

Television Age

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Merchandising is like the little girl with the curl....



...when she was good she was very, very good,



and when she was bad she was horrid!"

Radio and Television believes that advertisers should receive consistent and professional merchandising support for their marketing campaigns in the vital Northwest market.

At KSTP we maintain a full-time merchandising and promotion department working closely with advertisers to create, develop and implement marketing aids which most effectively add to the success of their programs.

Among the activities which have made KSTP the Northwest's leader in merchandising is the exclusive KSTP "FEATURE FOODS MERCHANDISING PLAN" which provides special in-store displays, cash-backs and guaranteed end-of-aisle display in 200 top-volume markets in the Twin City area. Bargain Bars in key chain and independent food outlets every week include coupons, samples, registration prizes, distribution of product literature and demonstrations. KSTP hostess in attendance. Each activity is designed to move product from shelf to shopping basket — the final link in the chain started by your advertising on KSTP Radio and Television.

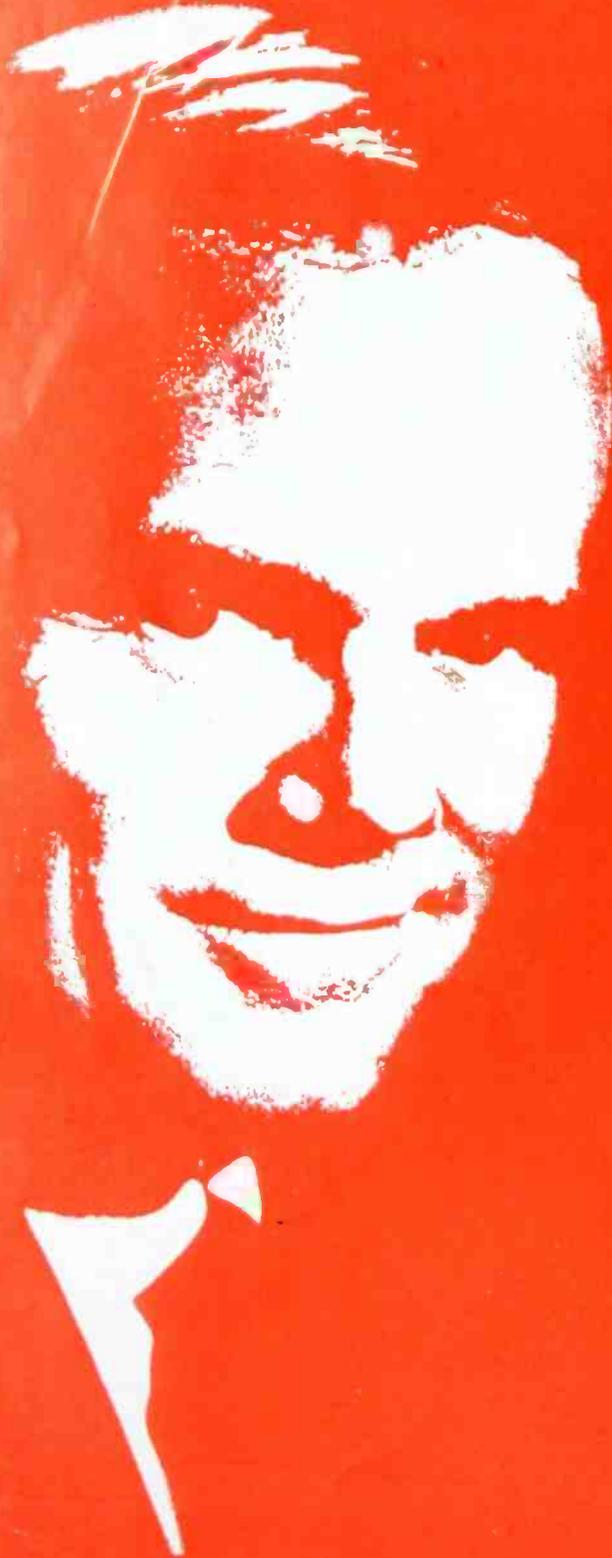
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Our files include hundreds of testimonial letters from advertisers who appreciate dependable, quality merchandising assistance. If you'd like more information call KSTP Promotion Manager Bill Davey or your nearest Petry office.



RADIO • TELEVISION
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HUBBARD BROADCASTING, INC.
KSTP-AM • FM • TV • KOB-AM • TV • W • GTO-AM

And Now..Woody is Hot!!!



WOODY IS SOLD TO:

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KTTV/Los Angeles
WGN/Chicago
WWJ-TV/Detroit
KMBC-TV/Kansas City
WKBS-TV/Philadelphia
WTTV/Indianapolis
KWGN/Denver
WTTG-TV/Washington
WKBG-TV/Boston
KPLR-TV/St. Louis
KDTV/Dallas
WCIX-TV/Miami

WOODY IS AVAILABLE:

For a definite September, 1967 start with
52 Weeks of 5 Ninety-Minute Daily Shows

48 Weeks (240 Shows) Totally New
Or as a one-hour daily strip

In glamorous **COLOR**
On tape

THE WOODY WOODBURY SHOW

Produced by Ralph Edwards
in cooperation with Metromedia Television
Fashioned for The NOW Generation!

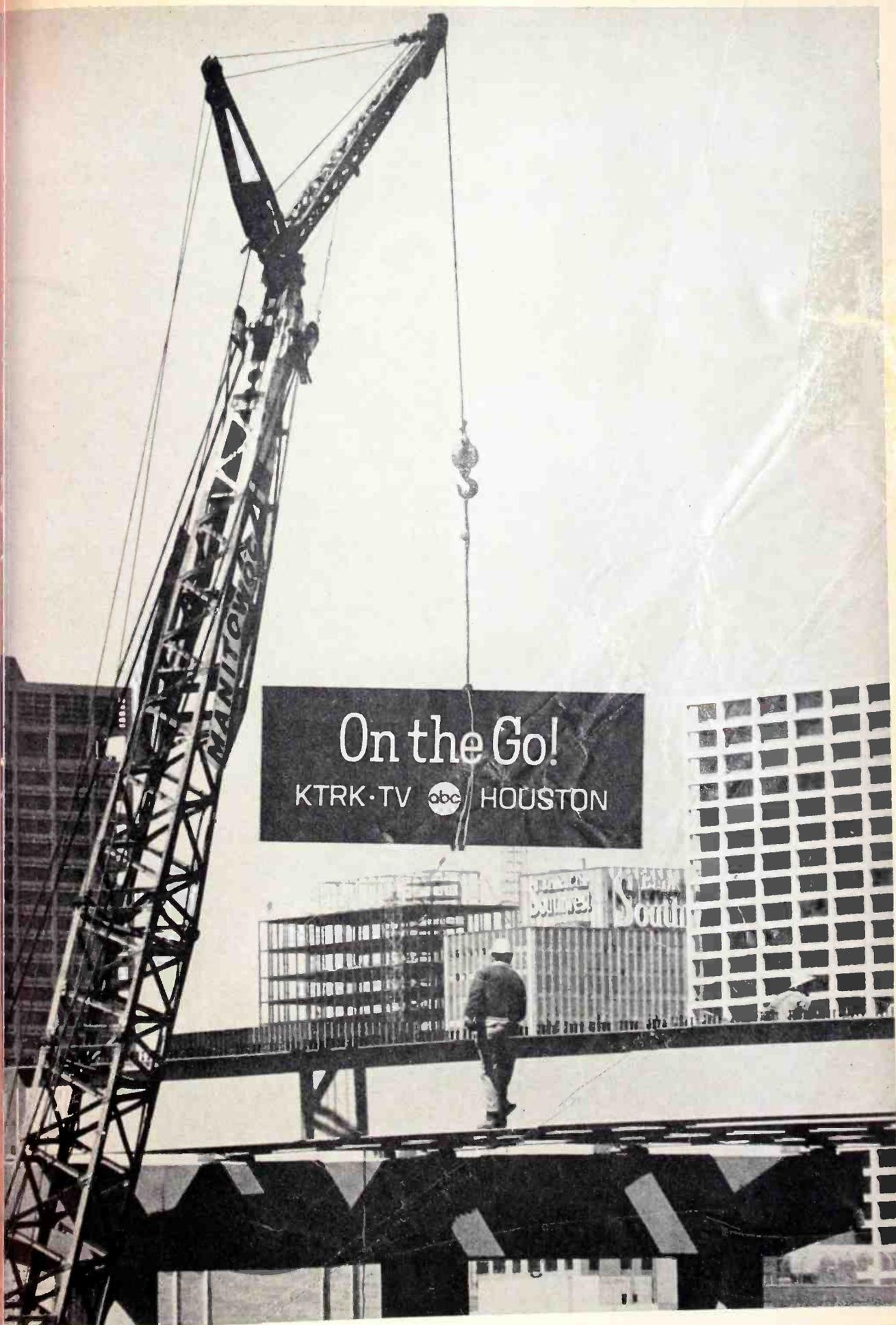
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Wolper Television Sales
A Division of Wolper Productions, Inc.
A Metromedia Company

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New York, New York 10017
(212) 682-9100

8544 Sunset Boulevard
Hollywood, California 90069
(213) OL 2-7075



On the Go!
KTRK-TV abc HOUSTON

Facts in focus...

Nielsen's

U.S. TELEVISION OWNERSHIP ESTIMATES



An annual report showing TV ownership by:

- geographic areas
- Nielsen territories
- county sizes
- time zones
- county within state

For complete details call, wire or write



Nielsen Station Index

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CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • HOLLYWOOD 6-4391
SAN FRANCISCO (94104)
68 Post St. • YUKON 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

61429

JULY 31, 1967

Television Age

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital, key distribution center of some of the nation's richest farmland. Boise's influence extends to every part of the state.

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

 **KBOI**
TELEVISION
Channel 2 CBS
BOISE

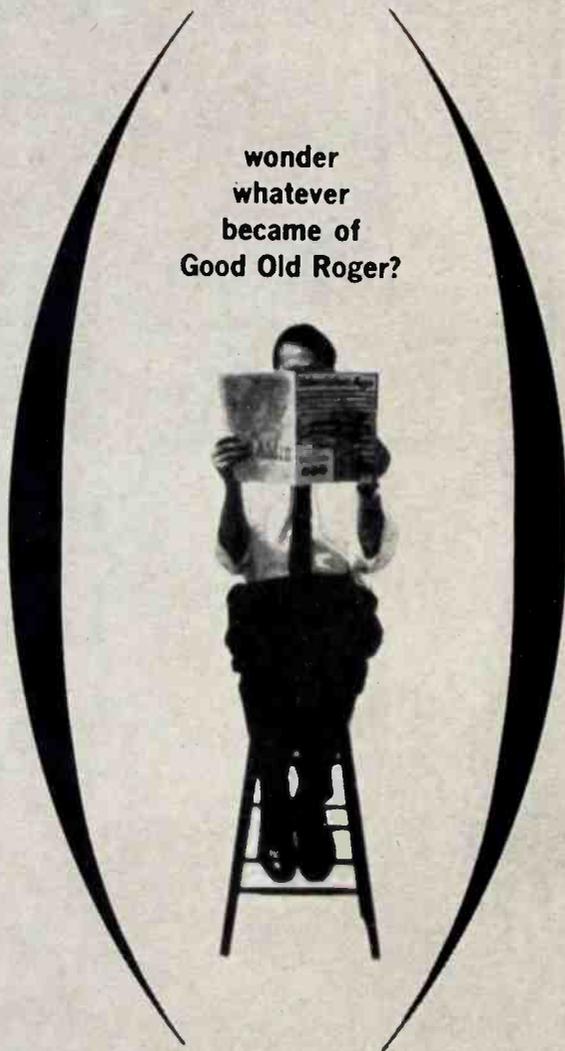
Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.

Represented by



PETERS, **G**RIFFIN, **W**OODWARD, INC.

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?

Television Age



\$1,000,000,000 IN TELEVISION ANNUALLY

TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER

There are **TWO** South Bend TV Markets

Look twice at the South Bend market—averaged figures just don't apply to WSBT-TV. ARB's Television Coverage/65* for example. That study shows LaPorte County (27,900 TV homes) as a secondary county for WSBT-TV—but not for this "averaged" 3-station market. Berrien County, Michigan, with 45,600 TV homes is not in South Bend's ADI. Yet Television Coverage/65 showed that WSBT-TV was watched more hours per week than any other station!

Since the '65 study we've quadrupled our power to 2,175,000 watts—and added total color capability—including our own color newsfilm processor. WSBT-TV has a market of its own—no other station can cover it. From South Bend go with the big colorful one—WSBT-TV. Why settle for less?

*Subject to qualifications described therein.

WSBT-TV **22**
SOUTH BEND
REPRESENTED BY KATZ



Letter from the Publisher

A Comparative Look At Spot Tv

Since the Business Barometer was started 12 years ago, the estimates have never been more than 2.7 per cent off from the official FCC figures. The Barometer, therefore, has been utilized as an important industry tool by station management, station reps, security analysts and network economists. It is extremely valuable in charting seasonal trends, peaks and valleys over a period of time and analyzing the averages in various station categories.

Like any other set of figures, the Business Barometer is subject to interpretation. Since it is an industry index, it is, like all other indices, based on averages. Therefore, a station's individual performance should not be measured against the Business Barometer. This is particularly true with national spot where an up-and-down situation exists across the country.

For example, national spot is up in Seattle and down in Pittsburgh, up in Minneapolis and down in Cincinnati. Local market conditions, network exposure, increase or decrease at military installations, brand competition—these are all obvious factors in the movement of spot on a market-by-market basis.

There has been a great deal of discussion in the past few months as to why spot is soft in many markets. There have been several explanations: (1) network has and will continue to siphon off spot dollars, especially at a time when all three networks have substantial inventory (2) some advertisers have cut back appropriations to sustain price/earnings ratios (3) unsettled economic conditions in basic industries (although automotive sales have again started to climb and housing starts are showing some increases).

However, one of the major reasons is the precipitous drop in the number of new products. Marketing experts report that new package product introductions reached a new high in 1965, leveled off in 1966 and dropped off markedly in 1967. In the package goods industries, spot tv is a must for product introduction and test marketing.

1967 will go down as an important transitional year for television. The business is witnessing more competition from within as well as from other media. It is a year in which aggressive selling came back into style. Some of the tried and true methods of stimulating business are being undertaken by more stations. One of these is working with wholesalers, jobbers and food brokers who are in an important pivotal position to recommend television activity in their areas.

These sales contacts forge an important link that is felt at the buying level at agencies. Marketing and research directors are also occupying a more important position in correlating distribution and sales with individual market media. It is an axiom of the business that bears repeating—the station that does the aggressive selling job, promotes its wares and follows the point of sale at all levels will benefit by its intelligent, well directed sales activities.

Cordially,

Letters to the Editor

Opposite Viewpoint

What a strange bit of phenomena is but again the old bugaboo, "if I hear something down, it makes me expand my own importance," has reared its demoralizing head.

I speak of your June 19th *Viewpoints* editorial and the sad lambasting of the writer, J. B., handed to the senseless Lawrence Welk and his dupes of musicians and entertainers. Not only did the writer scathingly pillory the program, the director and the program participants, he also took a few healthy uppercuts at the hosts of the show, the clothes people were wearing and the fact that (a nasty cut) some men appear on camera without hair on the tops of their heads.

I most resentfully feel that the censorship privileges of your editor were sadly ignored, to permit such scandalous statements as "miserable dayseed show," and "the band is 100% eligible for medicare."

That's pretty funny material for an anonymous writer to plaster in public print against a business organization, against a large number of hard-working people whose livelihood depends upon that business, and against a major entertainment

entity involved with the whole of our 200 million people.

I, as an advertising man, resent this article because it was not a critique of a show or a performance; it was simply a slanderous and demoralizing series of narrow-channeled views of an individual writer who apparently does not flip over Welk and company. I'd be interested in knowing what does flip the writer—or his editor.

That blast of words and exposition of one minisegment of the viewer audience sadly missed whatever was the intent of the article—except to tear down and publicly denounce a man, his organization and the many folks who work at their jobs. None of whom had the printer's ink, white space or circulation to use in defense.

I believe an advertising probe into this phase of our business should concern itself with ratings, client satisfaction, product sales and loyalty of audience. To winnow out and lambaste any single segment of advertising, entertainment or business endeavor, because that minuscule portion of the whole does not particularly appeal to the critic, is eminently unjust.

As a long-haired hippy is of little interest to a senior citizen, as a baby's preference in toys may not concern a baseball player, as a medical advancement in treating torpid liver may not be devastating information to a boy scout, and as a go-go dancer's wear and tear on sequins could not matter less to a

scuba-diver, yet in each individual category these items may be of considerable importance to a great number of people in that respective field.

And, certainly, scathing and defamatory aspersions, cast upon opposite factions because of personal preference or prejudice, are as wrong as a seven-dollar bill.

The Welk show has become somewhat of a marathon performance of clean, yankee-doodle enjoyment. The performers have become as familiar as members of the family and the musical style and selection is always enjoyably listenable.

In the over-30 bracket, they have won an amazingly large number of loyal viewers. You may assume, based on this tirade, that I am one of them.

I am!

LESTER F. ZIEGLER
Advertising Manager
Challenge Cream & Butter Assn.
Los Angeles, Calif. 90054

Editor's Note: "A Program Man's Viewpoints," written by an experienced professional, does not necessarily reflect the opinion of TELEVISION AGE.

The Station Equipment Boom

I read your story about tv station equipment (TELEVISION AGE, June 19, 1967) with very great interest. Its content really gets to the nuts and bolts in the technical and financial end of uhf. Station operators should find this a most valuable piece of writing . . .

ROBERT F. ADAMS
Adams Broadcast Services Inc.
New York, N.Y. 10022

. . . I found your survey on broadcast equipment a very perceptive and readable piece, which is especially noteworthy in an industry where trends are not often easy to spot.

EDWARD J. DUDLEY
News and Information Administrator
Radio Corp. of America
Camden, N.J. 08102

. . . was very well written.

ANTHONY P. MANFORTE
J. K. Lasser & Co.
New York, N.Y. 10019

■ SUBSCRIPTION SERVICE

Television Age

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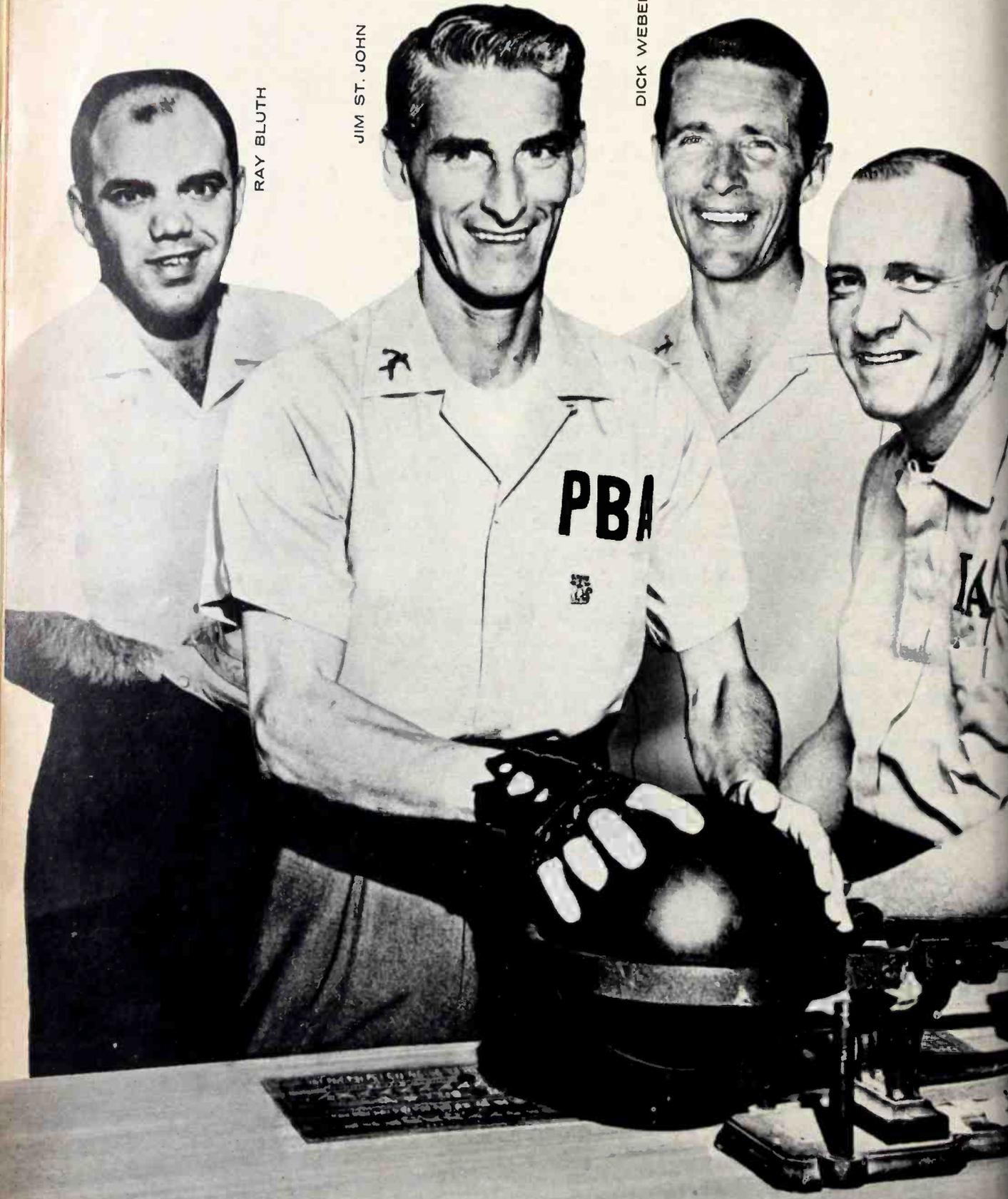
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(Rates for other countries available on request.)

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

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



RAY BLUTH

JIM ST. JOHN

DICK WEBER

JAMES BRAMPE

The Strikers Strike Again

This is television's top bowling show. The world's greatest professional bowlers roll in head-to-head competition for big cash prizes in "Championship Bowling."

Stars like Ray Bluth, Jim St. John, Dick Weber and Bob Strampe. And Les Schlissler, Carmen Salvino and Jim Stefanchich. And 18 other PBA champions. With all the action narrated by sportscaster Mack Drees.

There are 26 all-new hour shows in color. Each match is a real cliff-hanger with excitement, suspense and thrills right down to the finals when the champion is crowned.

TV stations, here is your chance to compete for a bigger share of the mass television audience. Bowling has delivered mass viewers to your competitors before. Why not sign up first for "Championship Bowling" in color?

Firestone Tire & Rubber Co. has already signed for a third straight year to sponsor "Championship Bowling" in most markets. There are other regional and local advertisers in your area who will quickly see the value of this proved property.

The strikers strike again. Now it's your turn to strike. You might even strike it rich. Strike now!

Look into this opportunity immediately. Call us collect: area code 312, phone: 467-5220. Or write Walter Schwimmer, Inc., 410 N. Michigan Ave., Chicago, Ill. 60611.

"Championship Bowling"



from *Walter Schwimmer* INC.

A DIVISION OF COX BROADCASTING CORPORATION



EXCITING . . . ENLIGHTENING . . . ENTERTAINING !
Armchair Safaris: Designed for Milwaukee

Each week WTMJ-TV's "Murl Deusing Safari" takes 231,000 Milwaukee adults on an expedition to a foreign land . . . and brings them back within the hour! Back from their kayak trip down the Nile. Their visit to a live volcano. Or excursion through a village of headhunters. Milwaukeeans have been making these weekly safaris for four years now, ever since Murl Deusing — one of the world's leading adventurer-photographers — came to us with an idea for his unusual series. A series which became so well liked that, today, more Milwaukee adults watch our "Murl Deusing Safari" than "Batman" or "Lost in Space" combined!* It's just another of our many well-rated programs . . . Designed for Milwaukee!

WTMJ-TV
 COLOR IN MILWAUKEE



* A. C. Nielsen Co., Feb. 16-March 15, 1967; 6:30-7:00 P.M., Wed.

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

How ARB Local Audience Data

ARB's new goodies for local tv ratings, now being shown to clients, won't cost buyers of the service much more. While there will be cost rises, these are attributed mostly to improvements in methodology, such as proper weighting of catv and uhf viewing and the handling of multi-set homes figures. The new material covers three areas:

Product usage ratings—New data will be shown for the top 75 markets. The number of categories is being stepped from six to 15, among them new cars, instant coffee, soft drinks, cigarettes, margarine and deodorants. Data will be available by quarter hours and by station. Ratings will be given in percent of total consumption in the market among households represented by viewers among "key" demographic groups. Example: If key group is younger housewives and product category is instant coffee, rating will show what percent of all instant coffee consumption in the ADI is represented by those homes where young housewives in the market view the show.

Target audience profiles—This involves weighting demographic data from program viewing figures. For example, one combination will weight women 18-34 as 100, women 35-49 as 75 and women 50 and over as 50. There will be six other combinations for women, two for men. Purpose is to save time of buyers who often pick a spot only on the basis of the best demographic break (such as younger women) even though they are also interested in other age groups which, while not as important, are still prospects for the product.

Index of prime potential—The purpose here is to show the tendency of a spot to build (or not to build) a prime audience. This is done by dividing individuals into light and heavy viewers. Latter are defined as those who view more than the market average, former are those who view less. An index of 100 means the program's audience is equally divided between light and heavy viewers. The higher the index figure, the higher the proportion of light viewers (meaning more reach); the lower the figure, the more the proportion of heavy viewers (meaning more frequency). Data will help tv against competitive media which urge buyers to reach light viewers outside of video.

First French Director in U.S. Tv?

Jean-Christophe Averty, producer of variety specials for the French broadcasting system, L'Office de la Radiodiffusion Television Francaise (ORTF), is making a color musical comedy special for ABC-TV. Earlier, Averty, who is believed to be the first French producer-director to work for U.S. television, directed a special on Salvador Dali for Coty Tv (independent production company in Paris) and Seven Arts (now Warner Brothers-Seven Arts).

Grocery Firms Adding Broadcast To Co-op Plans

Grocery manufacturers are bowing to supermarket chain pressures to add broadcast media, particularly television, to their co-op ad plans. These manufacturers tend to be wary of broadcast co-op because they find it harder to police than traditional newspaper co-op, where they can see how their money is spent. But the chains don't want to be tied down to long listings of "tombstone" ads and feel that when broadcast media can be effectively used, they should have the option of using them.

This move toward broadcast was recently noted in a survey by *Grocery mfr.*, a new trade publication. The acceptance of broadcast co-op is growing primarily among the larger manufacturers, since it's the big-selling brands that chains are most concerned with, and that's where their pressure for more flexible co-op plans is being exerted. Overall, however, newspapers are still dominant, one reason being the broadcast media don't offer the opportunity for listing as many different products as print.

Dangers in Voluntary Station Polls

Soliciting of voluntary viewer opinion on public issues by mail or phone is frequently criticized by researchers. They argue that the answers are not responsible because only those choosing to answer do so. In addition, a station's audience is not necessarily representative of the market. A recent poll by WCBS-TV New York on the military draft in connection with a program on the subject shed some light on the question.

Viewers were invited to answer questions about the draft on ballots printed in metropolitan area newspapers. In addition, a scientifically-selected sample of 1,000 adults were interviewed by phone.

On the basic question of the draft's fairness, results were contrary: most telephone respondents said the draft was fair; most mail votes said it was unfair.

However, when it came to questions about who should be deferred, the two surveys were remarkably close. This suggests that when emotion-packed issues are presented, stations had better watch out. But when a question is presented in specific terms, the results may be representative.

'Network Opportunity Buys' Seen Threat to Spot

One explanation for why the reps attribute the spot slowdown to network competition is given by the sales chief of a major group rep. There are really four kinds of television sales, he says: 1) spot, (2) local, (3) network and (4) "network opportunity deals." The problem is not so much the shifting of existing money from spot to network, he adds, but the tempting offers of hard-to-sell network time which lure new money that otherwise would go to spot.

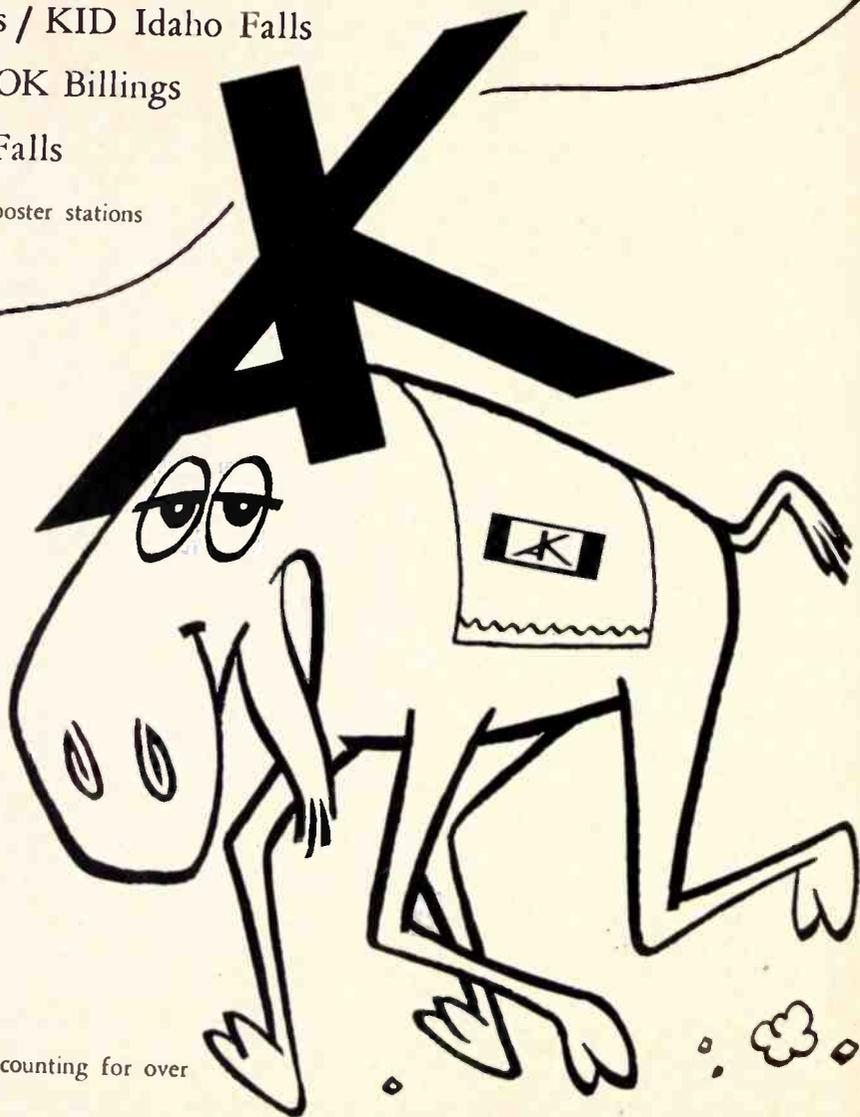
I am a virile AVERY-KNODEL MOOSE,
 here to proudly announce that I am now enjoying
 relations with the 4017 meese* in the 69 counties
 in Montana, Idaho & Wyoming saturated by
 SKYLINE TV NETWORK boasting the
 following utterly splendid VHF stations:

KMVT Twin Falls / KID Idaho Falls

KXLf Butte / KOOK Billings

KRTV Great Falls

augmented by 135 moose-booster stations



*also 1 1/2 million people (folks) accounting for over
 \$2.7 billion in retail sales annually.

Call the virile Avery-Knodel moose rep nearest you
 today. (Make him feel needed.)

AVERY-KNODEL, INC.



NEW YORK CHICAGO ST. LOUIS DETROIT ATLANTA DALLAS SAN FRANCISCO LOS ANGELES

Business barometer

Local business in May was up a little over last year—the same percentage increase, as a matter of fact, as national spot (see July 17 issue). Both rose 4.2 per cent. This makes the local total \$32.8 million. Compensation edged up 1.5 per cent, its total coming to \$20.4 million. As so often happens, the changes were not evenly distributed. Medium-size stations turned in the best performance by far in local business terms, indicating special efforts to offset the slowdown in spot.

Compared with April, local sales in May registered a 3.2 per cent rise while compensation, for all practical purposes, was about the same—up 0.2 per cent.

Looking at the local picture by station size: The stations in the \$1-3 million annual revenue class pushed up sales 12 per cent over May of last year. As for the smaller stations (under \$1 million in annual revenue) the increase was not bad—7.5 per cent. But the large stations remained practically the same—up only 0.5 per cent.

Compensation changes by station size came out as follows: the smaller stations were up 1.6 per cent; medium outlets rose 2.8 per cent and large stations lifted their revenue only 0.9 per cent.

For the year so far local business is showing a much better trend line than either spot or network compensation. For the first five months, total local revenue reached \$156.1 million, compared with \$145.8 million during the corresponding period in '66.

This is equivalent to a 7.1 per cent increase, but it should be noted the rise is slowing down. In April, year-to-date figures for local business were up 8 per cent.

The five-month figures for compensation total \$101.8 million vs. \$100.4 million for the '66 corresponding period. This represents a 1.4 per cent rise, a more or expected figure in the more stable compensation area.

Next issue: a report on spot television in June.

LOCAL BUSINESS



May (up 4.2%)

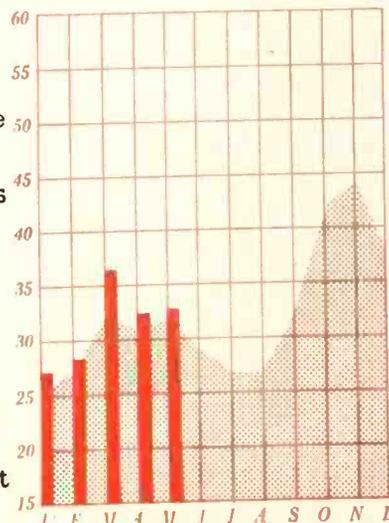
NETWORK COMPENSATION



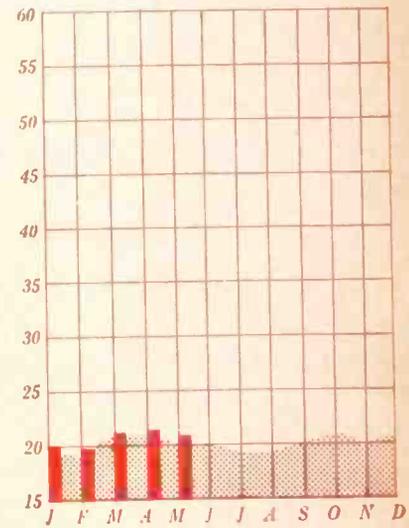
May (up 1.5%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+7.5%	+1.6%
\$1-3 million	+12.0%	+2.8%
\$3 million-up	-0.5%	+0.9%



1967-'66 comparison



1967-'66 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.)

WJIM TV

**Lansing-Flint-Jackson,
Michigan-CBS-Channel 6
owned by Gross Telecasting, Inc.**

**announces the appointment of
HARRINGTON, RIGHTER
and PARSONS, Inc. as
national representatives**

effective July 10, 1967

Movies and Kids

If you were a program director, could you schedule an "adult" movie in your late-night slot knowing that 17 per cent of your audience was 17 or younger? With family films on the decline and adult fare on the rise, local stations will increasingly find themselves faced with such decisions.

The 6 per cent youngster audience composition is that of the long-running *Late Show* on WCBS-TV New York, one of the city's best-rated movie offerings. Film manager Bill Lacey says the station does not approach a particular film from the point of view of how many children may be watching but considers whether the picture is suitable for a general family audience. He notes that WCBS-TV turned down *Lolita* a while back. (It was run on WABC-TV and got a terrific rating.)

Even More Nationally. The WCBS-TV under-18 figure reflects, of course, the nature of the station's programming and is not indicative of general viewing patterns. As a matter of fact, the per cent of under-18 viewers on a national scale runs two to three times the New York station's ratio during the periods before midnight.

During March 1967, for example, about 12 per cent of all persons viewing between 11:15 p.m. and midnight were under 18, according to Nielsen's national audience composition report. Nearly 30 million persons were viewing during the average quarter hour, of which about 3.5 million were in the children and teen categories.

Teenage Viewing. About one out of every 10 teenagers in U.S. tv households, (in the Nielsen definition of 12 through 17) was watching video during the average quarter hour of that 45-minute segment. That means, roughly, 2 million. From 11:15 to 11:30 p.m. there were 1.2 million children from six through 11 recorded as viewers and an estimated 370,000 under age six.

That this is not a fluke is apparent from Nielsen data covering last Fall. During November, a comparable seasonal period, the under-18 group during the same time period amounted to about 11 per cent of all viewers. The total of under agers came to somewhat less than 3 million, compared with a little over 26 million viewers in all.

Goes Up In Summer. What happens in the Summer when children stay up later? As might be expected, they watch tv. Again, from 11:15 to midnight during the four weeks ending Aug. 7, 1966, Nielsen figures reveal that about 18 per cent of all viewers were 17 and under. That means approximately 4.6 million out of more than 25 million viewers in all.

In the 11:15 to 11:30 period, more than 16 per cent of all female teenagers and 14 per cent of all male teenagers were listed as viewers. In the same time period, 8 per cent of all children aged 6 through 11 were watching tv.

It has been suggested that more young children watch late-night tv than is indicated in audience composition data on the theory that the diary-keepers (parents) will sometimes be ashamed to admit they let their children watch tv at that time.

Fewer Young Adults. As for adult patterns, it is interesting to note that, in general, during the early part of this 45-minute segment, older women tend to outnumber younger women, but in the later part the older women's share of viewing drops off. A similar pattern is shown for adult males.

The recent addition of an audience composition breakout by Nielsen of adults over 21 permits a quick check of adult late-night viewing habits. The March 1967 figures, for example, show that for the 11:15 to midnight span the per cent of all adults 21 and over (in tv homes) watching by quarter hours is 27.3, 21.5 and 19.0.

The data show that a greater per cent of adult women than adult men are watching.

Viet Nam and Tv

The following is excerpted from the last chapter of Air War—Viet Nam, by Frank Harvey, just published by Bantam Books:

It is no longer possible to have a war without people knowing how rough it is, and the reason, of course, is tv.

A headline in the newspaper announcing that so many people got killed someplace is trivial in its impact—even if lots of people got killed—compared to a close-up full-cover movie of a burning village with screaming, terror-stricken people and pitiful bloody corpses huddled in a ditch. That gets to you.

Similarly, a written report of some political speech, or the doings in a legislative session of the government, is seldom read in its entirety by the masses of the people.

Tv Gets The Audience. But they'll watch a hot argument on tv between Sen. Fulbright, say, and Dean Rusk. They'll listen when Barry Goldwater says, with obvious anger (and approval), that bombing a Russian ship in Haiphong harbor would be "just too damn bad!"

The American public, in spite of itself, is being given a first-hand look at the marvels of politics, combat, Great Men in Office and other matters they once only read about. Our population, in short, is getting savvier and savvier. It is getting harder and harder for a power-hungry politician or labor leader or businessman to pull the wool over their eyes.

Tv is the reason. Tv is perhaps the salvation of the world, depending upon how freely and completely it covers the myriad of events in all walks of life as they evolve from moment to moment in this swift kaleidoscope of marvels and horrors we live in.

EQUATION FOR TIMEBUYERS

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

*PICK A SURVEY - - - ANY SURVEY

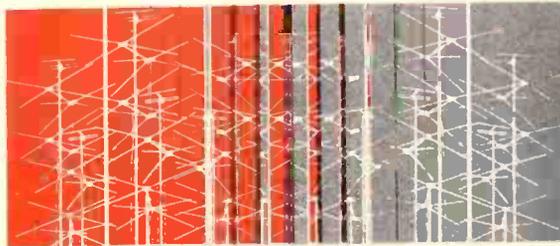


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*ADI and DMA data still arouse
fears agencies downgrade overlapping
audiences among tv markets*

The unduplicated market concept



— misused?

After a year of use, unduplicated market data are still a bone of contention between buyers and sellers of tv. The prime complainers are stations in smaller markets, particularly those adjacent to larger markets, but the issue has risen among bigger stations, too.

Whether it's called the Area of Dominant Influence (ADI) a la the American Research Bureau, which kicked off the dispute, or the Designated Market Area (DMA), the A. C. Nielsen Co. tag, the criticism is the same: the fundamental idea of assigning a county or county group *exclusively* to one tv market is unfair to stations in adjacent markets which have some measureable viewing in the disputed area.

The unduplicated tv market is, of course, not new. Advertisers and agencies have long worked with it for planning both spot and network advertising. The basic tool in the past was syndicated coverage studies, most of them by Nielsen, which have been published periodically since 1952.

What makes ADI and DMA a hot issue, however, are these factors: (1) syndicated services are determining the market areas, rather than the buyers of video advertising, and (2) the market data are intertwined with program figures. The latter fact has triggered fears among stations that timebuying decisions are being made without taking into account overlapping viewing among markets.

The interleaving of market and program information is, in one way, an improvement over the former methods of determining market boundaries. The old coverage studies determined station "circulation" by measuring the number of homes which viewed one or more times during a specified period, usually a week. This lumped together a home which may have viewed a station once a week with a home which may have viewed 20 times a week. Each home was counted once.

To have included time-period viewing information at the same time would have been preferable, of course, but the industry could not or would not support the cost of measuring viewing volume at that time. (However, this was done in Canada during the 50s.)

Various formulas were used to define a market's prime tv coverage area, none of which were perfectly satisfactory. A common technique was the "cut-off," whereby a county would be included in the market only if, say, 50 per cent or more of the tv homes were "regular" viewers.

Metro Ratings Projected

In addition, timebuyers would project metro ratings to counties beyond the metro area by using coverage data. If a metro rating were, say, 30, then 30 per cent of the station's outlying circulation (in those non-metro counties which were included in the home station's market) was credited to the program's audience.

This assumed rural and small-town viewers had the same tastes as urban and suburban viewers. That such an assumption might be unwarranted was readily conceded by buyers but they defended the practice on the ground there was no other practical technique.

These problems as well as a desire to get a leg up on Nielsen led ARB to

introduce the ADI concept last year. The research firm called it "a division of station circulation free of the nightmare of overlapping 'total' areas and underlapping 'metro' areas currently plaguing media decision-makers."

All counties in the U.S. except in Alaska were allocated to one ADI and one only. The basis of allocation was share of total viewing hours. The dominant market, or the market with the greatest share of viewing hours, copped the county.

One Market Per County

For instance, if all the stations in Market "A" accounted for 100,000 viewing hours during the specified period while all the stations in Market "B" accounted for 50,000 viewing hours, then the county was assigned to Market "A" and Market "B's" ADI did not include the county at all. The source of this allocation was ARB's Television Coverage/65 study.

Nielsen followed with its DMA measurements, using the same method for allocating counties. Its DMAs differed from ARB's ADIs in only minor respects.

Many stations were not happy with the unduplicated market concept when ARB first announced it and they have seen little since to change their minds. Daniel Denenholz, vice president in charge of research and promotion at The Katz Agency, expresses a basic disagreement with the concept:

"We're not arguing with the idea of defining an area. What we're arguing with is the unduplicated market. Why can't counties be allocated in such a way that the data on stations with a minor share of viewing are shown? If a group of stations gets 49 per cent of the viewing, they get no credit for any part of the county. And 49 per cent is not sta-

tistically reliable. You can't be sure that 1 or 2 per cent isn't accounted for by chance when you're dealing with sampling."

That dominance can be decided by a thin edge was brought home to broadcasters earlier this year in a California situation. A split county unit, Contra Costa East, including some 73,000 tv homes, is assigned by ARB to the San Francisco ADI, along with Contra Costa West. Stations in the Sacramento-Stockton market sponsored a special ARB study during a standard survey period (January) which showed the Sacramento-Stockton stations dominating in Contra Costa East.

Under heavy pressures from both sides, including the threat of a suit, ARB decided to retain its original ADI areas but added special notes in both the San Francisco and Sacramento-Stockton reports about the special study.

One commonly used example to "prove" that the unduplicated market idea is misleading goes along these lines: Assume that three stations total 60,000 hours of viewing in a county; also, that two stations from another market tally a 50,000 hours total in that county. The three stations win by sheer weight even though their average viewing is 20,000 hours and the average for two stations is 25,000 hours.

In another version of the example, one station, instead of two, in the market accounts for the 5,000 hours. Though clearly a dominant station, it would lose the county.

It would make sense, so the argument goes, to buy the dominant station or, in the other example, one of the stations with a 25,000 hours figure to reach more homes in that county. Yet, the data will not show the county credited to these stations in either case.

Another area of concern is the

ffect on market planning when the medianian looks at unduplicated markets ranked by tv households.

"It's common," says a rep, "for a planner to make an initial 'rough cut' of the market list for a campaign. Even if the buyer later takes into account total homes reached for the approved markets, the markets eliminated won't be properly evaluated in terms of total reach."

Especially troubling to stations is the way ADI information in the local TRB reports is listed along with metro ratings and total area homes reached (Nielsen has not yet begun showing DMA ratings in its local reports). Many are convinced that buyers are using ADI ratings for cost-per-1,000 and other analyses and not taking overlap into account.

In short, though both rating services show total audiences for a program and total station reach, many broadcasters and their reps are worried that the spillover and spill-in are "downgraded" or ignored because of the new emphasis on unduplicated market definitions.

'Key Tool' In Planning

Despite broadcaster concern, advertisers and agencies consider unduplicated markets a key tool in market and media planning and there is little doubt that if ADI and DMA data hadn't come along, they would have gone on developing measures to define such markets, probably with less precision than now exists.

"Advertisers look at markets from an unduplicated point of view," explains an agency research executive. "They analyze sales and other marketing facts by areas that are geographically defined and they want to relate advertising weight and dollars to geographically-defined areas."

Says Dorothy Nichols, head of media research at Compton: "The

(Continued on page 57)

Advertisers, agencies feel unduplicated market is necessary for proper media planning in assigning advertising dollars

MARKET OVERLAP IS THE PROBLEM

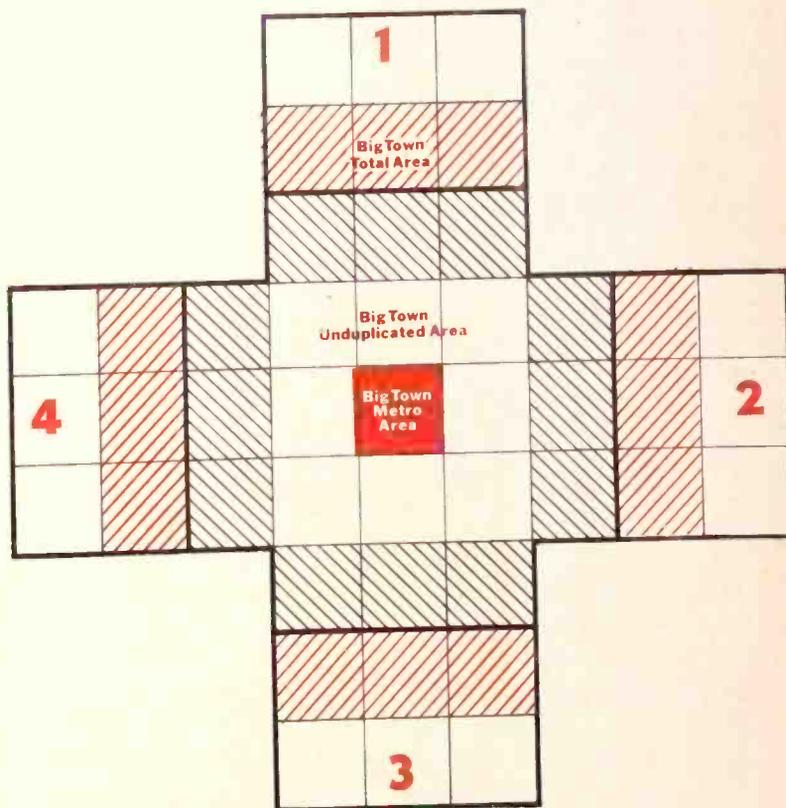
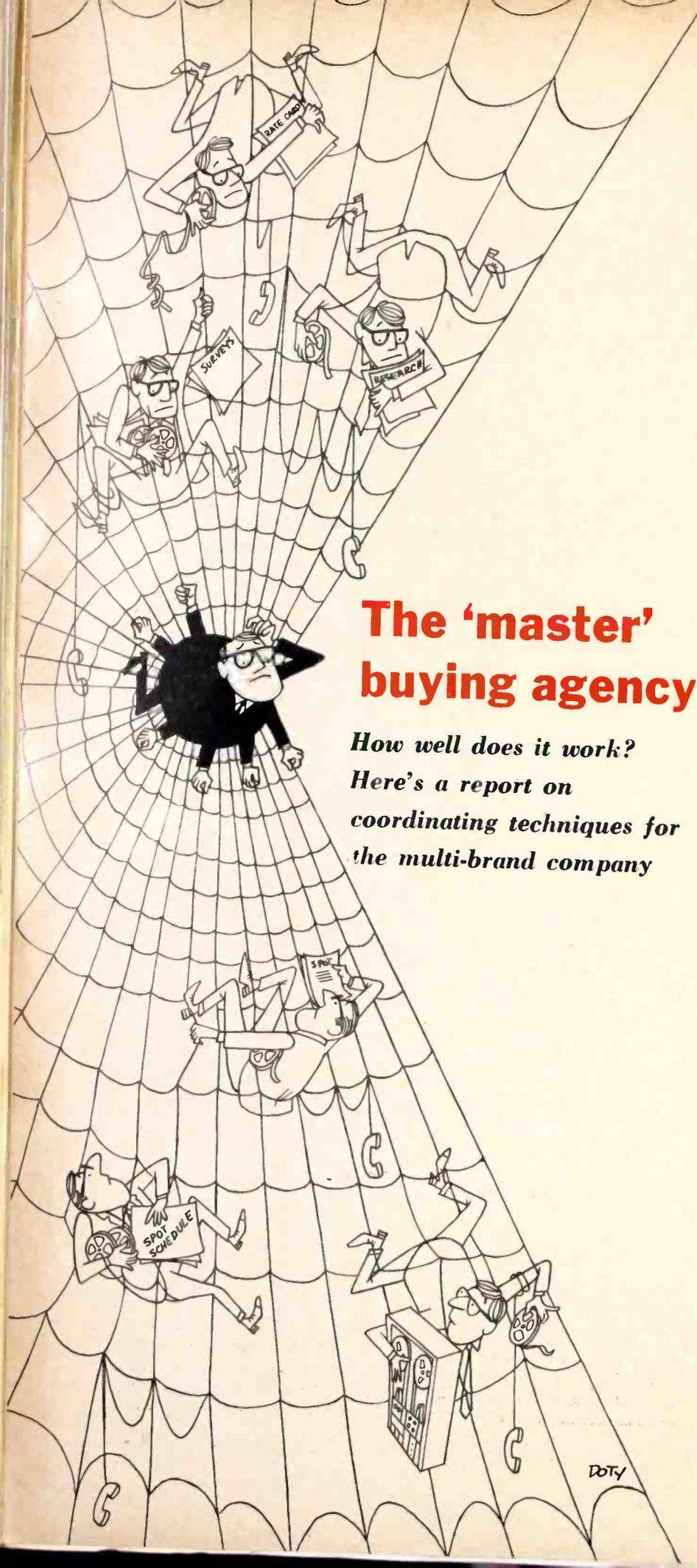


Diagram above illustrates core of controversy about unduplicated market concept. Heavy black lines are unduplicated market boundaries, lighter black lines indicate counties. Red shaded areas are audience spillover from "Big Town" stations into four adjacent unduplicated market areas. Black shaded areas are spillover from adjacent unduplicated markets into "Big Town's" market. While total area audiences are shown for all stations, smaller outlets fear their spillover will be ignored.



The 'master' buying agency

*How well does it work?
Here's a report on
coordinating techniques for
the multi-brand company*

There's another race in the advertising industry, aside from the one to keep ahead of competition. It's the race to keep on top of growing mountains of detail and a widening morass of interagency communications.

The days when a single agency could handle all the advertising for one company were gone almost before they began. Years of increasing brand diversification within most large corporations have seen five, six, and often as many as ten ad shops serving a single client.

With spot tv buys for these companies originating out of such a variety of agencies, the problems of keeping tabs on brand budgets and taking maximum advantage of station discounts have often been back-breaking. The job has been complicated in recent years by the need for some method of coordinating piggyback schedules.

Unable to eliminate interagency communication or to stem the growing tide of detail, agencies and their clients have concentrated on ways to organize in an orderly, controllable fashion.

Coordination units, centralized either within the client organization or at one of the agencies, are now responsible, in many large accounts, for maximizing station discounts, controlling budgets, and allocating responsibility for piggyback buys, where pairing involves products at two different agencies.

The solution, however, has produced problems of its own, problems of efficiency, of control, and—more problems of communication. Although the obvious necessity of maintaining some kind of overall control would seem to argue in its favor, conflicting opinion as to which of three alternative methods works best suggests the problem is far from solved.

One plan of attack involves designating a master buying agency responsible for timebuying on all

products, while all agencies continue to create the ads and plan the buys for the particular brands assigned to them.

One of the larger master buying agencies, Ted Bates & Co., Inc., handles timebuying on all products for Standard Brands, American Home Products, and Colgate.

Schedules submitted by media planners at participating agencies are fed into the Bates computer, which automatically matches gross rating points, target audience, and other brand objectives, to select the piggyback partners before any buying is done.

Responsibility for buying is distributed proportionately among members of a spot buying pool at the agency. All agencies receive buying summaries and know exactly where their products stand.

Buying Rating Points

Other master agencies buy rating points as a whole and then piggyback. The fee for this service is generally 15 per cent of the 15 per cent fee. At Benton & Bowles, Inc., which acts as master agency for the Vick Chemical account, all brand requirements are assembled through the corporate office.

Once market-by-market weights are established, buys are made based on the sum total of individual brand requirements. Brands are then scheduled for those spots on a month-by-month basis.

Both set-ups are basically piggyback operations. "Other agencies tell us how much money they have to spend," one Bates buyer explained. "Then we tell them whether we can accommodate them on a piggyback basis. A product may require a specific target audience not available on a pool buy.

"Neet, for example, (American Home), is heavy on daytime. If the pool is skewed toward early and late fringe, we cannot accommodate them, unless they adjust their plan."

The sacrifice of certain market goals by individual brands is a problem in any system where piggybacking is involved. Additional complications resulting from centralized buying are not that great, most media directors agree.

"What seems to make a good schedule for one brand and another are not that far apart—dog food and coffee, for example," explained Dick Gershon, vice president and media manager at Benton & Bowles.

"Schedules might have to be extended or start a little early at worst. Arranging schedules with brand managers and media planners should not cause any real problem. The problems are basically more logistical than directional."

This involves communication and the management of detail. "You're dealing with various different sets of people, corporate coordinators, agency media people, etc.," Gershon continued.

"They check your schedules. The traffic people have to communicate. Film delivery has to be coordinated. Everyone and everything becomes so interdependent that the waves that can flow from one person in the group not doing his job can cause continual confusion."

If communication and control are problems for the master agency, they are problems more sorely felt at participating ad shops. There, media planners and account executives at the mercy of buying decisions made at the master agency, lose control over advertising campaigns at the crucial buying point.

"Buying plays an important role in the advertising campaign," Gershon admitted, "and if it's not within the area of responsibility of the agency in charge of the product, it's hard to hold that agency completely responsible for the success or failure of a particular campaign."

While he admitted the individual agency may know more about its

particular brand and may be closer to the marketing operation, for overall purposes of control, Gershon still feels that in many cases the advantages of centralized buying far outweigh its drawbacks.

Success of the system depends on the ability of the master agency to work intelligently with contributing agencies. "It's a situation where you have to put a great deal of reliance on the buyer. But ground rules for planning are established at the outset, and a good buyer under effective supervision can work well within these rules."

Media people at cooperating agencies seem to agree. According to the media vice president at one agency which works with Bates on the American Home and Colgate accounts, "Obviously, if another agency is buying, we have less control. We're not selecting the specific stations or time periods.

"Every agency thinks it has the best staff, and every agency has its own way of operating, its own methods of determining buying efficiency. If it were left to me, our buyers would do the job. But, within reason, the system works well. Our planning for spot is not substantially different than if we were buying ourselves."

'A Very Real Advantage'

Ease in maximizing discounts and controlling budgets represents a very real advantage, some feel. According to Bill Beste, vice president and associate media director at BBDO which acts as master buying agency on the American Tobacco account and cooperates with other master agencies on various other accounts, "The master agency is in an ideal position to plan discounts out in advance and keep on top of discount opportunities as they come up.

"The client gets a better, quicker look at his total investment in the medium. It's also usually much

(Continued on page 58)

Advertisers and agency management men anxious about the endlessly rising costs of tv commercials production have a small measure of relief in sight. Some of the costs may be lessened before long as a result of the efforts of a new professional group, the Broadcast Advertising Producers Society of America (BAPSA).

Until now, commercials producers were the one creative specialty in advertising that did not have its own professional group.

When the announcement of the formation of the new group was first made, last May, it was widely conjectured that the group was being set up as a collective defense against the encroachments of agency art directors and other newcomers to tv production.

For long, many in the industry had keened a dirge for the producer qua producer; the future, it was claimed, would see tv commercials production entirely in the hands of the artists and writers.

Already some agencies had done away with the services of professional producers and had put production responsibilities in the hands of art directors and copy chiefs. The demand for producers unendowed with writing or art-directing talents was felt to be on the wane. Producers in many agencies began to feel even more insecure than usual.

What gave a degree of credence to the assumption that the new group was a front organization of some sort was the general apprehension that the image of the agency producers was more than a little tarnished.

In the watering holes off Madison

Avenue, account men whispered of payoffs, payola, kickbacks. Studio executives moaned about the life-or-death power some agency producers had over them.

But according to the founders of BAPSA, none of the common assumptions about the purpose of the group have any ground in fact. Far from a self-protective device, it would seem, BAPSA will provide a way for producers to save their accounts money.

Bob Gross, a producer at Grey Advertising and the president of BAPSA, said that the exchange of information, news of techniques, and communication of experience that will take place in the meetings of the producers, would enable them to economize.

One benefit, he said, would be the elimination of many trial and error methods in new situations; for example, on location in Latin America. "Someone like Don Franz (vice president of BAPSA and a producer at Leo Burnett in New York), who has filmed in Latin America, could tell another member who's about to go there what to watch out for."

To Exchange Skills

Cost-saving is not the main reason for BAPSA, but the exchange of skills, techniques, etc. will be a prime concern and BAPSA people expect the benefits to be considerable.

The organizers of BAPSA stress that the fledgling society is not a guild, not a union, not an "action organization. It's far from being an "anti-art director defense league," as some wags have pretended.

At a recent meeting of the four

officers of BAPSA—Gross, Franz, Treasurer Linc Diamant (Grey) and Secretary John Edgerton (SSC&B)—Gross maintained that producers have no need of image enhancement. The group's officers pointed out that several agencies which had been shunting producer responsibilities onto art directors were hiring producers again.

The association will not be a promotional or front group but a "meeting place and clearing house for ideas," the officers stressed. "Not the concept ideas, of course, but production ideas, production techniques, and ways to save money," said one.

As criteria for membership, the BAPSA founders contemplate a rule of thumb of "a total of 30 minutes of commercials produced, or its equivalent." But each applicant will be evaluated on an individual basis. There may eventually be junior memberships.

Already, 122 well-known producers have been invited to join, and other letters have also gone out to scores of possible candidates inviting them to apply for membership. Eligible also will be "hyphenates," copywriters and art directors responsible for commercial production. Non-hyphenated art directors are ineligible for membership.

As a club of professionals, BAPSA will be in a good position to eliminate such problems in the agency-studio relationship as slow payments and, to a lesser degree, kickbacks.

"If an individual producer has been negligent in expediting payments, we'll be able, within the club, to bring it to his attention. If agency

management has been slow in payments, the studio affected might do better to bring the problem to the attention of the 4As," a club spokesman said.

As for the "pernicious practice" of kickbacks, BAPSA's constitution provides for the speedy expulsion of any member who takes them.

"If BAPSA sets high standards, the standards of the whole profession will rise," Bob Gross remarked.

Slow payments, generally, do not fall under the category of ethics, unless, of course, the dilatory remuneration is willful. "Sometimes it's only a matter of a guy going off on vacation and forgetting about a bill that's lying on his desk," one of the BAPSA officers said. "Or a bill misplaced under a blotter and not found until long after the man who put it there had moved on to a job at another agency."

"We'll get the laggards to pay studios promptly," Linc Diamant said.

Kickbacks are another matter, and a serious ethical problem, but one which has been greatly exaggerated as to extent, it was pointed out. The association's only advice to a studio asked for a kickback from a producer: flatly refuse.

The club will set the tone, we'll exercise moral suasion," Don Franz said.

This alone will do much to eliminate the practice, it was said. But such action, it was stressed, will be carried out intramurally.

On the BAPSA board of directors, in addition to the four officers, are Henry Bate of Ted Bates, Lloyd Bethune of Young & Rubicam, John

"If any producer takes, we'll throw him out of the club."

"We'll get the laggards to pay studios promptly."

"Definitely not an 'Anti-Art Directors Defense League'."

"Image enhancement is not the goal."

"New agency admakers' group is not a union, not a guild and not at all akin' art directors"

Donnelly of Leo Burnett, New York; Ray Fragasso of J. Walter Thompson, Sy Frolick of William Esty, Jean Harrison of J. Walter Thompson, Chuck Hyman of Grey, Joe Lemneck of Leo Burnett, Helen Nelson of Leo Burnett, Catherine Pitts of Grey and Arnie Nelson of Foote, Cone & Belding.

The BAPSA officers estimate that by the end of the year they may have as many as 300 members in New York alone. Eventually chapters will be set up in other cities that are tv production centers.

Another future possibility is the setting up, under the BAPSA aegis, of training programs for fledgling producers and would-be producers.

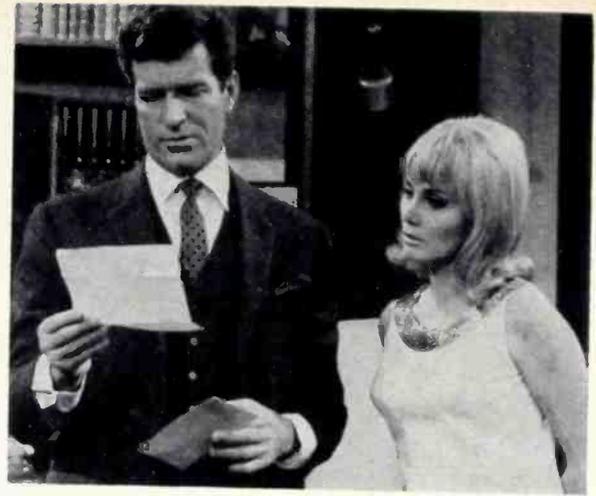
By all evidence, the creation of the producers' society has met with approval in every quarter of the advertising industry. Harold Klein, executive director of the Film Producers Association of New York, the entity representing commercials studios, said he considered BAPSA "serious" in its aims, and added that it should be able to cut down on kickbacks.

Manning Rubin, vice president and head of tv production at Grey Advertising, said the new group would be able to do much to bolster professional standards in the industry.

Robert Margulies, executive vice president and head of broadcast production at Ted Bates, said BAPSA may be "a good way to upgrade the quality of producers."

Gordon Webber, vice president and head of tv production at Benton & Bowles, also said he was in favor of the new organization. ■

The producers organize



First they said tape was too real. Too cumbersome. Too expensive. Now most of the problems have been solved. So when is it going to get off the ground?



The trouble with taped programming

Susskind: "My half-million-dollar tape shows are the equivalent of a five-million-dollar movie."



Great feature tapes already on tv were (l to r) Anne Frank, Voice of The Turtle, Crucible, Dial M for Murder, Glass Menagerie and Death of A Salesman.

When talking pictures first came, the musicians fought it like crazy. Beware of "canned" music, they warned. It will make you tone deaf. Then all the theater piano players got jobs out in Hollywood and the shouting died down.

When television first came out, the movie makers fought it like crazy. Watching tv can cause color blindness, they warned. Then the networks started paying, like a million dollars for the tv rights to a movie and suddenly nobody in Hollywood was color blind after all. Not to green, anyway.

Then, a dozen years ago, Ampex came out with the first videotape recorder. It does not cause blindness. It does not cause deafness. No, what it does is, it makes things too real. It looks just like live, they said. Film is better. Stick with film.

So the guys at the tape labs wracked their brains and stayed up all night and found a way to give tape that fuzzy look so they can get that ethereal effect the film people brag about so much. Also slow motion, stop motion and even reverse motion.

And the film people still fought it like crazy. Do not use tape, they warned. It can cause bankruptcy. You can also get muscle-bound trying to lift one of those heavy tape machines. Can you imagine trying to record *The Conquest of Everest*, climbing up that mountain, lugging along a videotape unit with you?

So here we are, with tape a dozen years old, and film is still the dominant medium for recording programming for television. What is the future of tape programming? That

question can provoke more excitement, or enthusiasm, or outrage, or scorn than almost any other subject in the program end of the business today.

The question is particularly pertinent now, in view of tv's dwindling supply of feature films. To fill the gap, will television turn to feature tapes? The answer is a qualified yes, according to David Susskind, president of Talent Associates and probably the industry's best known exponent of taped programming since his productions of *Play of The Week* a decade ago.

His firm is currently producing the two-hour tape features of stage classics seen Sundays and Wednesdays on ABC. Susskind disagrees with NBC's method of solving the feature film shortage. In the past season NBC broadcast eight feature films produced especially for television by Universal City Studios. Like the Susskind productions, each runs two hours. But they're on film.

Susskind commented, "I don't think tape is going to eliminate film; I think tape and movies will coexist. But I think it's inevitable there'll be an increased use of tape, in view of the diminishing motion picture supply.

"Where are the movies going to come from? Two solutions are possible. One involves cheap movies made especially for television; movies made on million or million-and-a-half dollar budgets. In other words, cheapies. That's the Universal Studios solution.

"Our solution is the production of high-powered tape shows. These are

souped-up, super-tape shows. You give me half a million dollars to do one of these, and I'll put it up against one of those million-dollar cheapies any day of the week. Mine are the equivalent of a five-million-dollar movie."

Of course, feature tapes have one major drawback. They can't bring in the extra revenue that comes from theatrical distribution. The feature films Universal made for NBC can subsequently be dubbed and distributed to theaters everywhere from Yokohama to Yugoslavia. This ancillary revenue often spells the difference between success and failure for a movie.

Insufficient Quality

Efforts to convert tape to film have met with only qualified success; a kine just doesn't have sufficient quality for theatrical projection. In at least one instance where it was tried, a number of people in the audience reportedly got up and asked for their money back.

But Susskind is sanguine about this handicap. He frankly admits, "You can't get ancillary revenue from tapes; kines are a dim prospect. But you've got to recognize this is another kind of business. There are not subsidiary revenues.

"On the other hand, tape presents a clearer economic pattern. You don't live in a never-never land. When will we get our money? We get ours first crack out of the barrel. I'd rather have that kind than *if* money: *if* they like it in Guatamala, *if* they like it in Nigeria, *if* they like it in Paris."

(Continued on page 60)

*Parent firm for
chicken-to-go chain
finds limited ad
control doesn't upset
media strategy*

Franchised outlets vote 'yes' for tv

A basic problem of the franchise operation is the inevitable limits on controls over local-level advertising. The parent exerts varying degrees of generalship and franchisees retain varying amounts of autonomy, but a close-knit, integrated marketing approach—such as would be possible with 100 per cent ownership—is not practical by the very nature of the franchise concept.

Despite this truism, the Kentucky Fried Chicken Corp. of Nashville, a national chain of take-out restaurant outlets, has been surging upward in sales with a fairly consistent choice by franchisees of the parent-approved medium—local television.

Bill Ellis, ad manager of KFC, estimates that about 75 per cent of the money going into local advertising this year will be funneled into tv. In some markets such as Los Angeles and Detroit, it's close to 100 per cent.

Obviously the 75 per cent average also means that, in some areas, the figure is much less than that. However, tv investments have been growing. Last year's expenditures in local tv amounted to about 40 per cent.

"We know tv is doing a job," says Ellis, "because we can see fantastic increases in sales when it's used. In Detroit, for example, they went strong for tv last year. From July 1967, volume increased 134 per cent over the preceding 12 months."

Overall, the parent company has been performing almost as well. During the six months ending March 31, 1967, gross income was \$10,041,092 compared with \$5,788,615 in the previous corresponding period. Profit for the same periods was \$1,031,620 vs. \$637,058.

Behind this surge are the aggressive business policies of two men—Jack C. Massey and John Y. Brown,

chairman and president, respectively, of the corporation. They bought the name and holdings from the colorful Col. Harlan Sanders in 1964 for \$2 million, after which the firm went public.

Brown had been the colonel's lawyer and along with Massey took over the company after Sanders, who had an undeniable flair, decided he didn't have the stomach for the kind of management responsibilities that go with a modern corporation.

Colonel Sanders remains with the company as a consultant. His likeness adorns the product and he appears in all the tv commercials, giving KFC an image not easy to forget.

Measured tv advertising has been rising faster than the preceding figures indicate. As recorded by the Television Bureau of Advertising, the LNA-Rorabaugh figures amounted to \$255,400 in 1966, a tenfold increase over the previous year.

These expenditures result from the decisions of local franchisee groups. These are organized by Ellis, who does considerable traveling. The local groups vary in size and complexity.

Franchise Varies

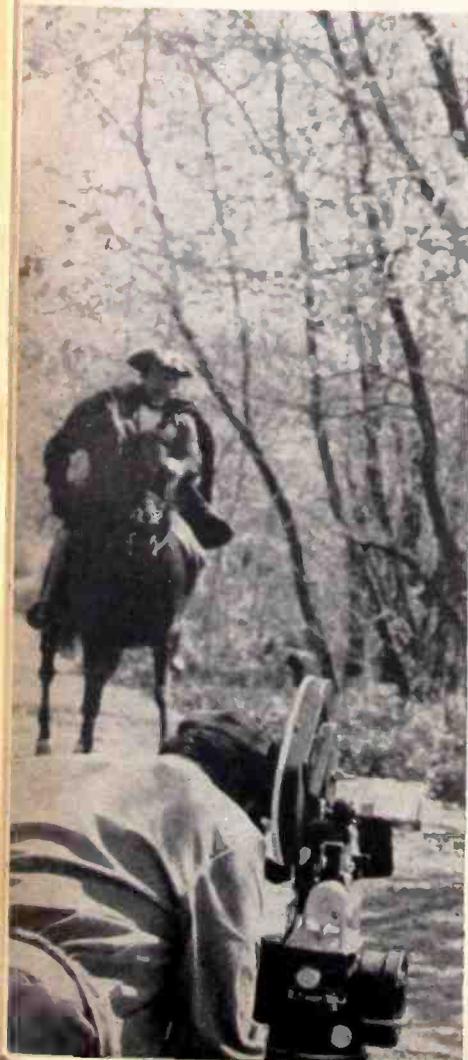
Some are formalized into associations with elected officers. Others are small, flexible and informal. In some cases, one franchisee dominates the market, in which case, of course, local ad decisions are made by a committee of one.

The company and its agency, Noble-Dury & Associates, Nashville, pass along company policy and advice by means of seminars and bulletins. The former are particularly important. They are held twice a year in each of five regions. "Advertising is the prime subject," explains account executive Harold Goodrum.

"The seminars run about three days and two days are given to advertising." In addition, there is a national meeting annually for the local agencies of the franchisee

(Continued on page 38)

*Commercials for Kentucky
Fried Chicken Corp.
feature historical figures
such as Paul Revere*



Tv and the UN

The moment of truth came to television the week of June 5, when the Israel-Arab confrontation flashed into blitzkrieg war. Unfortunately, despite Telstar and modern science, the combatants were reluctant to stage a dramatic presentation of the real thing, and the main performers were the debating society of an effete UN. Since it was summer, the repeat shows which dominate summer air could be cavalierly swept aside in a fashion even Fred Friendly would approve. The trouble was not in the attitude of the networks but in the performers.

Over the years the cruel camera has spotlighted people for what they really are. Kefauver showed us the face, the facelessness, of the crime syndicate. *Meet the Press* and its offspring, have revealed the true personality of politicians and celebrities in the news.

The political conventions have shown us the horror and farce of one of our most respected institutions. Now, in a moment of serious crisis, we have seen close up the verbosity, tergiversations, ambiguities and hypocrisy of the leaders who hold our lives in their hands.

No matter how intensely interested the public may be in a crisis, it is essential to understand the speaker and to communicate with him. Even the bother of hearing an echo translate the speaker is secondary to the content.

An audience can watch the eyes, hands, facial expressions, and mannerisms of a speaker and judge the words accordingly. The trouble with this foreign movie with dubbed words was it was strictly "vamp till ready," as they say in show biz. The majority of comments can best be summed up in two reactions: (1) What did he say? and, (2) He didn't say nothin'.

Rarely have so many words been used to precipitate so little action. Even our own Mr. Goldberg, who undoubtedly is a splendid negotiator behind the scenes, came off in tv as the Everett Dirksen of the UN with more clinches and points of order than substance. The whole show cried out for an Adlai Stevenson to pick up the action.

It is curious to see the mathematical reaction to the coverage. According to the ever reliable Mr. Nielsen, sets-in-use were slightly higher than normal from 9:00-10:30 when sleepy time came earlier due to the dull drama and they declined. On Tuesday, when the crisis deepened, sets-in-use were about 15 per cent below normal, and stayed that way all night long.

Wednesday and Thursday, without interruption, sets-in-use were higher than normal—due perhaps as much to bad weather as expectancy of a crisis. On Friday, when there was almost total coverage of the turkey shoot,

sets-in-use again ran about 15 per cent below normal on the average.

Saturday had a denouement with only CBS, for a half hour, and ABC, for 1½ hours, carrying the sessions, both with a 25 per cent share against a movie on NBC which apparently benefited greatly from the interruption in normal fare.

The net of all this is that television did a good workmanlike job of UN coverage and people were very interested in the crisis but impatient with the diplomats.

The medium cannot be faulted since television had no control over the content of the show—no rehearsals, no editing, no auditioning, no cutting, no streamlining, no preview, no music, no sound track—just a bunch of stuffy old fellows talking a language that must have seemed Victorian to the modern generation, laughable and frustrating except for the stakes.

Under the circumstances the circulation was indeed extraordinary. The fact that a composite audience of from 20 million to 27 million homes watched the polemics is highly significant.

It is another piece of evidence that the intellectual receptivity of the US tv audience is growing relative to the increasing educational level. Had the show been livelier it is possible that the sets-in-use would have been normal instead of slightly below.

Once again, however, a substantial amount of revenue was lost due to duplication of coverage of the event. There is almost no difference between network pickups of UN debates or election coverage or press conferences. As a matter of fact, pooled pickups eliminate lots of cable clutter and confusion.

While one could argue that the fact that all three net-



works are carrying an important historical event guarantees that everyone watching tv had to watch for his own good—since his only alternative is switching off the set—it is equally possible to argue that if there were a rotation of public events and cultural events there could be three times as many. Since no one can force a viewer to watch, the latter posture will probably be the most pragmatic in the long haul.

Chalk up the UN coverage in the Israeli-Arab War as technically top drawer so far as the networks are con-

(Continued on page 38)

Film/Tape Report

BASTILLE DAY

France and America may be drawing apart politically, economically, and militarily, but not in the domain of show business.

A refreshing reminder of the undiminished vigor of the Old Alliance turned up in New York *Bastille Day*, July 14, in the person of Jean-Christophe Averty, star producer in Radiodiffusion Television Francaise.

The ebullient Averty was here to work on a musical comedy project for one of the U.S. networks. "I can't tell you any more about it at this time."

Averty said he had long been eager to do a musical comedy in the States. "The French don't like musicals," — he laments. "They're still back in the days of operetta, Offenbach, Scribe. Even *West Side Story* flopped in France; for the first two weeks the snobs filled the theatre, and that was all there was to it."

Why doesn't musical comedy go over in France? "The audience isn't used to the genre," he explained. "It doesn't accept the conventions of the form. Operetta, yes. A couple of lines of spoken dialogue, stop; a musical number, stop; back to the story, stop."

"If you want to do a musical comedy well, you've got to do it in America," Averty went on. "In France, you'd starve — not enough audience, not enough budget."

In France, Averty has averted starvation by turning out a heavy schedule of programs for the French tv. He's been doing about a dozen variety shows a year, along with half a dozen musical specials.

Simultaneously, he produced a weekly half-hour jazz program called *Jazz Memories*, (that's the title in France) and every month or so, a program of "American Standards" called *The Passing Show* (yes, that's also the title in France).

In '64 Averty won The International Emmy for his satirical revue series; *Les Raisins Verts* (*Sour Grapes*), and last spring, he pro-

duced the opening gag film for the Emmy Awards which were telecast in the States.

Some time ago he produced two shows in Europe for ABC-TV, *Holiday on Ice* with Milton Berle, and *Holiday on Ice* with Jonathan Winters.

Last year for Seven Arts Tv and Coty Tv Averty produced a show on Salvador Dali, on location at the painter's villa on the Spanish coast. It hasn't been sold yet, he said. "Too explosive! It's very funny, and it's my best work."

Averty said he's eager to do more work in the States, more musical comedies. "Here, in the States, we can do better! We can get away from 'shakehand' shows, you know, where the host does a number, shakes hands with a guest, who then does a number, who then shakes hands with the next guest, who then does a number, and so on . . . no staging!"

Meanwhile, back in France, the ORTF is preparing to kick off its color service in October with two of Averty's shows, one of them built around comedian Marcel Amont, the other a new ballet, *Le Croupier Amoureux*.

Averty is a product of the Institut des Hautes Etudes Cinematographiques set up in Paris after WWII by Jean Cocteau and a number of other avant-garde movie makers.

In 1950, when he graduated, French movie production was in a slump: no openings for young Jean-Christophe. He went into radio as an assistant producer, and two years later, when tv started in France, became an assistant cameraman in a tv studio; and from there on quickly rose through the several stages: cameraman, assistant director, director, assistant producer, producer.

In his spare time Averty sidelined as a sideman in jazz bands, playing piano in the caves and boites of Saint Germain des Pres. By now he has progressed from *Le Jazz Hot* of the '50s to *Le Jazz Froid* of Tv.

SAN JUAN CANNONBALL

The mobility of the Airmobile Video system developed by Reeves Sound Studios was demonstrated over the Fourth of July weekend when it was rushed to Puerto Rico to tape the Ortiz-Ramos world lightweight championship, then jetted back to New York to tape an Anacni commercial in Central Park.

On a Friday morning WTSJ-TV San Juan called Reeves, asking them to rush the videotaping unit down for the fight on Saturday. The day before, however, Mort Dubin, vice president of MPO, had booked the unit for shooting the following Monday in the park.

Reeves managed to get the unit to the fight on time, but an impromptu appearance by Bob Hope and Gina Lollobrigida delayed the fight, and the Airmobile-Video unit failed to get back on the last plane out of San Juan Saturday night. But the unit made a flight early Sunday morning and the Central Park taping took place as scheduled. The spot went on network air on Wednesday, July 5.



REEVES' CANNONBALL IN SAN JUAN (ABOVE) AND IN NY'S CENTRAL PARK THE NEXT DAY



CUSTOM TAILORS

In a posh high-rise apartment building a couple of blocks uptown from MPO is the headquarters of Viafilm, new studio formed this

ing by Zoli Vidor and Ira Marvin. Cameraman Vidor and producer Marvin were with MPO for a decade. In setting up their own studio, Marvin and Vidor discern "a trend toward smaller companies."

"In an insatiable market," Marvin mentioned, "ideas get used up very quickly. Some creative ideas are fresh at the outset, in the storyboard stage, for example, but often enough the idea becomes stale by the time the committees and supervisors and second-guessers have had their say."

The Viafilm duo hope to get involved in the conceptual stages, whenever possible, rather than remaining mere suppliers. To have enough time for such involvement, they intend to limit Viafilm volume to one job at a time for each of the two principals.

"I may be directing, or Ira may be directing," said Zoli Vidor, "but somebody else will be directing." Custom-tailoring, then, will be their entire suit, and they predict that the careful custom crafting of commercials will become even more in demand in the present inflationary situation.

"Production is one area where the price-rise line can be held," said Zoli Vidor. "Advertisers and agencies can cut back on the number of commercials," Marvin continued, "and many are doing so already."

Henceforth, he predicted, "There'll be fewer pools of commercials. Instead, they'll be made one or two at a time, with each one assigned to do a specific selling job."

"This will be all the more necessary because competition has intensified in tv, with more and more new products clamoring for attention. Advertisers and agencies will go for ad hoc commercial campaigns, custom-tailored suits instead of off-the-rack suits."

Zoli Vidor is well-known for his craftsmanship. Born in Hungary, Vidor was a cinematographer in Vienna while still an adolescent, and since then has shot features on location all around the world.

He had a hand in the development

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Alberto Culver • Knox Reeves



SARRA-CHICAGO, INC.

Carling Brewing Co. • Jack Tinker & Partners



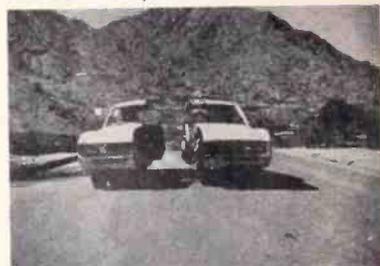
TAPEX, New York

Bumble Bee Tuna • Richard K. Manoff



TV GRAPHICS, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, INC., New York

Burlington Industries "Tricot" • DDB



COLDDZIN PRODUCTIONS, INC., New York

Comet Rice • Compton Advertising



JEFFERSON PRODUCTIONS, Charlotte

Burry's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Dairy Queen • Campbell-Mithun



ELEKTRA FILM PRODUCTIONS, INC., New York

"TELEVISION AGE offers a quick capsule of what's happening in commercials, programming, and who got the job nobody knew was loose!"

BOB NUGENT
Group Supervisor
Writer/Producer
D'arcy, Inc.



Bob started his career in a home for wayward boys in Washington, D.C. . . . where he served as a counselor and Athletic Director for five years. "It was a great background for the Madison Avenue scene," Bob claims.

He joined Fletcher Richards in 1954 and became a writer-producer in the television department. Since joining D'arcy in 1964, Bob has written and produced over two hundred and fifty television and radio commercials.

He has written television pilot scripts for Kyle Rote, Alex Webster and Sugar Ray Robinson. He also has written comedy routines for Allen and Rossi, Alan King, among others.

Television Age

of the sodium "blue process" matte effects, and at MPO devising a combination of ultra-violet and infra-red matting now in wide use for process shots.

The internationally known cinematographer and the veteran producer have no delusions of grandeur — by keeping the workload down on what each of them can personally handle, they effectually preclude any possibility of mushrooming into a heavy-volume studio.

But "we're film-makers, not bankers," say Vidor and Marvin, and they add they're grateful for the existence of the big studios. "The big studios are the reason for the existence of the small studios; without them, the industry would never have coalesced as it has in New York."

STAND-UP LAUGH-IN

Many nightclub comedians in short supply of wit fall back on tv commercials as material for parody. Not Len Maxwell. A veteran of smoke-filled wineroms from Vegas to the Bitter End, Maxwell is doing much of the kidding *within* commercials these days.

Not long ago Maxwell, like most people, was under the delusion that the choir of rasping, nasal, up-tight, slack-jawed, falsetto, toneless, tremulous, orotund, unctuous, insinuating voices you hear in humorous commercials belonged to a horde of people who were each of them afflicted with a voice that was rasping, or nasal, or up-tight, or slack-jawed, or falsetto, or toneless, or tremulous, or orotund, or unctuous or insinuating.

Maxwell himself in his bistro routines played upon any number of those pipes and pitches. Then one day an adman he knew asked him to voice a bit in a radio commercial. Sure why not? Anything for a friend.

A few days later Maxwell got a check in the mail. Somebody goofed. It was in four figures. He called his friend to tell him of the check-writing error. "Quite right, Len, old boy. We did goof. We owe you \$350 more."



MAXWELL

Advertising Directory of SELLING COMMERCIALS

Delta Airlines • Burke Dowling Adams/BBDO



KEITZ & HERNDON, INC., Dallas

Kinney Shoes • Frank B. Sawdon



BROADCAST PRODUCTIONS, INC., New York

Dixie Crystals Sugar • Burke Dowling Adams



FRED A. NILES—Chicago, Hollywood, New York

Knudsen Creamery Co. • Grey



SANDLER FILM COMMERCIALS, INC., Hollywood

General Foods Corporation • DDB



WCD, INC., New York

Lone Star Gas Co. • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

Gillette Techmatic Razor • Jack Tinker



VIDEOTAPE CENTER, New York

Nabisco • McCann-Erickson



LIBRA PRODUCTIONS, INC., New York

Maxwell had not known that the ability to do voices, to portray almost any character in fine nuance and intonation and get the full characterization into a few words, is a rare talent, and in such demand that even at scale, it's a good way for the man who has it to make a living.

Suddenly the smokefilled wine-rooms seemed less beckoning, and before long Maxwell found himself spending most of his time in smoke-filled recording studios. In two years time he was in a tax bracket that made it desirable to set up a sideline business, and so he acquired a music publishing firm, Norman-Leonard Music. But before long even this tax write-off venture began to show a profit.

Undismayed, Maxwell refuses to drop out of the Affluent Society, and keeps on recording voice-overs. His long training as a comic enables him to enjoy the metier: "One day I'm doing a Nazi voice. We get it just right. Then comes the word from the sound booth, 'Yeah, Len, but on the next take . . . would you make it a little bit more Midwestern?'"

Last Spring Maxwell won a radio Clio, as did Allen Swift, "The Man of a Thousand Voices." Swift, considered the most versatile voice man in the business, with over a decade's experience in the field, won his for his characterization of The Herring Maven (for Vita Foods and Solow/Wexton).

Maxwell won his for his work for The New York Public Library, spots in which his voice went from that of a toddler to the same child grown old. Maxwell and Swift tied for Best Announcer in the contest.

ON THE DOTTED LINE

Screen Gems chalked up 20 more sales on *The Flintstones*, for a total market tally of 75. Don Goodman, SG's vice president in charge of syndication, said he expects the line-up on the caveman cartoon to reach 135 by the start of the new season.

Triangle Program Sales sold its color coverage of the 1967 *Daytona 500* auto races to the Fram Corporation (oil filters) for placement in 153 markets. Earlier Fram bought Triangle's Sebring coverage and three other auto racing events, also for multi-market placement.

Among the 153 stations in the Daytona lineup for Fram are WPIX New York, KTLA-TV Los Angeles, WFLD-TV Chicago, WKBC-TV Boston, KTVU-TV San Francisco, WEWS-TV Cleveland, WTTG-TV Washington and KSTP-TV Minneapolis-St. Paul, as well, of course, as the six Triangle stations.

Fremantle International sold *My Favorite Martian*, dubbed in French, to all French language commercial stations in the province of Quebec. Elsewhere, Fremantle sold *Popeye* cartoons to Pakistan Television, *Beatles* cartoons to Liberia and Gibraltar, WPIX *Specials* to Curacao, and a host of other properties to stations in Australia, Great Britain, Germany and Scandinavia.

Wolper Tv Sales tallied 13 markets for *The Alan Burke Show*. Beyond WNEW-TV New York, the talk show is on WKBC-TV Boston, KPLR-TV St. Louis, KTVU San Francisco, KTTV Los Angeles, WTTG Washington,

WBAP-TV Dallas-Ft. Worth, WKBS-TV Philadelphia, WKBD-TV Detroit, WFLD-TV Chicago, WTSJ-TV San Juan, KELP-TV El Paso and WZZM-TV Grand Rapids.

American International Tv picked up syndication rights to *The Gypsy Rose Lee Show*, in a co-production deal with KCO-TV San Francisco. The daytime strip show had been distributed by Seven Arts Tv, which had chalked up a high of some 30 markets running the talk strip. It was one of Seven Arts' first syndicated series ventures, and it is now American International's first series venture.

RKO Pictures sold *Firing Line* with William F. Buckley, Jr. to three stations: WNYS-TV Syracuse, KHBV-TV Henderson-Las Vegas, and WYES-TV New Orleans, an *etv*. The Buckley show is now on in 29 markets.

MCA-TV racked up six more sales of *McHale's Navy*, for a tally of 93 markets. The six: KIII-TV Corpus Christi, KCRC-TV Cedar Rapids, KCAU-TV Sioux City, WSPA-TV Spartanburg, KEZI-TV Eugene, and KCMO-TV Kansas City.

Official Films sold *The New Bobby Lord Show* (26 halfhours, color) in 12 markets: KPLR-TV St. Louis, WAII-TV Atlanta, KPTV Portland, WCSC-TV Charleston, KFVS-TV Cape Girardeau, WLEX-TV, WCOV-TV Montgomery, KCRC-TV Cedar Rapids, WIRL-TV Peoria, WSWO-TV Springfield and KFSA-TV Ft. Smith.

MCA-TV hit a 61-market tally *Wagon Train* (32 90-minute color episodes) with six more sales, WFMY-TV Greensboro, KTVE-TV Dorado, WBRC-TV Birmingham, WRO TV Rochester, WHNT-TV Huntsvil and KTAL-TV Shreveport.

Tel-Ra Productions sold *We're No. 1*, 60-minute color special on two decades of college football, to 13 markets, with the most recent sales to WPIX New York, KTLA Los Angeles, WFLD-TV Chicago, WKBE-TV Detroit, WTAE Pittsburgh, KPLR-TV St. Louis, WEWS-TV Cleveland, WLBW-TV Miami, WDAF-TV Kansas City, KOA-TV Denver, KPRC-TV Houston, KOGO-TV San Diego, WCPO Cincinnati, WTTG-TV Washington, WSUN-TV St. Petersburg, WVEC-TV Norfolk, WLW-D Dayton, WNYS-TV Syracuse, KCRA-TV Sacramento, WOKR-TV Rochester, KCPX-TV Salt Lake City and KPHO-TV Phoenix.

Commonwealth Film and Tv Inc. acquired *Fireside Theatre* from Procter and Gamble and will syndicate the series (44 half hours) under the title, *Return Engagement*. Earlier, the series was syndicated by Screen Gems.

Desilu Sales, Inc. sold *Mission: Impossible* and *Star Trek* to Brazilian Tv, in a deal closed by John Pearson, director of international operations for Desilu Sales.

ONTO THE ROAD

Seven Arts Tv is co-producing with CFTO-TV Toronto a series called *Our Great Outdoors*, to run to 26 color half hours. Beyond hunting and fishing, the series will include mountain climbing, log rolling and other sports. Host of the series is B. H. "Red" Fisher, sportswriter. Lorne Freed of the Toronto station is executive producer on the series.

NBC International Enterprises assigned Latin American distribution rights to *Ride the Wind*, feature film based on the Bonanza characters, to the Overseas Film Distribution division of The Rank Organization.

Tv Commercials • Industrials

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LE! OLAVISION!

Movierecord, the Spanish advertising-film production-exhibition complex headquartered in Madrid, is setting up a program buying collective linking networks and stations in Latin America.

Already "Olavision"—Organiza- on Latinamericana de Television— as signed Venezuela, Colombia, Ecuador, Peru, Chile, Paraguay, Uruguay, Nicaragua, Puerto Rico, and Costa Rica.

Jo Linten, president of the Movierecord group, said he expects to sign Mexico, Argentina, Guatemala, Panama, El Salvador and the Dominican Republic before long.

In addition to buying programs collectively, whether produced by tv companies in any of the member countries or produced outside Latin America, Olavision will also have a production unit traveling through Latin America producing shows for the network.

For advertisers, the network will offer simplified regional or continental coverage of South and Central America. Shows will be sold as spot carriers rather than as sponsored programs. The sales offices will be located in New York, London, Milan, Frankfurt, Paris, and Madrid and also in the capitals of South and Central America.

THE MOVIES

RKO Pictures put into syndication a package of 16 features, 13 of them in color, filmed abroad as co-productions with a number of producers. One of the pictures in the package, called *Some May Live*, was sold to the five CBS Television Stations. Produced for RKO by Phil Krasne, *Some May Live* was filmed in Viet Nam and at the Twickenham Studios in London.

American International Tv kicked off syndication of its new *15 Science Fiction* package with sales to WABC-TV New York, WBKB-TV Chicago, WXYZ-TV Detroit, KABC-TV Los Angeles, KGO-TV San Francisco, and beyond these five ABC Owned stations, to WSPA-TV Spartanburg, WGAN-TV Portland, Coastal Broadcasting in

**Advertising Directory of
SELLING COMMERCIALS**

Noxzema • SSC&B



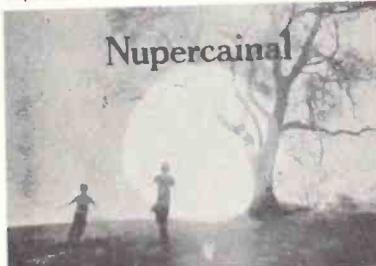
FILMFAIR, NEW YORK

RealLemon • Lilienfeld & Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Nupercainal • West Weir & Bartel



TELEMETRIC, INC., New York

Remington Shavers • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Packard Bell • Carson/Roberts



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Snackadoos • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Plymouth • Young & Rubicam



PELICAN FILMS OF CALIFORNIA, INC.

Union Oil • Smock & Waddell, Inc.



PANTOMIME PICTURES, Hollywood

Miami, U.S. Communications Corp. in Cincinnati, KOAT-TV Albuquerque, KNTY San Jose, KCPX-TV Salt Lake City and WITC-TV Pittsburgh.

Among the titles in the bundle are *Godzilla Vs. The Thing*; *Die Monster, Die*; *The Demon Planet*; *Mars Needs Women*; *Monster from a Pre-historic Planet*; *Maneater of Hydra*, and so on.

QUICK CUTS

Rose-Magwood Productions moved to Network Row in New York, a carom shot away from Central Park, or more precisely, to 1414 Avenue of the Americas. The move, from the western reaches of "Mickey Mouse Row"—New York's West 45th Street—occurred at a time, when, as seems not unusual these days, the luminaries of the firm were scattered abroad. Howard Magwood was at R-M's London branch, Larry Doheny was working in Minneapolis; Jim Rose was at the California branch, Nat Eisenberg was in Montreal cinematographing a spot for Crest, and Ernest Caparros was "on loan" to a feature film shooting in the streets of New York, a feature called *What's So Bad About Feeling Good?*

ZOOMING IN

Larry Rosen joined Screen Gems in California after resigning as producer of *The Mike Douglas Show*. He had been with the Douglas show since '61, when it was begun at the Group W station in Cleveland.

Meanwhile, Dominick Ferrara joined WBC Productions as business manager. Ferrara had been manager of business affairs in the Owned Stations Divisions of NBC-TV and Radio for the past 11 years.

ROBERT A. PENFIELD joined King Screen Productions in Seattle as sales manager. He was an account executive in San Francisco with Cunningham and Walsh, and before that, with Boland Associates. Earlier, Penfield was an account executive with McCann-Erickson in New York, and before that was advertising and sales promotion manager with Sylva Electric.

CUTS AND SPLICES

Recording Studios, Inc. in New York was taken over in large measure by a group headed by ALFRED MARKIM, who becomes executive vice president and chief administrative officer of the company. To do this, Markim, resigned his post as vice president of the Landau/Unger Company.



MARKIM

Earlier, Markim was vice president in charge of operations for MGM Telestudios for seven years. In his four years with Landau/Unger, Markim had a hand in the production of *Long Day's Journey into Night*, *The Pawnbroker*, and other films. RSI, which continues to be headed by Morton Schwartz, does work for *The Bell Telephone Hour*, Talent Associates' *NYPD*, *ABC Wide World of Sports*, and a number of other tv programs and occasional features produced in New York.

COMMERCIALS MAKERS

Videotape Productions in New York appointed MARK A. FORGETTE & Associates in Chicago as midwest sales representatives. Forgette was



FORGETTE

formerly vice president and administrator of creative services in the Chicago office of J. Walter Thomp-

son. Earlier, he ran his own production company in Minneapolis, and before that was on the staff of General Mark Clark in Italy and Austria.

Cinematographer RICHARD SHORE joined Filmex in New York. He had been director of photography for COMGRO (The Communications Group). Among Shore's credits are *Casals Conducts*; *Robert Frost—A Lover's Quarrel with the World*; *The Festival Frenzy* (ABC-TV); *Strangers* (CBS-TV); *In the American Grain* (CBS-TV), and *The Responsive Eye*.

WALTER KING joined The Directors Group as managing director of the business, industry, and government film unit. King was a vice president in the New York office of the Edward H. Weiss agency.

STEWART J. WOLFE joined De Luxe Laboratories/General Film Laboratories as director of advertising and public relations. He had been with



WOLFE

the Ford Motor Company, American Motors Corp.; Parke, Davis & Co., and the Palace Corp. At one time he was president of the International Council of Industrial Editors.

JOHN C. ORR joined Colodzin Productions as production manager. He had been production manager at Rose-Magwood, and, before that, at Audio Productions.

FilmFair shifted RUSS MCCAIG from its commercials making center to the new post of producer-director in FilmFair Communications, its industrial and documentary division at Santa Barbara. Before joining FilmFair last year, McCaig was active in stage and movie production in New York and Hollywood. ■

Wall Street Report



Id of The Trib and Wiji. Ever since the death of the Herald-Tribune in New York City, followed by the dramatic demise of the short-lived World Journal Tribune, the financial community has been looking forward to an offering of stock publicly by Corinthian Broadcasting Corp., the station entity owned by Jock Whitney, publisher of the Trib before its shutdown and co-publisher of the WJIT with Hearst and Scripps-Howard before its rapid departure.

Corinthian is one of the largest and one of the last major tv broadcasting companies to go public. It owns five tv stations in Tulsa, Indianapolis, Fort Wayne, Houston and Sacramento. Each station is affiliated with the CBS network, a relationship to be expected since Jock Whitney and William Paley, the CBS founder and major stockholder are brothers-in-law.

Corinthian Goes Public. In mid-July 750,000 shares of the Corinthian common were offered to the public at a price of \$24 per share by a syndicate headed by Goldman, Sachs & Co. The issue, representing approximately 12 per cent of the outstanding common of the company, was an instant sellout. The stock bounced up \$1.50 after the offering and then hung around that level while the analysts began to evaluate its prospects. The Board of Directors had declared a quarterly dividend of 7½ cents per

the outlook for the full year—barring any acquisitions—is expected to continue along the same pattern.

Four Firsts, One Runner-up. One of Corinthian's stations, WANE-TV is a uhf station while the other four are conventional vhf stations and four of the five rank first in share of tv homes in their respective TV markets. KOTV in Tulsa, Oklahoma, started in 1949, has been the leading station in the nation's 49th largest tv market for the past ten years. In Houston KHOU-TV has taken the lead position in the 18th largest market as of last year.

WISH-TV in Indianapolis is in the 15th largest tv market and has been the leading station there since 1965. Station WANE-TV, the uhf unit, ranks first in its share of a market which is ranked 75th largest in the nation. The only runner-up station in the group is KXTV in Sacramento, the 28th largest market while the Corinthian unit ranks No. 2.

Of course, one factor in this business of position in a market is the strength of network programming. The fact that more than any other publicly-owned group broadcaster, Corinthian is a CBS affiliate suggests, that this network relationship will be critical in the eyes of investors and analysts this fall.

The fact that CBS has claimed, on the basis of Nielsen Tv Index ratings, to have attracted the largest prime-

accounts for only 15 per cent of the company's total revenue. National spot advertising, representing 58 per cent of the total revenue, is more important although the choice spots frequently are sought when they are just before or after a highly touted national network program.

It is also worth noting that while the Corinthian management, in its prospectus covering the offering, stated clearly that it intended to pursue a program which may call for further acquisitions in broadcasting or diversification in non-broadcast areas. It also faces a problem in the attitude of the Federal Communications Commission.

The FCC has adopted a policy, perhaps only temporarily, of limiting multiple ownership of tv stations in the larger U.S. markets. The current proposal, still not official but serving as a handy yardstick, is that no person or corporation may have interests in more than three tv stations in the 50 largest markets and one of them must be a uhf station.

Corinthian Walks Softly. Since Corinthian is already well represented in those top 50 markets, it will be forced to walk with catspaws for the period immediately ahead.

(Continued on page 60)

Five-year Summary of Corinthian Broadcasting Corp.

	1963	1964	1965	1966	1967
Revenue (millions)	\$12.7	\$14.6	\$14.7	\$15.4	\$18.4
Net Income (millions)	1.3	2.1	2.4	2.7	3.7
Per Share*	43c	68c	78c	87c	\$1.18

* Adjusted for increase in shares and recapitalization.

common share payable in October.

As indicated in the tabulation above, the record of Corinthian over the past five years has been fairly strong. For the first quarter of the 1968 fiscal year, profits are expected to be unchanged from last year, and

time audiences over the past 12 years is a strong factor in acceptance of the Corinthian common. But it is going to be eyed closely this fall with that in mind.

The Real Money Is In Spot. On the other hand, network advertising

Viewpoints (From page 29)

cerned and commanding a larger audience than might reasonably be expected. Call the show sad. Maybe it's because we expect world leaders to be statesmen instead of petty politicians with a view of the universe only as wide as their country. ■

Chicken (Continued from page 28)

groups; there are about 70 agencies in all. In both types of meetings, there are invaluable opportunities for exchange of experiences in the use of tv.

KFC is now spending about \$1 million on national promotion. Roughly 60 per cent goes for media, the rest on collateral material. Currently, the media budget is being spent on radio and magazines, with both institutional and direct promotional copy, but network tv is being investigated for 1968.

National promotion is financed cooperatively with the franchised outlets providing the bulk of the funds. A committee of franchisees, selected to give regional representation, approve both media and creative policies.

Local strategy, while influenced substantially by the parent and national agency, is, in the final analysis, decided by those on the scene. KFC tries to have its outlets spend about 5 per cent of gross sales on advertising.

Media know-how and analysis are where KFC and Noble-Dury exert influence on local ad approaches. Both company and agency stress the importance of reaching the working woman, who is seeking ways of easing her at-home chores and who represents about a third of all adult women. "We know," says Goodrum, "that a high per cent of our customers are working women."

This dictates nighttime tv and KFC recommends it where possible. Nighttime costs being what they are, it is often not an economically practical buy for the local restaurant groups. "What often happens," says Goodrum, "is that new franchisees start off with, say, direct mail, and then

get into tv as soon as sales can support it."

Daytime tv is another way-station on the road to prime time. While there are few working women in the daytime audience, the young housewife is also an important target for take-out orders. "You can't be too rigid about this," the account man points out.

"Some of our outlets buy sports and sell a lot of chicken. Who can say they're wrong?" Goodrum also finds that local groups often look for big audience spots, and find them worthwhile even with substantial ratios of adult males.

Ellis also points up the flexibility of media tactics. He notes that daytime saturation buys get good results and agrees that sports can be worthwhile. "In Chicago, we recently bought a 20 in the sixth inning of the All-Star game. That came in under \$2-per-1,000." He recently sent out a bulletin recommending 20s in National Football League games.

Advantage of Specials

The KFC ad manager also likes nighttime specials. "Our research shows that if a regular program is replaced by, say, a Frank Sinatra special, our customers will increase—but the rates will not."

The national promotion budget includes about \$135,000 for commercials production. Tv ads are offered to local groups at the cost of prints, packing and shipping. The franchisees pay all time costs.

Since KFC's strong entry into tv, it has made about 40 tv ads—all in color. They include 60s, 20s and 10s. The first two are open end and are actually 52- and 16-second spots, respectively.

KFC is now shipping its latest batch, 22 in all. Total cost to users: \$130. The company has used two firms to shoot the commercials, Fred A. Niles Communications Centers, Chicago, and PGL Productions, New York.

The commercials vary in approach but humor gets strong emphasis. As mentioned, the white-thatched, white-bearded Colonel Sanders, is an omnipresent symbol. In one PGL job, he

is shown being given a lie-detect test by women seeking his secret recipe, which, after some suspense, he refuses to reveal.

A series recently made by Nile features such characters as Lad Godiva, Cleopatra and Paul Rever and points up the theme, "You make history, we'll make dinner."

In a warmer vein, PGL produced a tv ad using a picnic scene, shot at Stone Mountain near Atlanta, whose idea is, "Yes, Virginia, there is a Colonel Sanders." There are also spots tied in with holiday events.

Belief In Tv Medium

KFC's push into tv, says Ellis, springs from a belief in the medium on his part and that of Stan Lewis, head of Stan Lewis Comdine Corp., which handles p.r. for the company. Lewis, a former tv producer, created three KFC commercials three years ago which turned out to be successful sales builders. Before that the company's outlets had used little tv.

Another factor in KFC's rise was a swich, after the Massey-Brown team took over, in the type of franchisee sought. The company has been getting away from reliance on just people with restaurant experience.

It was found that two types of restaurateurs often turned out to have limitations as take-out entrepreneurs—one, the man with gourmet experience, who might not have the common touch and, two, the "mom 'n' pop" type, who might have failed in some other restaurant or luncheonette venture and, hence, might not have the qualifications for success under the KFC banner.

"As we grew," says Ellis, "a greater variety of people became interested in us. We've noticed that traveling men, who had become familiar with our operation in their travels, have worked out well. The successful ones are usually those who rely on their KFC outlets for their prime income. However, a practicing attorney has six and cleared \$150,000 last year. Men with third- and fourth-grade educations have become millionaires."

Massey & Brown haven't done badly, either. ■

August 1967 Television Age Netwo

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AM	SUNDAY ABC	CBS	NBC
9:00			
9:15			
9:30			
9:45	Beany & Cecil	Sunrise Semester	
10:00			
10:15	Linus The Lionhearted	Lamp Unto My Feet	
10:30			
10:45	Peter Potamus	Look Up & Live	
11:00			
11:15	Bullwinkle	Camera Three	
11:30			
11:45	Discovery '67		
12:00			
12:15			
12:30			
12:45		Face The Nation	
1:00			Meet The Press
1:15	Directions '67		

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ABC's Wilde World of Sports ABC
 ABC Sat 5 J. B. Williams, Bis-
 tol-Myers, participating
 Amateur Hour CBS Sun 5:30
 J. B. Williams
 American Bandstand '67 ABC Sat
 1:30 Heinz, Carter, Vick, part.
 Andy of Mayberry CBS M-F 11
 participating
 Another World NBC M-F 3 part.
 As The World Turns CBS M-F 1:30
 P&G, participating
 Atom Ant NBC Sat 9:30 participating
 The Beagles CBS Sat 12:30 part.
 Beany & Cecil ABC Sun 9:30
 Multiple Products, Gen Foods,
 participating
 The Beatles ABC Sat 10:30 Deluxe,
 Nabisco, Alberto-Culver part.
 Beverly Hillbillies CBS M-F 10:30
 participating
 The Bugs Bunny Show ABC Sat 12
 Deluxe, participating

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August 1967

Television Age Network Program Chart—Daytime

AM	SUNDAY			MONDAY-FRIDAY			SATURDAY			PM	SUNDAY
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		ABC
9:00										1:30	
9:15								Mighty Mouse Playhouse	Super 6	1:45	Issues & Answer
9:30					Captain Kangaroo					2:00	
9:45	Beany & Cecil	Smarter Semester						Party Pig	Underdog	Atom Ant	2:15
10:00											2:30
10:15	Linus The Lionhearted	Lamp Unto My Foot			Candid Camera	Soap Judgment News—10:25		King Kong	Frankenstein Jr. & The Impossibles	The Flintstones	2:45
10:30											3:00
10:45	Peter Potamus	Look Up & Live		Dataline: Hollywood Children's Doctor 10:55	Beverly Hillsbillies	Concentration	The Beatles	Space Ghost	Space Kidettes		3:15
11:00											3:30
11:15	Bullwinkle	Camera Three		Supermarket Sweep	Andy of Mayberry	Personality	The New Casper Cartoon Show	New Adventures Of Superman	Secret Squirrel		3:45
11:30											4:00
11:45	Discovery '67			One In A Million	The Dick Van Dyke Show	Hollywood Squares	Milton The Monster	The Lone Ranger	The Jetsons		4:15
12:00											4:30
12:15				Everybody's Talking	Love Of Life News—12:25	Jeopardy	The Bugs Bunny Show	Road Runner	Cool McCool		4:45
12:30											5:00
12:45		Face The Nation		The Donna Reed Show	Search For Tomorrow The Guiding Light	Eye Guess News—12:55	Magilla Gorilla	The Beagles			5:15
1:00											5:30
1:15	Directions '67		Meet The Press	The Fugitive	Sunrise Semester		Hopppy Hooper	Tom & Jerry			5:45

ABC's Wide World of Sports ABC Sat 5 J. B. Williams, Buster Myers, participating

Amateur Hour CBS Sun 5:30 J. B. Williams

American Bandstand '67 ABC Sat 1:30 Heinz, Carter, Vick, part.

Andy of Mayberry CBS M-F 11 participating

Another World NBC M-F 3 part.

As The World Turns CBS M-F 1:30 P&G, participating

Atom Ant NBC Sat 9:30 participating

The Beagles NBC Sat 12:30 part.

Beany & Cecil ABC Sun 9:30 Multiple Products, Gen Foods, participating

The Beatles ABC Sat 10:30 DeLuxe, Nabisco, Alberto-Culver part.

Beverly Hillsbillies CBS M-F 10:30 participating

The Bugs Bunny Show ABC Sat 12 DeLuxe, participating

Bullwinkle ABC Sun 11 DeLuxe, Gen Foods, participating

Camera Three CBS Sun 11 part.

Candid Camera CBS M-F 10 part.

Captain Kangaroo CBS M-F 9 part.

CBS Soccer CBS Sun part.

Children's Doctor ABC M-F 10:55 part.

Concentration NBC M-F 10:30 part.

Cool McCool NBC Sat 12 part.

Dark Shadows ABC M-F 3:30 part.

Dataline: Hollywood ABC M-F 10:30 part.

The Dating Game ABC M-F 4 part.

Days of Our Lives NBC M-F 2 participating

Dick Van Dyke Show CBS M-F 11:30 participating

Directions '67 ABC Sun 1 part.

Discovery '67 ABC Sun 11:30 Multiple Products, Gen Foods, participating

The Doctors NBC M-F 2:30 participating

The Donna Reed Show ABC M-F 12:30 Lever, Carter, J&J, Hartz, Brech, participating

Dream Girl of '67 ABC M-F 2:30 part.

The Edge of Night CBS M-F 3:30 participating

Everybody's Talking ABC M-F 12 part.

Eye Guess NBC M-F 12:30 part.

Face The Nation CBS Sun 12:30

The Flintstones NBC Sat 10 part.

Frankenstein, Jr. & The Impossibles CBS Sat 10 participating

GE College Bowl NBC Sun 5:30 part.

General Hospital ABC M-F 3 part.

The Fugitive ABC M-F 1 part.

Golf Package ABC Sun & Sat various times, part.

Golf with Sam Snead ABC Sat 4:30 part.

The Guiding Light CBS M-F 12:45 P&G

Hollywood Squares NBC M-F 11:30 participating

Hopppy Hooper ABC Sat 1 part.

House Party CBS

I Love Lucy participating

Issues and Answer

Jeopardy NBC

The Jetsons NBC

King Kong ABC

Lamp Unto My Foot

Late Afternoon

Lets Make a Deal

Linus the Lionhearted Gen. Foods

The Lone Ranger

Look Up and Live

Magilla Gorilla Calif. Pac.

Major League Baseball

The Match Game

Meet The Press

Mighty Mouse Gen. Food Products,

CBS	NBC	MONDAY-FRIDAY			SATURDAY		
		ABC	CBS	NBC	ABC	CBS	NBC
CBS Soccer (Various times)	NBC Religious Series	Fugitive	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	Sandy Koufax
		The Newlywed Game	Password	Days of Our Lives			
		Dream Girl of '67 News—2:55	House Party	The Doctors	Golf Package (various times)	Major League Baseball	
		General Hospital	To Tell The Truth News— 3:25	Another World			
		Dark Shadows	The Edge Of Night	You Don't Say			
		The Dating Game	The Secret Storm	The Match Game News—4:25	Golf with Sam Snead	Vietnam Weekly Review	
I Love Lucy			Late Afternoon News 5-5:16	ABC's Wide World Of Sports			
Amateur Hour	GE College Bowl	Peter Jennings With The News					

F 2:30 part.
 Sun 5 part.
 s ABC Sun 1:30
 12 part.
 Sat 11:30 part.
 t 10 participating
 t CBS Sun 10
 ws CBS M-F 5
 NBC M-F 1:30 part.
 ted Show CBS Sun
 t, participating
 BS Sat 11:30 part.
 CBS Sun 10:30
 M-F 12 part.
 C Sat 12:30
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 ball NBC Sat 2:15,
 BC M-F 4
 C Sun 1
 ouse CBS Sat 9
 Deluxe, Am. Home
 cipating

Milton The Monster ABC Sat 11:30
 Remco Multiple Products, part.
 NBC Religious Series NBC Sun 1:30
 New Casper Cartoon Show ABC Sat 11
 Multiple Products, participating
 The Newlywed Game ABC M-F 2
 participating
 News ABC M-F 2:55, 4:25
 News CBS M-F 12:25, 3:25 part.
 News NBC M-F 10:25, 12:55, 1:55,
 4:25 participating
 Password CBS M-F 2 participating
 Personality NBC M-F 11 part.
 Peter Jennings with the News ABC
 M-F 5:30 part.
 Peter Potamus ABC Sun 10:30
 Gen. Foods, participating
 Porky Pig ABC Sat 9:30 Gen Mills,
 Multiple Products, participating
 The Road Runner CBS Sat 12 part.
 Sandy Koufax NBC Sat 2 part.
 Search For Tomorrow CBS M-F 12:30
 P&G,

Secret Squirrel NBC Sat 11 part.
 The Secret Storm CBS M-F 4 part.
 Snap Judgment NBC M-F 10 part.
 Space Ghost CBS Sat 10:30 part.
 Space Kidettes NBC Sat 10:30 part.
 Sunrise Semester CBS M-F 1, Sun
 9:30 part.
 Super 6 NBC Sat 9 participating
 Superman CBS Sat 11 participating
 Supermarket Sweep ABC M-F 11
 To Tell The Truth CBS M-F 3 part.
 participating
 Tom and Jerry CBS Sat 1
 Mattel, Quaker Oats, part.
 Underdog CBS Sat 9:30 participating
 Vietnam Weekly Review
 NBC Sat 4:30
 You Don't Say NBC M-F 3:30 part.

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August 1967

Television Age Network Program Chart—Daytime

AM	SUNDAY			MONDAY-FRIDAY			SATURDAY			PM	SUNDAY	
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		ABC	
9:00										1:30		
9:15								Mighty Mouse Playhouse	Super 8	1:45	Issues & Answer	
9:30					Captain Kangaroo					2:00		
9:45	Beany & Cecil	Sunrise Semester						Porky Pig	Underdog	Atom Ant	2:15	
10:00											2:30	
10:15	Linus The Lionhearted	Lamp Unto My Feet			Candid Camera	Snap Judgment News—10:25	King Kong	Frankenstein Jr. & The Impossibles	The Flintstones		2:45	Golf Package (various times)
10:30				Dateline: Hollywood							3:00	
10:45	Peter Potamus	Look Up & Live		Children's Doctor 10:55	Beverly Hills	Concentration	The Beatles	Space Ghost	Space Kidettes		3:15	
11:00											3:30	
11:15	Bullwinkle	Camera Three		Supermarket Sweep	Andy of Mayberry	Personality	The New Casper Cartoon Show	New Adventures Of Superman	Secret Squirrel		3:45	
11:30											4:00	
11:45	Discovery '67			One In A Million	The Dick Van Dyke Show	Hollywood Squares	Milton The Monster	The Lone Ranger	The Jetsons		4:15	
12:00											4:30	
12:15				Everybody's Talking	Love Of Life News—12:25	Jeopardy	The Bugs Bunny Show	Road Runner	Cool McCool		4:45	
12:30											5:00	
12:45		Face The Nation		The Donna Reed Show	Search For Tomorrow The Guiding Light	Eye Guess News—12:55	Magilla Gorilla	The Beagles			5:15	
1:00											5:30	
1:15	Directions '67		Meet The Press	The Fugitive	Sunrise Semester		Hopppy Hooper	Tom & Jerry			5:45	

ABC's Wide World of Sports ABC Sat 5 J. B. Williams, Bill-tol-Myers, participating

Amateur Hour CBS Sun 5:30 J. B. Williams

American Bandstand '67 ABC Sat 1:30 Heinz, Carter, Vick, part.

Andy of Mayberry CBS M-F 11 participating

Another World NBC M-F 3 part.

As The World Turns CBS M-F 1:30 P&G, participating

Atom Ant NBC Sat 9:30 participating

The Beagles CBS Sat 12:30 part.

Beany & Cecil ABC Sun 9:30 Multiple Products, Gen Foods, participating

The Beatles ABC Sat 10:30 Deluxe, Nabisco, Alberto-Culver part.

Beverly Hills CBS M-F 10:30 participating

The Bugs Bunny Show ABC Sat 12 Deluxe, participating

Bullwinkle ABC Sun 11 Deluxe, Gen. Foods, participating

Camera Three CBS Sun 11 part.

Candid Camera CBS M-F 10 part.

Captain Kangaroo CBS M-F 9 part.

CBS Soccer CBS Sun part.

Children's Doctor ABC M-F 10:55 part.

Concentration NBC M-F 10:30 part.

Cool McCool NBC Sat 12 part.

Dark Shadows ABC M-F 3:30 part.

Dateline: Hollywood ABC M-F 10:30 part.

The Dating Game ABC M-F 4 part.

Days of Our Lives NBC M-F 2 participating

Dick Van Dyke Show CBS M-F 11:30 participating

Directions '67 ABC Sun 1 part.

Discovery '67 ABC Sun 11:30 Multiple Products, Gen. Foods, participating

The Doctors NBC M-F 2:30 participating

The Donna Reed Show ABC M-F 12:30 Lever, Carter, J&J, Hartz, Breck, participating

Dream Girl of '67 ABC M-F 2:30 part.

The Edge of Night CBS M-F 3:30 participating

Everybody's Talking ABC M-F 12 part.

Eye Guess NBC M-F 12:30 part.

Face The Nation CBS Sun 12:30

The Flintstones NBC Sat 10 part.

Frankenstein, Jr. & The Impossibles CBS Sat 10 participating

GE College Bowl NBC Sun 5:30 part.

General Hospital ABC M-F 3 part.

The Fugitive ABC M-F 1 part.

Golf Package ABC Sun & Sat various times, part.

Golf with Sam Snead ABC Sat 4:30 part.

The Guiding Light CBS M-F 12:45 P&G

Hollywood Squares NBC M-F 11:30 participating

Hopppy Hooper ABC Sat 1 part.

House Party CBS

I Love Lucy

Issues and Answers

Jeopardy NBC

The Jetsons NBC

King Kong ABC

Lamp Unto My Feet

Late Afternoon

Jets Make a Deal

Linus The Lionhearted

10 Gen. Foods

The Lone Ranger

Look Up and Live

Love of Life CBS

Magilla Gorilla

Calif. Pack

Major League NBC

part.

The Match Game

Meet The Press

Mighty Mouse

Gen. Food Products,

CBS	NBC	MONDAY-FRIDAY			SATURDAY		
		ABC	CBS	NBC	ABC	CBS	NBC
	NBC Religious Series	Fugitive	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	
		The Newlywed Game	Password	Days of Our Lives			Sandy Koufax
		Dream Girl of '67 News—2:55	House Party	The Doctors			
CBS Soccer (Various times)		General Hospital	To Tell The Truth News—3:25	Another World			Major League Baseball
		Dark Shadows	The Edge Of Night	You Don't Say			
		The Dating Game	The Secret Storm	The Match Game News—4:25	Golf Package (various times)		
					Golf with Sam Snead		Vietnam Weekly Review
I Love Lucy			Late Afternoon News 5-5:16		ABC's Wide World Of Sports		
Amateur Hour	GE College Bowl	Peter Jennings With The News					

M-F 2:30 part.
Sun 5 part.
ABC Sun 1:30
12 part.
Sat 11:30 part.
10 participating
CBS Sun 10
CBS M-F 5
NBC M-F 1:30 part.
ted Show CBS Sun
s, participating
BS Sat 11:30 part.
CBS Sun 10:30
M-F 12 part.
C Sat 12:30
participating
ball NBC Sat 2:15,
BC M-F 4
C Sun 1
/house CBS Sat 9
eluxe, Am. Home
cipating

Milton The Monster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 11
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News CBS M-F 12:25, 3:25 part.
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Password CBS M-F 2 participating
Personality NBC M-F 11 part.
Peter Jennings with the News ABC
M-F 5:30 part.
Peter Potamus ABC Sun 10:30
Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
Multiple Products, participating
The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
P&G,

Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
Sunrise Semester CBS M-F 1, Sun
9:30 part.
Super 6 NBC Sat 9 participating
Superman CBS Sat 11 participating
Supermarket Sweep ABC M-F 11
To Tell The Truth CBS M-F 3 part.
participating
Tom and Jerry CBS Sat 1
Mattel, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review
NBC Sat 4:30
You Don't Say NBC M-F 3:30 part.

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August 1967

Television Age Network Program Chart—Daytime

AM	SUNDAY			MONDAY-FRIDAY			SATURDAY			PM	SUNDAY
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		ABC
9:00										1:30	
9:15								Mighty Mouse Playhouse	Super 6	1:45	Issues and Answers
9:30					Captain Kangaroo					2:00	
9:45	Beany & Cecil	Sunrise Semester						Porky Pig	Underdog	2:15	Atom Ant
10:00										2:30	
10:15	Linus The Lionhearted	Lamp Unto My Feet			Candid Camera	Snap Judgment News—10:25	King Kong	Frankenstein Jr. & The Impossibles	The Flintstones	2:45	
10:30										3:00	Golf Package (various times)
10:45	Peter Potamus	Look Up & Live		Dateline: Hollywood Children's Doctor 10:55	Beverly Hillsbillies	Concentration	The Beatles	Space Ghost	Space Kidettes	3:15	
11:00										3:30	
11:15	Bullwinkle	Camera Three		Supermarket Sweep	Andy of Mayberry	Personality	The New Casper Cartoon Show	New Adventures Of Superman	Secret Squirrel	3:45	
11:30										4:00	
11:45	Discovery '67			One In A Million	The Dick Van Dyke Show	Hollywood Squares	Milton The Monster	The Lone Ranger	The Jetsons	4:15	
12:00										4:30	
12:15				Everybody's Talking	Love Of Life News—12:25	Jeopardy	The Bugs Bunny Show	Road Runner	Cool McCool	4:45	
12:30										5:00	
12:45		Face The Nation		The Donna Reed Show	Search For Tomorrow The Guiding Light	Eye Guess News—12:55	Magilla Gorilla	The Beagles		5:15	
1:00										5:30	
1:15	Directlens '67		Meet The Press	The Fugitive	Sunrise Semester		Hopppy Hooper	Tom & Jerry		5:45	

ABC's Wide World of Sports ABC Sat 5 J. B. Williams, Bissett-Myers, participating
 Amateur Hour CBS Sun 5:30 J. B. Williams
 American Bandstand '67 ABC Sat 1:30 Heinz, Carter, Vick, part.
 Andy of Mayberry CBS M-F 11 participating
 Another World NBC M-F 3 part.
 As The World Turns CBS M-F 1:30 P&G, participating
 Atom Ant NBC Sat 9:30 participating
 The Beagles CBS Sat 12:30 part.
 Beany & Cecil ABC Sun 9:30 Multiple Products, Gen Foods, participating
 The Beatles ABC Sat 10:30 Deluxe, Nabisco, Alberto-Culver part.
 Beverly Hillsbillies CBS M-F 10:30 participating
 The Bugs Bunny Show ABC Sat 12 Deluxe, participating

Bullwinkle ABC Sun 11 Deluxe, Gen Foods, participating
 Camera Three CBS Sun 11 part.
 Candid Camera CBS M-F 10 part.
 Captain Kangaroo CBS M-F 9 part.
 CBS Soccer CBS Sun part.
 Children's Doctor ABC M-F 10:55 part.
 Concentration NBC M-F 10:30 part.
 Cool McCool NBC Sat 12 part.
 Dark Shadows ABC M-F 3:30 part.
 Dateline! Hollywood ABC M-F 10:30 part.
 The Dating Game ABC M-F 4 part.
 Days of Our Lives NBC M-F 2 participating
 Dick Van Dyke Show CBS M-F 11:30 participating
 Directions '67 ABC Sun 1 part.
 Discovery '67 ABC Sun 11:30 Multiple Products, Gen Foods, participating
 The Doctors NBC M-F 2:30 participating

The Donna Reed Show ABC M-F 12:30 Lever, Carter, J&J, Hartz, Breck, participating
 Dream Girl of '67 ABC M-F 2:30 part.
 The Edge of Night CBS M-F 3:30 participating
 Everybody's Talking ABC M-F 12 part.
 Eye Guess NBC M-F 12:30 part.
 Face The Nation CBS Sun 12:30
 The Flintstones NBC Sat 10 part.
 Frankenstein, Jr. & The Impossibles CBS Sat 10 participating
 GE College Bowl NBC Sun 5:30 part.
 General Hospital ABC M-F 3 part.
 The Fugitive ABC M-F 1 part.
 Golf Package ABC Sun & Sat various times, part.
 Golf with Sam Snead ABC Sat 4:30 part.
 The Guiding Light CBS M-F 12:45 P&G
 Hollywood Squares NBC M-F 11:30 participating
 Hopppy Hooper ABC Sat 1 part.

House Party Cl
 Love Lucy
 Issues and An
 participat
 Jeopardy NBC
 The Jetsons M
 King Kong AB
 Lamp Unto My
 Late Afternoon
 Lets Make a De
 Linus the Lion
 10 Gen. F
 The Lone Rang
 Look Up and L
 Love of Life C
 Magilla Gorilla
 Calif. Pac
 Major League B
 part.
 The Match Gam
 Meet The Press
 Mighty Mouse
 Gen. Food
 Products, P

CBS	NBC	MONDAY-FRIDAY			SATURDAY		
		ABC	CBS	NBC	ABC	CBS	NBC
	NBC Religious Series	Fugitive	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	
		The Newlywed Game	Password	Days of Our Lives			Sandy Koufax
		Dream Girl of '67 News—2:55	House Party	The Doctors			
CBS Soccer (Various times)		General Hospital	To Tell The Truth News—3:25	Another World			Major League Baseball
		Dark Shadows	The Edge Of Night	You Don't Say			
		The Dating Game	The Secret Storm	The Match Game News—4:25	Golf Package (various times)		
					Golf with Sam Snead		Vietnam Weekly Review
I Love Lucy			Late Afternoon News 5-5:16				
Amateur Hour	GE College Bowl	Peter Jennings With The News			ABC's Wide World Of Sports		

2:30 part.
Sun 5 part.
ABC Sun 1:30
part.
11:30 part.
10 participating
CBS Sun 10
CBS M-F 5
M-F 1:30 part.
Show CBS Sun
participating
Sat 11:30 part.
Sun 10:30
F 12 part.
AB Sat 12:30
participating
NBC Sat 2:15,
M-F 4
Sun 1
House CBS Sat 9
Lux, Am. Home
participating

Milton The Monster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 11
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News CBS M-F 12:25, 3:25 part.
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Password CBS M-F 2 participating
Personality NBC M-F 11 part.
Peter Jennings with the News ABC
M-F 5:30 part.
Peter Potamus ABC Sun 10:30
Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
Multiple Products, participating
The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
P&G,

Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
Sunrise Semester CBS M-F 1, Sun
9:30 part.
Super 6 NBC Sat 9 participating
Superman CBS Sat 11 participating
Supermarket Sweep ABC M-F 11
To Tell The Truth CBS M-F 3 part.
participating
Tom and Jerry CBS Sat 1
Mattel, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review
NBC Sat 4:30
You Don't Say NBC M-F 3:30 part.

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With overwhelming SRDS user approval...

Invitations to supply information for the Station Programming Description statements are now being mailed to every commercially licensed radio station (AM and FM) in the U.S. When returned, the information will be processed to conform to rigid SRDS standards, to be published in the earliest possible edition.

The SRDS plan for incorporating 100-word (or less) descriptive, nonpromotional statements of program segments (at no charge to the stations) into station listings was announced in March 1967. It has been discussed with and (at the April NAB Chicago Convention) by advertisers, agencies, stations and representatives. The plan has been submitted to stations, representatives and major radio advertisers and agencies requesting their opinions. In response to an invitation in May, several thousand buyers of radio time, many leading radio stations and representatives have expressed themselves unmistakably and overwhelmingly in favor of this addition.

RADIO STATION PROGRAMMING STATEMENTS

will be added to station listings in SPOT RADIO RATES AND DATA commencing with a fall issue



Here is a summary of this response:

ADVERTISERS AND AGENCIES			STATIONS AND REPRESENTATIVES		
EXTREMELY VALUABLE	78.8%	} 96.6%	BENEFIT, EXTREMELY VALUABLE	67.1%	} 84.2%
OF SOME VALUE	17.8%		LITTLE DIFFERENCE, SOME VALUE	17.1%	
LITTLE OR NO VALUE		3.4%	NEGATIVE		15.8%

Station Programming Statements will be added because users of SRDS tell us they are wanted—which is the reason all additions and modifications of SRDS have come about over the past 48 years—to provide a better and more useful service to people who buy advertising media of every type.

This is an example of the flexibility and progressive attitude that has made Standard Rate & Data Service the accepted national authority serving the media buying function.

STANDARD RATE & DATA SERVICE, INC.

the national authority serving the media-buying function

5201 OLD ORCHARD ROAD, SKOKIE, ILLINOIS 60076

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Personnel turnover in most agency media departments has provoked considerable discussion. At least one top agency media director is particularly concerned with what he called station rep tactics in "pirating" media personnel.

"Salesmen take advantage of their free access to our offices and think nothing of stealing secretaries, media trainees, buyers, and anyone who comes in their path. If they don't initiate the pirating themselves, they certainly must be called upon by their superiors to evaluate these potential employees. Look at the record. About 75 per cent of the rep salesmen were media people at one time.

"If this doesn't stop," he continued, "We're going to do one of two things. Either we will bar the agency doors to the particular salesman responsible for any case of pirating, or we will deny all salesmen access to our offices. They can leave their avail sheets at the reception desk."

Although several media men at other agencies agree with this viewpoint, others are not so vehement. "I don't think there's such a great flow of media buyers into the rep field," one media director said. "If it is so, we get very knowledgeable reps, who understand the complexities of buying. If we lose personnel, that's a risk every business leader takes."

Defending their practices, reps say that although a lot of salesmen do come from media departments, an equal number were formerly with other sales organizations. "Of course, we want people who know the agency side of the way a buy is handled," one spokesman explained. "I don't think there's any wholesale pirating, however. Not all media buyers make good salesmen, and we want *salesmen*."

Another rep noted, "Stations react more favorably to new rep employees with former *sales* experience. Sales is their principal objective, and basically, we need a guy who can sell. The majority of buyers who leave their jobs go to other agencies."

Several agency executives agree they are most upset when a buyer

leaves for another buying position. "The real problem," said one, "is the new young agencies hiring young, inexperienced buyers at fantastic salaries. A year ago, new buyers received annual salaries of around \$7,500. Now they are asking \$10,000. So competition is up."

Even in these cases, however, reps seem to come in for some amount of criticism. "Reps are the prime source of information in the industry," one media man noted. "They not only carry word of openings at their own firms, they tell buyers about media positions at other agencies."

This may, of course, cause some irritation among agencies, but most do not view the situation with any great alarm. As one spokesman expressing the view of many put it, "If an agency is vulnerable, something is wrong internally. I can't see how another job can be attractive to a man in a swinging media department!"

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

American Petrofina Co. of Texas (Geer Dubois & Co., N.Y.)

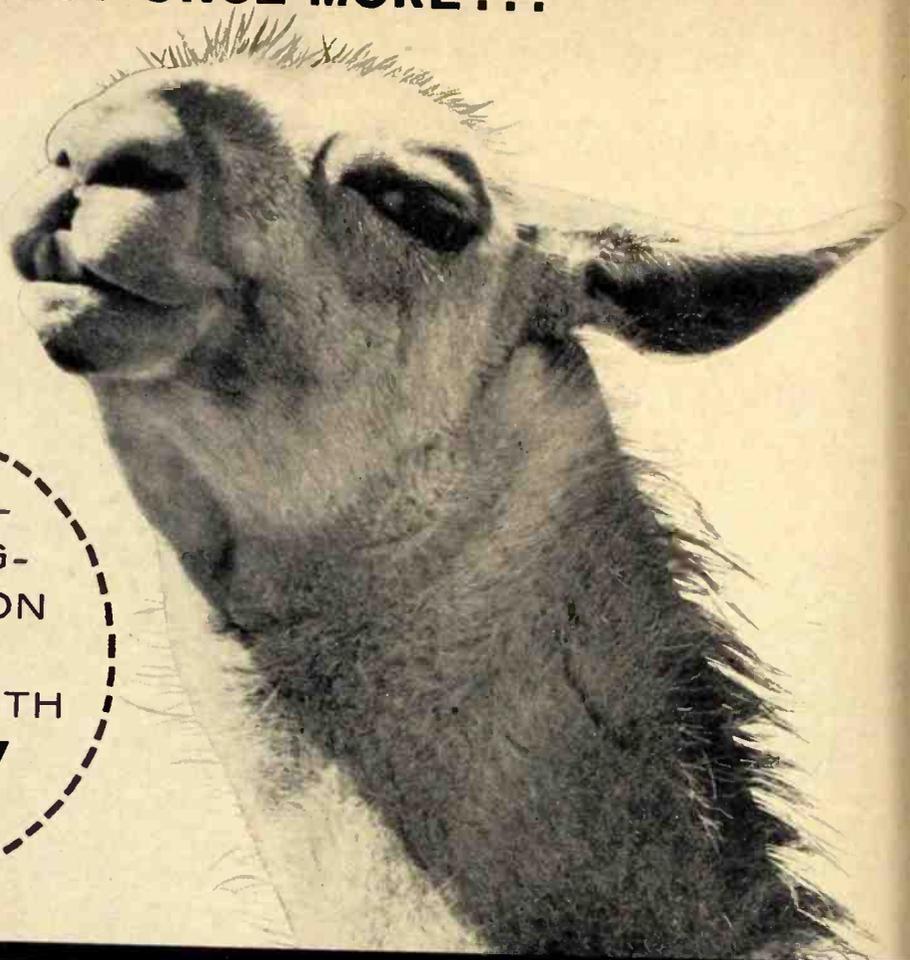
Fall activity for this company's gasoline and oil products will break in 30 southwestern markets in early October. Fringe and day minutes are planned. Buying is Joy Siliwa.

(Continued on page 49)



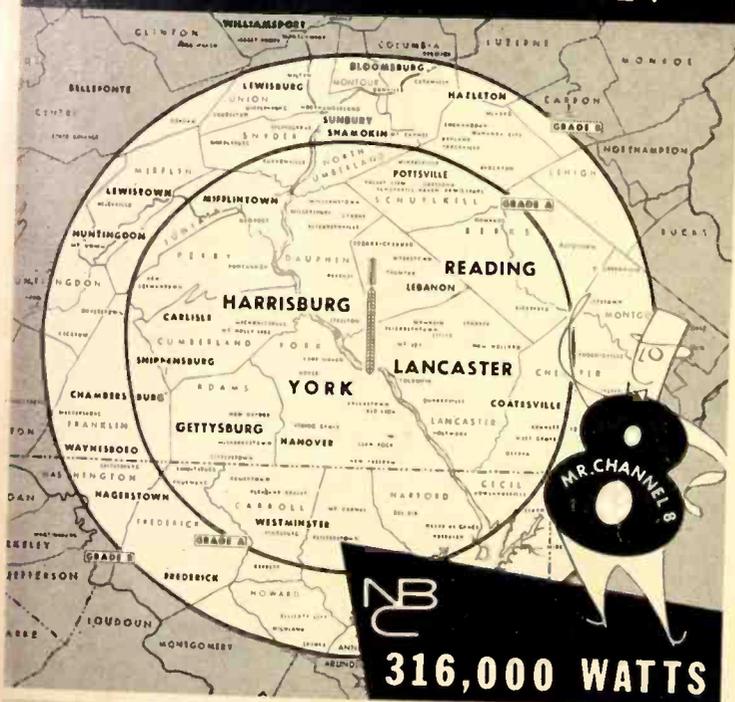
Paula Buenger buys on Ridgewood Products and other accounts at Victor & Richards, Inc., New York.

I'LL SAY IT JUST ONCE MORE...



**LANCASTER-
HARRISBURG-
YORK-LEBANON
IS ONE
TV MARKET WITH
WGAL-TV
CHANNEL 8**

MULTI-CITY TV MARKET



CHANNEL 8 reaches a great, thriving area, including these four major markets, as well as many other communities. And, it delivers the giant share of the viewers in its market.

Another priceless plus: 26%* color penetration for its all-color local telecasts and NBC programs.

Based on Feb.-Mar. 1967 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV Providence, R.I./New Bedford-Fall River, Mass. • KVOA-TV Tucson, Ariz.

One Buyer's Opinion

AN 'IDEAL' TRAINING PROGRAM

The last "One Buyer's Opinion" column carried in it an observation on the current status of media training in the industry. This topic, I believe, gravitates toward a more basic question; namely, "What is the 'ideal' media training program?" I would like to expound upon this subject, and discuss what I believe should be the necessary training, tenure, and salary of a potential media buyer.

To begin, I believe in an on-the-job training program (as opposed to a "formalized" program consisting of classroom-type training) for the beginning buyer. In an on-the-job training program, the trainee performs a necessary and valuable function, while at the same time, he learns by observing and asking questions. As part of the program, a "stepping stone" procedure of promotion would be valuable. This would consist of a certain period of training in estimating, with subsequent earned promotions to media research, assistant buying, and finally, buying, all within two years, as follows:

Estimating—The trainee should begin in estimating, and remain in this department for a period of approximately six months. Here, he (or she) would perform as do all other estimators, with one exception—he would work more closely with the buyer and his assistant on the implementation of plans. In estimating, the potential buyer becomes aware of a function which, as a buyer, he would probably otherwise take for granted. He learns the importance of accuracy and reliability; and his inevitable mistakes will be usually reconcilable.

In estimating, the future buyer expands his advertising vocabulary, and becomes acquainted with rate cards, estimates, discounts, and the "nitty-gritty" of advertising—billing. The buyer who has been an estimator/trainee, might look back upon those days as distasteful, but (he must admit) invaluable—particularly when called upon today to accurately quote a rate, interpret a rate card, or settle a billing problem. It is not unlikely (nor unreasonable) that the starting trainee's salary should range from \$5,000-\$6,000.

Media Research Analyst—The trainee should enter this phase of his training at a salary of \$6,000-\$7,000. (I emphasize salary first because a substantial salary increment at this stage will provide the impetus for further achievement and subsequent advancement. The trainee should be paid commensurate with the rate of his advancement and with the job title.) Media research should provide the trainee with a *media* foundation (to complement the *financial* foundation provided by estimating). Here, the trainee learns evaluative procedures and their applications to specific media problems. He sharpens his writing ability by issuing reports. He discovers the rating point, reach, frequency, in-home, out-of-home, average audience, total audience, demography, etc., etc. Most important, however, he learns the fallibilities of the media foundation, and concludes that there is always room for improvement and for creative media applications.

Assistant Media Buyer—The assistant buyer/trainee should begin his training at a salary of \$7,000-\$8,000.

The training received at this point should encompass assisting in actual planning *plus* buying. There are a number of agencies which *begin* actual training at this point, with the assumption that the training normally received in estimating and media research would be achieved during this time. I don't agree. I think these guys are too busy punching out numbers during any "spare" time they may have to learn. Also, nothing could compensate for the actual, valuable experience of "going through the motions."

MEMBER GILMORE BROADCASTING

Rising higher...Reaching farther

WEHT

EVANSVILLE

CHANNEL
25 CBS

**NEW Channel
NEW Color
Sharper...Stronger**

Doubled tower height! 1,036 feet above average terrain! Evansville's Highest Tower puts WEHT into 70,000 new homes and expands the total audience to over 3/4-million viewers. Channel change from 50 to 25! New advanced color equipment . . . expanded local news coverage and programming, even beyond former high standards . . . WEHT, serving better, assuming an increasingly responsible role in the community. Call your Avery-Knodel representative today.



**GILMORE
BROADCASTING
CORPORATION**

WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

MEMBER GILMORE BROADCASTING

**GROW in the
SHENANDOAH
with . . .**

3 WSVA

HARRISONBURG

Jobs and payrolls are zooming in the dynamic, expanding Shenandoah Valley — 100 new industries and 15,000 new jobs in ten years . . . population growth running 50% ahead of the national figure . . . and all this is building upon the area's historic agricultural wealth!

Now \$625 Million CSI, this vast market is served only by WSVA-TV, the Information/Entertainment Heart of the Shenandoah and the only TV station between Washington and Roanoke. Alert marketers also use MMI, Market Measurement Index service for speedy, comprehensive In-store movement data by product category. Ask any Eastman TV office.

NBC - CBS - ABC



**GILMORE
BROADCASTING
CORPORATION**

WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

pot (Continued from page 45)

ishop Industries, Inc.

Spade & Archer, N.Y.)
roduction of LOOKING GLASS
PSTICK will start August 14. Tentative
ans call for a saturation buy in New
ork and possibly in two or three other
ies. Fringe and prime minutes will be
ed through the fall. Ellen Rosenthal is
e contact.

orden Co.

Young & Rubicam, Inc., N.Y.)
ommercials for various DRAKE'S
AKES products break September 11.
ids are the target of the day and fringe
inutes in Portland, Boston, Providence,
artford, New York, Philadelphia, and
altimore. Buying is Frank Becker.

hanel, Inc.

*Vorman, Craig & Kummel, Inc.,
N.Y.)*

his company is planning a Pre-Christmas
y for CHANEL #5 perfume. Scheduled
run from December 3 through December
, the push will use fringe minutes in
out 50 major markets.

ontinental Baking Co., Inc.

Ted Bates & Co., Inc., N.Y.)
ommercials for HOSTESS CAKES and
ONDER BREAD will be in over 80
ajor markets starting September 4.
ringe and day minutes and prime 20's
ill be used through mid-November.
uying are Chet Slaybaugh, Dan Monahan,
argaret Meinrath, and Travis Moeller.

orn Products Co.

*Dancer-Fitzgerald-Sample, Inc.,
N.Y.)*
he Best Foods division starts a various
roduct push at issue date in about 50
ajor markets. Fringe and day minutes
nd piggybacks will run through the end
f October. Steve Lemberg is the contact.

isons, Ltd. (England)

Geer Dubois & Co., N.Y.)
ontinued expansion of this company's
ntroductory drive for LAWN FERTILIZER
ncludes a pre-fall two-week promotion
o make up for bad spring weather and
ash in on early fall sales. Fringe minutes
nd prime 20's will run in Hartford-New
aven, Boston, Providence and Springfield
tarting August 16. Joy Siliwa buys.

oster-Milburn Co.

Street & Finney, Inc., N.Y.)
A 13-week drive for DOAN'S PILLS
breaks September 15. Day and fringe
minutes will be used in 29 top markets.
Helen Thomas is the contact.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)
August 14 is start time on a three-week
flight for various Post Cereal products.
Fringe minutes and piggybacks will run
in about 75 major markets. Buying is
Peter Fries.

General Foods Corp.

(Doyle Dane Bernbach, Inc. N.Y.)
Commercials for GAINES MEAL break at

issue date. Fringe minutes, piggybacks,
and independent 30's will run in 20 major
markets for six weeks. Buying is Jeff
Wohl.

General Foods Corp.

(Grey Advertising, Inc., N.Y.)
Introductory schedules for GENIE RICE
are currently in Phoenix, Tucson,
Cleveland, and Youngstown. The fringe
and day minutes and piggybacks will run
through the end of September. Victor
Acker is the buyer.

General Foods Corp.

(Ogilvy & Mather, Inc., N.Y.)
This company's Kool-Aid division is
introducing GOOD SEASONS THICK 'N
CREAMY SALAD DRESSING MIX in
an eight-week buy to last until mid-
September. Fringe and day minutes and
piggybacks are used in selected markets
in Colorado, Kansas, Missouri, Oregon, and
Wisconsin. Buying are Alan Branfman
and Macey Jones.

General Foods Corp.

(Young & Rubicam, Inc., N.Y.)
Commercials for WHIP 'N CHILL will be
in 37 top markets through mid-August.
The four-week flight is using fringe
minutes and piggybacks to reach women.
Ricardo Larraga is the contact.

H. J. Heinz Co.

(Doyle Dane Bernbach, Inc., N.Y.)
A various-product push breaks at issue
date in over 100 markets. The 13-week
drive will use fringe minutes, piggybacks,
and prime ID's to reach women. Buying
is Roseanne Gordon.

Lever Bros. Co.

(BBDO, Inc., N.Y.)
This company's DIET IMPERIAL
MARGARINE continues in test markets
with a renewal buy scheduled to start
August 13. The 15-week drive will use day
and fringe minutes. Expansion to
additional markets is being considered.
Sue Baron is the contact.

Liberty Mutual Insurance Co.

(BBDO, Inc., N.Y.)
A 13-week sponsorship of the half-hour
series, *Gaddabout Gaddis*, breaks mid-
September in 75 markets. Minute and 30
second commercials will carry the message
for Liberty Mutual. Norma Strassman
is the contact.

Melville Shoe Corp.

(Doyle Dane Bernbach, Inc., N.Y.)
A four-week flight for THOM McAN
men's shoes and children's shoes breaks
August 20. Men are the prime target of
the fringe minutes in 50 major markets,
with day and fringe minutes also planned
to reach women and children. Buying
is Dave Ackerman.

Milton Bradley Co.

(Harvey & Carlson, Inc., N.Y.)
Commercials for various of this company's
game products begin October 23. An
eight-week push using day and fringe
minutes will be in around 38 major
markets. A four-week flight for TIME
BOMB breaks November 20, using ID's
in the same markets. Jane McCarthy is
the buyer. (Continued on page 51)

**TUCSON 54th
U.S. City**

30% OF TOTAL ARIZONA MARKET

\$434,212,000 Total Retail Sales
\$737,313,000 CSI
\$103,970,000 Food Store Sales
— Metro, Source SRDS

COLORFUL

KGUN

YOUR
EFFICIENT
BUY IN
TUCSON



- DAYTIME DIVIDENDS - 30 sec. - 10 per week - \$66 - AVG. CPM \$1.32
- ADVENTURE-6-6:30 M-F 20,000 homes - \$2.25 CPM
- BEST OF BIG 9 MOVIE - Fri. 8-10:00 P.M. - 16,200 homes - \$3.88 CPM

abc Represented by Avery-Knodel, Inc.



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WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

KODE



"Tall-12" in
JOPLIN

Corners the
\$815 million market
in 190,600
TV homes

Growing KODE reaches more of the rich
four-corner market of Missouri, Kansas,
Oklahoma and Arkansas — offering \$815
million in retail sales! At its center is the
Joplin-Pittsburg metropolitan area, in the
top-100 prime-time TV markets.

KODE offers the best of two networks,
imaginative local programming, appealing
personalities. Check choice availabilities!



Represented by
Avery-Knodel, Inc.



MEMBER
GILMORE BROADCASTING

WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

Rep Report

JOHN A. CARRIGAN and JIM PARKER joined the Chicago television sales staff of Edward Petry & Co., Inc. Carrigan was formerly with TvAR, Inc., and Parker was with National Time Sales, Inc., both in Chicago.

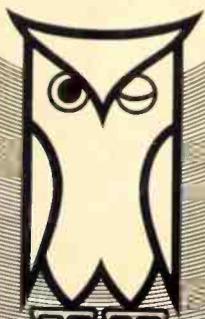
HERBERT FIELDS was named account executive in the New York office of CBS Television Stations National Sales.

BRIAN HOGAN joined Blair Television, New York, as account executive. He was previously with CBS-TV National Spot Sales, New York.

RICHARD F. APPLETON was named account executive for Blair Television, Los Angeles, and DONALD O'CONNOR joined the rep firm's Chicago market division as account executive. Appleton was formerly San Francisco national tv sales manager for RKO General Broadcasting. O'Connor was formerly with Avery-Knodel, Inc., Chicago.

JAMES SEFERT, tv account executive at Peters, Griffin, Woodward, Inc., New York, was named vice president.

Who
cares about
Flossie Schoonover
of
Davis City, Iowa



WHO TV

... that's who!

COLORFUL 13 • DES MOINES, IOWA

Agency Appointments

LEONARD S. SILVERFINE, formerly account executive, was named account supervisor for Quaker Oat's Quisp and Quake, Diet Frosted Cereal, and new product development at Papert, Koenig, Lois, Inc., New York.

TOM ATHERTON, STEVE FISCHER, and MARTIN MEANEY, account supervisors at Sudler & Hennessey, Inc., New York, were elected vice presidents.

RALPH WIDMAN was named general manager of the Dallas office for Caldwell-Van Riper, Inc.

ROBERT RAYMOND rejoined LaRoche, McCaffrey and McCall, Inc., New York, as vice president and account supervisor. He was previously an account group supervisor with Carl Ally, Inc.

HAROLD L. McVEIGH and WILLIAM V. B. NIXON, JR., both account super-



McVEIGH

NIXON

visors in the Chicago office of Needham, Harper & Steers, Inc., were elected vice presidents.

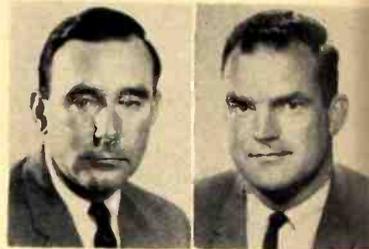
HERBERT L. BRECKHEIMER, JR., account supervisor at Young & Rubicam, Inc., New York, was appointed vice president.

At Campbell-Ewald, Inc., Detroit, STOFFER J. ROZEMA, formerly vice president-administration, was named senior vice president-administration and finance. PETER H. DAILEY, formerly vice president and manager of the Los Angeles office, was appointed senior vice president in charge of the west coast division. Account supervisor RONALD R. KIMLER was named vice president, and VICTOR HAWKINS, formerly director of syndicated services and manager of print advertising research, was named vice president in charge of media research.

MILTON S. GLADSTONE joined Smith/Greenland Co., Inc. as vice president and member of the plans board.

DAN LISSANCE was named vice president and director of marketing and research at R. K. Manoff, Inc., New York.

NORWOOD TUPPER SMITH, manager of the Buffalo office, and PAUL K. RANDALL, JR., manager of the Dallas



SMITH

RANDALL

office, were named vice presidents of BBDO, Inc.

HERBERT F. HERRICK, formerly a commercial illustrator, joined Geer-Murray, Inc., Oshkosh, Wisc., as director of client services.

HARRY B. DOYLE, JR. was named executive vice president of the western division of Buchen Advertising, Inc., Denver. BOWMAN KREER joined the agency as senior vice president and director of client services, Chicago.

BOB W. GRIGGS, formerly with the Pillsbury Co., was named account executive for Gift Stars at Adams, Martin & Nelson Advertising, Minneapolis.

WILLIAM HORINE and MIKE ZIEGLER, account executives at J. M. Mathes, Inc., New York, were named vice presidents.

EDWARD M. STERLING, manager of the Hollywood office of North Advertising, Inc., was named vice president.

NEIL C. LINDEMAN, formerly account executive, was named senior



LINDEMAN

vice president in charge of new business planning and activity at Sudler & Hennessey, Inc., New York.

DAVID GRANT, formerly manager of the Denver office of Buchen Advertising, Inc., was named senior vice president and administrative officer in the New York office.



Anyone who thinks media buyers have an easy time of it during the so-called "summer slump," had better look in at the Ogilvy & Mather office of buyer Peter Mitchell, where the work comes in just as heavy and hectic as any other time of the year. "It's very hard to explain to someone what you do," Mitchell observed. "It isn't just the placement of buys. There is the constant surveillance of schedules already running, adjustments to be made, and planning for things that are going to happen next fall."

Working on the Shell Chemical account, the buyer is responsible for more than timebuying. "It's a sort of quasi-supervisory job," he explained. "I oversee the buying, check schedules, coordinate budgets, and I'm involved to some degree in media planning. I wear a lot of hats."

"Media planning is probably the most interesting part of my job," he noted. "You can draw upon all your years of knowledge and experience and generally match your opinion with someone else's, either the associate media director or the client. It's like a game to see whose answers come closest to meeting the needs of the product."

Mitchell brings to this challenge five years of media experience. After being graduated from C. W. Post College in New York with a bachelor's degree in economics and marketing, he spent a year and a half in the media department at Kenyon & Eckhardt, two and a half years with Doyle Dane Bernbach, and has been at O&M for the past year.

"Ogilvy & Mather is a very stimulating place in which to work," he said. "There are lots of young people, all moving up. There's a sense of challenge, excitement, a feeling of movement, of competitive comradeship you don't find in other agencies."

Mitchell is moving up. His quasi-supervisory role is only three months old. Until then, he was buying spots for Shell gasoline and oil. Now he

oversees the job, handled by two other buyers. "I still handle the buying in New York City," he explained, "to keep my hand in what's going on in media. I also buy in a lot of markets for Shell Chemical's No Pest Strip insecticide."

"Spot is very soft this summer," he noted. "This is the time when the best buys can be made, because advertisers are getting out of good spots that have been locked up all year. In fact, there are more spot advertisers out of the market this summer than ever before."

"The Shell account has an opportunistic kind of budget structure and a lot of flexibility. They can profit from the current situation by jumping in where others are pulling out. They're doing just that."

Even on the buying end of things, then, things are not exactly quiet in Peter Mitchell's office this summer. He *did* have time for a quick vacation in Honolulu, however, where an attempt at surfing brought him to the conclusion he did not have "that kind of courage."

A resident of Greenwich Village, he defends the fact by explaining "it was a nice rent-controlled apartment, and it had a garden. That's the only reason I live there!"

Spot (Continued from page 49)

National Distributing Co., Inc.

(Honig-Cooper & Harrington, San Francisco)

A 13-week drive for ITALIAN SWISS COLONY WINES breaks September 10. Late fringe minutes will be used in around 13 major markets. Buying is Clarice McCreary.

Olympia Brewing Co.

(Botsford, Constantine & McCarthy, Inc., Seattle)

Commercials for OLYMPIA BEER break September 10. The 13-week push will use prime 20's and ID's, and fringe minutes and independent 30's in 35 west coast markets. Karen Young is the contact.

Pharmaco, Inc.

(Norman, Craig & Kummel, Inc., N.Y.)

Commercials for CHOOZ. CORRECTAL, and CUSHION GRIP will be in 35 to 40 top markets through mid-August. Fringe

and some minutes are being used. Bob Wilson is the contact.

Procter & Gamble Co.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Commercials for WHITE CLOUD toilet tissue are currently in 43 major markets. Day minutes will be used through the fall to reach women. John Mucurdy is the contact.

Procter & Gamble Corp.

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

In a renewal buy for the fall, this company will continue introduction of JIF, begun last April. Fringe and day minutes and independent 30's will be in 20 selected markets through December. Bob Friedlander is the contact.

Ralston Purina Co.

(Gardner Advertising, Inc., St. Louis)

Fourth quarter activity for RALSTON CHUCK GAGON begins August 14. The

17-market buy will use fringe and day minutes, 30's, and piggybacks through December 3. Jean Hall is the buyer.

Scott Paper Co.

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

August 20 is start time on a buy to introduce VIVA TOWELS. Fringe and day minutes and prime 20's will be in 11 northeast and east central markets through September. Buying is Sarah Wind.

The Shetland Co., Inc.

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

Commercials for SHETLAND-LEWYT vacuum and floor cleaners break September 15. Tentative plans call for a 10-week push in around 20 top markets. Fringe and day minutes and some independent 30's will be used. Jack Geller is the contact.

Sinclair Oil Corp.

(Geyer, Morey, Ballard, N.Y.)

August 1 is start time in a 13-week push for gasoline and oil products. Prime 20's to reach men will be in 43 major markets. Bill Millar buys.

Standard Brands, Inc.

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

Two and four-week flights for various products break August 6. Day and fringe piggybacks, prime 20's, and ID's to reach women and kids will run in upward to 50 major markets. Buying are Dave Specland and Mike Moore.

Sterling Drug, Inc.

(SSC&B, Inc., N.Y.)

September 3 is start time on a fall schedule for BEACON WAX. Tentative plans call for fringe and day minutes and some independent 30's to run through December 12 in the top 25 markets. Bill Fagan is the buyer.

Texize Chemicals, Inc.

(Henderson Advertising, Inc., Atlanta)

The four-week flight for FANTASTIK SPRAY CLEANER scheduled to break at issue date, has added 30 markets to its original 12-market buy. Fringe and day minutes are being used. Betty McCowan buys.

3M Co.

(Young & Rubicam, Inc., Chicago)

Commercials promoting TAPE TRIP SWEEPSTAKES for SCOTCH MAGIC TRANSPARENT TAPE and SCOTCH TRANSPARENT TAPE break at issue date. The six-market buy to supplement a network schedule, will use day and fringe minutes in Spokane, Kansas City, Omaha, Albany, Sacramento, and Peoria. Pat Sack is the buyer.

U.S. Borax and Chemical Co.

(McCann-Erickson, Inc., L.A.)

September 29 is start time on a full year renewal sponsorship of the half-hour series Death Valley Days. Minutes, piggybacks, and 30's will carry the product messages in 75 markets. Les Wallwork is the buyer.

Warner-Lambert Pharmaceutical Co., Inc.

(BBDO, Inc., N.Y.)

Commercials for BROMO SELTZER break at issue date. The nine-week push in 12 top markets will use fringe minutes and piggybacks and some independent 30's. Buying is Norma Strassman.

Waterman-Bic Pen Corp.

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

September 14 is break date on a 10-week push for WATERMAN-BIC PENS. Early and late fringe minutes and prime 20's will be used in upward to 160 markets. Dave Poltrack buys.

WTS Pharmacraft, div. of Wallace & Tiernan, Inc.

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

An eight-week push for ALLEREST and FRESH deodorant breaks at issue date. Early and late fringe minutes and piggybacks will be used in around 40 top markets. John Ormiston is the buyer.



Melvin B. Wright, president and general manager of Skyline Tv Network, points to coverage area of the five-station chain at briefing session in New York office of Avery-Knodel, newly appointed representatives for the network. Looking on are three executives of the rep firm, J. W. (Bill) Knodel, president; David N. Simmond, New York television sales manager, and Robert J. Kizer, administrative vice president.

Media Personals

ARLENE ARONOVITZ joined Weightman, Inc., Philadelphia, as all-media buyer. She was formerly with Battle Advertising, Inc., Wyncote, Pa.

WALT REINECKE joined Henderson Advertising, Inc., Greenville, S.C., as media director. He was formerly supervisor of operations research and computer operations with BBDO, Inc., New York.

STANLEY L. STEIN joined the media department of Buchen Advertising,

Inc., Chicago.

PETER G. H. KELLY was appointed media director in the Hartford, Conn. office of Chirurg & Cairns, Inc. He was formerly all-media buyer with Benton & Bowles, Inc., New York.

GEORGE H. HARTMAN, JR. joined Gerson, Howe & Johnson, Inc., Chicago, as media director and account manager. He was formerly account executive with Earle Ludgin & Co.



William J. Tynan (center), mid-west vice president with Peters, Griffin, Woodward, Inc., presents Tiffany desk plaques and watches to Bill J. Scharton (left) and Kenneth L. Brown (right), both account executives in the rep firm's Chicago office. Awards are given to staff members traditionally after five years of service with the firm.



Don McClintock, vice president and general manager of KFBB-TV Great Falls, Mont., shows HarriScope Stations' presentation, "How The West Is One," to Clifford Botway, left, associate partner and director of media and broadcast at Jack Tinker & Partners, and Sam Novenster, media manager at Lever Bros. The presentation promotes the Great West Group.

ADVERTISING DIRECTORY OF **Tv Availabilities**

LEGEND: M men, W women, T teenagers, C children, F families, adults, m movies, d discussion, s sports, h homemaker, v variety, news, c cartoons, q quiz

Savannah, Ga.

dv Town and Country. 1-1:30 PM M-F. Area-interest tests, variety ent. Venard, Torbet, McConnell. **WALB-TV**

Schenectady, N.Y.

m Wed. Night Movie. 9-11 PM Wed. Outstanding adventure films to grab summer audiences. PGW. **WAST-TV**

San Antonio, Tex.

m The Big Flicker. 10:30 PM conc. nightly. Spots carried. 5 min. newscast at 10:55. Blair **KFDA-TV**

d The Ruth Brent Show. 12:20 PM M-F. Famous guests, fashions, exotic foods. Avery-Knodel. **KGNC-TV**

Savannah, Ga.

dv Don Barber Show. 9-9:30 AM M-F. Atlanta personality for 20 yrs. conducts breezy show. Storer. **WAGA-TV**

s Live Atlanta Wrestling. 6:30-7:30 PM Sat. Ed Capral announces, interviews. Popular wrestlers. Blair. **WAIL-TV**

Savannah, Me.

The Rifleman. 7-7:30 PM M-W-F. Chuck Connor stars in thrilling Western adventures. Hollingbery. **WABI-TV**

Birmingham, Ala.

s Live Studio Wrestling. 10-11:30 PM Sat. Pro wrestlers, studio audience. Eastman TV. **WBMG-TV**



F Marshall Dillon. 8:30 PM Thurs. Feb.-Mar. 1967 "NSI" records 200,000 homes. Katz. **WBRC-TV**

Boston, Mass.

dv Boomtown. 7-9:30 AM Sun. Rex Trailer recreates Wild West. Cartoons, Sunday School. TvAR. **WBZ-TV**

N m Dialing-2 O'Clock Movie. 2-3:55 M-F. Ed Miller hosts. Gives away money, prizes. Color. **RKO Nat. Sls. WNAC-TV**

M s Nat'l Professional Soccer. 2:30-4:30 PM Sun. Complete colorcast. All teams featured. Storer. **WSBK-TV**

Buffalo, N.Y.

F v 7 O'Clock Strip. 7-7:30 PM M-F. The pick of the best from Honeymooners. Quality audience. HRP. **WBEN-TV**

Cedar Rapids/Waterloo, Iowa

C v Romper Room. 9-9:30 AM Mon-Fri. Format well known. Educational, informative. Avery Knodel. **KWWL-TV**

Charleston-Huntington, W. Va.

WF v Merv Griffin Show. 6-7:30 PM M-F. Celebrity guests for 90 mins. of fun, variety. Eastman TV. **WHTN-TV**

C c Mr. Cartoon. 4-5 PM M-F. 78,000 homes, 107,000 kids. Running comic story line, puppets. Katz. **WSAZ-TV**

NOTE: Although listed times were available at press time, continued availability cannot be guaranteed. Availabilities are representatives of those usually offered by listed stations.

Charlotte, N.C.

A m Cinema 9. 10:30 PM Sat. Packages inc. NTA, MGM, UA, 7 Arts, etc. H-R. **WSOC-TV**

Chicago, Ill.

CTW v Mulqueen's Kiddie-A-Go-Go. 4-5 PM M-F. Live dance show, cartoons, puppets. Eastman TV. **WCIU-TV**

C v Winchell-Mahoney Time. 5-6 PM M-F. Taped before live kid audience. Puppets, cartoons. Metro TV. **WFLD-TV**

Colorado Springs, Colo.

A n Noonday. 12 Noon M-F. News plus variety of public interest topics. Interviews. Avery-Knodel. **KKTV**

Columbus, Ga.



F m "Blastoff" with V-Man. 4-6:30 PM M-F. Science fiction movies intro'd by V-Man (live color) who observes earth from space craft. Hollingbery. **WRBL-TV**

W m Sunday Showcase. 3:30-6 PM Sun. Mkt's #1 daytime program ARB and NSI (Fall '66). Blair. **WTVM-TV**

Columbus, Ohio

T v Dance Party. 12:30-1:30 PM Sat. Color. Features Jerry Rasor, live dance bands, contests. BCG. **WLWC-TV**



W dv Dialing For Dollars. 9-10 AM M-F. Color. Live. Money give-away, music, guests, Mar. '67 Nielsen 41,000 homes, 24%. Katz. **WTVN-TV**

Dallas-Fort Worth, Texas

A v Mike Douglas Show. 3:30-5 PM, M-F. Entertainment and discussion. Color. PGW. **WBAP-TV**

T v Sump'n Else. 4:30-5:30 PM M-F. Studio discotheque, hosted by Ron Chapman. Dancing. Petry. **WFAA-TV**

Davenport, Iowa

W h Especially For You. 9-9:30 AM M-F. Fashion, suggestions, how-to's of food, furnishings, etc. PGW. **WOC-TV**

Dayton, Ohio



F s Sports With Duane Dow. 11:05 PM M-F. Latest sports, all fields presented in informative, appealing manner. Hollingbery. **WKEF-TV**

F m Your Friday Night Movie. 9 PM Fri. Top movie packages, first run in area. Petry. **WHIO-TV**

T v Disc-O-Two Dance Party. 12-1 PM Sat. Bill Harrington mc with co-host. Rock groups, live. BCG. **WLW-D**

Denver, Colo.

A d New David Susskind Show. 9-11 PM Sun. Provocative Mr. Susskind extracts "most" from guests. Petry. **KWGN-TV**

Des Moines, Iowa

A d The Joe Pyne Show. 10:30 PM Sunday. Controversial discussion. Color. PGW. **WHO-TV**

Detroit/Windsor

AW nws Noon Report. 12-12:30 PM M-F. Food for thought Detroit's only complete midday news. **Storer.** WJBK-TV

T v Swingin' Time. 3:30-4:30 PM M-F. Robin Seymour Show 6-7 PM Sat. Live dance party. **RKO Nat. Sis.** CKLW-TV

Florence, S.C.

W h The Ann McCoy Show. 1-1:30 M-F. Cooking features, sewing tips, decorating, etc. **Blair.** WBTW-TV

Grand Rapids, Mich.

F m Monday Night At The Movies. 7-9 PM Mon. Outstanding feature films. Running 3 years. **Katz.** WOOD-TV

F v Truth Or Consequences. 6:30-7 PM M-F. Audience participation. Color. Host Bob Barker. **PGW.** WZZM-TV

Greenville/Spartanburg, S.C./Asheville, N.C.

C v Monty's Rascals. 4-4:30 PM M-F. 7:30-8:30 PM Sat. Guests & cartoons. **Avery-Knodel.** WFBC-TV

W m Two On The Aisle. 4:30 PM M-F. Movies with live introduction. Thursday is color day. **Hollingbery.** WSPA-TV

Indianapolis, Ind.

 W v The Jim Gerard Show. 9 AM M-F. Interesting guests, special "phone-in" segment. Crew includes singer Charlotte Daniels, George Nicoloff Orch. **Katz.** WFBM-TV

F m Friday Night Movies. 8 PM May 1-Oct. 30 then 9 PM. Color. No. 1 in time slot ARB '67. **H.R.** WISH-TV

W Cheyenne Western Theatre. 10-11 PM Sun.-Fri. Westerns with Marshal Dillon, Have Gun, Rebel. **BCG.** WLW-I

Jackson, Miss.

A n Noon Weather and News, women's feature. Byline Channel 12 6 PM. Late weather and News 10 PM. **Katz.** WJTV

Jacksonville, Fla.

F m Safari. Sun. 2-3:30 PM. Tarzan, Bomba & Jungle Jim movies. 6 yr. ARB track record of 25 rating. **PGW.** WFGA-TV

Kalamazoo, Mich.

F v Accent. 1:00 PM M-F. Women's editor interviews guests from clubs, schools, churches, etc. **Avery-Knodel.** WKZO-TV

Kansas City, Mo.

 W h Bette Hayes Show. 1-1:30 PM M-F. For 14 years Bette has presented cooking and household helps, fashions, beauty tips. Only live women's show in market. **Katz.** WDAF-TV

 A n Jim Newman 6 PM, 10 PM edition M-F. Forecasting from KCMO's operating weather station with exclusive instant accuracy between award-winning news & sports. **H-R.** KCMO-TV

Knoxville, Tenn.

 A s Live Wrestling. 5:30 PM Sat. M.C. and expert give account of action. Audience interviews. Product "give-aways." **Avery-Knodel.** WBIR-TV

Little Rock, Ark.

F n News/Weather. Mon-Sat 6-6:30 PM. **Blair.** KARK-TV

Los Angeles, Calif.

F m 6 O'Clock Movie. 6-7:30 PM M-F. Feature showcase Strong family appeal. **ABC Spot Sales** KABC-TV

A m Million \$ Movie. 7:30 PM M-Th; 11:30 AM; 9 PM Sat 11:30 AM & 1:45 PM Sun. **RKO Nat. Sis.** KHJ-TV



W v Tom Frandsen: F.Y.I. 3:30-4:30 PM M-F. A kaleidoscope of "happenings" in an actor format. **NBC Spot Sales.** KNBC-TV



A v Gypsy Rose Lee. 8-8:30 M-F. Singer, actress, dancer, authoress headlines talkfest. **Metro-TV.** KTTV

Louisville, Ky.

A v The Mike Douglas Show. 4-5:30 PM M-F. 90 mins. of quality entertainment. **PGW.** WLKY-TV

Madison, Wis.

F m Monday Night Movie. 8:30-10 PM Mon. Latest films released for tv, principally 7 Arts. **PGW.** WISC-TV

A n Channel 15 Reports. 6-6:30 PM & 10-10:30 PM daily. News coverage from UPI, NBC News. **Meeker.** WMTV

Milwaukee, Wisc.

A n 10 O'Clock Report. 10-10:25 Mon-Sun. Lively, informative approach. **Storer.** WITI-TV

M s Baseball. 1-4 PM Sat. NBC Game Of The Week. **HRP.** WTMJ-TV

Minneapolis/St. Paul, Minn.



W v Dialing For Dollars starring Jim Hutton. 3:30-4:30 PM M-F. Color. Phone calls, letter game, special features. **Petry.** KSTP-TV



C c Clancy and Company. 7-8 AM M-F. John Gallos as Clancy heads up wild detective agency. About 30 kids appear on show daily. Live and cartoons. **PGW.** WCCO-TV

Mobile, Ala.

F m Tuesday Night Movie. 7:30-9:30. First run movies in color. **Blair.** WALA-TV

Moline, Ill.

T 8 Teen Time. 1:20-2 PM Sat. Area bands compete for cash prize while teens dance to the music. **Katz.** WQAD-TV

Monroe, La.

F v McCall Comes Calling. 5-5:30 PM Thurs. Jack McCall hosts musical groups & singles. **Nat'l Tv Sales.** KNOE-TV

Montgomery, Ala.

F m Monday Night At The Movies. 6:30-8:30 PM Mon. Top Hollywood movies from: W.B. & 7 Arts. **PGW.** WSFA-TV

Nashville, Tenn.

F Old Time Singing Convention. 12:05-12:30 PM M-F. Ronnie Page with singing groups. Color. **Katz.** WLAC-TV

Memphis, Tenn. (Cont'd)



F v The Ralph Emery Show. 4:30-5:30 PM M-F. Live pop and country music, top recording guests. MC nation's #1 country DJ . . . color. **Petry.** WSM-TV

New Haven, Conn.

v Mike Douglas Show. 4:30-6 PM M-F. Color. One of variety programs in daytime tv. **Blair.** WNHC-TV

New Orleans, La.

v The Mike Douglas Show. 3:30-5 PM M-F. Color. Top show business names. **Blair.** WDSU-TV

Norfolk-Portsmouth-Newsport News, Hampton, Va.

v The Mike Douglas Show. 4:30-6 PM M-F. Color. Songs, comedy, interviews. **H.R.** WAVY-TV

n Saturday & Sunday News Index. Sat. 7-7:30 PM; Sun. 3:00-7 PM. Regional and local news. **Petry.** WTAR-TV



C c Bungles And His Friends. 4-5 PM M-F. Bungles is live host. Cartoons, puppets. Area's top rated children's program. **Katz.** WVEC-TV

Oklahoma City, Okla.

c Lunch With Ho Ho. 12-1 PM M-F. Local live program with puppets and cartoons. **Blair.** KOCO-TV

Omaha, Neb.

m Wednesday Night Movie. 8-10 PM. 71,000 homes ARB, 3,000 homes NSI, Mar. '67. **HRP.** KETV

c World's Greatest Cartoons. 3:55 weekdays. 800 of best theatrical cartoons. **Petry.** KMTV



W d Noon News Feature with Marilou. 12-25-12:30 PM M-F. Sparkling vignettes. Great time slot concludes highest-rated Noon News, precedes "As The World Turns." **Blair.** WOW-TV

Philadelphia, Pa.



C v Pixanne. 9-9:30 AM M-F. Pixanne flies, tells stories, sings. In color, in the Enchanted Forest. Cartoons, guests. **CBS Nat'l Sales.** WCAU-TV

Portland, Me.

n Farm Market Report. 6:45 AM M-F. Market's only daily farm report, weather, news. **Katz.** WCSH-TV

Raleigh/Durham, N.C.

F v Daybreak. 6-6:45 AM M-F. Wakin' up music and fun. C&W musicians. News, interviews, etc. **Katz.** WRAL-TV

M s Sports Talk With Don Shea. 1:45-2 PM Sat. precedes baseball. Interviews. **Blair.** WTVD-TV

Rochester, N.Y.



MW dv Merv Griffin Show. 6-7:30 PM M-F. Top rated in time period. Ideal for men and women. **Blair.** WOKR-TV

Rockford, Ill.



F Branded. 9:30-10 PM Mon. Chuck Connor plays Jason McCord former cavalry captain. Prime time. **Meeker.** WCCE-TV

C v Breakfast With Roddy Mac. 7:30-8 AM M-F, 7:15-7:30 AM Sat. Contests, cartoons, shorts, etc. **H-R.** WREX-TV

Rock Island, Ill.

W v The Mike Douglas Show. 3:30-5 PM M-F. Conversation, music skits with guests. **Petry.** WHBF-TV

Sacramento, Calif.

C c Flintstones. 5-5:30 PM M-F. Highest rated. Available fall. Color with live host. **Petry.** KCRA-TV

W n KXTV Noon News Report. 12-12:30 PM M-F. Color. Bill Windsor & Lynn Taylor. News, features. **H-R** KXTV

St. Louis, Mo.

A m The Best of CBS. 10:30 PM—conc., Fri., Sat., Sun. Recent features. Color. **CBS Nat'l Sales.** KMOX-TV

F Twilight Theatre. 5:30-6:30 PM. Consists of "Twilight Zone" & "One Step Beyond" half hours. **Metro TV.** KPLR-TV

W dv The Noon Show. 12:05-12:30 PM M-F. Features Marty Bronson, comic Stann Vann. Color. **Blair.** KSD-TV

San Antonio, Texas

A Weather. 6:25-6:30 PM. Complete U.S. and Texas coverage. **Katz.** KONO-TV

San Francisco, Calif.

AT dv Panorama. 4 PM M-F. Steve Davis hosts variety-discussion show. Features top name stars. **PGW.** KRON-TV

Seattle, Wash.

F m Six O'Clock Show. 6-7:30 PM M-Sat. 600 titles. Best from WB, Seven Arts, 20th Cent. **PGW.** KIRO-TV



F v Merv Griffin Show. 8:30-10 PM M-F. Comedy, music, unpredictable conversation with famed guests. **Petry.** KTNT-TV

Sioux City, Iowa

C c Kids Korner Cartoon Carnival. 7:30-8 AM, M, W, Th, F. 7:45-8 AM Tues. Canyon Kid hosts. **Meeker.** KVTV

South Bend/Elkhart, Ind.

C c Cartoon Klub. 9 AM, M-F. Comic host Wolfie. Puppets, live action, color cartoons. **Adam Young.** WNDU-TV

W h Homemakers Time. 9:30-10 AM M-F. Lois Pence hostess to Michiana's women. **Katz.** WSBT-TV

A Of Land and Seas. 5:30-6:30 PM M-F. Travel adventure series in color. **Blair.** WSJV-TV

Springfield, Mass.

A v Mike Douglas Show. 4:30-6 PM M-F. Interviews and performances. Nationally known guests. **Hollingbery.** WWLP

Syracuse, N.Y.

F v Merv Griffin Show. 10:30 PM-12 M Sat. 1st run min. carrier. Can be bought with Douglas, Bishop. **PGW.** WNYS-TV

Tampa/St. Petersburg, Fla.

F Travel Adventure Theatre. 7-7:30 PM Mon, Wed, Th, Fri. Color. Adventures to far corners of world. H-R. **WLCY-TV**

C m Hey, Kids. 4-7 PM M-Sat. Various strip shows. Robin Hood, Astro Boy, etc. Venard, Torbet, McConnell. **WSUN-TV**

Toledo, Ohio

A m Friday Night At The Movies. 9-11 PM, Fri. Leading stars in excellent and recent films. PGW. **WTOL-TV**

Topeka, Kans.

 A n The Early News. 5-5:30 PM M-F. Host Gene Floro presents news, weather & interviews, informative & entertaining guests. Area interest. Flat \$40.00. Avery-Knodel. **WIBW-TV**

Tulsa, Okla.

F d An Evening With. 8-8:30 PM Mon. H-R. **KOTV**

Washington, D.C.

W m Money Movie. 12-2 PM M-F. A showcase of movies, interviews and give away calls. National TV Sales. **WDCA-TV**

C v Claire and Co Co. 7:30-8:30 AM M-F, 9-10 AM Sat. Cartoons, kindergarten lessons, color. HRP. **WMAL-TV**

F m Late Show. 11:25 PM M-F; Sat and Sun, 11:15 PM. Top-rated feature films. Most color. TvAR. **WTOP-TV**

Wausau, Wis.

F nws Channel 7 Reports. 6-6:30 & 10-10:30 PM M-F. News, weather, sports. Avails within. Meeker. **WSAU-TV**

Wichita, Kansas

A d Joe Pyne Show. 10:30 PM Sat & Sun. Interviews with controversial people on broad range of subjects. Petry. **KARD-TV**

The Advertising Directory of **Tv Availabilities**

will be a regular feature of

Television Age

and will appear in each issue.

Use it regularly to help in your media planning.

Markets (Continued from page 21)

uplicated market concept is a very important one. If you use data with overlapping coverage, you ruin the concept."

Many agency researchers concede that small markets may be hurt, even eliminated, in defining unduplicated markets but hold that the value of the concept is more important. "It is true," says Miss Nichols, "that a group of stations can be penalized if they have slightly less than half of the viewing in a particular county—but that doesn't happen very often."

As a Procter & Gamble agency, Compton has long worked with unduplicated market data. Though Nielsen subscribers, P&G bought the 1965 ARB coverage study and found the differences in market areas were not very great. The two sets of figures may eventually be reconciled.

In selling its ADI concept, ARB stresses the danger of relying on metro rating data to assign advertising weight to various markets. As an example, it cites a hypothetical example of a market where sales potential is 50 per cent above average on a per-capita basis. Assuming the agency uses 100 rating points for markets with average per-capita sales, it would then allocate 150 rating points to the market in question.

ADI's Larger Portion

This rating point goal is, in theory, based upon every county in the market, but until ADI came along, says ARB, metro rating figures were traditionally used though they represent a small portion of the unduplicated market. Metro ratings also ignore spill-over among markets.

In seeking to find out how close an advertiser can come to his unduplicated market goals by using metro ratings as a gauge, ARB simulated the use of metro ratings in the hypothetical case above. It found, based on coverage information, that 150 metro rating points were equal to 360,000 home impressions in the total station signal area.

The coverage study permits estimates of impressions county-by-county, including those in the undup-

licated market area. It was found that 150 metro rating points would probably translate into only 110 unduplicated market rating points—a sizeable gap. In addition, spillover rating points in adjacent markets were calculated. This came out to 40 points in terms of the unduplicated market analyzed.

The question, previously broached, of whether a buyer would ignore coverage in a county by an "outside" station with a bigger average share of viewing than a single station in

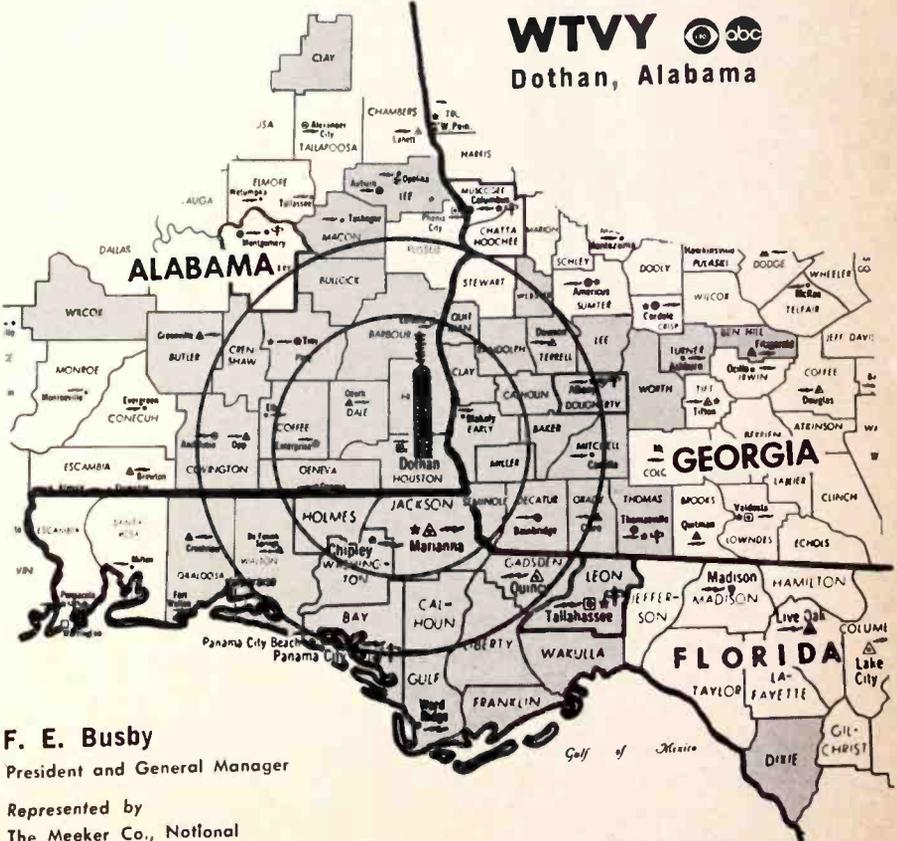
the home market (the market credited with the county) was tackled by George Blechta, head of the NSI operation.

"If there actually is a case," he says, "of three stations in the dominant market averaging 20,000 hours and two stations from another market averaging 25,000 hours in a specific county, you can't flatly say that one of the latter two stations is a better buy. If you want to get maximum reach in that county, you probably would buy all three stations in the

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Once it was tough for advertisers to reach into the corners of these three states. No more. Careful programming and aggressive promotion have created an area market. It's yours on

WTVY 
Dothan, Alabama



F. E. Busby
President and General Manager

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

market to which the county is credited."

The rating services point out that along with the new emphasis on ADI and DMA there is still overlap information available, in addition to the fact that total station audiences are given, no matter where they are located.

ARB cites another hypothetical example: A planner sets a rating point goal of 110 for a specific market but finds there is spill-in from an adjacent market. He then calculates he needs only 80 rating points to accomplish his goal, thus avoiding ad waste.

Broadcasters' Fears

The availability of overlap information does not entirely ease the fears of broadcasters who are wary of the unduplicated market concept. Says Denenholz: "What worries me are the unsophisticated buyers who don't know how to use the data properly."

That there is some basis for this concern is apparent from a media executive, who says frankly: "The big agencies generally routinize buying methods and there is no doubt that, on occasion, a good buy goes by the boards because it doesn't fit into the rules. I'm not knocking the agencies. You can't put an experienced buyer on every account and rules are necessary."

"You give up good buys 10 per cent of the time to avoid bad buys 30 per cent of the time. This applies to overlap situations as well as any other kind of timebuying problem. The economics of agency operation don't permit endless analyses of alternatives."

Concept Aids Planning

The advertiser's desire for unduplicated market definitions plus the fact that many stations are satisfied with the areas allocated to them make it obvious that the unduplicated market concept will become well ensconced in the media buying picture. So far there are only a few indications of agencies asking for availabilities on an unduplicated market basis, thus indicating the concept

Master *(Continued from page 23)*

easier to maintain a good stewardship in terms of reporting performance, since there's no problem about one agency preferring one research service while another agency prefers another. Breakdowns are submitted to the client according to one uniform formula."

On the question of discounts, however, spokesmen at Bates, B&B, Kenyon & Eckhardt, Grey, and other top agencies disagree. "Discounts are not a factor when you have a large company," one media director asserted.

"You generally buy enough to qualify for the maximum discount anyhow, and the necessity of buying rateholders, consequently, does not arise that often." Another media man noted discounts are becoming less and less frequent and less important as well.

Communication Problems

"We'd like to do our own buying," he added. "It's as basic as writing our own copy. The biggest problem is one of communication between our media people and the buyers at the master agency." Inter-agency communications foul-ups do not differ appreciably from those likely to arise when buying and planning are done within a single agency, however.

"The buyer is told we need 120 grps in daytime," one media planner complained. "But no one told him the product is a kid's toy. What good are 120 grp's on afternoon soap operas?"

Such problems can be minimized, is being used primarily for planning and not timebuying.

There will undoubtedly be changes in report formats and definitions. Nielsen, for example, is changing its DMA definition to protect a small but dominant station in a metro area. It will also split 51 counties representing about 30 per cent of U.S. households where major differences in viewing patterns exist, and this may have some effect on DMA definitions. Perhaps the unduplicated market concept may yet satisfy everybody. ■

Beste feels, if the agencies exchange adequate information in a responsible manner. "The advantage," admitted one media manager who is particularly sore about the loss of buying responsibility, "is in getting the best piggyback partners in the most advantageous spots."

The key here is easy accessibility to top tv spots, an advantage not originally looked for when the idea of coordination was first considered. "The larger the buying operation the more spots are made available to it," said one Bates media buyer.

"Theoretically, reps claim they work on a first-come-first-served basis, but that isn't true. We get better service and more immediate accommodation—the cream of the spot crop—because we are making a large buy.

"We have the advantage of more money — \$5,000 vs. \$500 — which gives us more bargaining leverage. Reps like it too. More money coming out of one central source causes less confusion."

Reps do not necessarily agree, however. Even if buys come out of one central source, "media decisions tend to be made by the individual agencies anyway," one rep observed. "We still have to cultivate sources all over, although there are some instances where the master agency exerts a greater influence."

Dick Gershon also disagrees with the "cream of the crop" argument. "Making a good buy depends on the particular skills of the agency and its buyer," he insisted. He does agree, however, that once an agency gets top spots, it can hold a virtual franchise on them, moving its client's products in and out with a minimum loss of time and money.

"There is considerable economic advantage in maintaining a franchise where there is tremendous competitive pressure to buy spots," he noted. "The system works particularly well with a company involved in volatile product categories, where things happen quickly and brands have to be juggled around.

"With a cold product, for example, you have an early winter, or a certain opportunity comes up you want to

the advantage of and you need to have the spots readily available.

Or say you buy spots based on the copy to be available at a certain date. Something delays preparation of the commercial, or the copy isn't ready, or there's a film strike. You've already had to buy the spots and now you're stuck.

In a multi-brand corporation, you have the opportunity to sell off, but it's a lot harder dealing with two, three, or four agencies, than it is working within one shop. Fewer people are involved and things can happen a lot faster."

Another Buying Method

In an alternative method of centralized buying, which retains the advantages of a large volume buy while eliminating the fee to a master agency, each agency is made responsible for total corporate buying within a specified area of the country. "There is no particular advantage where discounts are concerned, except, perhaps, on a regional basis," admitted Ave Butensky, vice president and senior associate media director at Dancer-Fitzgerald-Sample. DFS buys piggybacks in 10 markets for the Ralston Purina Co. In this case, the advertiser acts as the central source for coordination of copy and preparation of assignment sheets. In other cases, responsibility is rotated among the agencies to take advantage of each agency's particular coordinating skills.

"For the advertiser, there may be an economic advantage in this method," Beste said. "If you split the effort, you get the benefits of coordinated buying in each region while keeping the total buying responsibility of each agency commensurate with total billings at that agency."

Again, however, the effort to systematize interagency traffic produces communications problems of its own. "Each agency has greater difficulty keeping on top of everything," Beste explained. "There are afflicting problems and some degree of duplication, because each agency has to keep track of all brands in certain markets.

"It means the advertiser has to exert more direct influence on the buying operation. That can create even more problems of product coordination."

A third method departs completely from the centralized buying concept and puts the advertiser in full control of coordination. Agencies retain media responsibility for the brands they service.

At some point during the planning or buying, each agency checks with the advertiser coordination unit to be sure it is taking full advantage

of corporate strength in terms of discounts and availabilities. The advertiser thus acts as a clearing house for all buying information.

Perhaps the most sophisticated version of this approach is the one used by the General Foods Corp. in conjunction with Young & Rubicam, Inc. Buyers at each of the 14 agencies involved field all information concerning buys made each day, via teletype, into the Y&R computer.

Each day, a buy sheet is prepared from this information which recaps

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

THE "5 CONTINENTS
TROPHY" FOR CINEMA FILMS

The International Film, TVfilm and Documentary Market (MIFED) will hold its sixteenth Cine-Meeting from 14 to 22 October 1967.

This Film Market is reserved solely for producers, renters and distributors of feature and documentary films for cinema and TV presentation.

MIFED has twenty projection studios fully equipped for every requirement: ten for cinema films and ten for telefilms. Its Club premises, which provide all necessary facilities and services, are among the most elegant and attractive of their kind in Europe.

For clients who are unable to attend the whole Autumn Cine-Meeting there is a special assistance bureau which undertakes to represent their interests.

2 GRAND AWARDS
FOR TELEFILMS

MIFED

Information from: MIFED Largo Domodossola 1 Milano (Italy)
Telegrams: MIFED - Milano

all buying activity on all products for the previous two days. Code designations indicate piggyback partners for each brand involved. Copies of the buy sheets are sent to the client as well as to every buyer on the account at every agency.

According to a GF spokesman, the information serves a dual purpose. "First, it helps determine spot frequency through all agencies for determination of discount rates. Then it serves as input data for two systems, one for media evaluation, another for spot quality control. It's a really efficient system," he added.

"If some product or product group gives up a schedule of spots, we are in a position to offer them to other products. When a brand is about to complete a schedule of good spots, other brands are made aware of this before cancellation, so the spots are not lost to the corporation."

According to Y&R media vice president Joe Ostrow, "it is the most efficient use of the tv medium in the total sense. General Foods has the capability of getting the impact of a whole bunch of agencies and what those agencies represent to the spot industry in terms of manpower and talent!

Y&R performs primarily a record-keeping function, for which no fee is received, except to cover additional expense. The agency offers a similar service on the Bristol-Myers and Johnson & Johnson accounts, and to some extent for Pepsico, although smaller agencies buy locally for Pepsico bottlers.

Without the use of sophisticated computer techniques, however, communications problems are greatly multiplied. "Nothing is happening on buying except after the fact," Beste complained. "Advertisers and their agencies must take time out to check with one another before any adjustments can be implemented in taking advantage of discount opportunities. When you have the controlling unit and the buying operation in one place, things can happen a lot quicker."

An additional disadvantage, Beste feels, is that the advertiser must invest in a special staff to handle co-

ordination. "This is an additional expense, and if you staff up to do this, you rob yourself of flexibility.

"Once the investment has been made, the advertiser may have a vested interest in keeping his advertising heavily in spot tv. If coordination is handled at one of the agencies, the advertiser is free to change his tactics. The agencies can adjust. That's their job."

The objections Beste raised are not disputed by those who use the method. Objections to each method, in fact are not generally disputed. The usual response among those agencies which participate in one or another coordination system is that it works; at least it works better than no system at all.

There are no signs that any method will be scrapped, or that a better system is likely to be found in the near future. As long as spot tv remains a major advertising medium, the advantages gained through coordinated buying will justify its continued use, at least as far as the agencies and their clients are concerned.

For those with hopes of cleaning up the communications tangle and reducing the mass of detail involved in spot buying, however, the days ahead are still long and dark. ■

Wall St. (Continued from page 37)

The company is also wary of the expansion of catv systems. Two small communities outside Ft. Wayne have sought and obtained permission to pipe programs into their areas free from stations or broadcasts outside the area. Corinthian, which feels that such a development may hurt its station, is opposing the move but is uncertain of the outcome.

The men who have been with Whitney during his trying years of attempting to pull the Trib out of the red and are now enjoying an opportunity to make some capital gains for the first time include C. Wrede Petersmeyer, president of Corinthian, Charles H. Tower, executive v-p, James C. Richdale, Jr., vice-president and Robert B. McConnell, also a vice-president.

These executives and several others

are also major stockholders of Corinthian but through a corporate vehicle known as WCC Associates. The Associates (including John Hay Whitney) own 1,323,636 shares of the Corinthian common. Of that total Whitney personally is credited with 31.4 per cent or 1,062,218 shares. In addition, Whitney owns in his own name 1,645,913 shares.

Corinthian is the surviving corporation of a merger last June with its former parent, Whitney Communications Corp., the one-time owner of the Tribune. The only asset WCC held prior to the merger was its ownership of 93 per cent of the stock of Corinthian.

But in the preceding month WCC had sold to Whitcom, Inc., a new Delaware Corp., all its non-Corinthian assets, valued at approximately \$3 million. In exchange Whitcom issued \$3 million worth of second preferred stock and also assumed the liability of more than \$10 million in debts. Jock Whitney then agreed to provide personally any funds which Whitcom might need to meet its obligations.

When the offering is concluded Jock Whitney will own 57.9 per cent of the outstanding shares. Subsequently 10 other shareholders, presumably those in WCC Associates, and some minority stockholders, have notified the Corporation they intend to sell a total of 79,107 shares of the company between October 15, 1967 and August 30, 1968.

Presumably some of these shares will be those obtained by the officers and key employees on the basis of options granted in 1960 and 1964. Those options were exercised at prices ranging from \$4.30 to \$9.09 per share and totaled 231,000 shares. ■

Tape (Continued from page 27)

But the potential of subsidiary revenue from film programming is one of the main advantages emphasized by the Eastman Kodak Co. At the firm's home office in Rochester, N.Y., Technical Associate Walter Kisner commented, "Of course we recognize tape has some attributes, it has a definite place in television.

"But film, because of its universal

character, can be projected anywhere in the world, in theaters, on television stations in other countries using different systems, different projectors using different sizes, 8 mm, 16 mm, 35 mm, film can readily be adapted to any requirement. This is a big advantage. We think that this is the outstanding virtue of film, its universality."

The Kodak spokesman also cited tape's greater bulk. A 90-minute show on tape fills a 14-inch reel. The same show on 35 mm film would take five or six 15-inch reels. But, Kissner pointed out, a better comparison would be to measure the show on 16 mm film, only half the length—and half the width. Videotape is two inches wide.

There's also another advantage to film: there are plenty of people who know how to handle it. This was a factor cited by Edward L. Saxe, vice president in charge of operations and engineering for the CBS Television Network. "A lot of people responsible for program creation, financing and production are oriented to film, are comfortable with it; they like to do things with it that they're used to," he said.

"You try to show them what you can do with push buttons. Their reaction is, 'Fine, but why fool around with success? We already have the best craftsmen in the world.' This is the argument you run up against."

"There is no technological reason against feature tape today—with one exception: film does have greater facility when it comes to location shooting. Here our technology is limited. But that's only for today. The great strides we're making in miniaturization will resolve that."

"But film people today are generally pretty efficient. They're as interested in new tools and techniques for more and better product as the electronic people. The real question is, is there a way of combining the best qualities of both? The goal isn't feature tape, but a better overall product. It may be feature 'x', an entirely new medium. We're exploring lots of new ideas."

Saxe gave as an example, the pos-

sible development of holography (screenless 3-D projection using laser beams). "But don't dwell on holography," he added. "That's just one of half a dozen new techniques being explored."

Predictably, among the strongest endorsements for feature tapes came from spokesmen for the videotape production companies. Jim Witte, sales and production vice president of Tele-Tape Productions, pointed out the natural compatibility of tape, and electronic development, with television, an electronic medium, as

opposed to film, which basically performs a chemical function.

As Witte sees it, "The three networks have 252 specials on the books for the next season. What they're doing is almost a special a night. What they're really making is feature length tapes; when you do that many, they're not specials any more. . . .

"It seems to me it's coming to a point where, sooner or later, it will all be electronic distribution of entertainment and information. Instead of buying a record album you'll buy or rent a tape to play at home, a



"I DON'T MIND PAYING A LITTLE LESS"

AIRWAYS PROVIDES OVER 200 WAYS TO DO IT for this man who expects top service and convenience in renting a car. He knows that over 200 AIRWAYS offices in the U.S. and Canada offer lower rates including gas, oil and insurance. He knows AIRWAYS saves him money by not maintaining airport facilities and saves him time because one call and AIRWAYS will probably arrive before his luggage. He knows AIRWAYS will provide a 1967 Chevrolet, Pontiac, Buick Riviera, Camaro or other new car. He knows it—AIRWAYS knows it—now YOU know it.



Chevrolet Impala

All major credit cards accepted. Write for free International Directory to: Dept. TA-7
AIRWAYS RENT-A-CAR SYSTEM
 8405 Pershing Drive
 Playa Del Rey, California 90291



musical or a play or a how-to-do-it instruction manual. You may not even take the tape home. You could distribute the tape electronically, the billing could be done by electronics, too."

Witte conceded, however, that such developments were at least a decade away. For the present, logistics and economics will determine the further use of tape as a vehicle for feature programming on television. Video-tape recording equipment today is still far less portable than a hand-held movie camera.

One of the most portable assemblies available is the Airmobile-Video System used by clients of Reeves Sound Studios. It consists of specially designed modules which contain Plumbicon cameras, controls, monitors, and an Ampex high-band videotape recorder. The whole business fits neatly inside a jet cargo plane. A couple of weeks ago it completed one job in Puerto Rico and 26 hours later was recording another in New York's Central Park. But it definitely will not fit in the back of

your station wagon.

Economics are another vital factor which control the future of feature tapes. Tape is fast, far faster than film. A taped show is ready for use the minute you've finished recording it. Film processing from negative to print can involve days or weeks. Time is money, but the price is different for every production.

Raw stock comparisons are easier to make but are dangerously misleading. On an hour-for-hour basis, tape costs about \$450, the first answer print for film is \$3,000. Tape dupes cost \$360 each. Duplicate prints of a film start at \$920 but get cheaper and cheaper the more you want. Most producers figure the crossover point is 50 prints. If fewer than 50 dupes will be needed, it's cheaper to produce on tape.

One irony of the film vs. tape transition is the fact that you can make a tape from a film with no loss of quality. All three networks tape every movie before it's broadcast, for example. But to make a film from a tape means a significant loss of

quality. The reason is that a tv screen consists of exactly 525 horizontal lines (in the U.S., anyway). Each frame of color motion picture film contains an infinite number of tints and shades.

The difference is hardly discernible on a 23-inch tv screen, but it looks awful on a 30-foot movie screen. Since the advent of commercial television nearly 20 years ago, film copies of tv broadcasts have vastly improved. The first kinescopes were so bad that kine has been a dirty word ever since.

Need Better Kines

With the advent of color, the need for better kines was intensified. The industry has made major strides but the best kines are still far short of the quality required for theatrical projection. An executive at one of the major tv film companies candidly declared:

"Look, I don't want to kid you. We're still taking pictures off the tube. It's still a kine. It's a darn good kine, but it's still a kine. What our competitors are doing is still a kine. We think ours is the best of the lot, but it's still a kine.

"On 35 mm color film, you can project it up to 6 x 8 feet and it looks as good as any color you see in any movie. But for theater projections—and I'm talking about regular movie screens, those things go to 20 x 30 feet and even larger—it would not be acceptable to a theater audience.

"And it's about as far as any of us can go. There isn't going to be any break-through. As long as we are wedded to the NTSC system of color and a 525-line screen—and that's the only kind the FCC is going to let us use for broadcasting in this country—that's the limit of quality you are going to get."

The conclusion seems to be, as long as there are any movie houses which hold out the hope of significant ancillary revenue, a lot of programming is going to continue to be done on film. The key word in that sentence is significant. When will the tv programmers think theatrical distribution, somewhere in the world, is insignificant? ■

there's no question when buying
ROCHESTER



MORE love **WROC** ^{CB} **TV 8**



A RUST CRAFT STATION Represented by Edward Petry & Co., Inc.

In the picture



W. E. RAWLINGS

New marketing chief at Maxwell House

Maxwell House, the biggest coffee advertiser of them all, recently promoted to marketing manager a man who is sold on television as the best medium for the advertising of coffee.

He is *W. E. (for William Edwin) Rawlings*, 35, formerly national sales manager, who has been with the General Foods division since leaving the Navy in 1958. Looking back over nearly a decade in the coffee-bean business, he notes that the retail price of coffee and the quality of tv programming have both remained "about the same," and Maxwell House's tv expenditures have stayed "almost constant" at approximately 80-85 per cent of its advertising budget.

What is the advantage of tv for coffee advertisers? Rawlings points out that the medium offers the desirable — and unduplicable — combination of spiel and show—the opportunity to talk about the product while depicting it. The 20 per cent of the budget spent elsewhere, he says, is chiefly for the initial plugging of new products and for special promotion efforts.

As marketing manager, Rawlings supervises sales management and advertising management operations, reporting to the general manager. Reporting to him are the managers of sales, marketing and advertising-merchandising. The group product (brand) managers, in turn, report to the ad-merchandising manager.

Maxwell House expenditures in tv have shown an interesting progression over the years since 1960. In

that period, according to Television Bureau of Advertising figures, network investments rose from \$2.95 million (gross time sales, '60) to \$4.27 million (net time plus program cost, '66), while not necessarily increasing each year.

In spot, on the other hand, there was a continual decrease each year, from \$6.57 million (gross time, '60) to \$4.16 million ('65), with an upsurge to \$4.4 million in '66.

Rawlings explains that the drop in spot spending resulted from an increase in daytime network buys, but that new-product (i.e., Electra-perk Maxwell House and Maxim freeze-dried coffee) activity accounted for the upward spurt last year.

He says Maxwell House is using 30-second spots more and more often, because they provide the same reach and frequency as 60's for less cost. Rising prices, he points out, constitute the major problem facing advertisers in general, not only Maxwell House.

Coffee advertising, the new marketing manager notes, has developed from mere "bean-oriented copy" by a few manufacturers to more individualized campaigns as industry competition grew. There is also more emphasis on the beverage's "ground-like flavor," and on "mood-environment commercials" to sell the soothing brew.

Maxwell House, says Rawlings, prefers nighttime situation comedies for its sponsorship, such as *Lucy*, *Andy Griffith*, *Green Acres* and *Hogan's Heroes*. The idea, he says, is to sponsor "wholesome" program-

ming for the whole family, and Maxwell House has found these programs "highly efficient," from a sales viewpoint.

He hopes that advertisers will regain their "stronger voice" in programming, believing such a development will lead to an improvement in programming quality. Large advertisers, he believes, have a vested interest in tv quality—a major factor, he feels, for sponsors, who essentially want to concentrate on shows that will give them "the broadest possible audience" at efficient spending levels.

Prior to his national sales post, Rawlings was product group manager for Regular Maxwell House and Sanka Coffees and sales manager for the division's Western region. He was graduated from Washington & Lee University in 1953 with a B. A. in history, received a master in business administration from Harvard Graduate School of Business Administration in 1955 and served as a Navy lieutenant (j.g.) for three years. He belongs to the New York chapter of the Navy League.

The Rawlings family (she is the former Arlene Hunt) live in Wilton, Connecticut, with their three children—John 5; Christopher, 4, and Susan, 1½. Among the bread-winner's pleasures are sports, reading—and coffee.

A year ago, the United States of America was suddenly and deliberately attacked by a Bill Adler paperback (or is it paperbat?) compilation, *Funniest Fan Letters to Batman*; via Signet Books.

To celebrate this batbirthday, we offer some batly-written batitems from the book's kid-written batnotes. (Boy, this stuff can really drive you batty!) We do this secure in the knowledge that a magazine is under no obligation to publish material in the public interest. Holy Housecommunicationssubcommittee!

"Dear Batman—

... "Since you came on television I'm in love with you, I don't think I'll ever love anybody else again. If I could just meet you in person, it would last me a whole lifetime. And I'd never ask for anything else, I promise. Just tell me where and when and I'll be there. I know you're busy, Batman, so if you can't make it, could you please send Robin?"

... "I think your Batmobile is super. Where can I get one? Hertz or Avis?"

... "You are so tall and handsome and brave and I would give anything to have a date with you just once. Frankly, the last time I ever went out with anyone who wore a mask was on Halloween six years ago."

... "If you get into any real trouble why don't you just call James Bond? I don't have his phone number, but you could look it up in the yellow pages under detectives."

... "How did you get the name Batman? Were you baptized with the name Batman? I would like to change my name to Batman but my mother isn't too keen about the idea. She likes my name. My name is Herman."

... "I am a loyal television fan and I would like to know if you have ever been to Peyton Place?"

... "I have been watching your show for a long time. In the middle of your show everybody in my family likes the part of the oof, bang, crack, bam, pow and arf. Are they English words?"

... "Please write to me and tell who your next enemy will be so I can hate him right away."

... "Please send me some pictures of your enemies. I got enough pictures of you already."

... "I like you so much I am writing this letter. . . . My teacher Mrs. Pincus said that if she was a girl yet she too would like you. Mrs. Pincus is pretty old. She used to be a Sinatra fan."

... "I have seen your show on television six times and I would like

to know is it a comedy or a drama?"

... "I never miss your show on television. What I like best about your tv show is the commercials."

... "Your television program is keen. The greatest thing is the theme song. Could you please tell me which opera your theme song is from?"

... "You are my favorite show on television and I haven't even seen it yet.—A true fan, Nancy R."

* * *

Art D. Rector asks, "If the Four A's should name a panel to investigate the promotion efforts of pawn shops, would it be an Ad Hock committee?"

* * *

Television has brought many benefits. Not only to people, but also to our little feathered friends. The following letter and photo were received by WMAR-TV Baltimore. It should be noted that this fowl testimonial was entirely unsolicited:

Sirs: I am enclosing a picture of my pet duck, Pepe. As you can see, he is in the bathtub, where I put him each night for a swim before getting in his box for the night.

I was getting tired of having to scour out the tub as he leaves a greasy ring. Then, after I heard you say that *Fantastik* spray cleaner would clean bathtubs, I tried it and was very pleased that it dissolved the dirt without scouring.

Now I let Pepe take a bath several times a day because the tub is so easy to keep clean. Thank you for your television advertising of *Fantastik*. It sure saves my back.



"Be sure to watch the news tonight and see yourself on television!"

Marconi Band IV/V television transmitters

A universal drive transmitter and a range of amplifiers
up to 50 kW power rating

drive

Designed for colour with highly accurate independent adjustment of differential gain and phase.

Unique linear diode modulator operating on the absorption principle.

Sound and vision equipment integrated to ensure good sound to vision carrier stability. Designed for parallel operation.

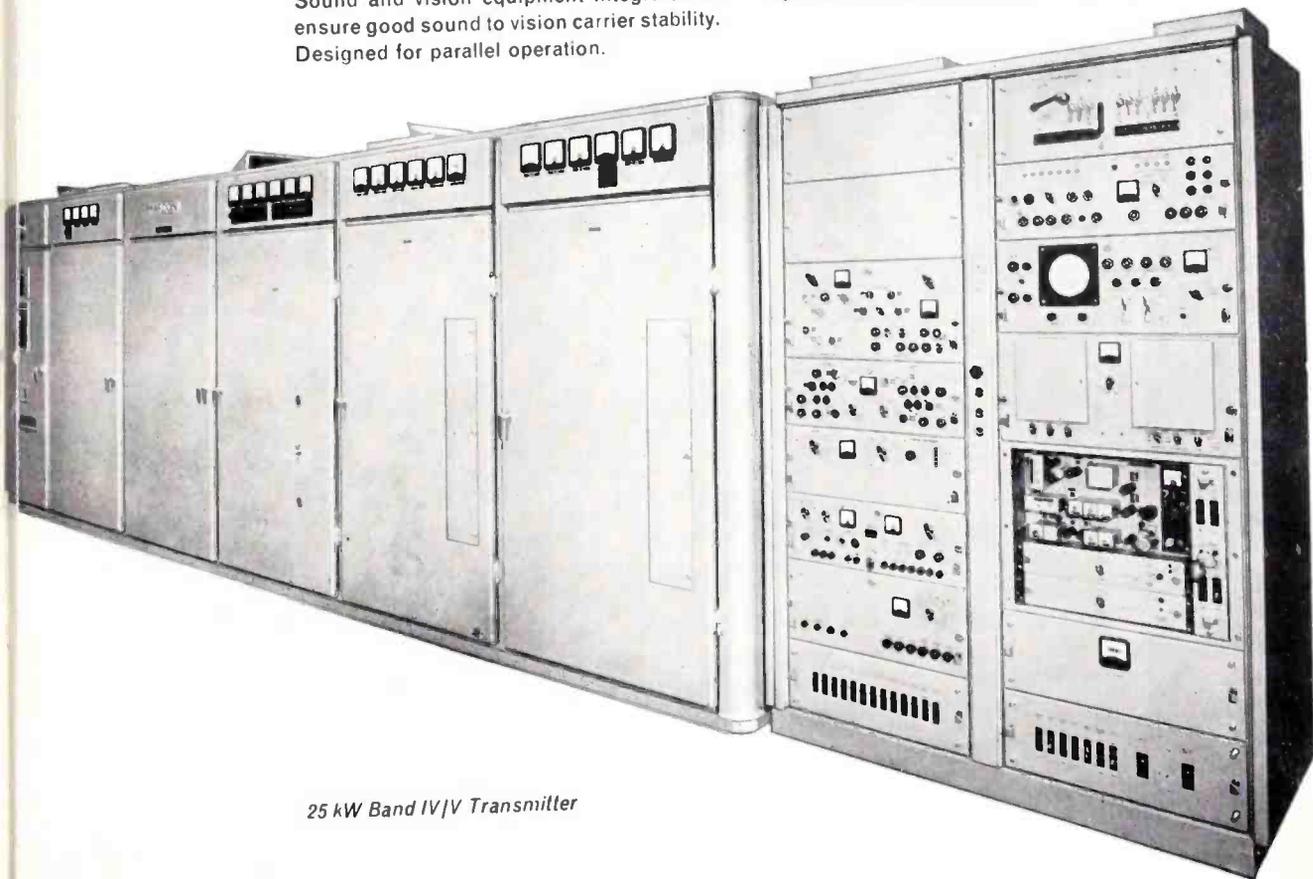
amplifier

Similar klystrons used for vision and sound amplifiers.

Air cooling employed up to 10 kW. Water cooled klystrons used for higher powers.

No back access required.

Specially designed for parallel operation.



25 kW Band IV/V Transmitter

Marconi television systems

The Marconi Company Limited, Broadcasting Division, Chelmsford, Essex, England

LTD/850

I've
been
thinking
about
signing
a petition

Sure you'll sign. Just so long as it doesn't cost you any money, get you in trouble, or get you involved. You'll sign a petition to increase parking facilities at the train station or to keep the public libraries open on holidays or one that demands a traffic signal at a corner near your home. And you know what? There are lots of people who won't even do that.

Signing petitions is an old American custom... actually the oldest. The Declaration of Independence was a petition. What would have happened if everyone backed away from that? So, think a little about what is important to you. Let people know where you stand. Get involved. You should be proud to write your name on something you believe in. Maybe someday someone will name an insurance company after you.

We are proud of our names.

We sign them to everything we do. And we do get involved. In our communities, in our country and in our world. We do take sides in important issues. We report them, we editorialize about them and sometimes because there are people who get involved and write letters and sign petitions and talk to other people, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

Pick a subject and start a petition!

- A security guard for your apartment building.
- More buses on your busline.
- Tough smog control rules for every city.
- Eye examinations for drivers over 65.
- A code of ethics for Congress.

ABC
Owned
Television
Stations



WABC-TV, New York
WBKB-TV, Chicago
WXYZ-TV, Detroit
KABC-TV, Los Angeles
KGO-TV, San Francisco

1172