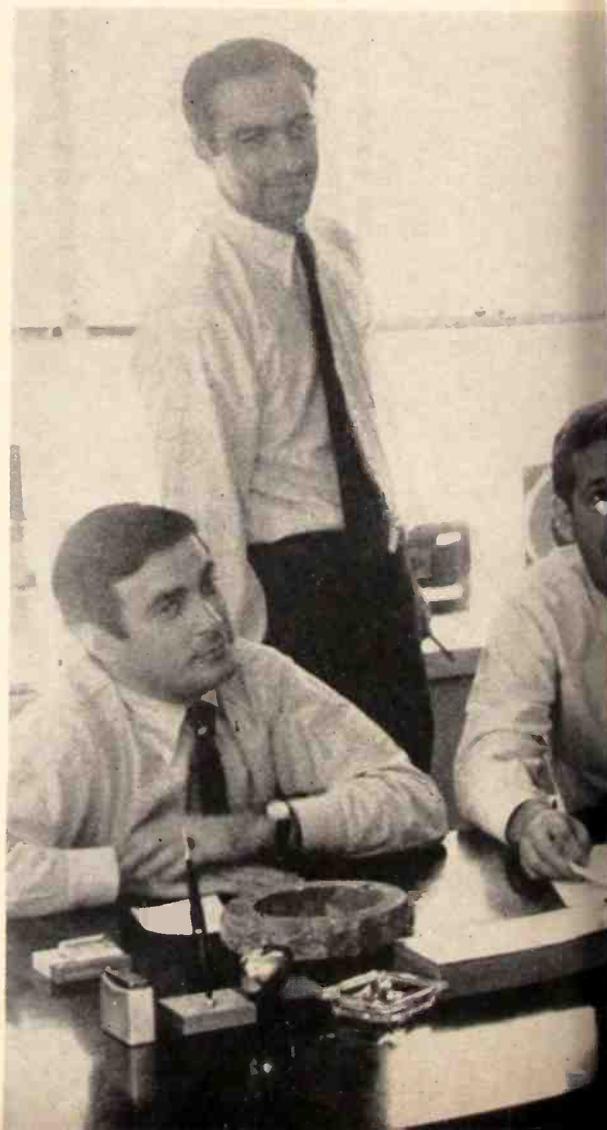
"We didn't leave PKL because we were specifically unhappy with anything," says Sloves. "We just felt that all of us together could make a contribution to contemporary advertising that would be as good, not better, than PKL's.

"At PKL ours was not the ultimate decision. When you work for someone else, your views and thoughts on advertising might not necessarily be those of the agency. Now we're our own bosses. It's as simple as that."

Together with a secretary, the five men got themselves a two-room suite at the Gotham Hotel. Just about the same time they checked in, they agreed to take on a voluntary account—Citizens For A Quieter City.

"We had no accounts, no promises of an account," Sloves recalls, sipping coffee and sinking back into the

Top echelon of Scali, McCabe, Sloves tackles a media problem. From left, standing: Alan Pesky and Sam Scali. Seated: Marvin Sloves, Leonard Hultgren, Edward McCabe and Michael Ephron.



back cushions of a burlap sofa. "We were just five guys who had pooled our resources. To a certain extent you might say we were naive. But we were also eager and determined. Right from the start we never thought we wouldn't make it."

Make it they did. The shop picked up a Volvo from Carl Ally and moved to a five-room suite. They hired Michael Ephron, a former vice president and media director at Ted Bates, to head their media department. They moved out of the hotel and into space on the 11th floor of a Madison Avenue office building.

They picked up more accounts—Wellington Management, Litton Industries, Wimpy International, the education division of Xerox—and spread out onto the entire 11th floor. They are currently planning a move to a Park Avenue building to provide more space for future growth. On the surface, SMS is like a lot of

Even a small shop like Scali, McCabe, Sloves must have a balanced blend of marketing strengths, this 17-month-old agency feels

**Not by
creativity
alone**

other small creative shops. The secretaries are young and pretty. The executives are all smart dressers, good talkers, interesting types. Physically speaking, the agency could be labelled quiet modern. There is a lot of unobtrusive black vinyl, stainless steel and laminated walnut. But underneath it all is that dominant format that Ephron describes as "the total marketing concept of advertising."

"We never do an ad for a client until we understand his marketing concept—who buys his product, when and where, who doesn't buy, why not," Sloves explains. "We regard an agency as a marketing arm. Too many agencies today stress the glamour rather than the solidity and professionalism of the business."

Explains Pesky, executive vice president and director of account services:

"We believe that everything we do should have a reason. And we don't prepare anything unless it first satisfies a marketing requirement."

Just a good ad agency

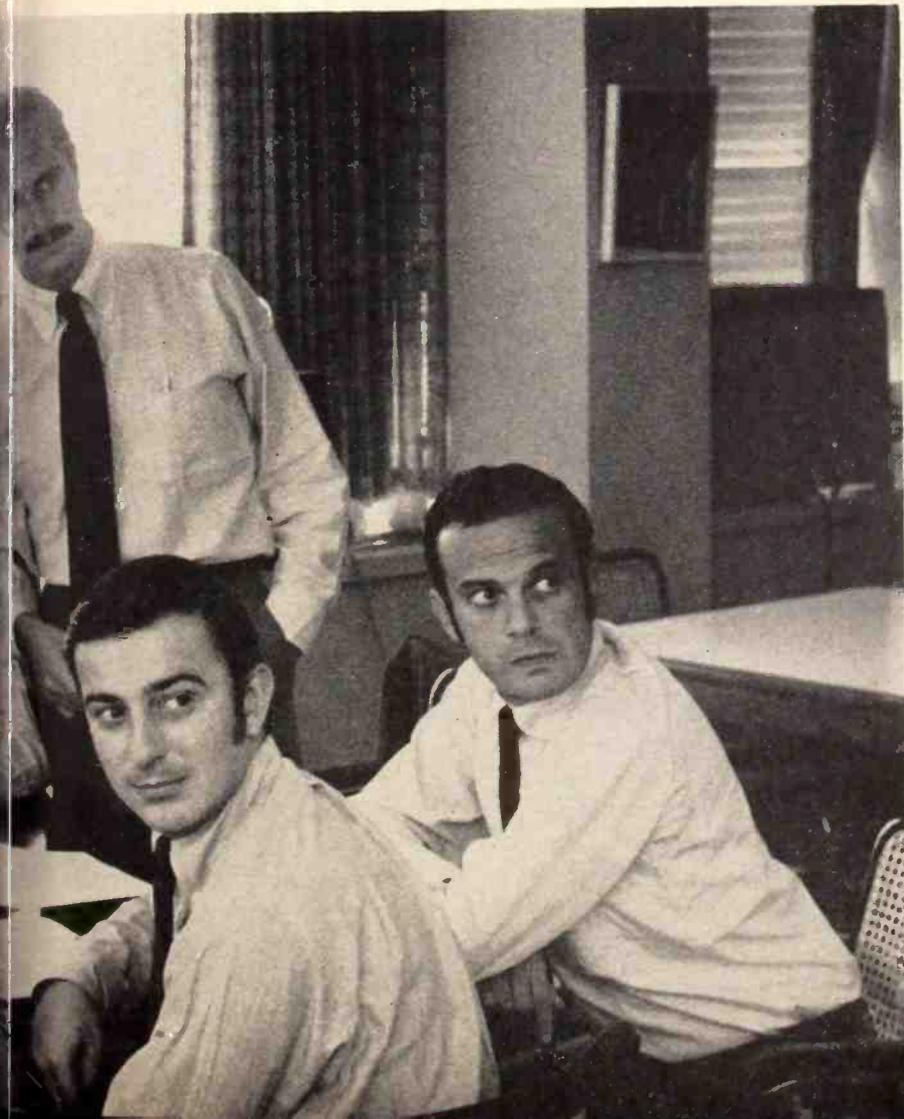
Pesky appears to be the most relaxed, least formal of them all. He talks edged back in his chair with one leg up, his foot on the seat. He and Scali, vice president and creative director, are the only two who don't smoke continuously.

"If we want to be known as anything, it's as a good ad agency," he explains in a relaxed tone. "Before we ever create anything we attempt to learn as much about our client as possible. We sit down, all of us, with the client and discuss marketing objectives, and we direct our creative talents with these objectives in view."

In most cases, Pesky points out, the agency doesn't have to establish marketing objectives—the client has already done so. Instead, SMS has to prepare a statement of these objectives and see that they are followed through.

"We desire the opportunity of becoming involved with a client above and beyond the preparation of advertising," Pesky explains. "We like to meet and talk with the sales people

(Continued on page 56)



Conceptually, it's motherhood," said the high-echelon media/research man at the big New York agency, "but when you take a second look, you begin to wonder just how practical it really is."

"It" is the recently announced but as-yet-untried technique of electronic commercials monitoring. Seldom has Madison Avenue been so stirred to controversy by an idea still technically in gestation.

For while the first commercial has yet to be electronically monitored, most research and media men have taken positions for or against the concept. The pros and cons have been clearly drawn—many of the latter based on second looks at systems that seemed, at first blush, to be panaceas for the ills that beset monitoring.

First, the systems. There are two—Teleproof I, developed by International Digisonics Corp. of Chicago, and, reportedly, soon to become operational; and Videomatic, a Broadcast Advertisers Reports' product, which seems to be hovering in the wings awaiting what its progenitors, president Bob Morris, and publisher Phil Edwards of BAR, consider the proper time to uncork it.

The systems would be just about identical in operation. Each would execute a 100 per cent audit of every commercial run on every station every day in the year. On paper, it all looks disarmingly simple.

Take Teleproof. In the vicinity of each of the country's 650-odd commercial tv stations, the company will locate receiving equipment in the form of a Teleproof unit. This is an unmanned "black box" with both input capacity (a digital tape recorder that reads a code that has been matted or stripped to the commercial film or tape) and output capacity (transmission facilities to Dataphone each day's worth of coded information to a master computer in Springfield, Ill.).

This central computer will already have been gorged on data related to the commercials — clients, products, agencies' names and their codes for the commercials, plus (and here, many observers feel, is the kicker)

complete schedules as ordered by the agencies.

The latter are necessitated by Digisonics' promise to furnish its larger customers with exception reports in which most discrepancies are itemized. A standard monthly proof-of-performance report would show station, client, agency, the date, day of the week and time the commercial ran, its number and length, its origination (local or network), and audio or video "inadequacies."

When Teleproof I will become operational is somewhat problematical. Originally, the company announced that it would be furnishing coverage of 25 markets by July 1. Now, some four months later, a spokesman says, "We hope to be operating in Chicago and Los Angeles by December 1."

After that, "tentative plans" call for coverage of 12 more of the top 25 markets by February 1.

Meanwhile, BAR's Bob Morris, who views Digisonics' haste with the jaundiced yet tolerant eye of one who knows the monitoring business inside and out, says that a demonstration unit of his Videomatic system should be in operation at BAR's New York offices by today (October 21) for all to see.

Just one question . . .

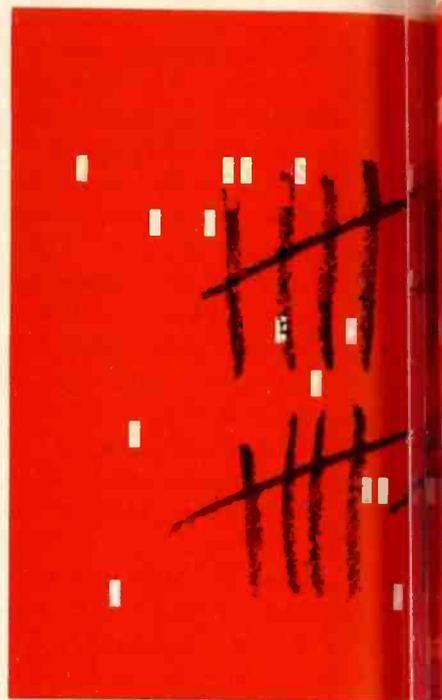
"Our machine works beautifully," Morris says. "Lights light, the computer computes, and it even emits audible sounds to tell you it's operating. It has tremendous sex appeal.

"There's just one question — what do we do with it? The way things stand now, agencies couldn't begin to digest the tons of paperwork a system like this would generate."

And right there, Morris (who firmly believes that the future, though not the present, belongs to electronic monitoring) puts his finger on one of the system's two major drawbacks, as agency men see them.

"Besides that," Morris goes on, "who do you think would end up paying for this thing?"

And there he hits on major drawback number two. Most admen feel certain that the agencies would find themselves gripping this particular bag, although that's not what Digi-

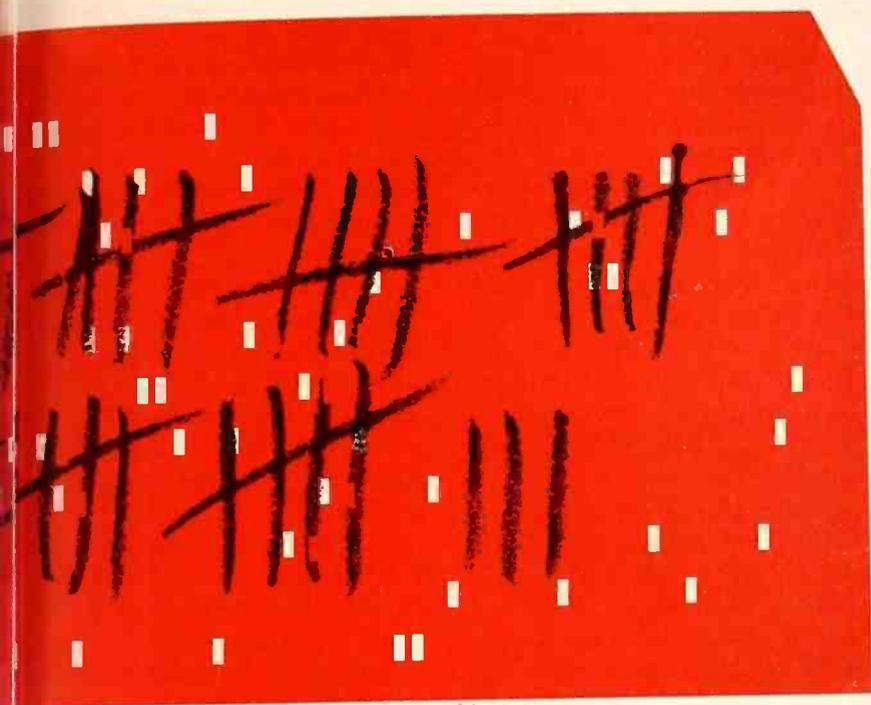


sonics' game plan for Teleproof I says.

It says, in effect, that while advertisers must ante up initially to get the system off and running, the burden of financial support should be shifted over to the stations in what might be described as a client-agency power play.

"We believe," says a Digisonics man, "advertisers, both directly and through their agencies, should demand full-coverage, reliable and independent proof-of-performance affidavits from media in support of their billing. As this happens, Teleproof I will eliminate the charge to advertisers for this service."

Though almost to a man, the advertising agency executives to whom TELEVISION AGE talked feared that clients would buck the cost of electronic monitoring along to the agencies, they agreed unanimously that it should be the responsibility of



Will Electronic Monitoring Score?

te stations. As they see it, it's illogical to expect the buyer to pay to prove that he got what he ordered. But shouldn't the broadcasters have something to say about that? They do. Plenty.

Typical comments come from Joseph P. Dougherty, executive vice president of Capital Cities Broadcasting Corp., and Ken McDonald, general manager of KYW-TV, the Vestinghouse-owned station in Philadelphia.

Dougherty says that his company's decision on cooperating financially would depend on the purposes the system was intended to serve.

"If it was designed to encourage advertisers to use tv," he says, "we'd consider sharing the cost. But if it's what advertisers feel they need assurance that their schedules run as ordered, all I can say is that's *their* problem. We already provide proof of performance with affidavits."

Commercials monitoring may graduate from its current manual sampling status to an electronic system with 100% coverage—and then again it may not

McDonald believes that all the research data that's necessary is already available. "No one has proved to me that we need more," he remarks, "and until they do I'm not interested in paying for more. I have a lot of ways to spend my money as it is."

As for the actual cost, peanuts it isn't. Advertisers spending under \$250,000 a year on tv would pay a flat \$1,000 a year. Above \$250,000 and on, in 15 base volume steps, to a high of \$90 million in tv billings, the base rate goes to \$60,000, accompanied by a percentage of the difference between the base volume step and the actual dollars spent.

Thus, an advertiser who spends \$27 million on tv would pay a base rate for \$20 million of \$42,000, plus a percentage of the remaining \$7 million (in this case, 0.07 per cent, or \$4,900). Total cost: \$46,900. In Teleproof's rate structure, the percentages range from 0.4 for the \$250,000-\$500,000 base volume step (\$1,000 base rate), to 0.01 per cent for the \$80 million volume category (\$59,000 base rate).

Digisonics has sweetened the Teleproof medicine, however, by promising to supply charter subscribers with full coverage in its first 25 markets for free during the first six months the system is in operation.

It is doubtful whether this lure will have much effect. As stated earlier, the thought of the blizzard of paper that figures to be created by any 100 per cent commercials monitoring system chills the heart of many a media and/or research director.

Says one (who, like most, is not about to speak for attribution), "It sounds great, but I keep asking myself, 'Is it really necessary?'"

"What will we do with all this data when we get it? Look at the amount of information floating around today that's not being used. Before we get into something like this, we're going to make sure our media department is making the best possible use of affidavits and BAR reports to get make-goods or refunds."

It's committee time

His agency has not been recommending any electronic monitoring system to its clients, pending the report of a committee within the agency set up to evaluate all of the monitoring services. "It's a committee of computer and research people looking at things from the standpoint of practicality," he added.

A research/media man at another leading agency winced at the thought of the expense and paperwork of an electronic monitoring system, and said he felt that both were sure to end up on the agency's doorstep.

"If you believe in sampling as a

(Continued on page 57)

With the trend toward increased fragmentation and more clutter on the television networks these days, advertisers are faced with the growing problem of standing out amid the 1,600 daily advertising messages boomed and belted at the consumer.

Network users have been forced to buy scatter plans, to hedge their bets against the failure of new and exciting programs and, in order to gain impact, are turning in ever greater numbers to specials.

There is increased awareness of the special's ability to concentrate the advertising message through an optimum selling period. Of equal importance is acceptance of the special as a way of concentrating the messages from a thinned-out scatter plan into a single tv entity with its greater potential for merchandising and sales promotion.

For example, in the 1967-68 season more than 300 entertainment and news specials were presented on the three major television networks, a greater share of network programming hours than in any previous year. By contrast, in 1965-66 there were only 88 network specials; in 1966-67, only 103.

Innovations in the presentation of specials included multiple segments,

aired over contiguous nights, and the preemption of an entire evening's schedule, as in the case of ABC-TV's four-hour *Africa* show.

Before gazing into our crystal ball to determine future trends in specials and their value to advertisers, let's examine the types of specials we have seen already, considering their cost and efficiency.

The program type having the highest rating was animated cartoons, with a rating of 27.6. However, opportunities to take advantage of these specials were limited, with only 7 such programs available during the season.

Of greater significance was the popularity of comic personality specials which averaged a 23.1 rating, based on 20 such programs. Individual program ratings ranged from 36.3 to 14.7, with 13 out of the 20 rating a 24.5, or better. (See table opposite for a rating analysis of entertainment specials for the 1967-68 season.)

When looking at the performance of specials, it is important to compare special program ratings with those for the time period being preempted. Although no one will deny the advantage of being in the time period that normally attracts a good

audience, examination of the data indicates that *program type, rather than time-period rating, is the major factor in the rating of specials.*

This is best illustrated by the fact that movies improved the time-period ratings by 32 per cent while serious music did the reverse, decreasing the rating from an average of 15.8 to a low of 12.7, a 20 per cent decrease.

A similar situation showed up in comparing animated cartoons with dramas. The former raised the time-period rating from 20.2 to 27.6 (the highest average rating among special types) while drama specials reduced the time period rating from 16.1 to 14.9.

It must be remembered, however, that ratings can be sacrificed for impact, depending upon an advertiser's marketing goals. In making the choice of a dramatic special, the advertiser may be after a particular type of quality-audience at that time rather than sheer numbers.

Specials range widely in cost, say from \$100,000 to \$600,000 for production, plus time charges. The advertiser certainly tends to keep away all but the bigger-budget advertisers.

But are specials really expensive when all things are taken into consideration? Many advertisers think they are. However, when you consider the advantages of sponsor identification, impact, and timeliness, the cost-per-1,000 is not out of line.

For example, the average sponsored show comes in around \$4.50 per-1,000 households, and scatter plan buys are over \$4.00. When the cost-per-1,000 for specials (\$5.19) is measured against that for all sponsored programs (\$4.50), the 15 per cent premium paid for the special seems small compared with the advantage of being able to schedule the special in a peak selling period.

Keeping in mind that when specials are purchased cost-per-1,000 is generally not the primary consideration, it may be of interest to note that, with three exceptions, all users of specials scored costs-per-1,000 of \$7.11 or less—mostly less. One was as low as \$2.18 (see list on page 53).

Since it is a big investment, and the chance of failure is high, it might be well to list a few basic

See page 53 for cost-per-1,000 figures for advertisers presenting specials.

How entertainment specials rank by type

September, 1967—May, 1968

Type	Number	Avg. audience rating		Special rating range	
		Special	Pre-empted time period	High	Low
Animated cartoon	7	27.6	20.2	34.3	20.2
Comic personality	20	23.1	19.1	36.3	14.7
Musical personality	21	22.7	17.4	32.5	12.4
Spectaculars (ice shows, rodeos, etc.)	5	22.7	21.3	29.2	19.1
Pageant/award	13	21.0	15.1	35.6	13.0
Movies	6	20.6	15.6	24.7	11.7
Children's musical	6	20.4	19.6	26.0	14.2
Dramas	17	15.4	17.9	22.6	10.5
Adult musical	3	14.9	16.1	16.2	14.0
Serious music	3	12.7	15.8	20.5	8.1
Others	10	18.6	17.5	27.0	11.3
Average	111	20.7	18.0	36.3	8.1

Source: Nielsen tv index.

factors to be considered when buying specials.

● Don't try to save money by buying mediocre programming. If you are going to interrupt a person's viewing pattern, you must give him something special.

● Preempt the best time periods consistent with the audience you're trying to reach. If, for example, you are scheduling a comedy special, it is wise to preempt a regularly scheduled show already attracting the same kind of viewer audience.

The special way to advertise

Specials give clients merchandising impact, and enable them to be heard above the 'clutter' of short commercials, says a media director

By JOHN J. MESKIL

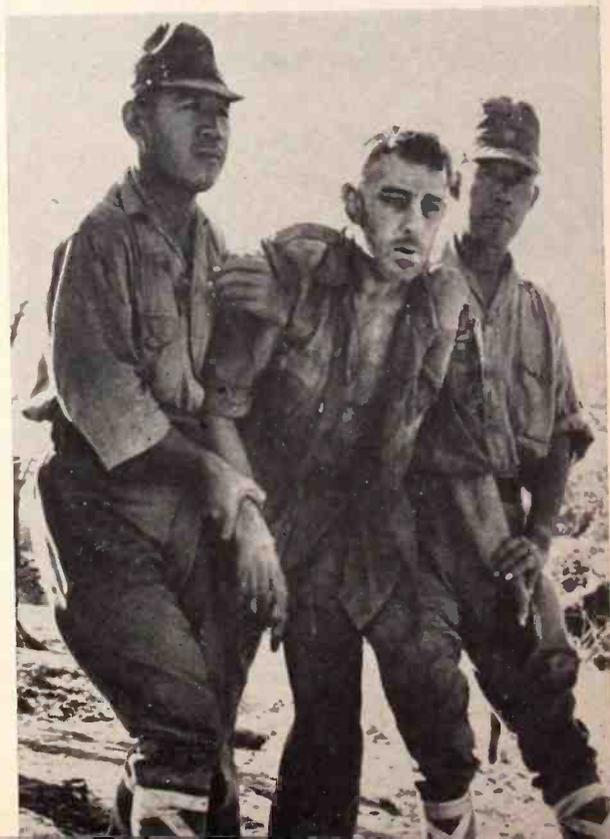
Also, the larger the audience lead-in, the greater your chance of retaining or improving your audience size.

● Make a complete study of the competition opposite your special. Knowledge of counter-programming can be advantageous in preselecting your audience.

● Promotion of the special is extremely important. On-the-air promos by the network are best, but newspapers and *TV Guide* have also proved helpful in gaining added audience.

The 1968-69 season will see as many specials as the previous season, perhaps more. But what types of specials are we likely to see in the future?

(Continued on page 53)



For CBS, "Peanuts" specials (top) have hit big, while NBC has scored heavily with "Miss America" (center), and ABC with "Bridge on the River Kwai" (right), one of the blockbuster movie specials.

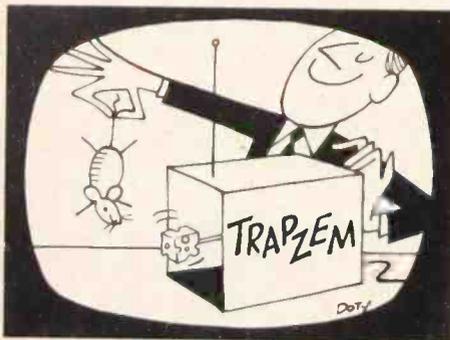
The number of products and services new to spot tv during the second quarter of 1968 totaled 162, according to a tabulation by LNA-Rorabaugh, as released by the Television Bureau of Advertising. This compares with 164 products and services in the corresponding quarter of last year.

Detailed comparisons of spot newcomers by product categories between last year and this are made difficult by a revamping in LNA-Rorabaugh categories, to make them comparable to reports on other media.

However, certain patterns were apparent. There were declines in newcomers in two major package goods fields — foods and drugs/toiletries.

Here is the complete listing for this year's second quarter:

Second quarter spot newcomers



*New-to-spot products
and services remain
at last year's level,
but certain package goods
categories decline*

APPAREL

Apparel Fabrics & Finishes

Burlington Industries Inc.
Galey & Lord Apparel—Men
El Paso Natural Gas Co.
Beaunit fabrics—Men
Koracorp Industries Inc.
Koratron fabric process

Footwear

Green Shoe Manufacturing Co.
Stride Rite shoes—children

Ready-to-Wear

Fairfield-Noble Corp.
Fairfield sportswear—men
Palm Beach Co.
Austin Hill sportswear—men & women
Siegel, Henry I. Co. Inc.
h.i.s. sportswear—men & women

BUSINESS, FINANCIAL

Consumer Services

First Virginia Bankshares Corp.
1st Wisconsin charge card

Financial

Argus Research Financial Services
Financial Services
Axe Houghton Mutual Funds
Mutual Funds
California Computer Products Inc.
Investments

Du Pont, Francis & Co.
Investments

Eastman Dillion Union Securities Co.
Brokers

Great Western Financial Corp.
Bakersfield Savings

Industrial Fixtures

Abex Corp.
Abex Corp. general promotion

Precision Valve Corp.
Precision aerosol valves

Insurance

Hartford Insurance Group
Insurance
Rural Insurance Co.'s
Rural Insurance Co.

Office Equipment

Litton Industries Inc.
Royal Typewriter

Public Utilities

American Electric Power Co.
Wheeling Electric Co.
Nebraska Public Power System

DRUGS, TOILETRIES

Cosmetics & Beauty Aids

Arrivals Ltd.
2nd Debut Cosmetics
Noxell Corp.
Country Fresh cream & lotion
Plough Inc.
Coppertone Products
Plough Inc.
Q-T tanning lotion
Rexall Drugs
Vanta Cosmetics

Depilatories & Deodorants

Proctor & Gamble
Pace spray deodorant

Hair Products

American Cyanamid Co.
Breck Sunbrella hair lotion

Roux Labs

Roux hair coloring

Medicines & Proprietary Remedies

American Home Products
Dristan vaporizer
Burrroughs Wellcome & Co., U.S.A. Inc.
Empirin Compound tablets
Ciba
Antivy Spray-on medicine
Ciba
Nupercainal sunburn spray
Pfizer, Chas. & Co. Inc.
Tyvon Anti-Fatigue Tablets

Toilet Soaps

American Cyanamid Co.
Breck beauty soap
Purex
Sing deodorant soap

FOOD

Beer, Wine

Canadian Breweries Ltd.
Cincie beer
Cervceria Corona De Reynosa
Corona Beer of Matamoros
Schlitz, Jos. Brewing Co.
Primo beer
Wagner, August Breweries, Inc.
Mark V diet beer
Heublein, Inc.
Heublein cocktail mix
Heublein, Inc.
Lancers wine
Distillers Corp — Seagrams Ltd.
Browne-Vintners wine

Confectionary, Snacks, & Soft Drinks

Borden Inc.
Wise onion flavored rings
Canada Dry Corp.
Canada Dry Sport Cola
Philip Morris, Inc.
Suchard imported cheese
Squibb Beech-nut, Inc.
Carefree sugarless gum
(Continued on page 60)

Opening nights on ABC

As they must to all networks, opening nights came to ABC in September. In reviewing ABC product, it must be remembered that since this network runs a poor record in the rating race, it must experiment more.

The wild swings pay off for ABC, and more innovation can be attributed to them than to the others. Sure, they often strike out, but when they hit, they hit big. Here's how this season looks for the third network.

On Sunday, Irwin Allen has come up with *Land of the Giants*, 6:30-7:30 p.m. The idea is out of Jonathan Swift, with modern dress. A space ship with a skimpy payload is drawn to an unknown planet where the residents are giants who look just like humans. The struggle of the earth people against the environment, animals, mad scientists, enormous children, etc. will be the series.

In general, the idea is good, but the execution is sometimes wildly exaggerated and decidedly in conflict with the non-violent mood of the moment. There is gross overacting and sadism on the part of the giants. The first reaction of the audience was favorable, because of the weakness of *The Adventures of Huckleberry Finn*, but it's hard to see this show beating *Lassie*, *Gentle Ben*, and *Disney*. A strong try by ABC though.

Action may put 'The Outcasts' over

Another wild swing with *The Outcasts*, Monday 10 p.m., brings still another experiment in integration to television programming. This one matches a southern ex-Confederate officer with a former slave, with each forced to support the other in order to survive.

The basic idea is implausible, and the acting and writing go way overboard. Also, the mayhem in this one tests all the pledges. However, there is lots of action and, while it will never beat its competition, this show may get through the season.

A more legitimate entry in the "cops are OK people" school is *Mod Squad*, Tuesday, 7:30-8:30 p.m. This one features three attractive young people, a white boy and girl and—here we go again—a black boy, who are undercover detectives in L.A. The group is likable and almost believable. The direction is natural, and the violence is subdued. This show has a chance, especially against Jerry Lewis.

You say you haven't had enough? The toughest one to call and one of the freshest ideas in television is *That's Life*. This is an attempt to bring a new musical comedy show to the medium each week. The stars are Robert Morse, who has only a fair record in show business, and an unknown ingenue. The music is sometimes new, sometimes familiar. The first show was moving and lively. The second show was more labored and heavy handed. *That's Life* depends a lot on the guest stars. Robert Morse has a tendency to be too cute with the same old dopey poses that get boring after awhile. The girl is also a little too much. Fortunately, the show has a default from CBS

on their usual second rate news special, and an occasional break from NBC when they go documentary every fourth week. Add these two together, and pray for top guest stars who can do their thing without interference from the "plot," and the vehicle could last a little while.

Here Come the Brides, Wednesday, 7:30-8:30 p.m., has scope and action and fairly attractive people. The first show was abominable in leaden dialogue and bad direction and editing, but the promise was there. If the producer sticks to the great northwest and man against nature, and builds personalities, the shows could be fine. But there's no indication to date that this will actually happen.

Another way, way out experiment is *The Ugliest Girl in the World*, Thursday, 7:30-8 p.m. This is a farce about a fellow who goes to England as a Twiggy model and is accepted as a girl. While nothing in this show is in the least believable, it is the kind of far out, whacky show that sometimes surprises everybody. The movie that inspired it was one of the funniest of all time.

The odds are against *The Ugliest Girl in the World*. Being made in England doesn't help it either, but the time period is ripe for a runaway and this kind of show has often been popular with the masses.

Tales of the Unknown, Thursday, 9:30-10:30 p.m., is one more of the many ABC shows that violate the new



"Mod Squad" — ABC could have a winner here.

code. In fact, it fosters mayhem, sadism and horror. There is no other way to do this kind of show and, as such, it is well done in the traditional B double-feature movie tradition. It could hold its own, but there really is no place for this trash in modern day television.

The last major ABC entry in the new show race is another grabber for brass rings, *The Don Rickles Show*, Friday, 9-9:30 p.m. Rickles has been the darling of the star set because of his impertinences and debunking of the great. He goes for the throat with his insults, but makes the stars laugh with him. The problem is how to make a tv show out of a night club act.

The first show was overproduced, and Rickles over-did everything—including the fact that he is Jewish, his apology and explanation, his writer and stooge, Danny Thomas, and the band. He may find his way, but it's more likely, after this kind of start, that he will go the way of F. Lee Bailey, and about as soon.—J. B.

Film/Tape Report

CHEERS FOR CHAN

Up in Canada, Warner Bros.-Seven Arts sold its Charlie Chan Film Festival, a bundle of 21 Chan pictures, to seven stations.

The 21 pictures, some with Warner Oland playing Chan, others with Sidney Toler as the inscrutable detective, were selected for a Chan festival last Spring by New York's Museum of Modern Art.

The Canadian markets planning to run the Chan Festival: CBLT Toronto, CBMT Montreal, CBOT Ottawa, CBXT Edmonton, CKPR Port Arthur, CJIC Sault Ste. Marie and CJAY Winnipeg.

Meanwhile, back in the United States, Golden Press published a paper-back called *Quotations from Charlie Chan*, a compendium of gems culled from the soundtracks of the Chan movies by Harvey Chertok, vice president for tv advertising and publicity at Warner Bros.-Seven Arts, and Martha Torge, Chertok's assistant.

Among the treasures: "Sometimes quickest way to brain of young sprout is by impression on other end"; "Foolish rooster who stick head in lawn mower end up in stew"; "Time only wasted when sprinkling perfume on goat farm."

Back up in Canada, a film produced by Chertok in association with The National Film Board of Canada was shown in a premier broadcast on the Canadian Broadcasting Corporation's tv network last month. The film—called *Seven Surprises* (sic)—has won more than a score of awards at film festivals around the world.

In the U.S., it has been sold to more than 100 tv stations by Warner Bros.-Seven Arts. It's an assemblage of seven films made by Canada's National Film Board.

OLE OLA!

Earlier this month, broadcasting executives from several Latin American countries met in Miami with executives of Movierecord, the big Spanish advertising and film-making complex, to talk about plans for Olavision. That's the Spanish-language network due to start operating toward year's end in Latin

America and due by April to be connected also to the Spanish-language markets in the United States.

On hand were Mario Sotella from Costa Rica, Juan Ramon Plan from Venezuela, Manuel Rabanal from Mexico, Carlos Calvo from the Dominican Republic, Jesus Mondria from Panama and Gonzalo Castille from Honduras.

Representing Movierecord from Madrid were Jo Linten, chairman and president, along with Guillermo Salamanca and Jesus Minquez, and Jaime Ibran, executive vice president of Movierecord in New York.

PROGRAM NOTES

In the works under the direction of black actor and producer Kenneth Spalding as a co-production between Wolper Productions and Holloway Productions is *Take Time for Talent*, a series of variety performances by amateurs belonging to minority groups. Amateur auditions for the show are now being held in Los Angeles at Markham Jr. High School and at Grant's Music Center.

HOW TO . . .

Hollywood Video Center, in association with Fourways Productions, is producing a series of half-hour comedies on such subjects as *How to Behave in a Nudist Colony*, *How to Play Golf*, and *How to Surf*.

The opener, *How to Play Golf*, is being taped by HVC's mobile tape unit at the Chevy Chase Country Club in Glendale. Host of the series is Eddie Carol, with Bob Warren as narrator.

SUPERGIRLS

On the boards at Chuck Barris Productions is *Supergirls*, a half-hour series about two girls who go into business advertising they'll do anything legal for money. Barris is pitching the show at the '69 tv network season.

Barris now produces *The Dating Game*, *The Newlywed Game* and *Operations: Entertainment*, all for ABC-TV. Recently he acquired two literary properties he plans to make into movies: *Or I'll Dress You in Mourning*, and *Don't the Moon Look Lonesome*.

NON-VERBAL HEYDAY

"The way to make it in the advertising community is to learn the language," said Sam Magdoff, president of Elektra Film Productions, talking to a class of design students at New York's Pratt Institute.

Magdoff was talking about the language of graphics. He cited observations of semiologists Er Fischer and Albert Mehrabian to underscore the ubiquity of "non-verbal communication," magic, feeling, and prestidigitation in film-making techniques, including the design of titles, graphics, and animation.

Magdoff told the design students that what they were learning was actually "magic and non-verbal communications." He added that with the growing influence of art directors and art-oriented executives in agencies, the market for men trained in graphics is wide open.

OFF-MADISON MOVIES

Underground mixed with Establishment earlier this month at New York's Tin Lizzie when the FA Picture Corp., a commercials-making outfit, showed its display reel as part of the watering place's continuing series of Tuesday luncheon commercials unreelings.

The "underground" note was an anti-war film spliced into the reel a film made by Stephen Verona of the FAT Picture Corp. Since the theme of the protest film could be summed up as "Make love not war," it will, in Verona's estimate, never get on the air.

CASTS OF CHARACTERS

Historical personages are all over the tube this Fall, in commercials for Armstrong ceilings, Chun King frozen foods, Century cigarettes.

One of the Armstrong ceiling plugs shows a ceiling decorator looking much like Michelangelo. The Century IDs feature notables from Galileo to Catherine the Great, including Charlemagne, Henry VIII, and Genghis Khan.

The J. Walter Thompson commercials for Chun King feature Marco Polo, Marie Antoinette, and a quasi-historical character, Sergeant Pres-

Advertising Directory of SELLING COMMERCIALS

of the Yukon. At Versailles, Marie Antoinette meets a crisis: she's run out of caviar. What to do with the hundreds of nobles attending the soiree? "Let 'em eat egg salad," roars the queen.

Marco Polo brings back to Venice the Chinese secret of making spaghetti, as historians have supposed, and an ice chest full of "the finest Oriental foods in the world," Chun King frozen entrees.

Large Preston the intrepid explorer rescues some snowbound prospectors from starvation in the middle of time with Chun King frozen chicken chow mein. The 30-second commercials are running in two movie rights on ABC-TV and in *Banza* on NBC-TV.

GOING MAD

Mad Magazine has long fattened its profits as fodder for broad burlesque, and now tv is repaying the compliment. For commercials for Costa Ice Cream, agency Spade and Archer commissioned Jack Davis, *Mad* illustrator, to make drawings. Davis did drawings for four 10-second spots, drawings of King Kong, of an ice cream "slicer," of Emil Dispenza the agency's art director, and of a brown cow.

WHERE COME DA PRINCE

Prince Macaroni Co. and its agency, Venet Advertising, took a cue from the Rowan & Martin *Inch-In* in elaborating its Fall spot campaign in New England and New York and Detroit. The agency made a series of 10 vignettes. An example: a desperado with a noose around his neck wolfs down a plate of spaghetti on the scaffold. Voice-over: "If it's the last thing you do . . . eat Prince spaghetti." After the singing, the sheriff comments, "There goes a prince of a guy!"

MOVIES IN MOVIES

A million dollars worth of 60-second slots in primetime movies on ABC-TV have been bought by Universal Pictures to plug movies in theatrical release.

David A. Lipton, vice president of Universal, said his company is convinced "that the highest number of potential moviegoers can be reached through audiences watching older movies on tv, and specifically on ABC's highly-rated *Night at the Movies*, which are seen by an estimated 30,000,000 viewers."

Benjamin Moore Paints • Dreher Adv.



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Falstaff Brewing Corp. • FC&B



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODS., Hollywood

Fanta "Ski" • Marschalk Co.



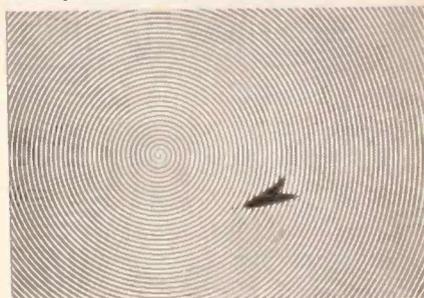
WYLDE FILMS, INC., New York

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Fidelity Capital Fund • Harold Cabot



PAUL KIM & LEW GIFFORD, New York

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Gillette Foamy • BBDO



PELICAN PRODUCTIONS, INC., New York

COMMERCIALS MAKERS

HENRY C. BATE, a vice president and tv production supervisor at Ted Bates & Co., joined Artemis Films, Inc. as producer and director in charge of commercial production.

Artemis, set up in '67 to make industrial films, is going into the tv commercials field with Bate's joining the company as a partner. Before joining Bates five years ago, Bate was with Ogilvy & Mather and with McCann-Erickson, as a producer.

In California, WILLIAM STERLING joined Cascade Pictures of California as vice president and director of sales and marketing. Sterling, who



STERLING

started out at Young & Rubicam directing commercials, has been a staff director at CBS-TV and more recently involved in commercials production at Pacific Title, Samuel Goldwyn Studios, and Jerry Fairbanks Productions.

JOHN HOPSON joined Cascade Pictures of California as national sales manager for National Television Film Distributors, a division of Cascade.

In Los Angeles, WILLIAM N. BURCH was named vice president of Universal Commercial-Industrial Films (division of Universal City Studios). Burch will continue to produce and direct MCA-TV's closed-circuit telecast of the Indianapolis 500.

In Dallas, LARY KUEHN joined Visual Presentations as national sales manager. For the past four years, Kuehn was with Jamieson Film in Dallas. Before that he was with

Keitz & Herndon, and Tracey-Locke Advertising; both in Dallas.

At Reeves Sound Studios, JOHN F. VORISEK took over as president, succeeding Chester L. Stewart, who has



VORISEK

retired. Vorisek, who joined Reeves 25 years ago, was vice president and general manager. He has also been a consultant on radio and tv to New York Governor Nelson Rockefeller.

Vorisek has also continued to operate his own company, Sound Enterprises, editing sound for the foreign department of Universal Pictures and a host of network specials.

AD MAKERS

At Ted Bates & Co., JEREMY GURY became deputy chairman of the board in charge of creative services, supervising creative work in Bates' 28 offices around the world as well as in the New York headquarters.

Gury, who hitherto was senior vice president of the agency and creative director in New York, has delegated a large measure of responsibility for New York creative operations to creative directors BARRY J. BALLISTER and ERWIN A. LEVINE, who are also senior vice presidents of the agency.

Gury called the change "a step away from bigness; a step toward closer, more productive relationships. It recognizes that the individual spirit and productivity of the creative person is the most important element in the organization."

Gury joined Bates as copy director in 1948, went to Benton & Bowles as vice president and copy chief in 1953 and in '56, returned to Bates

as vice president and creative supervisor. He has been creative director since '59, and a member of the board of directors and of the executive committee since '62.

Ballister joined Bates as a copy writer in 1959. In '63, he became vice president and creative supervisor. Last year, Ballister became senior creative supervisor, this year a senior vice president.

Levine joined Bates as a copy writer in '55, became a copy supervisor and a vice president in '56. In '57 he was promoted to creative supervisor; in '64, to senior vice president and associate creative director.

At J. Walter Thompson, GRAN TRIPP, a creative supervisor,



TRIPP

elected a senior vice president. Tripp had been a vice president. He joined the agency in 1953 as a tv commercial writer. As creative supervisor he directs a group working on Eastman Kodak, Pan Am, Standard Brands, Aluminum Ltd., Eli Lilly, and The Salvation Army (a public service account).

At Batten, Barton, Durstine & Osborn, GEORGE M. ROGERS, JR., director of business affairs and tv account supervisor in the tv programming department, was awarded a vice presidency.

Rogers joined the agency two years ago. Before that, he was director of radio-tv public relations at Goodyear Tire & Rubber. Earlier, Rogers worked with Erwin Wasey and with a number of commercials studios. Before that, he was manager of participating programs at NBC-TV.

In Chicago, ALVIN F. PIERCE joined Needham, Harper & Steers as an account director. Pierce had been an account director and tv producer at Erwin Wasey in Los Angeles, and with Gardner Advertising and Tatham Laird & Kudner in Chicago.

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HOW DOES A HOT STATION GET HOTTER?

KOOL-TV DID IT BY ADDING COLOR FILM.

"The idea is to be way out in front in every way possible," says Jack Murphy, the Phoenix station's Vice President and Director of News and Special Events. "So we added Kodak Ektachrome color film and the Kodak ME-4 Process for local news, documentaries, and commercials. Our ratings went up. Our advertiser interest went up. Our advertising revenue went up."

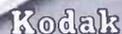
The station's Director of Promotion and Publicity, Marge Injasoulian, enlarges on that. "Color film has given us a new realistic dimension for news and investigative documentaries. When a man took LSD and allowed

us to film his trip for our documentary 'LSD—Madness or Miracle?', only color could dramatically record the images he drew. We got a 47% share of audience with that one against popular network evening shows."

Murphy tells about other color advantages. "We had been doing color spots for local advertisers in the studio with color cameras. Color film meant we could shoot 'on location' at the advertiser's place of business for more impact and immediacy. It definitely increased advertising income. The use of color film in news moved us to a strong, dominant

position in news audience. We are regular color contributors to the CBS Network News with coverage of the Southwest. We shoot color film exclusively—no black-and-white at all. Kodak experts spent two days helping us set up the Kodak ME-4 Process, and it's gone smoothly since. In fact, we're even reducing the costs of processing by using Kodak silver recovery equipment."

Everyone in TV will go full color sooner or later. Better contact Kodak soon—the sooner the better.



EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404—GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312—654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213—464-6131; NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415—776-6055

In New York, Gumbinner-North awarded a vice presidency to ROBERT STOLLER. Stoller joined the agency as an art director two years ago, earlier was with Warwick & Legler and with Grey Advertising.

ESTELLE JACOBS joined Doremus & Co. as a tv and radio producer. She had been with Wells, Rich, Greene and before that worked in program supervision and production at Leo Burnett. Earlier, Miss Jacobs was a tv production assistant at an ad agency in London, Allardyce Palmer, Ltd.

In Los Angeles, KEITH HARRIER and JOEL SQUIER joined Carson/Roberts, Harrier as production administrator in the broadcast production department, and Squier as a tv producer.

Harrier was with Murakami Wolf as production manager and executive producer, and before that was an executive producer at MPO Video-electronics. Earlier, Harrier was a producer at Young & Rubicam.

Squier was a producer at Foote, Cone & Belding, and before that was with Dancer-Fitzgerald-Sample.

Also joining Carson/Roberts were art directors MICHAEL DUVALL and PAUL B. BRUHWILER.

Duvall was with Marsteller, and earlier with Advertising Associates and Dunlap & Associates in Santa Barbara. Bruhwiler was with Charles Eames, and earlier with Saul Bass as head designer. Before that, he worked in France for Conde Nast Publications, and Dorland, and Grey.

In the New York office of Gardner Advertising, vice presidencies were awarded to executive art director MICHAEL BLATT and copy chief STUART HYATT.

MARCEAU SOLO

Signed up to be the only "live" performer amid a flock of cartoon characters is pantomimist Marcel Marceau, contracted by 20th Century Fox Tv to appear, in his character of "Bip," in a series of half-hour specials.

Filmation Associates, which also works on 20th Fox-TV's *Fantastic Voyage* and *Journey to the Center of the Earth* series, is doing the animation for the Marceau series, which is destined for first-run syndication. For 20th Fox Tv and NBC-TV, Filmation is preparing *King Arthur and the Knights of the Round Table*.

LEND-LEASE

NBC International has appointed Jerry Madden as its color tv specialist for Europe, with the title of director, color planning and operations. Madden will be available to European broadcasting systems as



MADDEN

color consultant. Currently he is working in Vienna helping Österreich Rundfunk plan its new Kuniglberg color tv center.

Madden joined NBC 18 years ago as a unit manager, later worked as an associate producer on West Coast shows, then in '63 became director of special news projects.

In '65, Madden became general manager of NBC Sports, handling operations and finance for the company's tv and radio network sports departments.

ZOOMING IN ON PEOPLE

At Four Star Entertainment Corp., RICHARD COLBERT was promoted to vice president and general sales



COLBERT

manager, headquartering in San Francisco.

Colbert joined Four Star six years ago as western division manager, then became vice president, western sales. Earlier, Colbert was with

Screen Gems as midwest sales chief and for 18 years before that was branch manager with Universal Pictures in Seattle and Portland.

DONALD H. MCGANNON, president and chairman of Group W, was a pointed industry chairman of National Bible Week (Oct. 20-27). McGannon, a prominent Catholic layman, is a member of the Commission on Communications of the United States Catholic Conference, and consultant to the Pontifical Commission for Communications Media.

RICHARD ROTH joined Paramount Television as assistant to Douglas Cramer, executive vice president in charge of production. Roth was an assistant producer at Columbia Pictures.

JAMIE G. JAMESON joined Mel Bailev Productions as casting director for the Sandy Baron series. Jameson has worked with Talent Associates (*Supermarket Sweep*), *The Alan Burke Show*, *The Les Crane Show*, and others.

Onto the national awards committee of the National Academy of Tv Arts and Sciences went ROYAL E. BLAKEMAN, tv attorney; FRED FREED, NBC News producer; ALVIN PERLMUTTER, *NET Journal* producer and head of Spectrum Associates, and as an alternate member from the New York chapter, ROY DANISH, director of the Television Information Office.

From the Hollywood chapter, committee members are director SERGE KRIZMAN, scenarist STIRLING SILLIPHANT, and as alternate CHARLES FRIES, vice president of Screen Gems, Inc.

Other members of the committee are JACK FEAREY, program manager of KING-TV Seattle; WILLIAM J. MCCARTER, vice president and general manager of WETA-TV Washington; RICHARD REINAUER, associate producer of *Wild Kingdom*, and as alternate EDWARD L. MORRIS, programming director of WTTW Chicago.

In Sao Paulo, Brazil, ELIE WAHBA joined 20th Century-Fox Tv International as sales manager for Brazil. Wahba had been with United Artists Tv for four years as manager for Brazil and Peru. Earlier, he was sales manager for Productos Cinematographicos Herbert Richers, Ltda., representing MCA-TV.

Born in Cairo and educated in France and Brazil, Wahba speaks six languages fluently. He is 20th-

Advertising Directory of SELLING COMMERCIALS

TV's first representative in Bzil. The new office has been set up, according to Alan Silverbach, vice president in charge of syndicated sales, "in response to the need to service the special marketing requirements of the territory."

In London, Leslie Linder joined Martin Ransohoff's Filmways company as managing director of Filmways, Ltd. Linder had been with General Artists Corp. in London.

THE DOTTED LINE

Even before the new season started on the U.S. networks last month, 20th Century-Fox TV chalked up heavy sales abroad for two of the new series: *Land of the Giants*, and *Julia*. *Land of the Giants* went to 22 countries, *Julia* to 16.

Taking *Land of the Giants* are Argentina, Colombia, Great Britain, Gibraltar, Mexico, The Philippines, Thailand, Singapore, Japan, Canada, Venezuela, Peru, Ecuador and eight other Latin American countries.

Taking *Julia* are Holland, Mexico, Japan, The Philippines, Thailand, Canada, Argentina, Colombia, Uruguay, Venezuela, Ecuador and five other Latin American countries.

MCA-TV reported a flurry of sales. *Alfred Hitchcock Presents* went to WAVE-TV Louisville, KENS-TV San Antonio, (both taking the series in the 60-minute format), and, in the half-hour length, to KTTS-TV Springfield, WFBG-TV Altoona, WTVC Chattanooga and WOC-TV Davenport.

Tales of Wells Fargo went to KLL-TV Helena, KGSC-TV San Jose, KXEX-TV Richmond/Petersburg, KCOL-TV Kearney, WCTV Tallahassee, Channel 20 in San Francisco; WDBJ-TV Roanoke and WOC-TV Davenport. In other action, *The Munsters* went to KSBW-TV Salinas, KSL-TV Salt Lake City, KHTV Houston, KSHO-TV Las Vegas, WSBK-TV Boston, WBAY-TV Green Bay, WHNB-TV Hartford, KOAT-TV Albuquerque, WALB-TV Albany and WFLD-TV Chicago.

Mr. Ed went to WSB-TV Atlanta, SPA-TV Spartanburg, WIMA-TV Lima, and WVNY-TV Burlington.

MCA-TV chalked up 12 more sales for *Suspense Theatre* and 11 for *Dragon Train*. Taking *Suspense Theatre* were WYTV Youngstown, WTV Cadillac, KNOE-TV Monroe, WFBM-TV Indianapolis, KVAL-TV Eugene, WHBQ-TV Memphis, WTEV New Bedford/Providence, WKEF-TV Day-

Gulf • Young & Rubicam



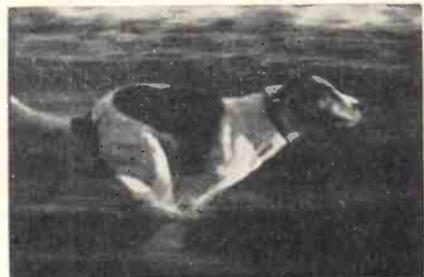
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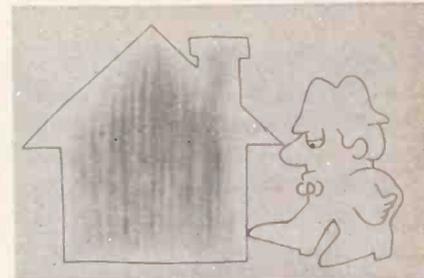
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Southern Union Gas • Tracy-Locke



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WGN CONTINENTAL PRODUCTIONS, Chicago

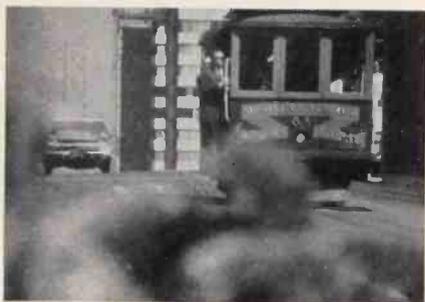
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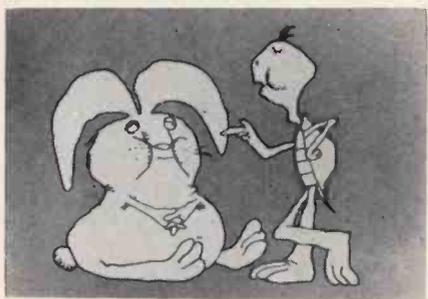
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PAUL KIM & LEW GIFFORD, New York

United Crusade • Grey Adv.



SANDLER FILMS, INC., Hollywood

Volkswagen of America, Inc. • DDB



VIDEOTAPE CENTER, New York

ton, WALB-TV Albany, KFYZ-TV Bismarck, WSUN-TV St. Petersburg and the new UHF in Ft. Myers.

Taking *Wagon Train* were KRDO-TV Colorado Springs, WCSC-TV Charleston, WMAZ-TV Macon, KZAZ-TV Nogales-Tucson, WITN-TV Washington, WHBQ-TV Memphis, WIS-TV Columbia, KMED-TV Medford, KEYT Santa Barbara, WCTU-TV Charlotte and XETV San Diego.

At the crest of a wave of off-network sales, NBC Films scored 10 more sales of *I Spy*, to KJEO Fresno, KOA-TV Denver, KOAA-TV Pueblo, WCIX-TV Miami, WEAT-TV West Palm Beach, KOLO-TV Reno, KTVM Medford, KERP-TV El Paso, KTRK-TV Houston and WBAY-TV Green Bay.

Divorce Court went to seven stations: WHNB-TV New Britain, WEAT-TV West Palm Beach, WLBZ-TV Bangor, WCYB-TV Bristol, WSLV-TV Roanoke, KVOS-TV Bellingham and KTNT-TV Tacoma.

Laredo went to WSFA-TV Montgomery, KOA-TV Denver, WEAT-TV West Palm Beach, KYTV Springfield, KORK-TV Las Vegas and KSWO-TV Lawton.

Continuing the wave, *T.H.E. Cat* went to WSJS-TV Winston-Salem, WKEF Dayton, and WLVA-TV Lynchburg; *The Real McCoys* went to KRON-TV San Francisco, WPTV West Palm Beach, WWAY Wilmington and WNOK-TV Columbia.

In the trough of the wave, *Laramie* went to WMAZ-TV Macon and WSJS-TV Winston-Salem; *Forest Rangers* to WTVJ Miami, *Kimba* to WEAT-TV West Palm Beach, a pile of NBC documentaries to WTVC Chattanooga, *The Richard Boone Show* to WOSU-TV Columbus, *Victory at Sea* to WTHS-TV Miami, KXLY-TV Spokane and WHRO-TV Norfolk, and *Profiles in Courage* to WOSU-TV Columbus, WHRO-TV Norfolk and KYVE-TV Yakima.

Arena Productions *The Strange Report*, now in production in Britain, has been sold in five markets abroad: Japan, Hong Kong, The Philippines, Australia and New Zealand. The series is slated to go on Britain's ITV stations next Fall.

Arena is making the series in association with NBC-TV and Associated Television, Ltd. Norman Felton, president of Arena, said the series is being considered by NBC-TV executives as a possible mid-season replacement.

From Cleveland, **Broadcast Television System, Inc.** reports clearing a lineup of 30 markets for BTS' new country & western series *Rebtown USA*.

The markets: Charlotte, New Orleans, Lafayette, Erie, Philadelphia, Palm Beach, Tucson, Dallas, Dayton, Bangor, Fresno, Chicago, Charleston, Montgomery, Sioux City, Las Vegas, Jacksonville, Washington, Minneapolis, Boston, Durham, Seattle, Youngstown, Cincinnati, San Francisco, Houston, Baltimore, Phoenix, and Wauson.

BTS also reported four new markets for its *Upbeat* series.

North American Television Associates chalked up 10 more sales for its package of seven *King Family* holiday specials, for a total tally to date of some 70 markets.

TOUGH HAUL

The Toyota Corolla may be no Detroit dinosaur, but it was quite a strain to get it to fly. For a com-



mercial for Toyota and its agency, Clinton E. Frank in Los Angeles, the production crew of Wakeford-Orloff sweated in the Mojave Desert in 115-degree heat to get the car to glide through the air down to a landing on the desert floor where a super-sophisticated couple would nonchalantly hop into it and tool away.

It took two helicopters to do the job, one of them a big chopper from which the Toyota dangled 4,500 feet above the desert, the other a smaller one for cameraman Kent Wakeford.

MUST READING FOR EVERYONE IN THE BROADCAST INDUSTRY

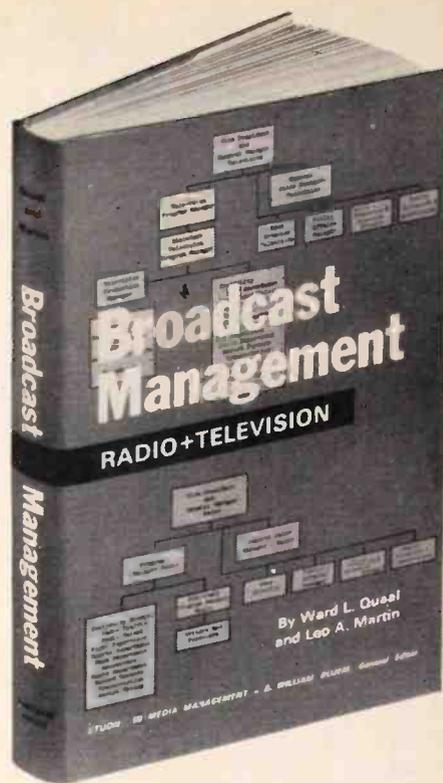
BROADCAST MANAGEMENT

by Ward L. Quaal
and Leo A. Martin

A comprehensive exploration of all the management functions of American television and radio.

Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation.

\$5.60 (paper) \$8.95 (cloth)



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Edited by H. W. Coleman

A thorough examination of the comments that make colorcasting a vital communications force.

\$8.95

T-2 The Technique of Television Production

(Revised Edition)

by G. Millerson

Revised and updated, this encyclopedic textbook consolidates its position as the standard in the field.

\$7.20 (paper) \$13.50 (cloth)

T-3 Audio Control Handbook for Radio and TV Broadcasting

Contains complete step-by-step directions and full explanations of every phase of audio control.

\$7.95

T-4 The Television Copywriter

by Charles Anthony Wainwright

A thorough and practical examination of the creative process from idea to finished film.

\$8.95

T-5 Writing For Television and Radio

by Robert L. Hilliard

A realistic, practical book on the craft of writing for radio and television.

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T-6 Television Station Management

edited by Yale Roe

Seventeen industry professionals examine the realities of operating a television station. Covers all phases of operation.

\$3.95 (paper) \$6.95 (cloth)

T-7 Documentary In American Television

by A. William Bleum

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

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by H. Mario Raimondo Souto

The perfect textbook for both the professional and amateur cameraman by one of the world's foremost authorities on the motion picture camera. Profusely illustrated with easy-to-read line drawings.

\$14.50

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by Irving E. Fang (ABC News)

A comprehensive view of the most influential form of journalism. This is the first practical text in this field for students and will serve as a useful refresher for the professional.

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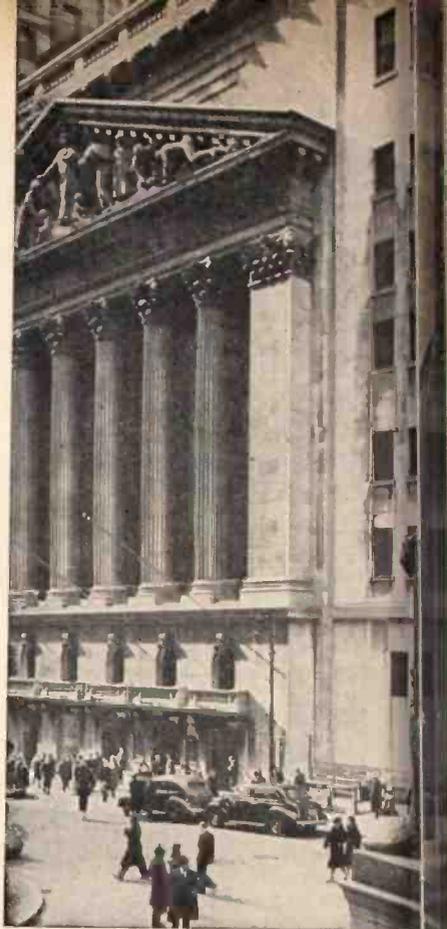
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Wall Street Report



Long time no see. It's been years since there was so much attention on the broadcast stocks, with Wall Street standing interestedly by as the issue of a fourth national television network arises again.

Metromedia's deal with Transamerica Corp. gives it by far the biggest advantage. Investors were quick to grasp the significance of the merger which, if it goes through, will result in Metromedia's becoming a subsidiary of Transamerica.

Earlier in the week before the announcement of the proposed merger, Metromedia rose 7 points on rumors of a takeover by Norton Simon Inc., on rumors that MM was taking over Kinney National, and several other stories.

After the announcement, trading in Metromedia was suspended for a while, but was resumed that same day. Immediately the stock started to go down, obviously adjusting to the relative price fixed on it by Transamerica—the deal is for three-quarters of a share of TA for one share of MM.

Over-reaction. Oddly enough, there was over-reaction. Metromedia went

Apart from its insurance, finance, real estate and industrial interests, it has United Artists and a film distributing organization.

This link between movie capability and tv broadcasting is becoming ever stronger as the two sides of the business seek vertical integration. Filmways' recent purchase of Cascade Broadcasting is another example. Filmways' announced it would build Thomas Bostic's Cascade into a "significant" factor in broadcasting.

Enter Norton Simon? There had been talk in the Street about Norton Simon Inc. getting into the network act. The logical move would be to extend McCall Corp., which already calls itself a communications company, into a major broadcast operation. Henry Bowes, who took over the McCall branch of the Simon operations about a year ago, was dead against entering broadcasting, but now he has handed in his resignation the whole situation could change.

RKO General has recently been studying the economics of a network operation. Also Kaiser has been making noises about a fourth network.

There was some excitement about

handle. It's been mulling over the deal for a long time. John Becke, president and chief executive of TA, admitted that he had been visiting back and forth with John Kluge, Metromedia chairman and president, for "four or five years."

The fact that Metromedia was planned as the nucleus of a fourth network was indicated at the conference, when Kluge commented that the joint resources of both companies "could provide Metromedia the capability for an alternative program service for television stations lacking network affiliations." And Becke said afterward he couldn't deny that network would be created.

The betting favorite. In any event Wall Street is putting its money on Transamerica as the owner of a new network. There's no question the money is there if it's needed. Transamerica has assets of about \$3 billion. Metromedia's current assets are small by comparison—"only" \$45 million—but it offers a very strong plank on which to build.

The merger agreement, which involves about \$300 million at current market prices, is subject to approval of Metromedia shareholders and the FCC. Transamerica shareholders, meanwhile, have been asked to approve a 2-for-1 stock split. After the split, Metromedia holders would get 1½ shares of TA for each MM common.

Metromedia, Inc.	
Recent Price 49	Indicated Dividend . . . \$0.50
Fiscal 1967 earnings per share . . . \$1.60	Yield 1.0%
P/E Ratio 30.6x	Shares outstanding . . . 4,931,000
Transamerica Corp.	
Recent Price 70	Indicated Dividend . . . \$1.00
Fiscal 1967 earnings per share . . . \$2.78	Yield 1.4%
P/E Ratio 25.2x	Shares outstanding . . . 28,859,000

down as Transamerica went up, to the point where there was considerable imbalance. Transamerica was at 70, which meant MM should have been at slightly over 52, but MM was three dollars or so below that mark. Obviously, if TA stays around 70, Metromedia is in a buying zone at anything below 52.

Despite this slight aberration, the investor was right in his evaluation of the situation: he was betting on Transamerica's becoming a powerful force in broadcasting. Already TA is well-placed to enter broadcasting.

a fourth network a couple of years ago, when Daniel Overmyer started the Overmyer network. There were all kinds of problems there, but basically the enterprise took more money than Overmyer had realized, and it went into receivership. For about a month afterward it was operated as United Network, before break-up. The Overmyer experiment demonstrated beyond doubt the fantastic cost involved in setting up a network, even on a limited basis.

Transamerica, however, isn't likely to plunge into anything it can't

OCTOBER 21, 1968

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Beginning shortly, a new face will appear in the spot tv market. Paine, Webber, Jackson & Curtis, the brokerage firm, has decided to expand its advertising program this year to include television for the first time.

The Wall Street firm, which has offices nationwide, is making the move, according to advertising manager Dick Fahnestock, "following a 1967 Gallup study which showed the company has an awareness problem."

It is hoped spot buys in six major markets will help overcome the situation.

Fahnestock reported his firm is not expecting viewers to break down its doors, but indicated the upcoming purchase is the first move in a three- or four-year master plan to increase the public's awareness of the company.

The move into spot tv calls for spots in New York, Los Angeles, Chicago, Boston, Detroit, and Minneapolis-St. Paul during the coming year. The color 20s are tagged for chain-break insertion during network specials.

The buys are targeted to reach men 35-49 years of age and who earn more than \$15,000 a year.

This profile was reached following a series of in-depth market-research studies conducted by Paine, Web-

ber's advertising agency, BBDO.

The agency used its "focus group" interviews and existing information concerning the investment firm's clients to reach a determination of Paine, Webber's best prospects.

Further analysis revealed that a prospective customer's primary desire in selecting a brokerage firm is close, personal attention.

To reach the target audience, the tv spot campaign will be supported by a series of newspaper and magazine ads. Each features an actual customer who has invested a specified amount of capital through Paine, Webber, and who has thereby become a member of the "family."

The copy for tv and print says:



Barbara Gonda buys for General Foods' *Birds Eye Awake* and *Valencia* orange juice in Young & Rubicam's New York office.

"Working closely with our customers is the way we like to operate. When someone does business with Paine, Webber we like to feel he's joined the family for good."

The print campaign which began in late September includes 13 national insertions in magazines such as *Time*, *Newsweek*, *Sports Illustrated* and others. The schedule also includes large-space insertions in 37 newspapers. A direct mail campaign is also being contemplated.

The tv buys have not yet been made, but it is hoped that they can be on the air by the end of October.

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

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

An eight-week outing for RIVAL DOG FOOD began shortly before issue date. Early and late fringe as well as day and primetime 30s and 60s will be used to sell the women in about 20 markets. Ed Gallen made the buy.

Beechnut Inc. *(J. Walter Thompson Co., New York)*

A four week flight for BEECHNUT BABY FOODS begins this week in about 24 markets. Daytime 30s will be used to reach young mothers. Dorothy Thornton is the buyer.

Spot (From page 41)

**The Best Foods Div. of
Corn Products Sales Co.**

(Foote, Cone & Belding, New York)
A five week play for NUSOFT FABRIC
SOFTNER will begin November 4.
Daytime plus early and late fringe 30s
will be used to sell the product in 49
markets. Judy McGregor and Elizabeth
Booth made the buy.

The Borden Co.

(Ross Roy of New York, Inc.)
An eight week outing for INSTANT
KAVA COFFEE will begin in 14 markets
today. Fringe and daytime 30s and 60s
will be used to reach the women. Bill
Maher did the buying.

Bristol-Meyers Co.

(Ogilvy & Mather, Inc., New York)

A push for SCORE haircream will run
until November 18. Commercials are being
seen in daytime, fringe, and weekend
sports programs in Albuquerque, El
Paso, Lubbock, and Topeka. Mike
Newbrand placed the buy.

Buitoni Foods Corp.

(Doyle, Dane, Bernbach, Inc., New
York)

A buy for BUITONI PIZZA will continue
through November 11. Seen in about
15 markets the 30s and 60s are using
day and fringe time. Bob Morano
placed the buy.

Carter Products

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

Commercials for CARTERS PILLS
are being seen in 150 markets. The 13-
week buy of daytime and early fringe
30s began shortly before issue date.
Val Sauri worked on the buy.

Carter Products Inc.

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

A 13 week buy for ARRID EXTRA
DRY has already begun in over 60
markets. Fringe and primetime 30s
and 60s are being used. Myrna Rattne
and Eric Hirvonen worked together on
this buy.

Colgate-Palmolive Company

(Ted Bates & Co., Inc., New York)

A push for various COLGATE products
begins in 95 markets November 3 and
will run for four weeks. Daytime plus
early and late fringe 60s will be used
to reach women. Madeline Doverman,
Phillip Cohen, and Loren Griffiths all
worked on the buy.

Coty

(Delehanty, Kurnit & Geller, New
York)

(Continued on page 4)

WCTV-land

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

WCTV WELCOMES VOGUE HOMES TO WCTV-LAND

"Vogue Homes", manufacturers of quality mobile homes,
is coming in to WCTV Land with a million dollar payroll.
It is expected that 200 new jobs will be created during
the first year, almost all of it drawn from the local labor
market. An investment of \$300,000 is involved. Welcome
"Vogue Homes" to WCTV-land!



E. C. Allen, Chairman of the Board of Vogue
Homes who announced the selection of Quincy
as the site of the company's new mobile home
manufacturing facility.

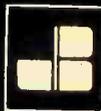
ALA.

GA.

FLA.

WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

One Buyer's Opinion . . .

THE MEDIA BUYING SERVICES MYTH

Much is being written about the use of media buying services—both good and bad. Most of the good appears to be emanating from the heads of these services who submit their *raison d'être* and keep defining what their positions are and are not; and from the clients of these services (who are themselves, paradoxically, without the media personnel qualified to provide an adequate evaluation of a media buy).

The bad-mouthing has come from a number of media department executives and station representatives who, as individuals, have refrained from using a *collective* voice for fear of government "restraint of trade" regulations; and, again, from the clients of these services (who are themselves without the media personnel qualified to evaluate a buy).

Can these services do everything they say they can do? Are they truly the eighth wonder of the media world? While I must admit that a dearth exists of in-depth knowledge of all media buying service operations, I have acquired a few general observations of my own that I throw out for those contemplating using one of these services:

- The top station in a market will not break its rate card (except perhaps in a buyer's market, in which case *all* buyers have a crack at reduced rates). If you want to break the card, you go to the weak sister in the market.
 - The spot buyer without the insight or concern of the marketing objectives of a brand is at a great disadvantage during a buy.
 - No matter how good your buyers are, if their objective is to buy cheap they will get what they pay for (off-card rate objectives are poor ones if they are the sole objectives of a buy).
 - As any organization grows, waste, duplication and diminishing returns set in. This may inevitably apply to the media buying service operation to the extent of replicating the predicament of the media department.
 - Buyers who circumvent station representatives are alienating the same and depriving themselves of necessary follow-up service provided by the rep.
 - We tend to be overly critical of our own people. Capable media personnel *are* found in agencies, too! (Would you know who would be buying *your* schedule?)
 - A rating point is *not* a rating point is *not* a rating point. If you disagree, I dare you to schedule seven 1:00 a.m. movies instead of that late news spot at 10 times the cost (but the same grps). Will the buying service's recaps show rating points only?
 - If money is saved in a buy:
 - What was the source of the original estimated budget?
 - Were the rating points that were purchased "seasonalized" (i.e., adjusted to accommodate seasonal sets-in-use fluctuations)? A November rating will rarely hold up in August.
 - Was all the money saved in the smaller, less important markets—or across the board?
 - Was it saved during a "soft" period when anyone could save money?
- The agency that considers the employment of the media buying service should include the aforementioned in its evaluation. The proliferation of a media buying service myth will only serve to shift the responsibility of media buying, not necessarily its effectiveness. Get some facts.

FAST FACTS FOR TELEVISION

TELEVISION

KIMA-TV Yakima
KEPR-TV Tri Cities
KLEW-TV Lewiston

NOW REPRESENTED BY



THE HOLLINGBERY COMPANY

Spot (From page 42)

A four week flight for various COTY products begins November 26 in 40 markets. Primetime 10s and 20s will be used to reach women. Jerry Gelinis did the buying.

General Foods Corp.

(Benton & Bowles, Inc., New York)

A 200 market buy for COOL WHIP breaks immediately and will run for 13 weeks. Fringe 30s, 60s, and piggybacks will be used. Fred Ohrn and Dave Smith engineered the buy.

General Foods Corp.

(Young & Rubicam, Inc., New York)

Commercials for GAINESBURGERS have already begun a nine week outing in

some 50 markets. Fringe 30s and 60s are being used to attract women. Al Chaet was the buyer.

General Foods Corp.

(Young & Rubicam, Inc., New York)

Commercials for SANKA COFFEE will be seen in 39 markets beginning today. The five week buy is for piggyback 30s in early and late fringe in an attempt to reach the ladies. Mike Jarnolowski is the buyer.

H. C. A. Food Corp.

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

Commercials for DOXSEE CLAM PRODUCTS began shortly before issue date. The 10s will be seen in fringe,

prime, and daytime in Baltimore, Washington, Seattle, Portland, and New York. The buy is for 11 weeks. Jack O'Connor made the purchase.

The Mentholatum Co.

(J. Walter Thompson Co., New York)

Commercials for the MENTHOLATUM COMPANY will be seen on 66 stations. The spots which will run in two groups will be seen until March 22. The first group of 23 markets began running the spots October 20 in fringe time. The second group of 43 markets will begin the commercials on November 10. The company is using 60s in an attempt to reach all age levels. Dorothy Corrigan is the buyer.

Merrill, Lynch, Pierce, Fenner & Smith, Inc.

(Ogilvy & Mather, Inc., New York)

(Continued on page



YOU MAY NEVER SEE A 14-LB. PEARL* —

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

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

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



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

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

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

† Source: ARB, 1967.

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

**Buyer's Checklist
New Representatives**

KGUN-TV Tucson has appointed Edward Petry & Co. its national sales representative, effective immediately.

WDTV Clarksburg-Weston, West Virginia has named Avery-Knodel, Inc. its national sales representative, effective immediately.

Network Rate Increases

NBC:

WGAL-TV Lancaster, Pa. from \$1,500 to \$1,600 effective April 1, 1969.

KYTV Springfield, Mo. from \$525 to \$575 effective April 1, 1969.

WHIZ-TV Zanesville, Ohio from \$120 to \$140 effective April 1, 1969.

H-R cost calculator

A new, simplified pocket calculator is being distributed by H-R Television, Inc., to stations, agencies and advertisers.

Designed by Martin E. Goldberg, H-R vice president in charge of research and data processing, the calculator is designed to determine approximate cost-per-1,000 figures when audience levels and costs per spot are known. It can also determine spot costs when audience level and desired cpm are established.

The calculator is available free on request. Direct inquiries on company letterhead to Martin E. Goldberg, H-R Television, Inc., 277 Park Avenue, New York, N. Y. 10017.

The Polzer Stations
RADIO
 WKZO KALAMAZOO BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS KALAMAZOO
 WWAM/WWTV-FM CADILLAC
TELEVISION
 WKZO-TV GRAND RAPIDS KALAMAZOO
 WWTV CADILLAC TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLM-TV LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
 Studios In Both Kalamazoo and Grand Rapids
 For Greater Western Michigan
 Avery-Knodel, Inc., Exclusive National Representatives

William Maher, media supervisor at Ross Roy of New York, Inc., is an ambitious fellow who not too long ago wasn't sure what he wanted to do but now seems headed on a reasonably straight track.

He recently left Dancer-Fitzgerald-Sample, where he had been with the media department for two years, to take up his new post.

When Maher graduated high school in '55, like so many other youths he was at loose ends. He took a job with the telephone company for what he called, "the ultimate security."

In 1959 he joined the Chase Manhattan Bank (where he says he doesn't have a friend) in their administrative trainee program.

Just about then he decided it was time he headed back to school. After enrolling at the City College of New York, Maher toyed with the idea of becoming a history teacher. But talking with friends discouraged him, so he changed his major to marketing and began to attend school full-time.



"I didn't want to be the Cary Grant-type account executive," explained Maher, "so when I graduated I steered away from that position."

He is the first to admit that creativity is not his forte, and so he chose media for his career.

"I had my resume all typed and ready to mail to the top 10 or 15 agencies when an opening occurred at D-F-S. That was two years ago, and here I am today."

Maher doesn't have any detailed future plans, but does admit, "If a

really good opportunity came along in either account work or selling I could be swayed either way.

"I think a media man could do very well as an account executive because he knows what the problems of media are. There's a danger that he may try to impose his own likes and dislikes about media into a marketing situation. Anyone who changes departments must be prepared to do one thing or the other. He can't wear too many hats."

Maher doesn't rule out the possibility of making a career in media work.

"I think the planner has a more meaningful job than the buyer. Buying is a creative thing, but with time-buyers overloaded, they don't have time to be creative."

Maher and his wife make their home in New York. They are both avid photographers.

"I consider myself a great candid photographer," he said, "but my wife is better at composition."

They also enjoy astronomy and skin diving.

Spot (From page 44)

Full year buy for MERRILL, LYNCH, PERCE, FENNER & SMITH is already underway in 6 markets. The Wall Street firm is using 60s in fringe and primetime to reach the men. John Brooks placed the buy.

The National Biscuit Co.
(Benton & Bowles Inc., New York)
19 market buy for NABISCO CRISPSTERS will run until November. Fringe and primetime 60s are being used to reach women. Andy Grant placed the buy.

Burwich Pharmacal Co.
(Benton & Bowles Inc., New York)
Short push for PEPTO BISMOL began prior to issue date. Seen in seven markets including Providence, Binghamton, and Madison, the 30s and 60s are running early and late fringe time in an effort to attract women. Jerry Braet gets credit for this buy.

Peter Paul Inc.
(Dancer-Fitzgerald-Sample, Inc., New York)
Push for PETER PAUL CANDIES will be seen in 80 markets until December 7. Prime and fringe 60s, 20s and piggybacks will be used to reach all levels. The buyer is Jay C. Senthal.

Pharmaco Inc.
(Norman, Craig & Kummel, Inc., New York)

A six week buy for various PHARMACO products broke shortly before issue date. Daytime and fringe 10s and 30s will be used in 70 markets in order to reach men and women. Sid Ginsberg did the buying.

The Procter & Gamble Co.
(Benton & Bowles Inc., New York)

A four market buy for PRELL CONCENTRATE and SALVO to run until the end of the year has been made. The piggyback 30s will be seen in fringe and prime time. Jim Brown did the buying.

The Procter & Gamble Co.
(Young & Rubicam, Inc., New York)

A full year buy for CHEER broke shortly before issue date. Early and late fringe as well as day and prime time will be used in 107 markets. On this go round, piggybacks and straight 60s will be used to sell the product to women. Alice Whitener is the buyer.

Quaker Oats Company
(La Roche, McCaffrey & McCall, Inc., New York)

A double buy in about 10 markets began just prior to issue date for SNACKS. Through the end of February 60s will be used in the markets. Beginning November 11 an added six week push will be using 30s to reach women. The

spots will be seen in evening, daytime, and primetime. Susan Young is the contact.

Remington Rand Div. of Sperry Rand
(Delehanty, Kurnit & Geller, New York)

(Continued on page 46)

Up in spot

The American Tobacco Co. has jumped from 17th to sixth position on the list of the top 100 national and regional spot advertisers.

American Tobacco, which pumped \$3,205,400 into spot during the second quarter of 1967, nearly doubled that amount for the same quarter this year, according to figures from the Television Bureau of Advertising.

The tobacco company spent \$5,819,700 in spot this time around, thereby edging William Wrigley Jr. out of fifth position into sixth.

Spot (From page 45)

Commercials for the LADY REMINGTON SHAVER and REMINGTON HAIR CURLERS will be seen in 15 markets beginning November 28 and running for three and a half weeks. Fringe 60s will be used to reach both men and women. Kay Funge did the buying.

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

York)

Commercials for WATER MAID RICE will be seen in 29 markets through November 3. Primetime and fringe 10s and 20s are being used to reach women. Georgette Robinson did the buying.

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

An eight week push for SAUSEA SHRIMP COCKTAIL will begin November 11 in eight markets. Daytime, primetime, early and late fringe 10s will be used to attract women. Sylvia Alles made the buy.

Sauter Labs. Inc.
(McCann-Erickson, Inc., New York)
A buy for various SAUTER LABS products began shortly before issue date and will continue through December 2. Fringe and primetime 20s and 30s are being used in 26 markets. Abbey Lester placed the buy.
(Continued on page

Media Personals

JEREMY D. SPRAGUE has been appointed director of media for Foote, Cone & Belding, Inc., New York and PETER M. BARDACH has been named director of broadcast at the agency. Bardach will be responsible for network negotiation and programming for all New York office accounts. He has been with the agency since 1954.

WILLIAM MAHER has joined Ross Roy of New York, Inc., as a media supervisor. Maher was formerly with Dancer-Fitzgerald-Sample, Inc. as a media planner.

PETER J. DALTON has been elected a vice president of Gardner Advertising Company Inc., New York. Dalton serves there as media director.

BRENDA BERKLEY has been appointed manager of tv/radio for Kane Light Gladney Inc., New York. Miss Berkley was previously a member of Governor Rockefeller's press staff.

HOWARD M. KAMIN, and JOSEPH M. MURRAY have been elected vice presidents of Grey Advertising Inc., New York. Kamin is director of media analysis and assistant media director. Murray works as assistant media director, and group head.

WENDELL EASTLING has been promoted to media director of Carson/Roberts/Inc., Los Angeles. Eastling



EASTLING

will fill the vacancy created in August when SIDNEY KAHN was transferred to London.

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

served from Davenport, Iowa by



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

WOC-TV

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

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

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

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

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

METRO AREA RANKINGS* January 1, 1968

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

*SR&D

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

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



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

Agency Appointments

JOHN L. OWEN has been appointed executive administrator of the creative department of Foote, Cone & Belding, Inc., New York. Owen joined the agency in 1953 as a producer and was named broadcast supervisor five years later. He was made a vice president in 1963.

JAMES P. FOLEY has joined Ketchum, MacLeod & Grove, Inc., New York, as an account supervisor. Foley was formerly an account supervisor at the John F. Murray Advertising Agency, Inc. He has also been a vice president and account supervisor at West, Weir & Bartel and a senior copywriter for Smith Kline & French Laboratories.

SHANNON FRANCIS has been promoted to vice president and general manager for the Dallas office of the Aylin Advertising Agency. Francis, who joined Aylin in 1967 as manager of account services, has also been director of public relations for the Mercantile National Bank at Dallas.

JOHN R. BASSET, D. REYNOLDS MOORE, and MARSTON MYERS have all been elected senior vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc., New York. Basset joined SSC&B in 1958. In 1962 he was elected a vice president. Moore began at the agency in 1956 as an account executive. In 1965 he was elected a vice president and management supervisor. Myers joined SSC&B in 1965 as a vice president.

ROBERT A. HILTON will become regional manager of Batten, Barton, Durstine & Osborn, Inc., San Francisco, at the end of the year. He will succeed **JOHN G. MOTHERAL** who will retire at that time.

RICHARD L. BUCK has been elected a vice president at the Gardner Advertising Company, New York, where he serves as an account supervisor. Elected vice presidents in the St. Louis office were **CLAUDE R. BRUNER** and **SETH DINGLEY**, account supervisors; **PHILLIP MANGO**, account group head supervisor; **CHARLES W. HAINES, JR.**, corporate media research manager; and **FRANCIS H. NOEDEL**, research director.

WILLIAM G. PENDILL has joined North Advertising, Inc., Chicago, as a vice president and account supervisor. Pendill was formerly with Post-Keyes-Gardner, Inc. as vice president and account supervisor.

SY ETHAN has been named vice president and account group supervisor by Gumbinner-North Co., Inc., New York. Ethan was previously a creative group head.

CLAUDE ROSSE has joined the Emery Advertising Corp., Baltimore, as an account executive. Rossé was formerly with William Jenkins Advertising, Inc., Philadelphia.

HERB YAGER has been promoted from account supervisor to vice president and management supervisor for Carson/Roberts/Inc., Los Angeles. Succeeding Yager will be **JOHN H. GERLACH** who previously was an associate partner of Jack Tinker & Partners in Los Angeles.

ROBERT H. HUNTINGTON, JR., account manager at Compton Advertising, Inc., New York, has been promoted to management supervisor on the Tide, Cascade and Duncan Hines Baking Mixes accounts, and has been elected a vice president of the agency.

JOSEPH R. BRACKEN, JR., and JAMES K. MAKRIANES, JR., have been appointed senior vice presidents of



BRACKEN

MAKRIANES

Young & Rubicam, Inc., New York. Both men serve as management supervisors.

HERBERT H. WESTPHALEN has been promoted to senior vice president and director of research for Lennen & Newell, New York. Westphalen has been with the organization since 1955.

GORDON FANCHER has joined Needham, Harper & Steers, Inc., Chicago, as a market research supervisor. He was most recently research director of Perrin & Associates, and prior to that senior research statistician with the A. C. Nielsen Co.

A. NORTON MCKNIGHT and HERBERT E. OTTO have been advanced to group supervisors of Vic Maitland & Associates, Inc., Pittsburgh.

GRAND JUNCTION

NOW REPRESENTED BY

THE HOLLINGBERY COMPANY

Rep Report

SIDNEY W. GURKIN and ALEXANDER W. PFAFF have joined Edward Petry & Co. as account executives. Gurkin comes to Petry following a two-year tenure with Adam Young-VTM, Inc. Pfaff left Bernard Howard to join the organization.

PAUL VAN HOOK has been named as an account executive with CBS Television Stations National Sales, New York. He was previously an account executive with WCBS-TV.

JAMES EVANOS has been appointed to the western television sales division, H-R, Chicago. Evanos has been a salesman in the H-R western division in New York since 1966. He will replace LARRY ZEMAN.

RICHARD W. HUGHES has been appointed a director of Edward Petry & Co., New York. Hughes, who has been with the organization for 17 years, was previously a vice president.

DR. JOHN R. THAYER has been elected a vice president of Peters, Griffin, Woodward, Inc., New York.

He joined the organization three years ago as director of research.



THAYER

Previously he was with ARB as manager of that research organization's tv market reports.

JAMES L. POTTS has joined the San Francisco office of Katz Television. He was previously sales manager for the Saturday Evening Post in San Francisco. IRWIN A.

SPIEGEL has been named associate director of research-promotion at Katz. He had been radio and television sales promotion manager at Avery-Knodel, Inc. for six years.

LARRY D. BAUM has joined Peters, Griffin, Woodward, Inc. as an account executive. He will work out of the Los Angeles office. EUGENE SWERDOFF has joined PGW as a promotion executive. He was formerly with Screen Gems as sales development manager.

LEE SMITH, PAUL SALTIN and HARRY BICKELHAUPT have all joined the Hollingbery Company as salesmen. Smith previously was with CBS Radio Spot Sales for seven years. He has also worked at NBC in local and national sales. Saltin had been an account executive for WJZ New York. He has also been a timebuyer with SSC&B on Johnson & Johnson and Lipton and with BBDO on American Tobacco. Bickelhaupt was formerly senior timebuyer with Gardner.

NB

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

WILX-TV



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



WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

65



James Butler, v., vice president of WISN-TV, presents \$16,760.40 check to Donald Huffer of the Muscular Dystrophy Association of Milwaukee. The money was raised by 12,000 youngsters.

Spot (From page 46)

Travellers Insurance Company (Young & Rubicam, Inc., New York) TRAVELLERS INSURANCE will try to recruit young men for their company with a five week buy that begins today. The thirty second spots will be seen in Fresno, Phoenix, South Bend, and Albany-Schenectady-Troy in early and late fringe time. In making the buy Joe Reese tried to place the spots in news, sports, and election coverage programs.

Middleman controversy goes on

The media-buying middlemen, one of the most controversial subjects ever to hit the tv industry, continue to stir up comment and news. Two developments early this month spotlighted the issue again as agencies, advertisers, stations and reps struggle to handle this hot potato.

One was a speech before a joint workshop of the Television Bureau of Advertising and the Association of National Advertisers in New York by Kenneth B. Arrington, vice president in charge of advertising and marketing for ITT Continental Baking, in which he told stations they'd better do something about setting their rates in order.

The other was a statement from one of the middlemen—Media/Marketing Service Center, Inc., of Chicago—"setting the record straight" on the nature of their operation. This is the second such statement within weeks, a previous one having come from Sam Wyman's RDR Associates/Time Buying Service in New York (see TELEVISION AGE, *Newsfront*, October 7, 1968).

Arrington's talk was a switch on the assigned topic, which was "Spot: National Distribution Does Not Mean National Vehicles." His substitution was "A Wry ABC of Spot," the "ABC" standing for Ad-stability (the flexibility of spot), Barter (Arrington feels there's a big element of barter in the middleman operation) and Clutter.

The Continental Baking executive pointed out that the policy of its agency, Ted Bates, is that it will buy through outside sources providing (1) the buy is better than via "standard media availabilities," (2) the delivery is as per promise and (3) the buy can be validated.

Arrington, however, said he was disturbed by evidence that the middleman situation has even gotten beyond the station's control. He cited the following instance of a buy in which Continental Baking was involved:

A timebuying service offered to duplicate a going Continental schedule for 25 per cent less on a particular station. A test was agreed upon. Though at first the service was reluctant to be involved in a switch in the middle of a campaign, it finally decided to go ahead.

The "standard" schedule was can-

celled and a comparable buy made through the timebuying service. What the latter initially suspected would happen did happen. The rep put up a howl and the station, which was getting back the same business but for 25 per cent less money, decided not to accept the business through the timebuying service. However, the station eventually agreed to accept the buy on a direct basis—and at 25 per cent off. "Inevitably," said Arrington, "we viewed this bonanza with mixed emotions."

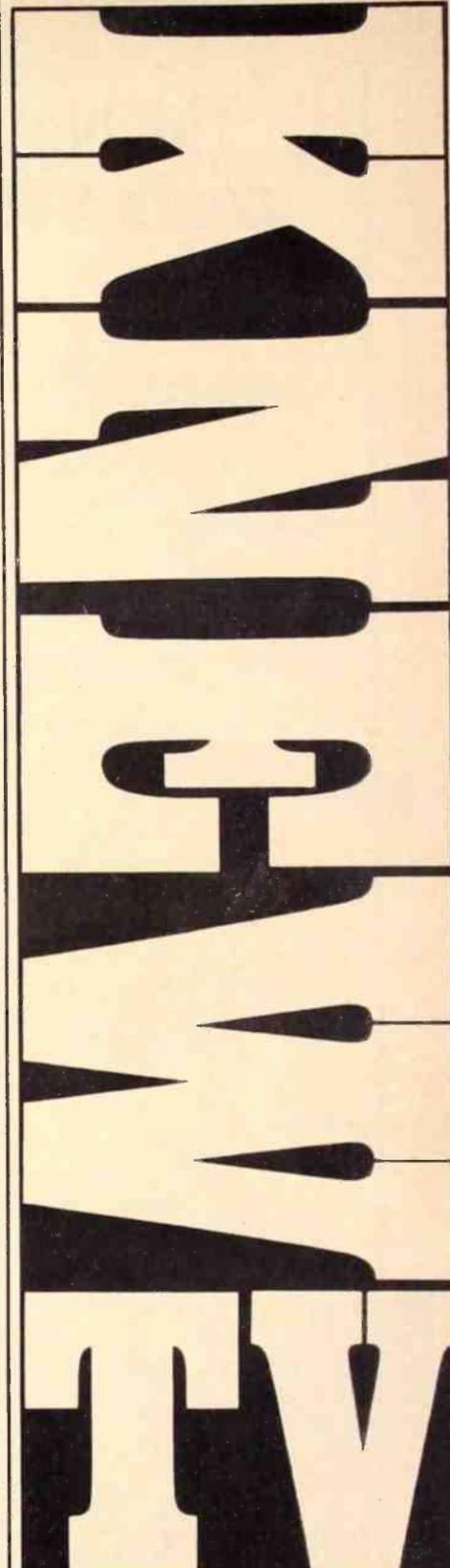
The statement from M/MSC declared it is not a timebuying service but performs all the functions of a media department, including print buying, media planning and analysis, the preparation of a media budget, and (at agency option) paying the media invoices with agency or M/MSC check.

The statement, signed by James E. Muse, executive vice president of M/MSC and former St. Louis manager for The Katz Agency, was sent to "more than 40 top operating or chief executive officers at all major media representative firms and professional organizations in the broadcast industry."

It is interesting to note that while Wyman stressed the value of providing only a timebuying service, the Chicago outfit stressed the advantages of a full-media-department-service. M/MSC's president, Donald W. Osten, was media director of BBDO, Chicago, and associate media director of Gardner Advertising, St. Louis. Like RDR/TBS, however, M/MSC offers research services.

The statement said, "Our Media Division is a natural outgrowth of the modern trend toward segmentation and specialization in the communications industry. It complements the development of the purely "creative" agencies. It answers a need made apparent through the planning services provided by M/MSC for the past three years. It is designed to help an advertising agency improve its total client service, while, at the same time, reducing total media department expenses."

The buying function, the company made clear, is not available separately. It offers media department services at 5.5-7.5 per cent of media dollar income. Its service is slanted to smaller agencies. □



SAN FRANCISCO

NOW REPRESENTED BY



THE HOLLINGBERY COMPANY

The biggest bargain in media selling costs \$45,000 per thousand contacts!

It has been reliably estimated that the *real* cost per face-to-face media sales call averages \$45. That's figuring *all* the costs of keeping a man in the field and is based on the fact that only 41% of his time is spent in actual selling (some media say only 25%).

But it's still a bargain because without *that* sales expense you wouldn't sell much advertising!

The second biggest bargain in media sales communication costs \$40 per thousand!

There's another effective media sales tool called "selling-in-print."

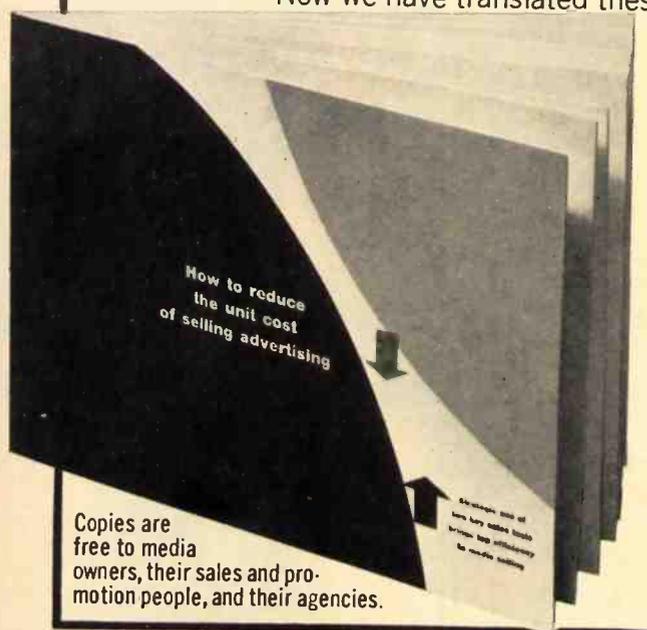
It averages about \$40 per 1,000 contacts.

Used right it can help make the salesman's contacts far more productive. They will have more time to make more calls on *worthwhile* prospects, more time to make more proposals, close more contracts, upgrade and renew more running accounts.

New booklet illustrates this sound principle of cost efficiency in media selling

For years media have used this basic approach in helping manufacturers of nationally distributed products understand how advertising helps build sales and at the same time reduce sales cost as a percent of sales volume.

Now we have translated these time-tested procedures into *media selling* terms; documented by actual media selling experience.



In SRDS **YOU ARE THERE** selling by helping people buy
STANDARD RATE & DATA SERVICE, Inc.
5201 Old Orchard Road
Skokie, Illinois 60076

STANDARD RATE & DATA SERVICE, Inc., 5201 Old Orchard Road
Skokie, Illinois 60076 — Phone: 312 YO 6-8500

Please send me my free copy of "How to reduce the unit cost of selling advertising."

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____



Relaxing at cocktail party given earlier this month by Forward Communications for media people are (l. to r.): Dick Dudley, president, Forward Communications; Jackie Da Costa, vice president, Ted Bates; Tom Bolger, general manager of WMTV Madison; and Bill Turner, general manager of WSAU-TV Oshkosh. Held at New York's St. Regis Hotel, party marked launching of WMTV's all-color operation. In addition to WSAU-TV and WMTV, Forward owns KCAU-TV Sioux City.

D-F-S's new computerized media model

Described as the newest tool to help in the "increasingly complex evaluation of national and local advertising media in terms of every local market in the U.S.," Danceritzgerald-Sample's new computerized mathematical media model is

now in use and being prepared for a number of clients.

Louis T. Fischer, senior vice president and media director, said it is the first system designed to allocate media weight in terms of audience rather than dollars "on a market-by-market basis, depending upon the advertiser's requirements."

The new system, called SNAP (Spot/Network Allocation Program), because it was first used for broadcast media only, now encompasses national and local print media as well.

In addition to optimizing media weight in each market, the system has two other unique features, according to Fischer. "It is programmed to determine media weight to mutually exclusive areas and it has the capacity to determine the best use of national media."

Fischer said SNAP gives the media decision-maker "three sets of dials for each market."

The first permits him to adjust the value of national vs. local media.

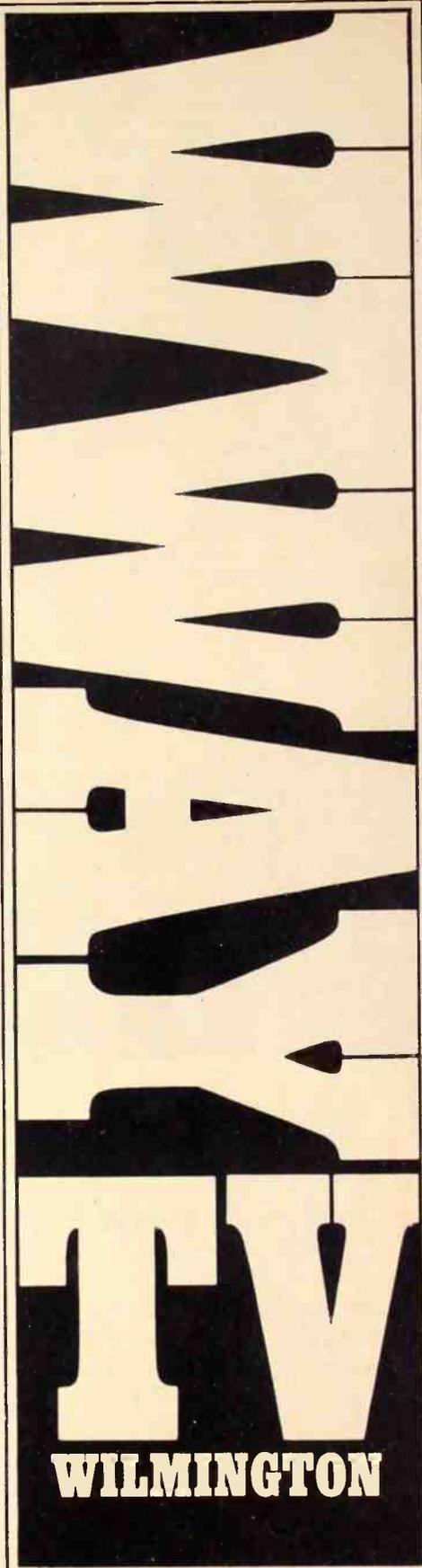
The second permits him to adjust the amount of required or previously committed national media.

The third "permits setting a range of desired message weight in each market in order to reflect market situations which are not typical of the normal."

WDTV
COVERING A
VITAL
area of
Central W. Virginia
WDTV
FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.

 Represented by
Avery-Knodel



WILMINGTON

NOW REPRESENTED BY



THE HOLLINGBERY COMPANY



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

Jan Murray doesn't mind paying a little less.

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

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

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

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

Adjacent to airport, downtown and airport locations coast to coast and Canada.

For free International Directory, write:
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ALL MAJOR CREDIT CARDS ACCEPTED. Over 200 offices throughout the world.

certainly the beauty pageant and award specials will continue to be an important part of the specials business. These affairs are not as costly to produce as the musical-comedy or big-name entertainment special, but they almost always go for a 30 share, thus providing good efficiency. This can be pointed out dramatically by looking at a listing of the major specials of last year and how they performed (see table). Crystal-ball gazing can become a precarious occupation. However, we would mention a few directions that specials are likely to take in the immediate future. With the increase in shorter commercials and the consequent clutter, the search for sponsorship-identification vehicles places an even greater value on specials, which can provide this successfully.

More realistic tv

From a programming standpoint, I see a trend toward, as well as a need for, more realism in programming. People want to see life portrayed as it really is. Influenced as they are by the events of the world and its wide exposure through television news coverage, viewers will, it seems to me, want entertainment programming to reflect the credibility and realism they see in the news shows. In order to present realism, advertisers will have to disregard the few negative letters they receive and be willing to sponsor controversial subjects designed to interest and benefit the viewer.

This brings us to a second area of programming—*direct involvement of the viewer*. An example of this would be the driver-test programs which appeared on CBS. These received a great deal of publicity and viewer reaction. People must become involved if they are to remember you and your product, and the smart specials user will exploit this fact.

Another direction for future specials will be to follow the route of specialty magazines by programming to specific market segments. As the population expands, these segments will become large enough in themselves to allow advertisers to program directly to the boating enthusiast, the skier, the golfer.

This is being done today—mostly locally and regionally, but it could

Tv specials CPM

Rank order by number of specials per advertiser

Advertiser	Number of specials	Average CPM
Timex	11	\$5.39
Chrysler	7	5.63
Kraft	5	6.07
Hallmark	5	7.11
Procter & Gamble	4	3.41
Bristol-Myers	4	3.99
Chemstrand	4	4.19
American Motors	4	5.34
Xerox	4	5.52
American Gas	4	6.91
Coca-Cola	3	2.04
General Electric	3	4.25
Armstrong Cork	3	8.34
Bell Telephone	3	16.97
Ford	2	3.91
Budweiser	2	5.12
Singer	2	5.86
American Airlines	1	12.42
Foundation of Commercial Banks	1	6.77
Top Value Enterprises	1	5.94
American Cyanamid	1	5.85
Institute of Life Insurance	1	5.85
Eastman Kodak	1	5.31
Bulova Watch	1	5.23
Colgate Palmolive	1	4.91
Eastern Airlines	1	4.84
American Home Products	1	4.84
General Motors	1	4.77
Scott Paper Co.	1	4.77
Trans World Airlines	1	4.44
Interstate Bakeries	1	4.15
National Airlines	1	3.93
General Telephone	1	3.48
Kellogg	1	2.18

(Next issue will contain detailed rundown of data on last season's specials.)

certainly be expanded to major network coverage on a national basis. Specials of this type can reach the upper-income, better-educated people who are not normally heavy television viewers, enhancing an advertiser's image among the best customers for most products.

Will there be more or fewer specials in the 1970s? That will depend on a number of variables. I happen to think there will be more than the current number, because there will be more time available for programming them. Eventually, there will be a trend away from movies every night due to lack of product, which will free up time periods where the networks can program and where advertisers will be

willing to compete for the viewers.

Finally, the smart specials user of the future will become a habit with the viewer. For example, at Christmas time the general public has become used to seeing Andy Williams, Perry Como, and Bing Crosby in his "White Christmas" special. They look forward to these programs as part of their Christmas tradition.

Timex and Hallmark, two of the leading advertisers using specials, have used this technique to great advantage. The association of an advertiser with a particular program, i.e., Pepsi, Toni and Oldsmobile with *The Miss America Pageant*, should and will become an accepted practice once again with all its pre- and post-program promotional value, which can be considerable.

Speaking of promotional value, quite often an advertiser using specials will gain such an impact among dealers and sales force, alone, that it justifies the use of specials even without considering the consumer impact.

Specials are not for the timid advertiser. You can't expect any one special to solve your advertising needs. But, if they fit your marketing requirements, their use can prove extremely rewarding. ■

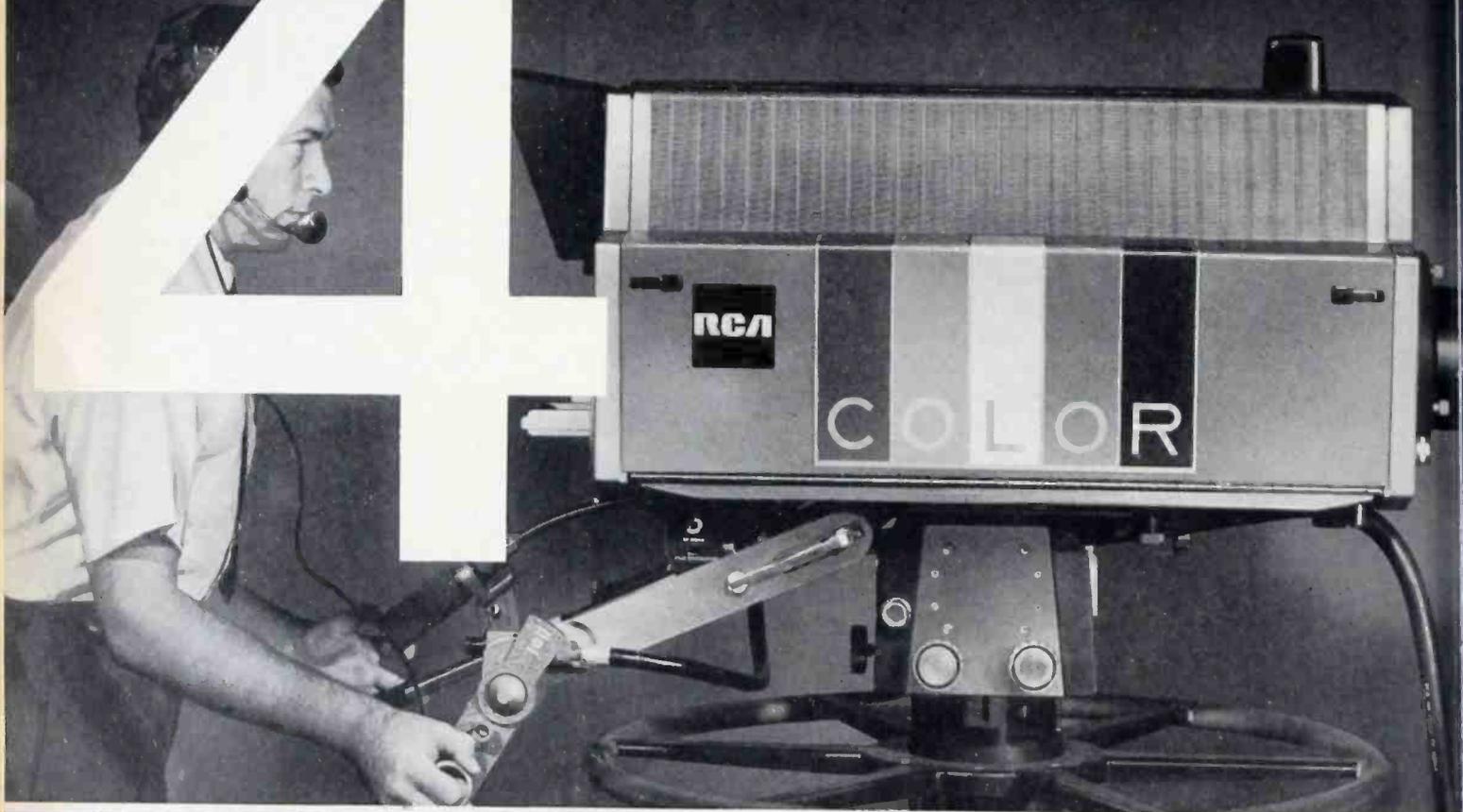
About the author



John J. Meskil, vice president and media director of Warwick & Legler, has spent his entire career in the advertising agency business. Before joining W&L in 1966, he had been vice president and media director of West, Weir & Bartel and also with Marschalk in the same capacity. He also served as media manager at Fletcher, Richards and Grey, where he started his career in 1948.

4

**Tube Camera
TK-42**



3

**Tube Camera
TK-44A**



4-Tube Color or 3-Tube Color? ...at RCA You Choose



The TK-42 "Best of the 4-Tube Cameras"

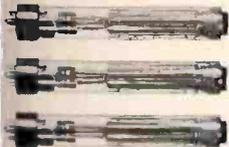
The TK-42 is the 4-tube design, and the only one employing a 4½-inch image orthicon for resolution unequalled by any 4-tube camera . . . and sharpest color pictures. With a high degree of technical sophistication, the TK-42 has earned the reputation for producing the very finest of color pictures.



½-inch I.O. in luminance channel; three vidicons in chrominance channels

The TK-44A "Best of the 3-Tube Cameras"

The TK-44A is the latest in 3-tube design employing lead oxide tubes. It's especially useful where a lightweight, easy-to-handle camera with high color performance is required. With its many engineering innovations, it produces pictures that are sharper and more detailed than those of any other 3-tube camera.



three lead oxide tubes in color channels

These RCA cameras can easily be color matched to work together in color productions. Furthermore, they will function beautifully in a total system of RCA broadcast equipment that is matched in design and performance to create an image of highest quality for broadcast stations.

For further information on these cameras, contact your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.

RCA Broadcast
Equipment

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station or network involved, to get a make-good. If satisfaction is not forthcoming, the agency may withhold payment.

When a station shows up repeatedly on discrepancy reports, Y&R's entire buying staff is alerted to "watch the station with extreme care."

Ostrow likes the idea of a central clearing house for the administrative detail of spot, and feels that an electronic 100 per cent monitoring system is definitely in the future.

To date, Teleproof I has these six subscribers (total tv expenditures for 1967 are in parenthesis): Colgate (\$71 million), Brown & Williamson (\$33.2 million), Block Drug (\$15.5 million), Best Foods (\$13.9 million), Canadian Breweries (\$7.4 million), and Aurora Plastics (\$375,000).

At this writing, it seemed probable that General Foods (\$78.8 million) would come into the fold — and that Procter & Gamble (\$192 million) will not.

Not surprisingly, Teleproof's biggest fans are its subscribers and their agencies. Block Drug is a good example. "It's about time commercials monitoring started keeping pace with the electronic medium," says Peter Ash, manager of advertising services for the company. "It looks like we're going to get a foolproof system in place of spot checks and affidavits."

Ash sees more to Teleproof than mere proof of performance. "It will," he says, "give us a confirmation of the media weight we're using in

various markets, and it'll be a check on the agency in the bargain."

Ash isn't put off by the threat of paperwork. "We're working out procedures with International Digisonics to hold it to a minimum.

"At this point," he concludes, "we don't know exactly what will be involved, but if this system can give us the information we want, we'll find a way to adjust to it as we do to any worthwhile new media procedure."

Reynolds Moore, management supervisor on Block Drug at Sullivan, Stauffer, Colwell & Bayles, puts it this way: "We're all seeking the truth here, and if this is a better method of measuring what we and our clients are getting for our dollars, then that's great.

"We feel," he adds, "that our clients deserve the best possible measurement of the millions they spend on tv. And the sources that are available now leave a lot to be desired."

Moore sees no danger that Teleproof will wind up as an agency expense. His theory: since it's a means of measuring efficiency, it should be a billable item or a media expense.

Robert A. Dobbin, director of advertising for Best Foods, who's playing it a bit cooler, says, "On paper, I have hopes for electronic monitoring, but I have a few questions. What's it going to cost us? How much of a job will it be to process the voluminous data we'll get? Will we uncover enough discrepan-

cies to justify the cost?"

Dobbin knows darned well that the new system will increase paperwork, but he places great stress on the form in which Best Foods will receive the data from Teleproof. "It's on a tape that we can run through our own computer and get an exception report, fine," he says.

"But to make it go," he adds, "we'd have to get exact information from our agency on what was ordered."

Stations aren't all wrong

One agency vice president in radio and tv and radio sees the need for a 100 per cent monitoring setup, but can't find it in his heart to blame the stations for all the discrepancies. "If I get some of the stuff agencies send to stations, I wouldn't know what to do with it either," he remarks wryly.

"Eventually, the stations will have to pay for the service," he adds, "but maybe they won't mind that so much if Digisonics expands its system to the point where it will let station communication avails to buyers instantly, as it plans to do."

When it comes to Teleproof's plan to pass competitive schedule information around among its customers on the authorization of the subscribers, this executive sees little hope. "Who would be willing to authorize that?" he asks. "Come to think of it you can put a little muscle on the stations and they'll tell you, anyway."

Currently, and without direct reference to the new electronics monitoring systems, the Advertising Data Processing Association is preparing a questionnaire designed to find out what the top 50 agencies are presently doing in the way of monitoring, and the improvements they would like to see made in monitoring services.

ADPA hopes to have its questionnaire in finished form and in the mail late this month or early in November. To some observers, the very existence of the questionnaire indicates a degree of dissatisfaction with available commercials monitoring systems, though ADPA will not confirm this.

All in all, the stage would appear to be set for some type of foolproof system — doubtless electronic — that can provide 100 per cent coverage. Exactly what and when remain to be seen. ■



Into whirlpool bath in the Detroit Tigers' clubhouse goes Tigers owner John E. Fetzer, who is also president of Fetzer Broadcasting. Jubilation, which took place when Detroit won the American League pennant, was repeated when the Detroit baseball club won the World Series against St. Louis in a contest that went to the maximum seven games.

Sírvanse notar: La Categoría de Televisión No. 7 ha sido agregada a los Premios de este año de Comunicaciones Internacionales. Estos están limitados a los avisos comerciales producidos en idiomas extranjeros, excluyendo el inglés. IBA espera con esto despertar el interés para que haya mas participaciones en esta categoría, particularmente de aquellas areas donde el aviso comercial es nuevo.

Bitte notieren Sie: Category Nr. 7 wurde dieses Jahr in die International Broadcasting zugelassen. Es koennen aber nur Werbungen gemacht werden, eine Ausnahme ist die Englische Sprache. Wir hoffen durch diesen Schritt mehr Geschaeftsverbindungen auf diesem Gebiete zu erhalten, besonders in den Gebieten wo Werbungen am Fernsehen neu sind.

Prière de noter: Cette année nous avons ajouté au concours de télévision No. 7. Ceci est limité aux reclames faites dans d'autres langues que l'anglais. Nous espérons encourager de nouvelles entrées par cette catégorie, particulièrement de celles qui sont nouvelles dans les zones où le commerce de la télévision est encore une nouveauté.

Nota: A televisão categoria No. 7 foi acrescentada ao concurso de televisão. Está limitada em anúncios feitos em outros idiomas, exceto em inglês. Esperamos encorajar novas entradas nesta categoria principal, particularmente em áreas onde o comércio da televisão é ainda uma novidade.

Please Note: Television Category No. 7 has been added to the International Broadcasting Awards. It is limited to commercials made in languages other than English. We hope to encourage new entries by means of this category, particularly from areas where television advertising is still a novelty.

注: IBAのテレビ部内に本年より第7項目を; 加えられた。これはこの祭典に限定されます。IBAは、この祭典を通じては、この祭典に新しくCFを開発された作品を

電視目錄第七号自今年起已加入國際廣播獎賞會。這只限於在宣傳廣告上能使用各種語言。國際廣播獎賞會 (IBA) 希望鼓勵如今能增加些節目。特別是來自各地正在播的播送。商業廣告。

Kérjük megjegyezni: Ebben az évben a 7 es számú televíziós kategória hozá lett adva a Nemzetközi Közvetítési Díjakhoz. Korlátozva van kereskedelmi reklámozásra minden nyelvben angolon kívül. Az N.K.D. (Nemzetközi Közvetítési Díjak) reméli hogy serkenteni fog további beiratkozásokat ebbe a kategóriába különösen olyan területekről, ahol a kereskedelmi reklám közvetítés még új.

World Honors From Hollywood

The world's finest radio and television commercials are honored each year by the International Broadcasting Awards, established to promote broadcast advertising and international business cooperation. In the 1967-68 competition, 31 nations took part with more than 3000 commercials entered in 11 television and eight radio categories. Trophy winners in each category and grand sweepstakes winners for television and radio are presented. For full information on the IBA "Spike" Awards, write to:

Hollywood Radio and Television Society
1717 N. Highland Avenue
Hollywood, California 90028
(213) 465-1183

Newcomers (From page 30)

Coca-Cola Co.
Simba soft drink
Del Monte Corp.
Del Monte low calorie soft drink

Heinz, H. J. Co.
Blend fruit drink
Stokeley-Van Camp, Inc.
Gatorade

Cooking Products & Seasonings

Argia B's food products
Mumbo Barbecue Sauce
Beatrice Foods Co.
Aunt Nellie's jams & jellies
Black, James H. Co.
Duncan Hines Bonique salad dressing
Borden Inc.
Bama jelly & peanut butter
Greggs Food Products Inc.
Gold-n-Soft margarine
Kellogg Co.
Kelloggs Country Fixins Bag & Bake
King Kelly Marmalade Co.
King Kelly marmalade
Presto Food Products Inc.
Real whip topping
Smuckers, J. M. Co.
Smuckers pickles

Dairy Products

Commissary Corp.
Dairy Isle ice cream
Nestle's Co., Inc.
Gerber Cheese
Underwood, William Co.
Underwood cheese spread

Food Beverages

Duffy-Mott Co., Inc.
Clamato Juice
Reilly, William B. & Co., Inc.
Luzianne regular tea
Standard Brands
Siesta instant coffee

Fruits

Castle & Cooke Inc.
Cabana Bananas
Seneca Foods Corp.
Seneca 100% McIntosh applesauce

General Promotion

Acme Markets, Inc.
Alpha-Beta stores
Bayless, A. J. Markets, Inc.
Bayless markets
Foodtown Super Markets
Foodtown markets
Malone & Hyde, Inc.
Sureway markets
Shaver Food Marts, Inc.
Shaver's food marts
Weston, George Ltd.
Standard food stores

Prepared Foods

Alberto-Culver Co.
Sugartwin low calorie sugar substitute
Armour & Co.
Appian Way pizza pie mix
Celeste Italian Food Specialties Inc.
Celeste frozen Italian foods
General Foods Corp.
Scoop low calorie sugar substitute
General Mills
Betty Crocker casseroles
Pacific Vitamin Corp.
Fulvita diet breakfast
Pet, Inc.
Sego instant diet food mix
Squibb Beech-nut Inc.
Sweeta sweetner
Streater-Read Canning Co.
Read's potato salad
United Rice Milling Products Co.
Carmen & Blue Streak rice

GENERAL

Entertainment & Amusement

National Enterprises
Alaskan Shows—films
Dutchland Dairy—restaurants
Dutchland Dairy restaurants
Speck Restaurants, Inc.
Speck restaurants
Sveden House Smorgasbord
Sveden House Smorgasbord
Webb, George
George Webb's restaurants

Jewelry, Optical Goods & Cameras

General Electric Co.
G. E. photographic light equipment

Pet & Pet Supplies

Carnation
Buffet dog food
Perk Dog Food Co.
Vets Burger dog food

Political

Citizens for Humphrey
Vice President Humphrey for President
Citizens for Kennedy
Senator Kennedy for President
Nelson Rockefeller for President Comm.
Nelson Rockefeller for President

Real Estate

Pen Phillips Land, Inc.
Pen Phillips Land Inc.—real estate

Retail

Alexander Department Stores
Alexander department stores
Atlantic Thrift Center
Atlantic Thrift Center
Ayres, L. S. & Co.
Ayr-Way Stores (misc.)
Cook Coffee Co.
Ontario Stores (misc.)
Guaranteed Foods, Inc.
Guaranteed Food Plan
Nationwide Industries, Inc.
A to Z Rental Centers
Our Own Hardware Co.
Our Own Hardware Co.

Pill & Puff Discounts
Pill & Puff discounts
Sun Mart
Sun Mart

Smoking Materials

Brown & Williamson Tobacco Corp.
Kentucky King cigarettes
General Cigar Co., Inc.
Dino cigars

Sporting Goods & Toys

Columbia Manufacturing Co., Inc.
Columbia bicycles
Chrysler Corp.
Chrysler boats & motors
Uniroyal
Royal golf equipment

Ratings (Continued from page 23)

Nielsen has been getting close to 70 per cent cooperation (that is, 70 per cent of "designated homes" are tabulated) in its national meter sample, but some consider the 30 per cent gap significant enough to be looked into. Among them, not surprisingly, are people at Hooper, who decided to explore the effect of meter non-cooperation, among other research projects they have carried on this year.

The Hooper people noted that published studies of tv diary non-cooper-

ation, including those by the ARF, ARB, Nielsen and the Committee on Nationwide Television Audience Measurements, indicate that non-cooperators view less than cooperators. Presumably, people who are less interested in tv are less likely to cooperate in a survey about tv.

Hooper researchers hypothesized that if diary non-cooperators view less tv than cooperators, the same would be true of meter non-cooperators. They also assumed that the telephone coincidental, with a 90 per cent response, provides less biased audience estimates and could

be used as a basis of comparison.

In the test, made earlier this year (February 27), Hooper interviewers called homes in the 17-county New York area between 7:30 and 11 p.m. Two weeks later, these same households were asked to let their sets be metered.

Hooper then compared the ratings (previously gathered by the telephone coincidental method) of the "meter agrees" vs. "all others."

The results, published in the ARF's *Journal of Advertising Research*, showed, among other things, that the average per cent of homes using

World Manufacturing Inc.
Aeromod camping trailers,
distributors

HOME, BUILDING

Appliances

Whitton Corp.
Whitton air conditioners—
home
Day Products Co.
Meal-a-Meal appliances &
toasters
General Motors Corp.
Magic Touch ice trays
Dow Products, Inc.
Snow Pressure car washer
and vacuum cleaner

Building Materials

Bowster Building Material
Co. Inc.
Bowster Building Material
—Home
Edge Pike Lumber Co.
Edge homes

Equipment, Fixtures & Systems

Alone Industries, Inc.
Holland furnace dealers
Coper Industries, Inc.
Wulfin tape distributors
Heywell Inc.
Heywell electric air
cleaner
Miller Co.
Miller Plumbing fixtures—
home

Floor Coverings

Tex Corp.
Tex Vinyl Runners

Furniture

Merckline Corp.
Merckline Chairs
Merris Manufacturing Co.
Merris furniture—home
Merris Furniture
Merris Furniture

Household Accessories & Supplies

Aluminum Co. of America
Ever Ever Aluminum
American Can Co.
Dixie bathroom towels
Eastol-Myers Co.
Eastol Cedar products

Dow Chemical
Handi-Wrap
Flex-O-Glass, Inc.
Jiffy-Wrap
Kimberly Clark Corp.
Kleenex toilet tissue
Standard Screw
Fountaion Flo water fountain

Household Fabrics & Finishes

Burlington Industries, Inc.
Gayley & Lord fabrics—
household

Protective Coatings & Finishes

Blue Ribbon Paint Co.
Blue Ribbon paints
Conchemo, Inc.
Masury paints—home
RPM, Inc.
Bondex paint distributors
—home

Radios, Televisions, Phonographs & Musical Instruments

Playtape, Inc.
Playtape tape cartridge
players

Soaps, Cleansers & Polishes

American Home
HR-2 rug shampoo
Ashburn Chemical Co.
Wrinkles Away liquid
Bishop, William Co.
Toil-Less bowl cleaner &
room deodorizer
Colgate-Palmolive Co.
Axion
Corn Products Co.
Niagara Spray fabric finish
Climaline Co.
Linco bleach
Morton International, Inc.
Reddi fabric finish
Noxell Corp.
Noxema Kind dishwashing
liquid
Olin Mathieson Chemical
Corp.
HTH home pool cleaner
Standard International Corp.
Clean & Kill spray cleaner

TRANSPORTATION, AGRICULTURE

Auto Parts & Accessories

Bendex Corp.
Fram Filters
Johnson, S. C. & Sons
Johnson's Weather car wax
Purolator, Inc.
Purolator oil filters

Crop Machinery

Brown, David Tractors Ltd.
David Brown tractors

Feeds & Supplements

Cooper, O. A., Co.
Cooper feeds

Fertilizers

Anderson Cob Mills
Anderson fertilizer
Downey Fertilizer Co.
Red Star plant food

Garden Machinery

Hudson, H. D. Manufacturing
Hudson garden sprays &
dusters
Studebaker-Worthington, Inc.
Gravelly garden tractors
White Motor Corp.
Minneapolis-Moline garden
tractors

Motor Homes, Mobile Homes & Campers

Aristocraft Homes, Inc.
Aristocraft mobile home
distributor
Mustang Mobile Homes, Inc.
Mustang mobile homes

Passenger Travel

Spokane, Portland & Seattle
Railway Co.
Passenger
Icelandic Airlines
Passenger

Resorts & Travel Accommodations

Quality Courts Motels, Inc.
Quality Courts motels

Tires & Tubes

Gordy Tire Co.
Gordy Michelin Tires

in primetime on the day studied
was 62.8 for meter agreeers and 43.3
for others. The figure for the total
sample was 55.7.

This by no means "proves" Hoop-
er's case and the research firm
early labels the study exploratory.
However, it is one of a number of
reasons that many agency people are
supporting a methodology study.

Difficulties ahead?

At this point the Media Research
Director's Council is seeking sup-
port among a number of industry
associations (4As, ANA and NAB)

for the proposed study. They are
hopeful of getting something under
way by late this year or early next
but the history of this kind of broad-
scale study suggests that it is not
only difficult to get the money but
difficult to get parties on opposite
sides of the fence (the broadcasting
community vs. the advertiser com-
munity) to agree on the approach,
not to mention the details.

One basic question that the council
wants resolved is: "What is a
viewer?" This the council itself must
answer before the study is designed.

The study cannot answer such

questions as: "Is a viewer someone
who watches the entire show or only
part?" "If part, then how much of a
show? Half? More than half? Less
than half?" "Must a viewer be one
who necessarily pays complete at-
tention to the tube while watching?"
"If so, how do you determine whether
someone is paying complete atten-
tion?" "Must a viewer be in the same
room as the set and no more than
X number of feet away?" Etc., etc.

It is not likely that any radically
new method would be developed from
a methodology study. But it is hoped
that such research would clarify the

weaknesses and strengths of the various methods now used. They all have some of both but the problem is there is no consensus on which has the most strengths and the least weaknesses. And then there's the question of cost.

Meanwhile, Nielsen is offering more people data in its national service to meet the demands of advertisers and agencies. Among them: (1) the inclusion of people data in pocket-piece grid format rather than tabular form; (2) a new fast weekly report on "evening persons audiences" (two-week moving average), mailed eight to nine days after the rating period for at least 17 weeks and (3) six more weeks of NAC data. However, this is not "new" information, strictly speaking; nor does it involve any new methodology or larger samples.

The additional Nielsen data is not likely to dampen the mood of dissatisfaction. For that matter there is no assurance a methodology study, even if it comes off, will provide neat solutions (radio's ARMS study didn't). It may be that ratings is one of those subjects that people will never agree on—like marriage and ideology. ■

Your Blair Man Knows...

CENTRAL SEVEN! Elegant design and 20,000 bricks are "out front" inviting passersby into the brand new WTRF-TV and WTRF-FM communication center. This ultra-modern glass and brick structure now houses 24,000 square feet of studios, production facilities and the newest color TV and FM stereo equipment atop the underground parking garage. Sixty-one full time and talented employees are "about your business" at new CENTRAL SEVEN (and enthusiastically welcome the opportunity to handle more). Drop in to see CENTRAL SEVEN and help WTRF-TV celebrate its fifteenth anniversary of serving the Wheeling-Steubenville Market from the heart of downtown Wheeling, hub of the rich and busy industrial upper Ohio River Valley.

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

MEDIAMEN SHAKE A STICK

The "Media Masters" at the third annual TvAR Media Masters golf tournament, held recently at New York's suburban Westchester Country Club, were Hank Malja, C&W, and Gib Dannehower, SSC&B. Shown in photos are others who attended.

Listening to TvAR's president, Bob McGredy, r., are, l. to r., Dick Pinkham, Ted Bates; George LaBoda, Colgate; Carl Rush, also from the Bates agency.



Watching Jack Volkhardt, Best Foods, hit (?) ball are, l. to r., Bob Bordley, WTOP-TV; Shelton Pogue, D-F-S; Robert Wheeler, Best Foods.

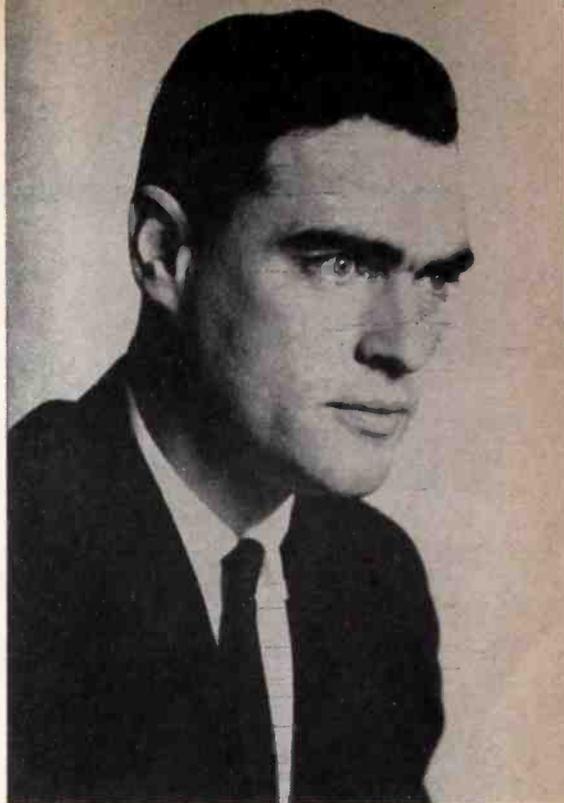


Comparing scores: l. to r., Dick Nagle, KDKA-TV; Bud Johnson and Tony Trapp, B&B; Peter Ernest, General Foods.



Jack Nugent, r., American Tobacco, totes score, while (l. to r.) Red Ennis, TvAR; Hope Martinez, BBDO; Don Reath, N.W. Ayer, watch.

In the picture



James J. Jordan
One of a vanishing breed?

James J. Jordan may be one of the last of that vanishing breed who prefer work to such hedonistic distractions as vacations and hobbies. In addition to being worldwide creative director for BBDO, Jordan is also a bootlegger, and he has been so for some time. A bootleg copywriter; ever since one day three years ago when Tom Dillon, BBDO's president, informed Jordan that he was now creative director of the agency's New York office.

So nail some boards on that typewriter," Dillon told Jordan.

For a few days, the new creative director struggled to abstain, but finally the habits of a lifetime prevailed, and Jordan, whose entire business career had been dedicated to writing ads at BBDO, pulled up the boards and hit the keys.

It's hard for creative directors to keep their hands off typewriters. Jordan said his bootlegging has not been entirely undetected at the agency. "Tom Dillon spots my style now and then."

Jordan may have to give up the bootleg copywriting now that he's been put in charge of the creative output of all of BBDO's offices around the country and abroad. Not counting the New York headquarters, there are 11 regional offices of BBDO in the U. S. alone. And then there's Canada, Britain, France, Germany, Italy and Austria.

It's quite a spread, but the overwhelming bulk of the action so far is in the States, which accounts for some 95 per cent of BBDO's global \$50 million in annual billings.

Jordan said the regional offices in the States, far from being "branch offices," account for a third of the agency's U. S. billings.

"BBDO's office in San Francisco is the biggest agency on the Pacific coast; BBDO in Boston is the biggest agency in Boston; the Burke Bowling Adams division of BBDO, Atlanta, is the biggest agency in the Southeast."

The regional offices are a major source of income and of profit to

the agency, Jordan pointed out.

In the future he expects international to play a larger role in the BBDO operation.

Jordan remarked that a largely unsung development is the sudden spurt in the growth of BBDO in the States, with some \$30 million in new business coming into the agency so far this year. Among the new accounts: Scott Paper, Pillsbury, Gillette Techmatic, Burger King, Vick Chemical.

Said Jordan "BBDO has been more successful than other agencies at what we call 'breaking the boredom barrier,'" (the culminating stage in the four-part process for developing an ad campaign that has become the procedure at BBDO.)

He pointed out that the process begins with defining and isolating the prime consumer. He cited as an example of this BBDO's work with Schaefer beer, where the basic premise was the fact that some 80 per cent of the beer consumed in the U. S. is consumed by some 15 per cent of all the beer drinkers.

"There's no sense in using a shotgun, and trying to reach the little old lady who takes six months to swallow a six-pack." BBDO and Schaefer went with "When You're Having More than One."

The second step, Jordan outlined, is finding out what problems the prime consumer wants the product to solve.

Then the product is studied intensively. "Sometimes you discover an obscure property in the product that solves the prime consumer's problem."

Jordan cited the Chiquita banana campaign for United Fruit. The problem was this: housewives, who were accustomed to buying bananas by appearance, felt chagrined and betrayed when they got home and on peeling off the perfectly unblemished skins, found bruises on the fruit itself.

"We flew to Honduras to see how bananas are grown and shipped. We

found that the pick of the crop was put into fibre boxes. How come? The United Fruit people told us it was because the boxes made it easier for grocers to handle shipments."

"Didn't this careful packing also make the bananas less subject to interior bruising?" we asked them.

"Sure," they said. "Right then we had the key to our campaign."

It's obvious by now that James Jordan relishes involvement in campaigns every step of the way. So much so that he prefers work to vacations. This year he took a vacation, his first in three years. He and his wife flew off to Jamaica for a week, and then they took their six children off to the Hamptons for a week. The six are Jimmy, nine; Michael, eight; Mary Beth, six; Tommy, five; Jennifer, three, and Anne, one.

On weekends at home in White Plains Jordan puts in a few hours each day on work he's brought home from the office, plays a quick game of tennis, once in a while does some Little League coaching. Work is the name of the game for Jordan.

More work, and more pay, is in his view the key to the heightening of the creative output of BBDO. "We now have fewer people doing more work at better pay. We pay more, and get better people."

Jordan joined BBDO as a copywriter in '53 shortly after graduating from Amherst.

The following comes via KCOP Los Angeles in re *Cesar's World*:

"Cesar Romero, veteran motion picture and television star, debuts in a new travel/adventure series that should make the millions of Romero fans sit down, tune in and enjoy.

"In this, the first of the series, 'The Bottom of the World,' Cesar takes the viewer to the South Pole to explore this hostile land. Via the Ross Sea, Cesar visits the white continent, the Antarctic, where they meet with a plane load of Russian explorers who are busy exploring.

"Experiences with the Sea Bee Aquanauts, an Antarctic blizzard and a 20th Century motorized toboggan not only make it an exciting story but there's superb photography in magnificent color even though most of it is chill white."

But what a great background for Cesar in a taupe worsted, single-breasted Continental style suit with slash pockets, vents and two pairs of pants.

A press release from CBS-TV tells us that seven-year-old Erin Moran works with some of the fiercest species of the jungle this season in *Daktari* and isn't fazed at all by them.

Her mother is quoted as saying: "She loves and trusts animals—even lions and tigers." Nevertheless, Erin has been taught to respect the beasts.

Says the press release: "Erin faithfully obeys that teaching even though she may not really believe it."

She'd better believe it.

In looking back on the six years of the *Tonight Show Starring Johnny Carson*, NBC-TV staffers collected some memorable bits of conversation. Among them was this interview with Stan Freberg on April 5, 1968:

CARSON: Have you met Maharishi Mahesh Yogi?

FREBERG: No. But I have a private theory about him. The deal is you give him a week's salary, you know. A guy works in the dry cleaning place, you give him \$48. And if you're Mia Farrow, you give him. . .

CARSON: A week's salary, I

understand

FREBERG: Right. I expect that at any moment now he is going to franchise himself out like Veloz and Yolanda Studios, or Arthur Murray Studios.

CARSON: Why not? Or a drive-in?

FREBERG: Next to the barbecued ribs. Right? The deal is that you give him a week's salary, and what you get in return is inner calm, and a choice of self-realization or cole slaw.

* * *

The constant striving for excellence is one of the things that make America (or the U.S., anyway) great. Among the latest examples is the title star of *Blondie*, Patricia Harty. She explained recently:

"I was studying acting in New York, trying to broaden my range of emotions, so I went to Central Park Zoo and looked at the chimps. I said to myself, 'Well, that's me—bubbly and energetic! So I went instead to study my opposite—the gorilla.'"

Well, let's see now. That means that if somebody is a serious actor, he would study the laughing hyena. Right?

* * *

Jack Paar recently recalled the time he was so mad about a magazine story about him that he tossed the periodical into the waste basket (that's pretty mad). A week later, he decided to read the article again, but the magazine had been thrown out. Paar complained: "Why don't people leave things where I put them?"

* * *

The following editorial ran last month on WWL-TV New Orleans:

"And isn't it funny, all that furore in Baton Rouge over a skinny rooster and a silly-looking donkey. It had finally been determined—this week, everyone thought—who would get the rooster in November's election.

"As most of you know, we assume, the rooster is the symbol of the Democratic Party in Louisiana. It is the state's equivalent of the donkey. Well, it had been announced this week that candidate Hubert Humphrey would get the rooster at

the head of his ballot. This is usual procedure.

"However, enter Leander Pe who has been shooting at that rooster for the past four years. He filed suit in Baton Rouge, challenging Humphrey's right to the rooster. He hopes Humphrey should get the donkey instead.

"This is almost a rerun of the charade four years ago when Pe sought to get unpledged electors the ballot under the rooster, so could deliver the state's Democratic votes to George Wallace.

"This time, however, Wallace probably run under his new symbol an eagle. If you're confused, you should be, with donkeys, roosters and eagles all over the place.

"It's all pretty moot, anyway. 'Pulling the rooster' meant votes the old days, when machine politics were in sway and many voters were illiterate.

"Now, however, with television bringing candidates into your very homes, it has become the candidate who counts. And donkeys, roosters and eagles are for the birds."

* * *

Schenley Imports Co. recently ran a prize contest on radio for the best name for a new cocktail consisting half-and-half of Stock dry vermouth and Stock sweet vermouth. Whadiya think won? "Stock Merger" what else?

* * *

FYI: Newswoman Wanda Rame of KQED, San Francisco education outlet, who was given the Distinguished Alumni Award of the Alumni Association of Indiana State University a couple of weeks ago, is a honorary inmate of San Quentin Prison.

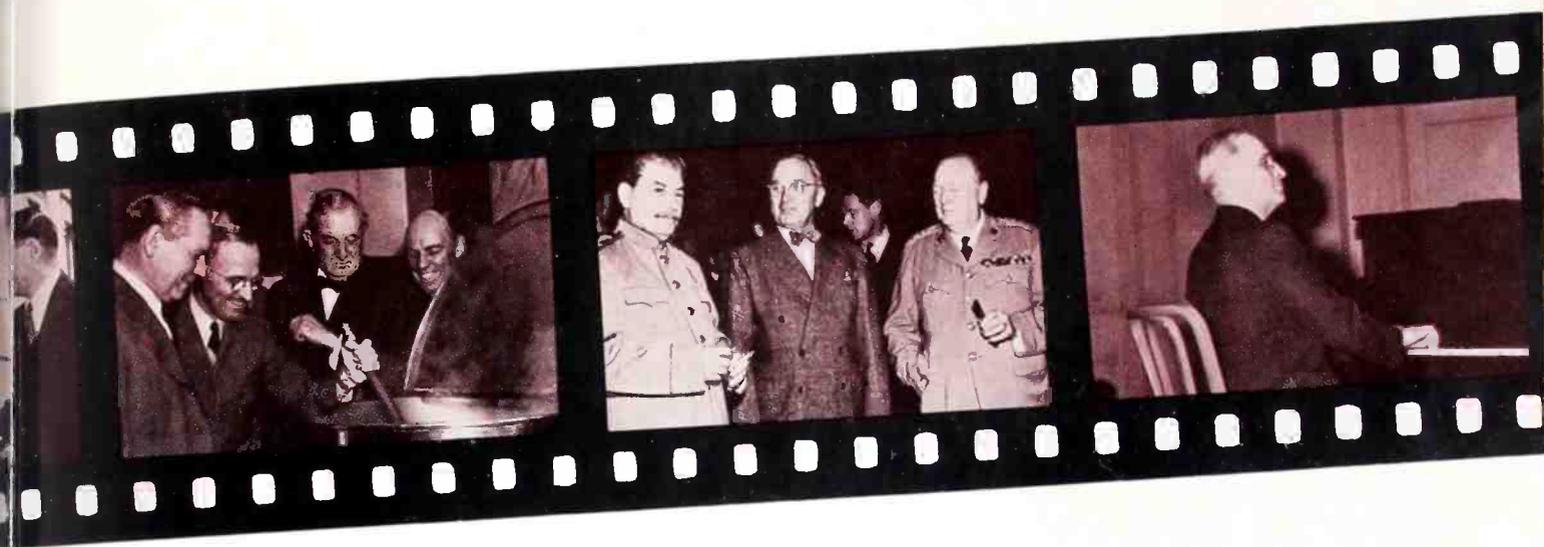
* * *

And speaking of KQED, Dr. Benjamin Spock, now free on bail pending an appeal to a conviction on charges of disrupting the operation of the draft, will talk about his childhood on KQED tonight (October 21). In announcing his appearance, the station quoted him as saying that his mother was "a very difficult woman."

Like mother, like son.

CITIZEN KPRC-TV!

"I CAN'T STAND THE HEAT, STAY OUT OF THE KITCHEN!"



Former President Harry Truman wasn't talking about television when he made his familiar comment, but he might have been. The television station manager who could win a popularity contest among his station's viewers is probably doing a second-rate job. In fact, a fair measure of how effective a station is in assuming its share of civic responsibility just might be the angry buzzing from the hornets it stirs up.

Not that we intend to wrap ourselves in self-righteousness. Nobody made us get into the television business, and nobody is insisting that we stay in it. We happen to like it, heat and all. And—once in a while—somebody does say something nice to us.

SOMETHING NICE LIKE "CITIZEN"
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