

PR #8 Television Age

Media department salary game: 'Find Your Bracket'
Is there less room at the top for women at agencies?
There's something special happening in local tv

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PAGE 26

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Advertising
Contributed
For The Public Good



\$3,603,967,000
TV
IMPRESSIONS

For The President's Council
on Physical Fitness

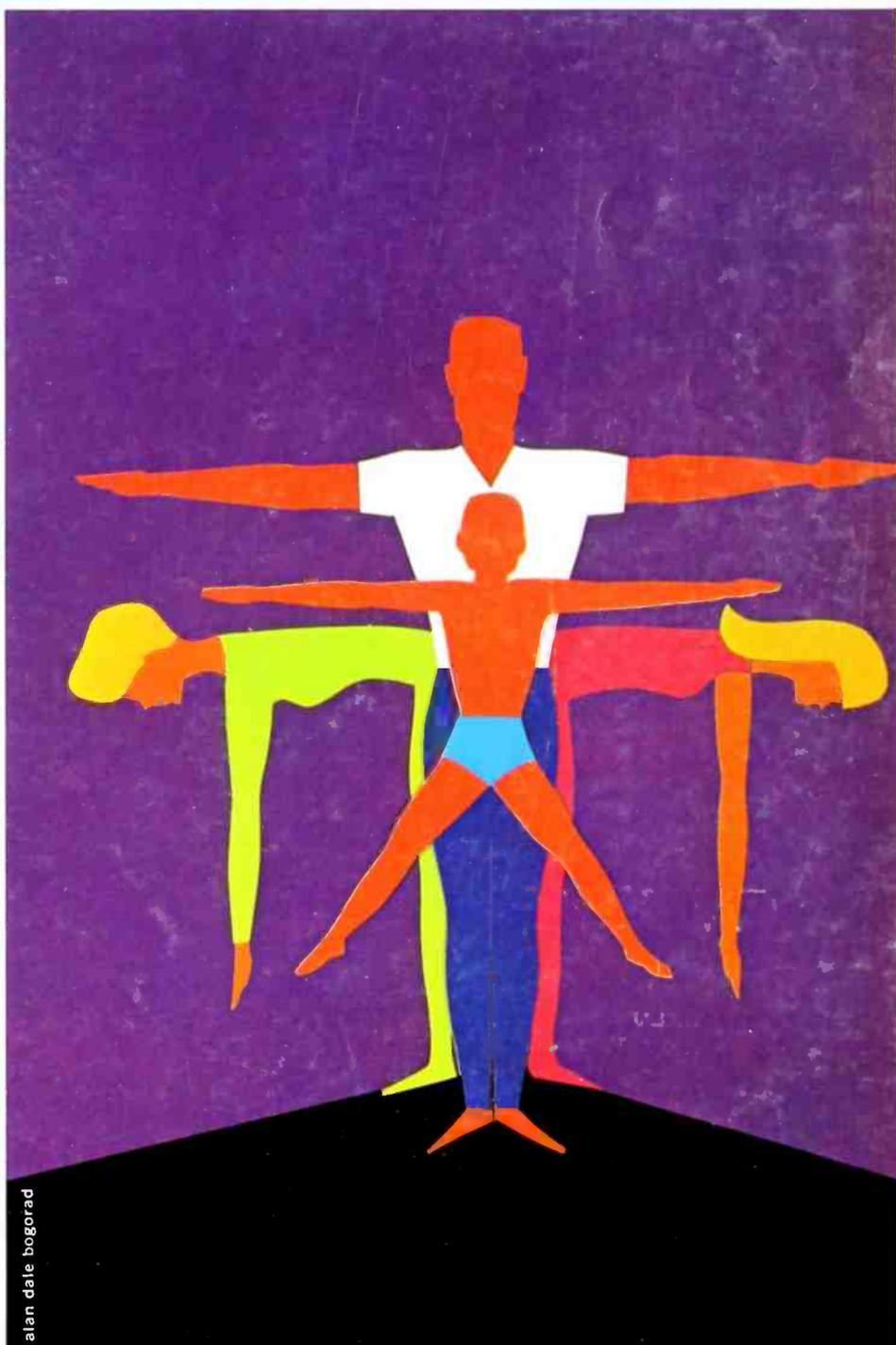
It's the persuasive power the Petry represented TV stations put behind this Advertising Council campaign in 1966. They work hard to serve as well as to sell.

THE ORIGINAL STATION REPRESENTATIVE

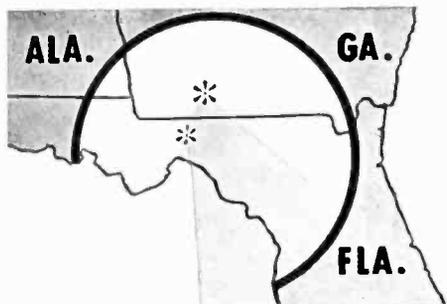


THE PETRY REPRESENTED TELEVISION STATIONS—
—RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON
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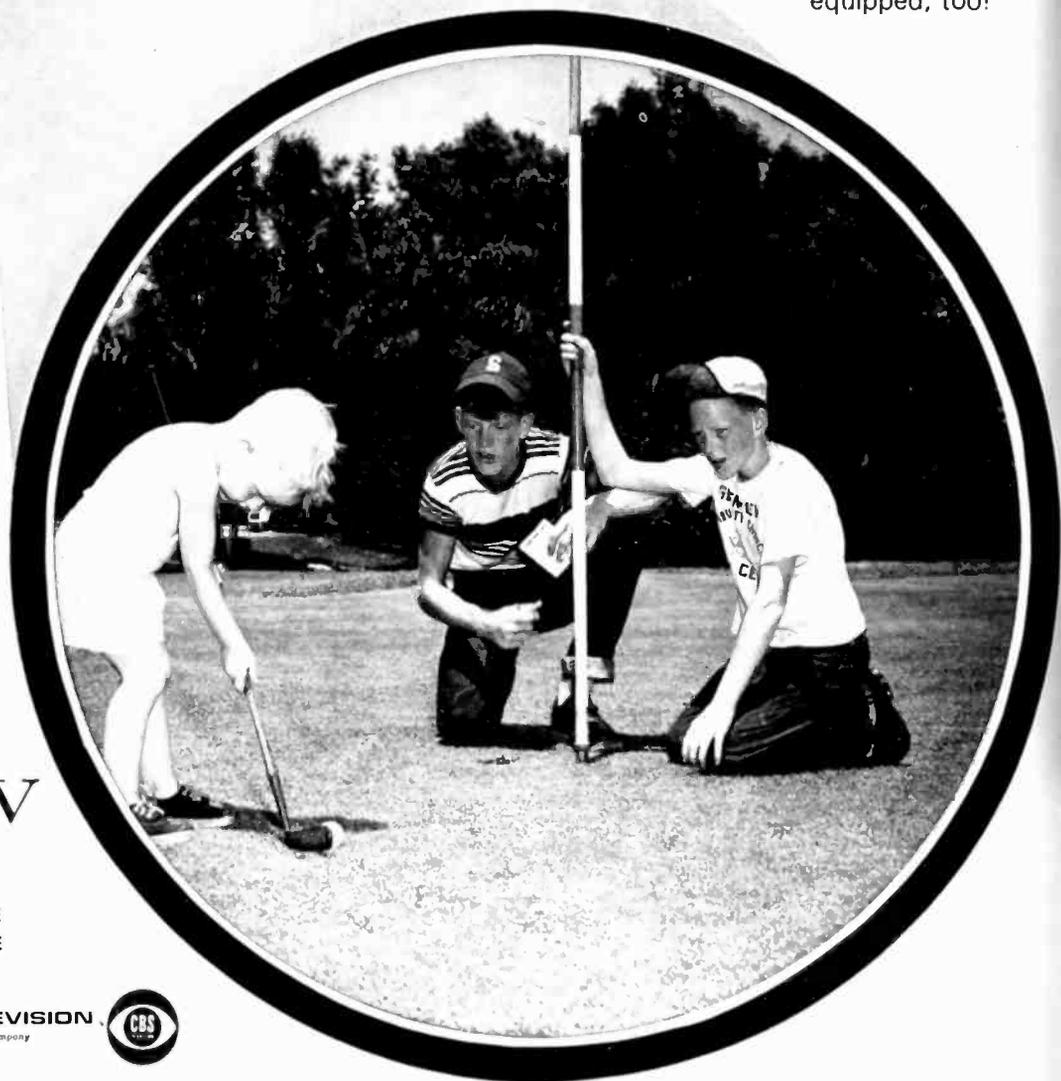
alan dale bogorad



WCTV-land

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

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION

A Division of John Blair & Company





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

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

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

WTMJ-TV
COLOR IN MILWAUKEE



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

The way we see it



Joyce is as big as Marvin.

**At John Blair & Company,
we offer the same top quality
services to every time buyer
in the business.**

Marvin Antonowsky is Vice President and Director of Media Research at J. Walter Thompson. Each year, Marvin is responsible for placing 67 million dollars worth of spot television. Joyce La Terre buys spot television at J. Walter Thompson, too. About 4 million dollars worth.

When Marvin calls Blair Television, it may involve long-range planning. When Joyce calls, she may want hot I.D.'s in three cities. At Blair, it's a big deal when Marvin calls. And it's a big deal when Joyce calls.

Big-budget time buyers and small-budget time buyers get the same service, the same careful attention at John Blair & Company.

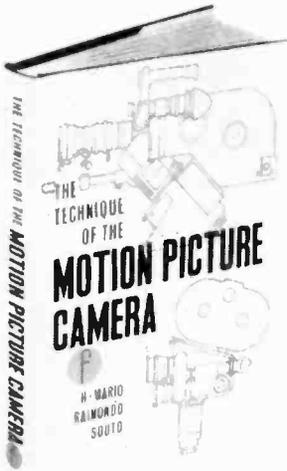
So will you.



BLAIR TELEVISION



JUST PUBLISHED!



The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

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

Gentlemen:

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

Name

Address

City

State

Zip

Add 50¢ per copy for postage and handling.

NOVEMBER 20, 1967

Television Age

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Media department personnel can play by comparing their pay with others via a new TELEVISION AGE survey.

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Although women hold more agency executive jobs than ever before, they must fight harder to get there.

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After a dozen years, the company has cracked network television with its clean-cut College Queen Pageant.

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

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

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

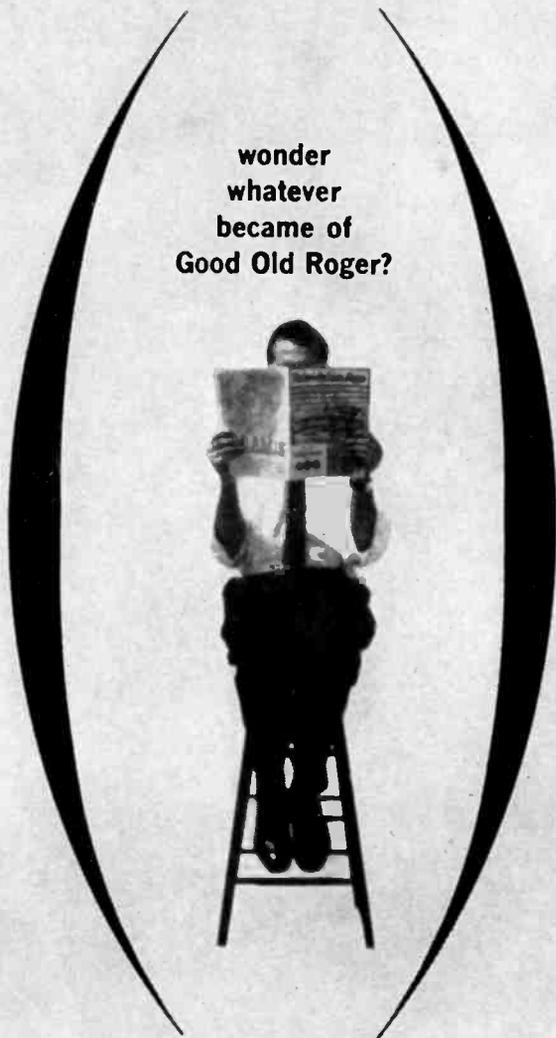


KBOI
TELEVISION
Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.

National Representatives

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?





ALL EYES ARE ON

THE REAL LIVE SELL

in Cincinnati— **WLW-T**
Dayton— **WLW-D**
Columbus— **WLW-C**
Indianapolis— **WLW-I**

ASK YOUR



how Paul Dixon, Bob Braun, Vivienne Della Chiesa, Johnny Gilbert, Spook Beckman, can sell harder for you—close to 40 hours of live variety programming per week.

Live Sell makes your advertising dollars work harder.



Letter from the Publisher

Media executives' salaries

The study on buyers' and media directors' salaries (page 21) illustrates what has been happening in the agency business these past few years.

Six years ago, TELEVISION AGE did a study on salaries in agencies in the same job categories. The *average* came out to \$6900 a year. On the basis of the current study, almost 25 percent of the buyers in the large agencies are making more than \$10,000 a year and a little over 50 percent are making between \$7500-10,000 annually.

There is no question, however, that the buyer stature in the past few years has been enhanced both as to salary (reflecting general economic conditions) and as to function. The computer was generally regarded at the outset as the mortal enemy of the buyer who would face a computerized, mechanized operation.

Actually, those agencies which are becoming fairly sophisticated in the use of computers for various facets of their operation have found that the proper use of the computer gives the buyer more time to assess markets, stations and demographics. There is no major agency which has cut down on its number of buyers because of computer installation.

Taking another look at the figures, it is easy to realize why the buyer turnover is so heavy. TELEVISION AGE studies reveal that over 30 percent of the buyers change jobs in a year. Where do they go? Some shift to other agencies for more money, some go over the great divide to selling. But many move rapidly forward in their own agency—if they have the ability. And here is where the chips are. As our survey points out, 65 percent of the middle management group receive from \$12,500 to \$25,000 a year.

The computer and the rating services give the buyer more expertise than he ever had before. With the addition of demographics and plenty of useful figures, the buyer has some valuable tools. The computers are a great advantage, but they need more detailed programming. When the buyer is buying short flights in many markets, the computer can add to the speed of the buy. But the buyer still has to make the ultimate considered judgment. He is the fellow who signs the order.

Cordially,

**Letters
to the
Editor**

until someone reviews the set designs at Lincoln Center.

Even Julie Christie needs make-up to go on camera. We have been adjusting packages of our design for tv viewing since Bob Hope first held up a Pepsodent tube and carton. It's no trouble at all, and the least expense of the many steps in product presentation.

Contrary to one opinion in the article, Lowey/Snaith is not far away from the word-and-picture world. This was just not the subject of discussion. Word-and-picture, as thousands of facing prove, is a considerable aspect of package development.

ELIZABETH REESE
Sr. Vice President
Raymond Lowey/William Snaith Inc.
New York, N.Y. 10019

Next one will be better

I thought your article *Uhf's Changing Face* (TELEVISION AGE, August 14) was one of the best done on the emerging uhfs yet.

RICHARD C. BLOCK
Vice President
Kaiser Broadcasting
Oakland, Calif. 94604

Stanton praises

The news issue (TELEVISION AGE, August 11) deals with a subject to which we devote much of our working day—and night—and I am pleased that you found it worthy of full-issue treatment.

FRANK STANTON
President
Columbia Broadcasting System, Inc.
New York, N.Y. 10019

Malta has more

In reference to *Television Around The World* (TELEVISION AGE, July 3), we should like to point out that the television set count at the end of July, 1967 was 40,090 as per official Government returns, and not 32,000 as the article stated.

The estimate of the de facto population, according to the same official source, was 318,747 at the end of June. The set penetration figure as per your formula should therefore read 126 sets per 1,000 population, not 97.

J. A. SOLER
The Malta Television Service, Ltd.
Guardamanga, Malta

Who discovered MACS?

In the article on Barret L. Alley (*Profile*, TELEVISION AGE, October 23), there is a reference to the beginnings of MACS (Media Account Control System) which is misleading by implication if not by direct statement.

The article states that Barret Alley discovered MACS in Los Angeles and that several other agencies will be using it in the near future.

It is a matter of record that MACS was a dual development on the part of Carson/Roberts and Informatics, both in concept and design, and the system has in fact been in use at Carson/Roberts since June, 1966—exactly one year before the pilot test in Kenyon & Eckhardt's San Francisco office that Alley speaks of.

I'm sure Mr. Alley's obvious enthusiasm for MACS led to this unfortunate implication and that he would be the first to want the record straight.

EDDIE SMARDAN
Media Director
Carson/Roberts, Inc.
Los Angeles, Calif. 90048

Compliments from Fisher

I thought your publication did a first-rate job on *In the Picture* (TELEVISION AGE, August 14). The quotations were accurate, and the whole flavor of the article was consistent with the way I gave it to your writer.

HERBERT FISHER
Vice President
Wells, Rich, Greene, Inc.
Birmingham, Mich. 48008

SUBSCRIPTION SERVICE

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

New Subscription Renewal

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Address _____

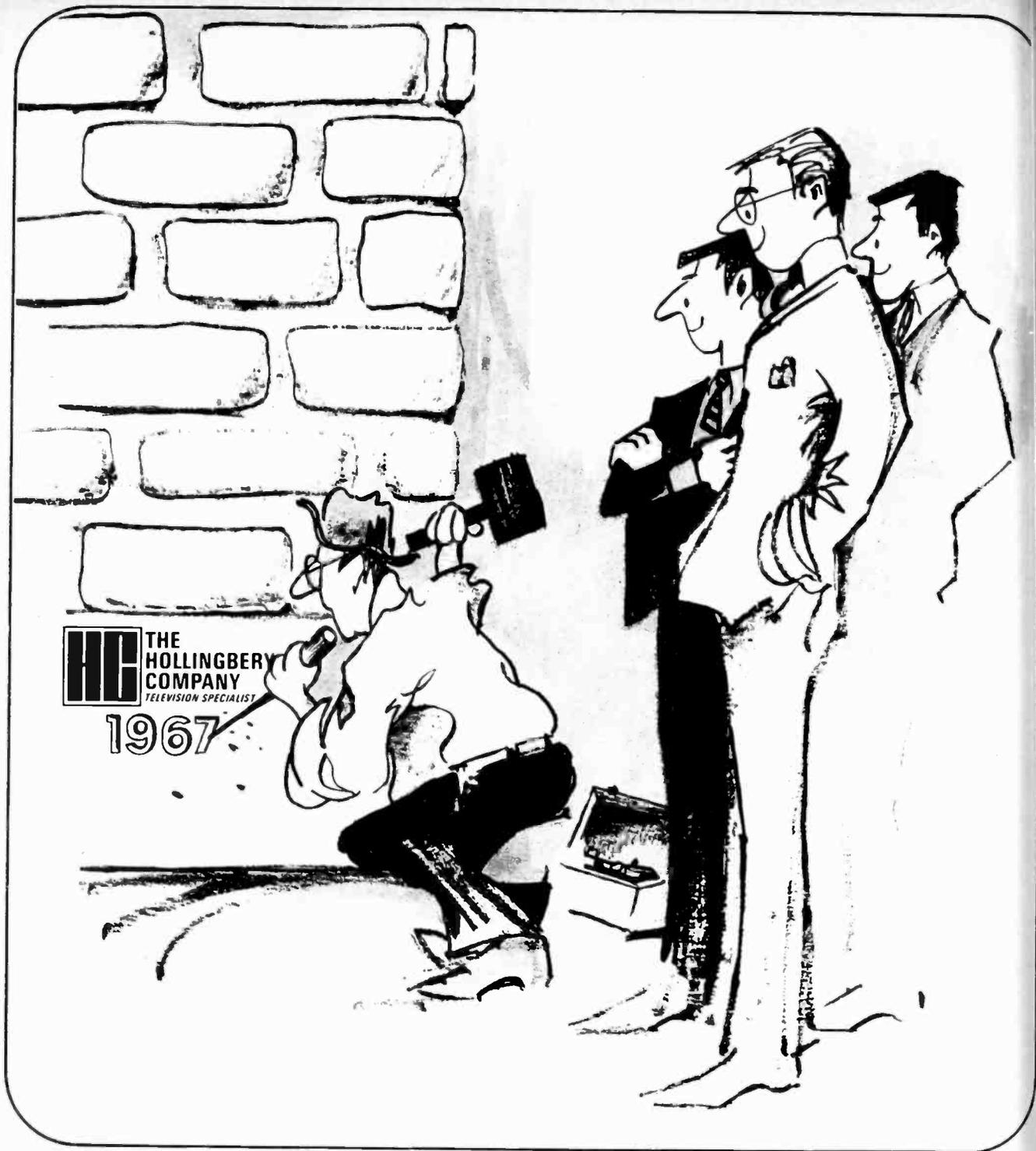
City _____ State _____ Zip _____

Type of Business _____

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

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

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



a new name in the rep business... well, almost

The Hollingbery Company Television Station Representative. Sound familiar? It should. The George P. Hollingbery Company has been in the radio and television station representation business for over 32 years.

But in October we made a number of changes. Most important, we bought our Company from George. We then restructured our sales organization. We put in an entirely new Sales Control system. We moved our home office from Chicago to New York. Now all salesmen in all offices are selling television 100 per cent of the time.

In fact, we made so many changes, we thought we'd better keep our new name about the same so our friends would recognize us.



THE HOLLINGBERY COMPANY

500 Fifth Ave., New York, N.Y. 10036 Telephone, 695-5560

Commercial tv in France swells and shrinks

Early jubilation in international advertising circles over the imminence of an opening of French tv to commercials may have been premature. The 10 minutes of clustered commercials a night foreseen in the budget presented to the Chamber of Deputies by the Ministry of Information last month may be whittled down to as few as five minutes by the time the deputies finish wrangling over the proposal.

But it is held virtually certain, by those close to both advertising media and government in France, that the proposal, in principle, will be passed: commercials in some quantity will get on French tv, perhaps by next summer.

Opposition to the idea of tv advertising is being led by newspaper interests, and especially by the provincial newspapers. Leading the opposition is deputy Deferre, mayor of Marseilles and owner of *Le Provençal*.

The opposition claims that the high cost of tv will favor the biggest companies over smaller ones. A more pressing concern to newspaper interests is the likelihood that tv will cut down print ad budgets.

New kind of commercials review

The proposal of the soon-to-be-published *New York Magazine* to review tv commercials means they will be getting more attention from the "in" crowd, may even develop status among the anti-tv intellectuals. The new metropolitan area publication, successor to the former Sunday magazine of the *Herald-Tribune* and the *World Journal Tribune*, aims to reflect New York as the "quintessence of urban civilization." According to editor Clay Felker, critiques will be done by "almost anybody" on the staff, will provide readers with information on when the commercials can be seen—a unique service. Reviews, of course, will be from the artistic and literary point of view with, perhaps, a dash of social significance. *Magazine* is financed by a group of private investors, led by Armand G. Erpf of Loeb, Rhoades & Co.

Retail stores: fewer and bigger

The steady growth in the average size of the food store doesn't necessarily mean the competition for shelf space is easing. The roster of products is still growing and, what may be more significant, the number of food stores continues to decline. Once the largest retail category, the group slipped to third place last year, according to Audits & Surveys' figures. The research firm puts the total at 313,590 outlets, a loss of 3,000 over 1966. Grocery stores dropped from 240,360 to 238,500.

The drop in the number of food stores is part of a national trend to fewer and larger retail outlets. However, there are significant exceptions. The most important is the full-line discount store, which increased its number 18 per cent. There were also increases in service stations, drug stores, taverns and bars. The growth in discount stores together with the decline in food stores clearly points to the need for continued ad pressures.

Syndication's race for space

Tv series and features syndicators heaved a sigh of relief at the news that CBS-TV had decided not to go ahead with plans for a late-night feed to its affiliates. The program distributors were already hurting from inroads made into their market by ABC-TV's *Joey Bishop Show*. But CBS may unintentionally deliver a blow yet to the syndicators if enough of its affiliates agree to clear the lengthening of *Walter Cronkite* to an hour.

In the meantime, syndicators are ready to sprint for the 130-odd half hours per week opening up on the lineup of ABC affiliates when *Good Company* goes off December 21. Coupled with the primetime half hour that ABC had left open following the F. Lee Bailey show at season's start, the new opening will give some syndicators a chance to place hour-length shows in primetime. (By the end of October only 136 of ABC-TV's 147 primary affiliates were carrying the show.)

Who's the bigger-spending family?

A question that has been see-sawing for years is; which kind of family is the best prospect for package goods—the young family with their insistent buying needs or the older family of middle-age adults with their higher incomes? The younger family has generally gotten most attention. RKO General Broadcasting is now trying to restore the balance with an analysis of the latest National Industrial Conference Board-*Life* data on family expenditures.

Say RKO General: "The data documents higher spending for most products and services among families with teens than families with younger children or no children at all." Frank G. Boehm, the group's research/marketing/sales development director, compares family expenditures on a "value index" basis. For example, families with teens represent 26.5 per cent of all families (index 100) but account for 35 per cent of food expenditures (value index 132).

Among the areas where families with teens rank high: beverages, frozen prepared dishes, fats and oils, bakery products, meat and poultry. Within product categories, however, there are important differences. For example, families with young children (11 and under) outrank those with teens in the purchase of soup, but the latter is way ahead in frozen soups, a reflection of both higher income and more sophisticated tastes.

The seasonal shakeup—syndication's big chance

Although the syndication market generally has been tightening through the past couple of years, the increasing incidence of mid-season network schedule shakeups has been giving the syndicators more and more chances to break into primetime. Often enough, an affiliate may choose to take a syndicated show rather than the network's mid-stream replacement. Another opportunity, this one for features distributors, has been the tendency of many stations to run their own movies instead of network movie feeds.

Gestalten from an Eastern Iowa notebook

The typical resident of Eastern Iowa leaves for work between 7:00 and 8:00 A.M. He eats his evening meal between 5:00 and 7:00 P.M. (Some 38% view tv while eating.) He goes to bed between 10:00 and 11:00 P.M. About 16% retire earlier. One in three retires later. On weekends, 40% report retiring after midnight. Of those interviewed*, 93% report owning an automobile. Forty percent of car owners own two or more; 60% of autos owned in Eastern Iowa are 1960 or later models. Ninety percent of car owners have at least one car with a radio.

FM radios are owned by about 40% of Eastern Iowa residents. Good reception is listed as a primary reason for listening to WMT-FM, which is rated as the most popular FM station in the area.

Sixty-one percent report viewing tv movies at least once a week. Comedies, westerns, and musicals are the most preferred movie fare. (WMT-TV is chosen as showing the best tv movies.)

Over 90% of adults in Eastern Iowa report watching tv news. Nine out of ten of these watch at least once

daily. Three-fourths of all tv news viewers report watching the 10:00 to 10:30 P.M. newscast. (Regardless of newscast hour, WMT-TV leads in audience shares.) Following the 10:00 P.M. news, just under 47% of the residents of Eastern Iowa continue to watch tv. The WMT weathercast is overwhelmingly selected on the basis of its professional excellence.

Almost two out of three adults within the region choose WMT-TV as their favorite overall tv station.

The WMT Stations

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

* by Frank N. Magid Associates, Cedar Rapids, Iowa, in a July, 1967 survey of "Attitudes and Opinions Toward Television in Eastern Iowa," prepared for WMT. Population of study consisted of all adults (20 and above) residing within the 15-county Eastern Iowa area. Selection of respondents (600) followed stratified random sampling techniques; stratification of sample was based upon country of residence, sex, and age. Check quotas were established on basis of U.S. Census figures, corrected for population changes through 1965. Data quoted or derived from audience surveys are estimates subject to sampling or other errors.

Business barometer

All eyes had been fixed on September to see whether that month would presage any change in spot's fortunes for the Fall buying season. After three particularly bad months during the hot weather span, some broadcasters felt spot could only go up. It is apparent now their hopes were baseless, though there is some indication that October may be, at least, equal to last year.

The "Business barometer" figures for September, now in, limn in detail what happened in that month. What happened was that spot declined 10.2 per cent compared with last year and, as the saying goes, the bigger they are, the harder they fall—stations, that is.

The revenue tally for September came to \$66.5 million, compared to \$74.1 million the year before. The percentage decline was the biggest this year. Indeed, it was the biggest during any month in the 60s. It followed consecutive monthly declines of 7.6, 7.5 and 9.7 per cent.

Stations also reported that, compared with August, the spot figure for September was 14.8 per cent up.

As indicated, the larger stations did worse than the smaller ones. In the under-\$1 million class in annual revenue, the drop was 8.1 per cent. In the \$1-3 million group, it was 8.9 per cent. And in the \$3 million-and-over class, it was 11.0 per cent.

The relatively "good" showing of the smaller stations again points up the fact that their losses have been less and their gains have been better than the other two groups of stations during most of the months this year. As previously indicated, it may be another way of saying they have less to lose.

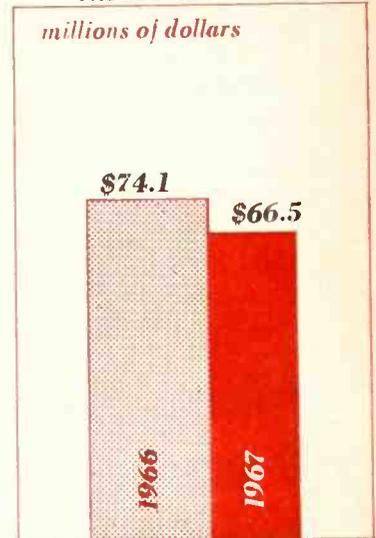
With September figures in, the third quarter total for spot comes to \$182.0 million, compared with \$200.5 million last year, about a 10 per cent drop.

Of the nine months so far this year, five have been below '66, one was about tie and three were above the spot totals for last year. The nine-month revenue total comes to \$605.4 million, compared with \$624.1 million in '66.

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

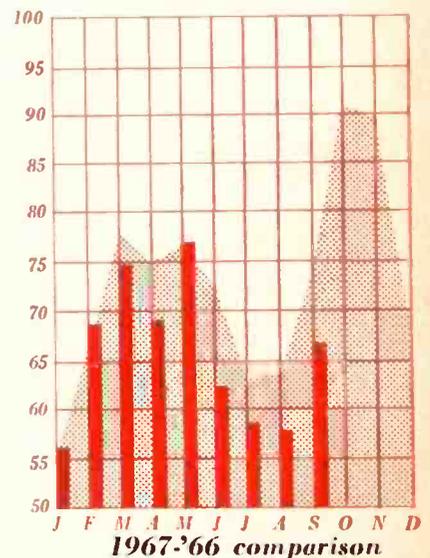
(A copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

NATIONAL SPOT
millions of dollars



August (down 10.2%)

Year-to-year changes by annual station revenue	
Station Size	Spot Tv
Under \$1 million	-8.1%
\$1-3 million	-8.9%
\$3 million-up	-11.0%



13th ANNUAL COLOR ISSUE



DECEMBER 4

Television Age

Galbraith all wet?

The Television Advertising Representatives people believe that Prof. John K. Galbraith, Harvard economist, is all wet and they point to their latest brand comparison report to prove it.

The professor, long considered unfriendly to the advertising business, though he has taken pains to point out that he feels advertising is necessary, contended in a speech last month before the eastern conference of the 4As that advertising results in a broad equilibrium in which shares in the market stay fairly constant from year to year."

the proof. To prove he is all wet, TvAR's researchers cite the ups and downs in brand shares for the markets covered in their 9th annual report on the subject. The 1967 study provides comparisons for 370 brands in 12 product categories—coffee, cold remedies, hair spray, headache remedies, margarine, deodorants, gasoline, men's hair dressing, men's shave cream, carbonated soft drinks, cigarettes and dog foods.

Data for eight markets in which there are TvAR-represented stations are included. The markets are Boston, Philadelphia, Baltimore, Washington, Charlotte, Jacksonville, Pittsburgh and San Francisco. TvAR also represents KATU Portland, Ore., but the market is not represented in this year's report since the rep took over July 1, after the field work for the study was completed.

Brand shares are continually in motion, from year to year and from market to market. TvAR's president, Robert M. McGredy, said in disputing the Harvard economist. He cited as an example Vitalis men's hair dressing, whose brand share rose from 19.6 per cent in 1966 to 24.6 per cent in 1967 in Pittsburgh, while in Baltimore during the same period its share fell from 25.8 to 19.8 per cent.

Similar brand share comparisons were made by the TvAR chief for the following brands:

- Winston cigarettes, among men: 10.1 to 14.6 per cent in Boston and

28.0 to 21.8 per cent in Charlotte.

- Pall Mall cigarettes, among women: 7.7 to 13.7 per cent in Charlotte and 18.7 to 13.7 per cent in Pittsburgh.

- Purina dog food: 19.8 to 12.7 percent in San Francisco and 7.4 to 15.6 per cent in Baltimore.

- Coca Cola: 22.1 to 31.0 per cent in Boston and 26.0 to 20.6 per cent in Pittsburgh.

- Pepsi Cola: 36.2 to 26.8 per cent in Washington and 22.8 to 31.5 per cent in Jacksonville.

McGredy hammered home his point with tallies of certain brand leaders, some of which advanced, others of which lost ground.

He noted that Maxwell House coffee, while it remained the number one brand in all markets except San Francisco, lost share points in six markets. He also cited the following:

Esso slipped in some markets in 1967 after registering gains in 1966 and 1965. This year it dropped to second place in Boston and Pittsburgh. It remains on top in Baltimore, Washington and Charlotte.

Contac cold capsules strengthened its leadership position by gaining in seven markets. In Baltimore, its share increased from 36.5 to 50.3 per cent between 1966 and 1967.

Right Guard deodorant, another leader, advanced in all eight markets—seven share points in Jacksonville, eight in Baltimore, about the same in Pittsburgh.

Key developments. Among significant developments by individual brands this year were these:



Pulse interviewer Alla Neprel, L., illustrates "pantry" check used in TvAR brand comparison survey.

Hills Bros. coffee has met with continued success in its market-by-market expansion. It entered Philadelphia in October 1966 and by March 1967 ranked third among regular coffees with a 6.7 per cent share. In San Francisco it moved into first place and showed advances in Pittsburgh and Boston.

Bayer's baby aspirin has not been able to match the success of the company's regular brand, which leads in all eight markets. The baby type plays second fiddle to St. Joseph in all the TvAR markets except Charlotte and Jacksonville.

Certain general trends were noted in the 1967 study. Among them was a leveling off in cigarette smoking. Last year TvAR reported an increase in smoking in most of the markets. This year increases in smoking were found in three markets while in the others fewer men and women reported smoking in 1967 than in 1966.

An increase in hair spray use in most of the markets was found. In four areas—Boston, Charlotte, Jacksonville and San Francisco—over 60 per cent of the families reported using hair sprays. This product category was initially surveyed by TvAR in 1964 and has shown steady growth since that time. For example, the per cent of families using hair sprays rose from 45.3 to 58.0 per cent in Baltimore during the 1964-67 period. Comparable figures for Boston are 50.2 to 62.1 per cent and for Pittsburgh are 44.7 to 54.8 per cent.

More dogs. Though dog ownership varies considerably from market to market, the TvAR study found an increase in six of them, the exceptions being Philadelphia and Baltimore. Boston has the lowest level of dog ownership (24.8 per cent) while Charlotte has the highest (43.5 per cent).

The brand comparison studies are made by Pulse through in-home interviews and are under the direction of Robert M. Hoffman, TvAR's marketing and research vice president. Nearly 5,000 families were interviewed in March and May of this year in the metropolitan areas of the markets surveyed. ■

"We want to help improve the quality of media information upon which we base our buying."



DAVID D. KEEGAN, Media Coordinator, Thomas J. Lipton.

That's how one of the 17 advertising media executives on the SRDS Gold Chevron Award Panel expressed himself when asked why he spent hours and hours analyzing media Service Ads.

We think you might be interested in some of the illuminating "inside" discussions held during the course of judging sessions.

"Here's a radio station that knows how we buy..."

"... I like this radio campaign. It shows that they subscribe to the rating services which we have at our fingertips and shows the audience composition. This campaign tells me the type of station it is; this is the one thing that we do not have at our fingertips — we have to wait until we get to a rep or we get a station log.

"When I open Standard Rate I have the rates. From these ads I hope to have something about the station, and I have my rating sources which I can get from my file cabinet. These ads give me a thumbnail sketch of the type of station and the type of programming.



BRUCE SMALL, Asst. V. P. & Manager, Spot Broadcast Unit, Ted Bates.

"It mentions that it has the news and what kind, and its quality. It says that it has adults. It describes the programming. And it touches on the coverage and shows that they do have farm programming. They're also highlighting one of their newscasters. In the January through March ad they show you a brief contour map and the share of audience and how they compare with the other stations in their home county and in eight counties in the surrounding area. To me this is the kind of information I find very useful in SRDS. As far as being complete, it is."

* * *



JOAN STARK, Asst. Grp. Hd. of Media Dept., Grey Advertising.

"I marked them down a little on 'current' because they illustrate their March '66 figures with a March, '65 Pulse. It may have been the latest rating book, but I don't know. Perhaps if it was, they should have said 'latest figures available.' However, their source is factual and their figures are factual. It's presented for ease of use. It's quick, quick, quick. It's explicit because there does not seem to be any double talk; they say what they have to say and they're saying it very clearly and precisely, and exactly. The service information is very good.

"However, in addition to percentages of homes, I'd like to have total number of homes in the area; this would really make it very good."

"I could work right from this TV ad"

"For my money, this is the best TV campaign that we've come across in this group. It breaks down its shows into children's shows, women's shows and family audience shows. It tells you when they run, who's in them, what the content is and the participation price."

"I think it's good. I gave it high scores on all criteria. This is the type of information we want, and although they can't list the availabilities here, it does give a program target to go after."

* * *

"I'll tell you another thing, if I was working on a plan or a cost estimate I could work right from this ad. I would certainly work on this station before I'd work on a station that only had a listing."

"The only thing is that they have nothing on local special programs. For example, the XXX stations do local programs on rehabilitating convicts, etc. This shows that they create local programs and therefore much local interest. Such programs would be interesting for us to know about. As far as it goes, this is a very good campaign. It's on the right track."

What kind of 'sound'?

"This second radio campaign is not complete because it doesn't give us the number of homes and it doesn't give us a map and it doesn't define its sound. Although they tell us that it reaches the greatest number of adults and teenagers in its market, it doesn't give us any idea of the type of programming. How do they get both?"

Need programming information

"I would have to agree that programming is one of the best things that could be presented in Service-Ads and it loses currency less rapidly than ratings do. I would be particularly interested in syndicated properties which various stations run. They might uniquely fit into some marketing plan which we might be trying to implement."

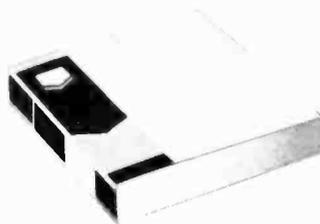


TERRY PELLEGRINO, Asst. to Sr. V.P. & Media Dir., Young & Rubicam and RICHARD TREA, Media Dir., Richard K. Manoff, Inc.

This ad is one of a series reporting significant observations by Gold Chevron Award Panelists that suggest how media can use their Service-Ads in SRDS to best advantage.



**IN SRDS
YOU ARE THERE**
selling by helping
people buy



SRDS

**STANDARD RATE
& DATA SERVICE, INC.**

5201 Old Orchard Road
Skokie, Illinois 60076
312 966-8500

Sales Offices: Skokie
New York • Los Angeles

EQUATION FOR TIMEBUYERS

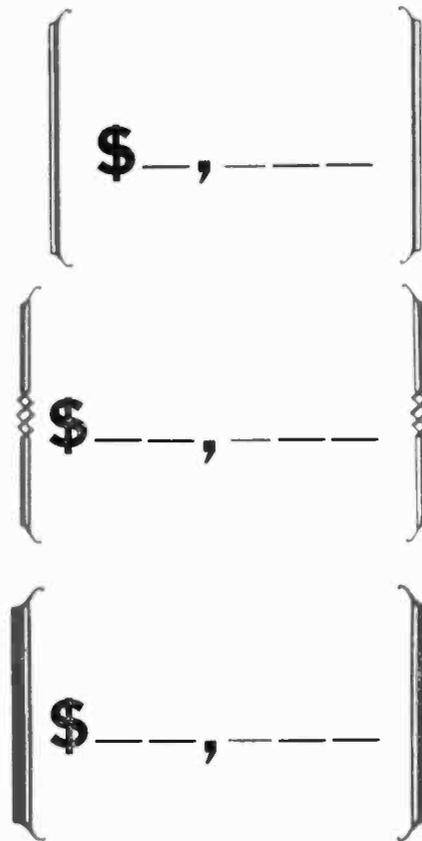
$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager





The salary game: find your bracket

Media department personnel can play by comparing their pay with others via a new TELEVISION AGE survey

How are agency media department personnel doing in the salary department these days? That depends on what you compare it with.

Salaries could be compared with other agency positions or with the general level of salaries in business. This could run into endless arguments about what's comparable with what.

Is a media director worth more than an account supervisor? Or should he be compared with the creative director? Does a media buyer deserve to get paid better than a copywriter? Or is he more comparable to a layout man?

Would a media supervisor be put on the same level as a department store jewelry buyer or an

engineer in charge of a research and development project?

Difficult questions all. Clearly, the question of salary comparisons is on most solid ground when they are internal—one buyer vs. another, one agency vs. another, etc.

This is the basis of TELEVISION AGE's new survey of media department salaries. Sent to a broad sample of personnel, the questionnaires, which also covered other related subjects, turned up a representative group covering the gamut of responsibilities and including agencies of all sizes.

In one category—media directors of large

agencies (over \$100 million in annual U. S. billings)—questionnaires were sent to every individual because of the small number involved and answers came from practically every one. In all, 364 questionnaires were tabulated.

Because a complete tally of agency media department personnel in the U. S. has never been put together, projecting results of the survey to a media department "universe" cannot be done.

However, a check of the postmarks (respondents were anonymous because of the nature of the questions) indicated a geographical distribution closely resembling that of all U. S. agencies.

The answers speak for themselves (see table at right) and give all media department people an opportunity to compare their salaries with those of their colleagues in comparable positions and in agencies of comparable size.

Salary highlights

Here are highlights from the salary part of the survey:

- In general, the bigger the agency, the higher the salary. This is particularly noticeable in the levels above media buyer.

- Women are generally paid less than men for similar levels of responsibility. However, there are other factors besides sex which affect these male-female salary levels.

- Half of all media directors at large agencies earn between \$25,000 and \$35,000 a year, excluding bonus.

- Nearly one out of four media buyers at small agencies (less than \$25 million in annual U. S. billings) earns less than \$6,000 a year.

The survey also asked questions about the effect of computers on the respondent's job level and the degree of responsibility given to media buyers. The major findings were:

- Most comments about the impact of EDP were favorable but the lower the job level, the less favorable the reaction.

- There was a broad satisfaction with the amount of responsibility

Salaries and decisions

	Annual salary	Agency size*			men	women	total
		small	medium	large			
media buyers	Less than \$6,000	23.7%	4.0%	10.3%	7.0%	18.6%	13.7
	\$6-7,500	36.8	20.0	15.4	14.0	32.2	24.3
	\$7.5-10,000	26.3	48.0	51.3	46.5	37.3	41.2
	\$10,000 +	13.2	28.0	23.1	32.6	11.9	20.6
intermediate executives**	Less than \$7,500	8.8	....	....	....	13.6	2.3
	\$7.5-10,000	23.5	9.1	13.1	12.3	27.3	14.8
	\$10-12,500	26.5	30.3	14.7	18.9	36.4	21.9
	\$12.5-15,000	32.4	27.3	22.9	29.2	13.6	26.6
	\$15-25,000	8.8	33.3	42.6	35.9	9.1	31.3
	\$25-35,000	....	....	6.6	3.8	....	3.1
media directors	Less than \$7,500	10.8	....	....	....	30.3	7.5
	\$7.5-10,000	14.0	4.3	....	4.9	27.3	10.5
	\$10-12,500	20.4	....	....	10.9	24.2	14.2
	\$12.5-15,000	16.1	4.3	5.6	11.9	15.2	12.7
	\$15-25,000	33.3	47.8	11.1	43.6	....	32.8
	\$25-35,000	4.3	34.8	50.0	20.8	....	15.7
	\$35-50,000	....	8.7	27.8	5.9	3.0	5.2
	\$50,000 +	1.1	....	5.6	1.9	....	1.5

Note: percentages tally vertically, viz., 23.7 per cent of small agency buyers earn less than \$6,000 annually.

* Agency size: small agencies—under \$25 million in annual U.S. billings; medium agencies \$25-100 million; large agencies—\$100 million and over.

** Covers such titles as associate and assistant media directors, media department managers, media supervisors, media analysts and planners, etc.

ity given to media buyers but, as might be expected, the satisfaction rose with the job title.

Larger agencies pay more

The tendency of larger agencies to pay more is not surprising. However, at the media buyer level this situation was only noticeable among the small agencies. There were only minor differences between medium (\$25 million to \$100 million in annual U.S. billings) and large agencies.

As a matter of fact, a greater per cent of media buyers at medium agencies earn more than \$10,000 yearly than at large agencies.

One possible explanation of this is that an experienced media buyer who would bear that title at a medium-size agency would, if he were at a large agency, be given an executive title and more responsibility simply because the latter have larger staffs and, hence, more opportunities for executive titling.

By the same token, the fact that a greater per cent of buyers at large than medium agencies earn less than \$6,000 is also a reflection of the larger agency's bigger staff. With more people, the large agency is likely to have more assistant buyers.

The high per cent of small agency buyers who earn less than \$6,000 is partly a reflection of the male-female salary differential. Nearly all the low-paid buyers are women. The few men in the under-\$6,000 category were all at large agencies and, as indicated, likely to be assistant buyers.

Though women buyers, on the average, are not paid as well as men, it cannot necessarily be assumed that sex is the only factor. Part of it can be explained by the fact that men buyers are more likely to make a career out of their jobs and, therefore, pile up more experience.

In the \$7,500 to \$10,000 bracket, the per cent of women buyers is almost as high as men. As can be seen in the tabulations, however, in the \$10,000-and-over area, men are way ahead of women.

It may be of passing interest to note that, among buyers, one man

and one woman each reported earning between \$12,500 and \$15,000. The man worked for an agency in the \$10-25 million class while the woman's agency fell in the \$25-50 million bracket.

The effect of agency size on salary is quite apparent in the table on intermediate-level media department executives. Not one man in this category reported making less than \$7,500, nor did anyone in the medium and large agencies report making less.

Among intermediate executives responding to the study were three who double as account executives. Two were at agencies billing between \$1-5 million and one worked for an agency in the \$10-25 million class.

One of those in the smaller agency group fell in the \$10,000 to \$12,500 salary bracket, while the other two dual-responsibility executives earned between \$12,500 and \$15,000.

Women given less responsibility

Since the people grouped in the intermediate executive category carry a variety of titles (to have broken them down would result in sample sizes too small to be representative) the clearly lower salary levels of women can be partly explained by jobs of lesser responsibility than those of the men.

However, this may be another way of saying that women are given less responsibility or that their experience is less because their average career length is less.

Another aspect of this is the smaller number of responses from women. Four times as many intermediate male executives answered the survey as women in that category; this ratio is probably projectible to the entire agency field. Significantly, in the case of media buyers there were almost a third more responses from women than men.

As for media directors, the patterns previously discussed are even sharper here. The bigger agencies pay notably better and women get paid notably less. The tabulations

(Continued on page 56)

"Do you feel media buyers at your agency are given enough responsibility in making decisions?"

Percent answering "yes"

Agency size ^a	All from each group		
	small	medium	large

78%	60.0%	87.2%	77.5%
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82	84.8	85.2	84.4
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82	95.7	100.0	91.1
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Less room at the top

By **KAREN SENTER**

An executive flight leaves Chicago for New York every night at six. But Jean Simpson, vice president and creative director at N.W. Ayer, Chicago, can't get on it. Neither can Jane Trahey, Shirley Polykoff, or Mary Wells, for that matter. "The flight is for men only," Mrs. Simpson explained. "It's interesting. We're probably the only group that can be kept off an air flight."

Jackie DaCosta, vice president and associate director of media information and analysis, and media coordinator for the international division at Ted Bates & Co., tells of one time she was invited to a media presentation. "The meeting was to be in the fourth-floor suite of a nearby hotel. A group of us went over together, but the hotel manager stopped us at the elevator.

"It seemed women were not allowed above the first floor. The people giving the presentation were

quite embarrassed, but hotel management wouldn't budge. I had a private presentation in my office the next day."

This is by no means a commentary on the status of women in agencies today. On the contrary, and particularly in advertising, there are more women in top level executive positions today than ever before. It is indicative, however, of the attitudes which make management unresponsive to the fact that women are or deserve to be top level executives.

Agencies, responsible for promoting goods and services 80 per cent of which are sold to women, recognize they need a woman's viewpoint. But while they are willing to promote and pay for it, there are still not as many female executives at large ad shops as logic might suggest there ought to be.

Many women hold middle echelon positions, but not nearly so many, in proportion to men, have

actually reached the top. Why are there so few? What are they like? What does it take for an agency woman to reach the top?

There are so few, many women will answer, because management is still unwilling to advance a woman as fast as a man. Some women insist, however, they face no obstacles other than those any man must face.

"If you're good, you're good," says one woman executive, until recently an agency media director. "Sex has nothing to do with it. All you need is ambition, drive, and ability. The meek end up in civil service jobs, both men and women!"

Colleagues say that Mary Wells, certainly today's most outstanding example of the successful woman in advertising, doesn't view it as a male/female thing at all. "Mary Wells believes the *person* with superior business acumen and talent will make it regardless of sex," one co-worker said.

Although she is already a legend

Although women hold more agency executive jobs than ever before, they still must fight harder than men to get there



in her own time, the beautiful and brainy head of Wells, Rich, Green, Inc. actually sees her femininity as an advantage. Miss Wells told TELEVISION AGE:

"People always ask me if I've found it difficult to get ahead in a man's world.' The truth is that it is often easier for a woman to get ahead because the American man is so chivalrous and generous. He seems delighted to help a woman succeed and will often give her a push up that he would not give another man."

Mary Wells also thinks that the advertising business is one of the best fields in which a woman can achieve business success. "I've always thought that advertising offers women a very comfortable atmosphere for their talents. After all, women are born shoppers and have strong built-in instincts about products, their advantages and disadvantages," she said.

Those who agree with her blame lack of advancement on lack of abil-

ity, or an unwillingness to commit themselves fully to the task of building a career. "If I had Mary Wells' brain, I could go as far as she has," replied one network coordinator at Gumbinner-North.

"The woman who wants to make it big must be prepared to make the same big sacrifices as men," observed Jo Foxworth, vice president at Calkins & Holden. "She can't expect special concessions on account of her sex. She must be willing to travel, to sacrifice some degree of family and social life. Fewer women than men are willing to make those sacrifices."

Since the majority of women elect to stay at home, however, one must assume those who choose a career are aware of the sacrifices and are willing to make them. Nevertheless, with equal ability and equal drive, many women insist their chances of success are proportionately not as good as a man's.

Not only are there fewer opportunities for advancement, these women

say, but salaries on almost every level are generally lower for a woman.

"There's a law against that," one female executive noted.

"But there are ways to get around the law. Give a girl a slightly different title and you can pay her a different salary." One media director estimates a \$5,000 difference between her salary and what a man might earn in her position. Another says she probably receives 85 per cent of what a man would get.

A TELEVISION AGE survey (see page 21, this issue) shows most male media directors earn between \$15,000 and \$25,000, while most women get between \$7,500 and \$10,000. In copy, Jane Trahey, president of Trahey/Wolf Inc., estimates a male copy chief makes about \$25,000 a year, a woman only \$18,000.

If she has to take less, the upward-bound agency woman generally has to give more. "At every step along the road, as responsibility grows, you

(Continued on page 52)



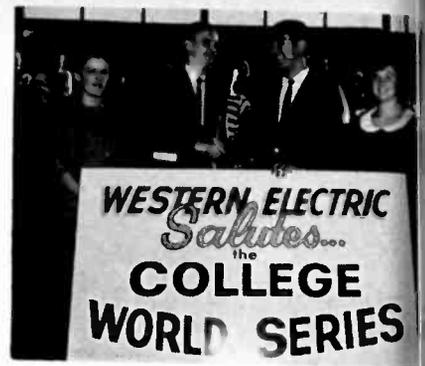
Photo: Robert Galbraith



Photo: Robert Galbraith

Among successful women at ad agencies are Jane Trahey, president, Trahey/Wolf, Inc.; Mary Wells, president, Wells, Rich, Greene, Inc.; Jackie DaCosta, vice president, Ted Bates & Co. and Rosanne Gordon, media director, Chalek & Dreyer, Inc.





There's something special happening locally

Institutional advertisers are investing more in local primetime specials—and they want consistent exposure

2



Long a costly, though a necessary, financial burden, local public affairs programming is beginning to find a greater market among a variety of institutional clients. Though this type of program is still, by no means, easy to sell, a perceptible change is taking place in some sponsor attitudes. This change is created by a number of new factors.

They are: (1) a greater desire for consistency of exposure by local advertisers, (2) a new emphasis on placing public affairs presentations in primetime, and (3) a program package which stretches the traditional concept of such material. Stations whose experience with this type of programming tends to reflect these new factors include WBTV Charlotte, N.C.; KDKA-TV Pittsburgh, WFIL-TV Philadelphia, KPRC-TV Houston, KMTV, Omaha and WJZ-TV and WMAR-TV Baltimore, among others.

The demand for consistency of exposure on public affairs programs rather than the purchase of one-shots indicates that many local institutional advertisers now seek the penetration that repetition can give. This consistency of sponsorship is exemplified in the purchase of a series of specials—in once-monthly or even weekly sponsorship of public service presentations.

The emphasis on slotting many of these programs in primetime periods which includes time periods not filled for the time being by network shows, or, on occasion, preempting a network show, obviously gives advertisers a chance of reaching many more viewers than in "local time" and thereby enhances the purchase still further. Marginal primetime is often used—the 7 p.m. or 10 and 10:30 p.m. time periods—but many shows also find their way into the heart of the evening. This was the case with a series of 12 half-hour documentaries sponsored on WHC-TV by three Pittsburgh area gas com-

panies, Peoples, Columbia and Equitable.

The changing nature of the public affairs package also acts to increase demand. It has become broadened to include local sports events of great interest. A "pigskin preview," which features a top local college football team, is common. Shows are presented about local personalities such as Billy Graham on WBTV. Network news personalities act as narrators as, for example, ABC-TV's Peter Jennings on WFIL-TV's *Men at Work* Philadelphia series. In this manner, segments of the potential audience not interested in the usual public affairs programming tune into the package as well as those who like the more serious subjects.

The pattern for this relatively new type of local public affairs concept was set by a national company, Western Electric. Its landmark use of tv for community relations dates back to 1963. At that time, it started out in three cities in which all stations were asked to submit their best public affairs presentations. Western Electric and its agency, Cunningham and Walsh, believed that all stations were about the same but that the programming made the difference.

Consequently the advertiser selected six local shows to carry its institutional commercials. Only in sports programming did Cunningham & Walsh make suggestions and then, only when stations did not have any good ideas. Stations did not benefit equally. In some markets, one station would have four of its public service shows sponsored by Western Electric, in another the six programs might be equally divided between three stations, and so on. The client however, required that all the shows be slotted in primetime.

In 1964, Western Electric extended this concept to eight markets; by 1964 it was in 10 markets and during 1967 continued in those same ten



1. Western Electric, big user of local specials, sponsors sports on KMTV Omaha; 2. Northern States Power Co. used documentary on KSTP-TV Minneapolis-St. Paul; 3. Three utilities bought special on hospital costs on WNC-TV Pittsburgh; 4. & 5. Houston Power & Light was sponsor of specials about Houston on KPRC-TV.

markets. They are: Winston-Salem and Greensboro, N.C.; Columbus, O.; Kansas City, Kans.; Baltimore, Indianapolis, Oklahoma City, Buffalo, Denver and Atlanta. In eight of these cities, the advertiser has manufacturing plants; in the last two it has large engineering and supply facilities. In addition, the advertiser also buys a similar local tv campaign in occasional other markets in which it has a stake. For example, for the last several years it has sponsored the College World Series over KMTV.

The public affairs programming sponsored by the large electronics manufacturer covers a wide range of subjects. It can be a tour of the Governor's Mansion over WAGA-TV Atlanta, a feature on the Vagabonds, a well-known Baltimore amateur theatrical group on WMAR-TV, on hurricanes over WKY-TV Oklahoma City and, again, on KMTV, a program about a rehabilitation center for alcoholics.

The community relations objectives of Western Electric are broad, indeed. For one thing, tv has helped make the confused and blurred image of the company much clearer. People are fond of phoning the company and asking to have their refrigerator fixed (General Electric) or confusing it with Western Union. For another, tv has assisted with the recruitment of top engineering personnel by establishing a positive image. The company is among the leading employers of such professionals. And, for a third, it gives the community a sense that the company is interested in its welfare. Awareness studies made in the ten cities indicate that local tv has succeeded for the advertiser in this respect.

If the Western Union community relations campaign through local tv shows how a national sponsor can achieve his objectives through consistency, a similar story can be told

(Continued on page 55)

Cronkite speaks softly, but...



*CBS News correspondent
'wonders' about certain
station practices in
carrying (or not
carrying) network news*

Though diplomatically worded, the talk delivered by CBS News correspondent Walter Cronkite to station broadcasters at the recent Management/Programming Seminar of Tv Stations, Inc., raises pungent questions about station responsibility in carrying national and international news. Because of the broad implications and the fact it raises issues between network and affiliate seldom aired publicly, TELEVISION AGE is running a condensed version of the speech.

I am not exactly qualified to tell you how to run either your business or your news organizations. Sitting in my news slot from half-past nine in the morning until the finish of the second feed at 7:30 every evening, without time out for lunch except on very special occasions, I've hardly had the opportunity to make a study of your problems at the station level or even to take a look at what goes into the decisions that you all must make.

There are those that contend that ignorance is a particular qualification for those who would lecture the broadcast industry, that the facts aren't supposed to get in the lecturer's way. But I don't belong to that school, so in all the circumstances, what I would like to do is not lecture, but rather raise some questions which seem from where we sit at the network news level to be important and which sometimes—I must be candid—puzzle us.

There are a few starting propositions which seem to be so clear that they need only be noted.

The first is the obvious proposition that, by and large, almost the total effort of a network affiliate in creative programming is in the news and public affairs area. An affiliate's schedule is made up of network offerings, syndicated programs and what you yourselves produce. I suspect that, in the vast majority of cases, what you yourselves produce, with the exception of some children's and public affairs programming, is almost exclusively news and documentaries.

So what you stand for—and what sets you apart—in your community and your market and in the industry must derive in very great part from what you do in the news and the public affairs area. That seems to

all by itself, to spell out the enormous responsibility which a local station has in news. But it's not the job of that responsibility. For in terms of what you are and what your social role in your community is, your performance in local news broadcasts must be the decisive factor.

Second, it has become a truism about our interdependence—the network's and the affiliate's—is almost complete in this news area. Time and time again I have been told that our local news does well, or does badly, in a particular market depending on how well or how badly the national news does. And vice versa.

I remember a few years ago how puzzled we were that our audience in one of the top markets was so small and that we were being licked by Huntley-Brinkley by about a 10-to-20-to-1 ratio—at a time when our national ratings were higher than Huntley-Brinkley. Finally somebody discovered that our affiliate had a newsroom which, including the clerical and the maintenance help, totalled three people. That situation has long since been corrected and the affiliate now has a first-rate organization, and our local news as well as the *Evening News* is doing far, far better.

When one runs through the mail that comes across our desks—and I'm sure the same thing is true out there with your stations—this is hardly surprising. For while you and I know what is network and what is local, the viewing audience doesn't seem to know and furthermore doesn't seem to care. They look at their receiving sets and one program follows another and they're all there on Channel Whatever.

So I get letters taking me to task for locating the three-car accident at the wrong intersection on Main Street. And I know that you get letters—because, unfortunately, you forward them to me—bawling you out for putting Rap Brown on so often and demanding that you delete both Cronkite and Brown—two birds with one stone if not of the same feather.

This continuum between local and network news is both healthy, I believe, and inevitable. Your news and ours stand side by side and to most

viewers they do constitute continuous pages of a single edition of a single newspaper. Each of us has the capability—in the local market—of ruining the other.

Third in this trilogy of factors is the phenomenon noted by Roper and trumpeted by all of us—the enormous and continuously increasing reliance by the public on television news as its major source of information. And this is the heaviest responsibility of them all.

In many—nay, most—of the communities across the nation, but one newspaper serves the area. Or, if there are two, they are under a single ownership. By competing with those newspapers we alone provide the means of monitoring them, of giving the people an alternate version of the news. Without the competition we provide, the concept of a free press on which this nation is built and without which it cannot function, would be a mockery. As I am sure you know, each Roper study also confirms our credibility over other media.

Reliance and credibility—those are the two most precious possessions a journalistic enterprise can have. And they can be *preserved* only as long as they are truly *deserved*. And that means that we must never cut corners; that we must never be advocates; that we must always be journalists whose sole purpose is truth and accuracy and thoroughness even when it hurts those in our nationwide or local communities on whom we are economically or socially or politically dependent.

That is rarely easy. The very fact that television is so important, and each local station plays such a vital role in its community, makes a station an inevitable part of the local power structure. And we all know it isn't easy to report objectively about one's friends. But if we're to have the trust and the continuing reliance of the community on our news broadcasts, we must let the chips fall where they may.

I might note in passing that this problem is not restricted to the local area. On the network level we face it with our government contacts, both at home and abroad. It is not easy for the man on the beat in Washing-

ton to have to face his news sources the morning after a critical report on the *Evening News*.

In general, television news has not allowed itself to become the instrument of any group—governmental or private. The tradition of free inquiry and independence has been established in remarkably quick order for this burgeoning baby. But as some newspapers in the past have learned, it can also be lost in equally short order. We can keep what we have only by avoiding compromise.

Let's go on from there, starting with this inescapable premise of our immense responsibility and your immense responsibility. The question then becomes how we on our side and you on your side exercise this responsibility.

Let me put aside at once the former question—how we at the network news level exercise ours. As I've already noted, judging from the communications which reach me—and I suspect reach my colleagues at the other networks as well—many of you have exceedingly strong and, it seems to me, immovable ideas about how we exercise our responsibilities.

I would like, quietly, as gently as possible, and more in wonderment, please believe me, than in allegation, to raise some of the questions that puzzle us at the network level about your end of these responsibilities. The fleeting impressions I get from time to time about the decision-making process at the station level have to be judged, of course, in the light of the particular viewpoint that I have at the network level.

First, as I've noted, it seems to be clear that the viewer does not distinguish between your news and ours. And the question I put is simply this: To what extent have you, and your news directors, taken this into account? I have noticed, especially in markets where the local news precedes our network news, or the opposition's network news, that the local broadcast sometimes is made up without any apparent recognition of the fact that the network news is to follow. And so local may cover the same national and international news that is already on the network lineup

(Continued on page 50)

Best Foods' best foot forward



*Robert Goulet hosted
Best Foods' pageant
on NBC-TV in June*

*After a dozen years,
the company has cracked
network television with
a key marketing tool—
its clean-cut
College Queen Pageant*

Thirteen was a lucky number for Best Foods this year. The company finally managed, after years of trying, to get its annual National College Queen Pageant on tv—and network tv at that—in primetime. It was the 13th running of the event.

As pageants go, it's a unique event in that Best Foods is the only food company that has one. A massive promotional engine for its many brands, it generates both sales and goodwill and its effects are both long- and short-term.

It was a key marketing device before it was joined with the prestige and punch of network exposure. The company is currently negotiating with NBC-TV, which aired it last June, for next year.

As in the case of most promotions, it is not easy to draw a direct line between the event and the sales results. Part of it is faith in the idea that (1) a well-run, attractive event, (2) with overtones of clean-cut Americana, (3) in which participation is broad and (4) which evokes genuine enthusiasm among participants and those close to them will somehow rub off positively on the company and its products. No one has ever been able to apply a precise measuring stick to this kind of image-

building but few doubt that it works.

Not that there aren't immediate and tangible results. The sales force has something to talk about and, goodness knows, that helps with retailers tired of hearing about product superiority and the number of consumers exposed to this or that ad campaign. So it is easier to convince chains to set up store displays and the consequent movement of goods can be readily spotted.

Then there is the publicity. A national pageant is necessarily stretched out over time and the opportunities for getting mentions on the air and in print are endless.

Finally, there is the effect of zeroing in on the college girl. As a future lady of the house, she is storing up impressions, conscious and sub-conscious, which will one day determine the product she will pick off the shelf.

This long-range impact, again, is a matter of faith and intuition. It may well be that the inability to convert this into dollars and cents is the main reason figure-minded package goods manufacturers rarely involve their brands (much less their corporate names) in such major promotions.

The pageant run by Best Foods,

the consumer products arm of Corn Products Co., is an umbrella covering their full line of foods and non-foods. This alone puts it in a special category since marketing today among corporate giants is a brand-by-brand affair, with product manager competing against product manager and the corporate name rarely dragged into the heat of battle.

The Best Foods product roster is broad, includes Bosco chocolate milk-enricher, Hellmann's mayonnaise (sold under the Best Foods label west of the Rockies), Karo corn syrup, Knorr dry soup mixes, Mazola corn oil and margarine, Nucoa margarines, Skippy peanut butter, Niagara spray starch, NuSoft fabric softener, Rit tints and dyes and Shinola shoe polish. The company says six are the leaders in their field: Bosco, Karo, Mazola, Nucoa, Skippy and Niagara.

Best Foods points out, however, there has recently been increased advertiser interest in tv specials and events that can be converted into specials. Other companies have asked Best Foods to sell them partial rights to the College Queen pageant (which the company has no intention of granting).

Among the reasons for this in-

(Continued on page 56)

The Second Season

Now that the television season has settled down, the custom established over the last few years called the "second season" is about to begin. This is an agonizing and generally unsatisfactory situation that networks now face.

The decision to replace an early failure is a tough one for many reasons. Foremost is the unlikely event that the replacement will do any better than the show it replaces.

The act of cancelling a show is complicated. It is not like turning a faucet on or off. Contracts generally call for cancellation privileges after 26 episodes on 60-90 days notice. Amortization of sets and basic pilot costs are based on the 26-time formula.

Actors and key personnel like directors, producers, technicians, writers, etc. have similar contracts. The studio space and office space is further compounded on this accounting base, as is the overhead.

When a show is so bad that it is cancelled out after only 13 shows, there is big trouble and much negotiation. Chances are that more than 13 shows have been at least partially made, if it is a film show, because film shows do not be comfortable must be at least eight shows ahead.

Scripts and casting of important players will definitely be well ahead of production. Location or background shooting may also be well ahead. Somebody must pay for the out-of-pocket costs.

In the trying negotiations there is much give and take. A network may pick up a commitment for the next season in exchange for the waiving of certain contractual rights in the present season. Another way to pay off the obligation is to go ahead and make the full complement of films and put them into syndication with costs coming out of first money in.

A short-run flop has some value in syndication even though there are too few episodes to really pay out and there is an aura of failure about the show. Given an indefinite amount of time, any show can recoup its costs.

In general, all those associated with a flop want out—not at a personal loss, of course, but not unreasonably. To be tossed into oblivion at mid-season may open up the opportunity to act in pilots for the next season, but, in general, the actor, writer, or director who is on the bench in mid-season heads for the unemployment office.

Once the network gets over the agonies of getting out of its commitment, the big job has just begun. What to program instead of the flop? Generally, there are always some shows around which almost made it at the beginning of the season.

If the networks had enough option money on them to hold writers and cast leads, the show can go on. The tough decision is to determine whether it will do any better than the show it replaced.

The real surprise hit of last year was *The Smothers Brothers*. Flushed with success over that season, CBS has elected to program *Jonathan Winters* as its mid-season replacement for *Dundee and the Culhane*.

On the surface this makes good sense. Being live-on-tape, *Jonathan Winters* is more flexible than a film show and can be constantly nursed in immediate response to problems that arise weekly as reflected in poor ratings.

Negatively, however, to enjoy Winters takes an acquired taste, the show often lacks control, and it is notoriously fragile under pressure. Odds are that the show still won't work for one reason or another.

Other alternatives are British products like *The Avengers* and *The Saint* that are already made and, although never good enough to start a season, are a good back-up for failures. These shows are tried and found adequate. They are also cheaper to buy than the U.S. product.

Hopefully, Canada, Australia, Germany and Japan will sooner or later be able to supply material, but at the present their product is too local and too amateurish for U.S. consumption, with the exception of some specials.

By far the easiest way to make a mid-season replacement is to take a successful quiz show—or a temporarily defunct one—and use it to fill. This is a holding action but it makes economic sense. These shows cost less than half a film show and can, therefore, deliver an advertising value proportionately more efficient since they will probably get the same size audience.

Another alternative is to do what ABC plans to do with *Good Company*. That is, give the time back to the stations. Painful though this may be, it is the most sensible course in a case like this when sponsorship is hard to come by and stations must be compensated.

This is also practical in another sense because stations have a way of abruptly leaving a dying program and the ensuing line-up hardly attracts nervous advertisers.

All in all, the second season rarely produces a real winner. Much too often the brave new world merely duplicates the world it replaced. And the cost of duplication



A FINE ACTOR IN A LOSING SHOW: JOHN MILLS IN 'DUNDEE'

cannot justify this kind of action.

It is also almost axiomatic that many of the shows scheduled for the axe get a sudden fresh start causing one to wonder if they would have succeeded if they had been left alone. That haunting thought has disturbed many a second season programmer's sleep.

The most sensible solution to the problem is to show better judgment in picking shows for the beginning of the season and then be slow to replace any but the most dismal failures. In terms of ratings, the soundest replacements at mid-season appear to be live variety shows. Sooner or later it is hoped that products from other countries will be available to fill the void.

—J.B.

Film/Tape Report

VIET NAM IN SERIES

The Country Team, novel by Robin Moore, author of *The Green Berets*, may succeed in infiltrating network primetime, while the CIA organization of the book's title couldn't succeed in penetrating the boondocks of a country much like Thailand.

Working with Robin Moore on a script for a feature film that may, like *Ironsides*, serve as a pilot for a series, is Sylvester L. "Pat" Weaver, veteran program executive and former president of the NBC-TV network, who is now director of communication at Wells, Rich, Greene.

Moore said a major tv production company is interested in the proposal for a series based on *The Country Team*. A mixture of past situations in Viet Nam and future possibilities in Thailand, the novel's main character, an American rubber planter, is modeled on James Thompson, the Thai silk king, who disappeared in the jungles of Southeast Asia last year.

Under other thin disguises are Madame Nu, Diem, Ky, and one character is a mixture of Kings Bao Dai and Sihanouk, another, of newsmen David Halberstam and Malcolm Browne.

6,000 MILES FOR A CAMEL

Some people might indeed walk a mile for Camel cigarettes, but one New Yorker last summer flew 6,000 miles for them.

Andre Moullin, president of Televideo, went to Kenya to film a series for R. J. Reynolds and its agency, Dancer-Fitzgerald-Sample.

On the way to Nairobi from New York, Moullin and Televideo director Jacques Letellier picked up an assistant cameraman in Paris. From Nairobi, where they acquired the rest of the crew, the Televideo people set out toward Tanzania with a full-fledged safari, with Masai bearers, and pitched their tents in the bush.

Although it might seem that the film-makers were roughing it, life was made bearable for them on the great African plain, Andre Moullin relates, by an excellent chef and an adequate supply of vintage wines. Apparently the commercials, which

show a white hunter going to great lengths to get Camel cigarettes, were well worth the trip, and did not cost much more than if shot in the States.

DIGGING FOR TV IN FLORIDA

Sherman Adler, veteran network production executive and now executive vice president of MacArthur Productions in Palm Beach Shores,



TUCKER'S TREASURE

as well as president of Ivan Tors Tv in North Miami, took time off while on a trip to New York recently to tell about how the world's largest man-made lagoon was built for MacArthur Productions as the permanent set for *Treasure Isle*, the outdoor game show which will start on ABC-TV in December under part sponsorship by Colgate.

"We converted a natural lagoon into a man-made one," Adler related, "because with a natural lagoon, you're out of business at low tide." MacArthur Productions studied hundreds of possible paving materials to get the one that would look best underwater on color tape. The lagoon was deepened to four feet and two "tropic isles", on and around which the game will be played, were carved out in the process.

North of the lagoon, John D. MacArthur is completing The Colonnades Beach Hotel, a 425-room low-rise in the Spanish Colonial style.

The hotel will be the headquarters for a taped, five-day-a-week, 90-minute variety show that MacArthur Productions will be producing for syndication.

Adler said the show, something

like "a contemporary hit parade, with emphasis on solid current music, not rock, is set for the top-77 markets with a national sponsor (not Colgate).

In the strip show will appear star entertainers playing the Gold Coast hotels. Adler said that the show will be taped outdoors, on the grounds of the hotel, using the same equipment being used for *Treasure Isle*, a high-band mobile videotape unit used earlier for the United (Overmyer) Network's Las Vegas feed, and leased from Lew-Ron.

"It's a 30 Rock on wheels," said Adler, a former NBC program executive. The 10 hours of shows a week will be shot virtually back to back. In the game show, about two guest celebrities will appear each week.

The host of *Treasure Isle* is John Bartholomew Tucker, who was "discovered" by Marlo Lewis of Norman, Craig & Kummel, on an *etv* fundraising telethon. Lewis, vice president for programming at NC&K, brought the show proposed by Adler to Colgate's attention.

THE PERMISSIVE SOCIETY

Trans-Lux Tv has finally put *A Stranger Knocks* into tv syndication, adding the Danish film to its Top Draw feature package. A few years ago Trans-Lux fought a test case up to the U. S. Supreme Court to get a N.Y. State censors' ban lifted from the import. The Trans-Lux victory



MAKING THE ROUNDS

marked the end of nearly half a century of film censorship in New York State.

SOUND

Listen!

Sound shouts its importance in every film and video production. That's why you can afford only a Reeves quality track.

We know sound. Almost enough to have invented it.

We pioneered in every technical improvement made in sound mix-

ing in the past 34 years. In most we were alone.

Like being the first equipped for mixing from sprocketed magnetic film. Or first to install a quality lab just for sound negatives. Or first to introduce film audio methods to videotape.

We have enough studios and equipment to make us the largest independent in the business. With the most highly regarded staff of sound engineers.

In short, we know the value of the sound half of a production.

At Reeves it shouts loud indeed.



REEVES
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550

“TELEVISION AGE is the best way I know to keep up with who’s doing what, where and how.

JAMES HARBUR

Vice President, Assistant to the Director,
Commercial Broadcast Production Dept.
Ted Bates & Company



Jim Harbur received a Journalism degree from the University of Missouri and also attended Columbia University as a graduate student in Business Administration.

His advertising career was launched in 1951 as a field representative for D'Arcy Advertising. The following year he moved to Cunningham & Walsh where he produced and wrote commercials. Later, he rejoined D'Arcy as a Radio and Television Creative Director. He went to Benton & Bowles in '57 and was a Senior Producer there for three years.

With Ted Bates since 1960, Mr. Harbur has been a Film Producer and Production Group Supervisor at the agency. Earlier this year, he was named a Bates VP and Assistant to the Director of the TV Department.

He composes music, sails, produces film shorts and photographs in the "available" time he finds out of the office.

Television Age

COMMERCIALS MAKERS

HERB HORTON joined Pelican Videotape Productions, a newly formed branch of Pelican Productions, as vice president in charge of operations. Horton had headed Tapex, the videotape branch of Filmex, before taking over the helm of Pelican's videotape operation. Pelican will be working with tape in New York, Hollywood and Chicago.

HOWARD LINKOFF joined Savage Friedman as sales manager. He had



LINKOFF

been a producer and sales representative at EUE/Screen Gems. For three years Linkoff headed up Lantern Productions, and before that was with MPO and VPI.

Savage Friedman promoted BOB COHEN to business manager. He joined the studio when it was set up



COHEN

in 1965. Earlier, Cohen worked on several network series, among them *Wide World of Sports*, the *CBS Evening News with Walter Cronkite*, and also on the syndicated strip, *Girl Talk*. Before going into tv, Cohen was a still photographer.

NINO FALANGA joined Colodzin Productions as head of European operations. Experienced in feature production in Italy and Spain, Falanga is now in Rome conferring with Colodzin's Italian affiliate, Edizioni Aurora Tv.



Paint the town Red, Blue, Green. Color your station successful.

If you're already transmitting network color, the logical next step is a full spectrum of local color news coverage. Watch how color enhances your importance to the community and your usefulness to advertisers! Kodak makes your move to color feasible with the versatile ME-4 System: high-speed Kodak Ektachrome EF Films, a virtually foolproof process, and quality-tested chemistry. The ME-4 System assures color video images of high resolution, low noise and excellent color saturation. Processing service is available in many areas, or you can easily process the film yourself. Naturally, we'll help you set up the process and keep ourselves available for continued service thereafter. Want more information? Call your nearest Eastman Kodak motion picture engineer.

Eastman Kodak Company

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/PR 6-6055

Kodak
TRADE MARK

into the syndication of specials, has sold six hours, as yet undescribed, to three CBS Owned stations: WCBS-TV New York, WBEM-TV Chicago and KMOX-TV St. Louis. The specials will be videotaped in color by Screen Gems in Hollywood; Jackie Barnett is the producer.

THE CORRIDA SPREADS

Spanish International Network lined up three more stations for *Bull-fights from Mexico*, S.I.N.'s series of taped two-hour bullfights from Mexico City and Tijuana.

The newcomers to the fiesta brava: WAJA-TV Miami, a new licensee, WNYP-TV Jamestown and KDTV Dallas.

The corridas are now on 10 stations, among them WCIU-TV Chicago and WDCA-TV Washington. The others are KMEX-TV Los Angeles, KWEX-TV San Antonio, KPAZ-TV Phoenix, KGBT-TV Harlingen and WTSJ-TV San Juan.

IN FROM LISBON

The Portuguese branch of Movie-record's commercials-making operation, Telecine-Moro in Lisbon, won two prizes for commercials at the recent International Film and Tv Festival of New York.

On hand to pick them up were Jorge Galveias Rodrigues, president



TWO TV PRIZES

of Telecine-Moro, and Sra. Galveias Rodrigues, and with them, to pick up two other awards Movie-record in Madrid had won with cinema commercials, were Jaime Ibran, executive vice president of Movie-record in New York, and his production coordinator, Marjorie Gallin.

GENTLE BEN GOES OVER

CBS Films sold *Gentle Ben* in a score of overseas markets, many of them before the Ivan Tors show started this fad on the CBS-TV. The show is on Rediffusion Tv in Bri-

tain, Tokyo Broadcasting System in Japan, and on 32 stations in Canada.

Lawrence Hilford, director of international sales for CBS Films, said the show has also been sold in 12 Latin American countries and in Germany, the Phillipines and Iran.

THE MOVIES

Harold Goldman Associates entered into a co-production deal with a German company, Pentagon Productions in Munich, to make a feature called *Devil May Care*.

New York location shooting for *LSD*, the first of four features being co-produced by Filmex in New York and Mexico, was completed last month at spots ranging from Central Park to Bellevue, and in-



UP IN CENTRAL PARK

cluding several street scenes shot around the corner from the Filmex studio on New York's East Side.

Interiors are being shot at the Churubusco Studios in Mexico City.

ZOOMING IN ON PEOPLE

Audience Studies, Inc. promoted GERALD LUKEMAN to vice president in charge of national sales, ROBERT PARCHER to vice president in charge of sales development, and ROGER SELTZER to vice president in charge of administration on the West Coast.

Lukeman, who had been vice president and director of client services, joined ASI in '64 as director of client relations.

Parcher, a senior account executive in ASI's New York office since '66, joined the company in Los Angeles in '63 as director of developmental research.

Seltzer, director of administration on the West Coast since 1966, joined the company in '64.

ROBERT F. EDGINTON joined Scene Two Productions in Detroit. Edginton had been with Group W.

QUICK CUT

Videotape Productions of New York reduced its dupe prices by 2 per cent on tv spots of 60 second or less. A spokesman for Videotape Center said that with the reduction the difference in cost between two film prints and one tape dupe is now



TAPE DANCE

almost insignificant.

Meanwhile, Videotape Center taped the first choreographed retail store commercial in anyone's recollection, a color tape for Zayre Stores, a chain of 110 self-service variety department stores.

In the 60-second spot nine hoofers and chorines play typical shoppers dancing through a store loading up on Christmas gifts. Choreography is by Martin Allen, the dance captain in *Illya, Darling*; direction by Larry Kasha. The agency for Zayre is Bo Bernstein & Co. in Providence.

SHINGLES

J. Leonard Reinsch, president of Cox Broadcasting Corp., and Bing Crosby completed the negotiations



REINSCH, CROSBY

for the acquisitions by Cox of Bing Crosby Productions, which will be operated as part of the Cox program production and distribution division. Crosby Productions makes *Hogan's Heroes*.

Walter Schwimmer, Inc., division of Cox Broadcasting, is making a 60-minute color one-shot on the story of Bobby Jones.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

With spot sales having had the rug pulled out from under it this year, despite evidence of a slight upsurge in October, a survey of reps reflects an overall caution not only for the final quarter of '67 but for 1968 as well.

To date it has been a year of inconsistent market patterns with formerly good spot areas dragging their heels while other markets have suddenly spurred into life, reps report. Big and little markets have been hit without discrimination.

Reps agree that economic factors account for the fall-off in advertiser dollars. The absence of any great number of new products was another cause cited and the network inventory, allowing buyers to buy choice time at discount rates, has taken a further chunk out of the spot sales pie.

The here and now of the final quarter is "soft" according to Kevin McDermott, Blair sales manager, who can't help but recall the fine fourth quarter he enjoyed last year. And while McDermott feels October sales might just be up to 1966's, he also notes that the big question this year will be November. McDermott describes December as a "tough month" and, with this in view, he takes a conservative stance for spot in '68.

December was also described as a trouble-maker, by Bob Muth, PGW vice president and sales manager,

who feels that a drop off here could be serious enough to pull down the entire quarter. Like McDermott, Muth is optimistic about October and he feels that sales might even rival those in 1966. November is, according to Muth, riding the line with last year and despite a most likely slow first quarter, 1968 will probably be good for spot.

Jack White, vice president and national sales manager at H-R, is also on the conservative ticket feeling that there is nothing in the air that would warrant any optimism. Arthur W. Scott, Jr., vice president and general sales manager for Adam Young, said specific reasons for the fall-off in spot were hard to pinpoint. He is enthused over an October pick-up in middle sized markets and expects November will do nicely. "A pulse beat was



At the Leo Burnett Co., Inc., Chicago, Lee M. Rich works as vice president in charge of media services.

found," he exclaims. Despite end-of-the-year cancellations coming a week earlier than usual, Scott anticipates a good 1968 based on a fourth quarter revival. The December dropouts are usual, he reports, mainly because some advertisers don't want to compete with the holiday ad rush and because many manufacturers have already spent all their advertising dollars for the year.

The modest Fall revival has brought business in the fourth quarter back to a normal level, affirms another rep vice president and sales manager. "The first three quarters were slack due to the general economic situation, there was no cut in advertising expenditures, but rather a holdback on ad dollars." As far as 1968 projections go they are impossible to make, he says. "In fact, they've been pretty near impossible all year through because of short schedules. There's no doubt that the entire year will be down, but the last quarter might be better than we anticipate."

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

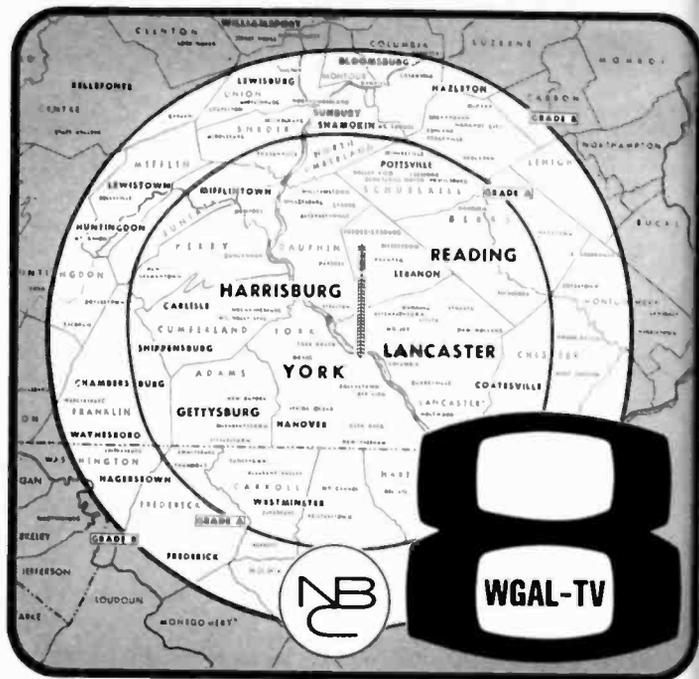
Allen Products Co., Inc.

(Weightman, Inc., Philadelphia)

Fringe and day minutes will carry the message on ALPO DOG FOOD through

(Continued on page 44)

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



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

WGAL-TV

Lancaster, Pa./Channel 8

WGAL-TV successfully saturates this great, diversified area. And, its glowing color pictures include all-color local telecasts and NBC programs. Also 26% * color penetration.

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

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

One Buyer's Opinion . . .

AUTOMATA BROAD STROKES

I first became acquainted with automation-in-advertising as an estimator several years ago. My agency put on a presentation for client and agency alike extolling the virtues of this great new phenomenon. It pointed out how automation would be used to relieve the administrative (paperwork) burden, store information, and eventually assist in making media decisions.

Well, after working on a major computerized account, I'm totally disenchanted. For a system that's supposed to eliminate paperwork, it appears to *create* more than it eliminates.

Consider the steps in making a buy. With a non-computerized account, the buyer simply fills out a form carboning the estimating and traffic departments. However, with a computerized account, an additional form in computer language is required.

A secretary must register the input. To keep this information up-to-date, constant registration of changes must be made, necessitating the use of an individual for this duty at all times. I personally give up my secretary about one and a half hours a day for this duty.

What's more important to the buyer, however, is the fact that with the advent of the computer, three budget control factors must now agree with one another—the buyer's immediate recaps, computer sheets, and, finally, estimates. If one or more of these items is substantially off target, additional time and effort must be spent to trace down discrepancies.

This becomes an especially tedious task in piggybacking situations where more than one agency feeds its spots into a centralized computer. And, where errors are found, additional time is required to make up special forms to retract erroneous information and replace it with accurate data.

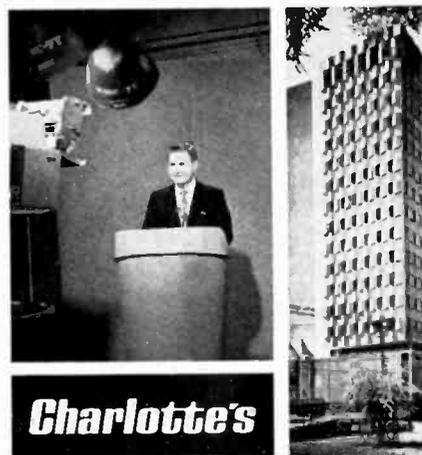
And is it ever easy to neglect recording schedule revisions! Just last month, I found that we had missed two weeks of a schedule due to non-arrival of film. I okayed the make-goods for the spots over the phone but neglected to have them punched into the computer. The make-good transaction with the rep took about one minute. However, tracking down the oversight took about two hours of valuable time. And it probably would have taken much longer, had the error been found at a later date.

And those print-out sheets! They are hard to read, cumbersome, and take much time to separate and file. It doesn't take an expert to note that the print-outs don't communicate. Oftentimes, buyers desire information quickly. A glance at the computer sheets shows why extracting information can also be both time-consuming and easily interpreted inaccurately.

The jumpy sans-serif type plays games with your eyes, while playing peek-a-boo with the horizontal lines across the pages. Constant references to the frail pages will smudge and tatter them, making them still more illegible.

Perhaps I'm "nit picking." We all realize that computers are still in the initial stage of the tool we desire it to be. But let's keep in mind that broad strokes must be accompanied by short strokes, to guarantee the practical, everyday viability of our progress in this area.

The action station in the action city!



Charlotte's

WSOC-TV



Year after year WSOC-TV sweeps the top share of Carolina awards for news excellence, documentaries, public affairs programming. This station's involvement in local and regional service earns more than citations. For us, and for advertisers, it wins friends and influences customers. There are lots of them. Charlotte is midpoint of the South's largest industrial concentration, The Piedmont Crescent—one of the fastest growing "strip cities" in the U.S.A. Ask us or H-R for our new fact book on the Charlotte market.

NBC/Represented by H-R



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU(TV), San Francisco-Oakland; WIIQ-TV, Pittsburgh.

John Kiegley likes to become involved in what he's doing, and he likes sales reps who are involved too. "We have a saying around here that a buy is not completed until the bill is paid," he said.

"When a new rating book comes out, I like the salesman who's on the phone to me before I have a chance to call him. A good salesman knows what I'm looking for, and if he can approve my schedule while it's running, if a better spot opens up or if program ratings drop, he should let me know. The buyer's signature on an order should not mean the salesman's job is over."

A buyer/planner in the Lever group at SSC&B, Inc., Kiegley feels he has had a particularly good opportunity on that account to become closely involved in the proper execution of each buy.

"In the Lever group," he explained, "each buyer buys on all brands in an assigned number of markets. That means he has a smaller number of markets to work with, and consequently, he has the opportunity to



get to know those markets quite well.

"Since I'm looking at the same programs over and over again, I'm in a position to change my schedules based on first-hand knowledge of how well or poorly they're doing. I see the same reps three or four times a week and can deal with them on a more personal basis. I think working this way enables the buyer to do a better job. He can keep constant watch on all the details of his buy."

Kiegley likes detail. The specialization involved in media buying

was, in fact, what first attracted him to the field. "Buying is becoming more specialized," he noted, "and my personality is such that I'd rather be a specialist, involved with all the facts and figures of a campaign, than an account executive, familiar with the general plan of how a client's money is being spent but not with specific details.

"The detailed material he works with gives the buyer a great deal of responsibility in deciding how a client's money is spent," he added.

A native of Seattle, Kiegley owes his move east, and into media, to some degree, to the navy, "I had a degree in Far Eastern political science from the University of Washington and no special plans," he said. The navy brought him first to Rhode Island and then to Norfolk, Va. "It was over a beer about a month before I got out of the navy that two friends of mine who were in advertising suggested that I try it.

He did, and it looks like he found the right career. "I found in media a great opportunity to combine working with people and with statistics," he said. "I like both." ■

How the West is ONE...

THE Great West Group

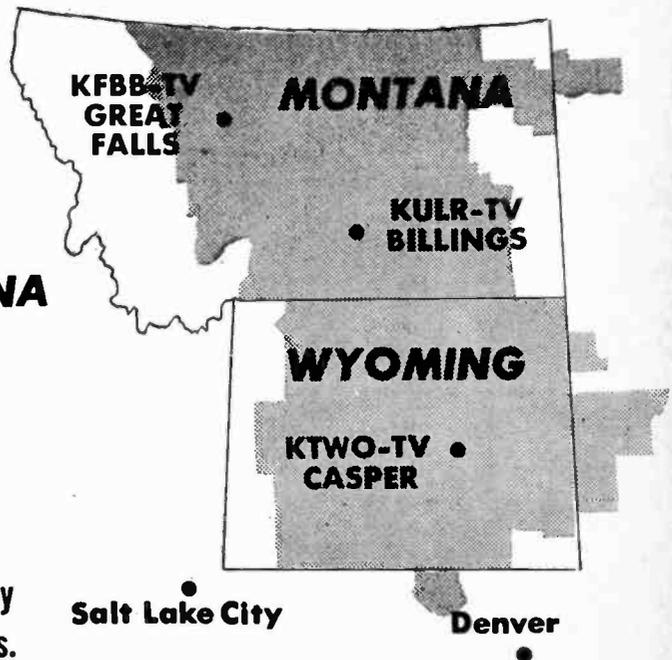
HARRISCOPE BROADCASTING CORPORATION

SERVING 208,000 TELEVISION HOMES
IN 60 COUNTIES

KFBB-TV, GREAT FALLS, MONTANA

KULR-TV, BILLINGS, MONTANA

KTWO-TV, CASPER, WYOMING



This broad coverage made possible by
114 translators and 37 CATV systems.

GROUP DISCOUNTS AVAILABLE

ASK YOUR MEEKER MAN!



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Outfox your competition. Put your message on KMJ-TV and get the benefit of first class skills, first class equipment, local news coverage in depth, and high-rated NBC network shows. KMJ-TV delivers the audience you want including the nation's Number One agricultural income county.

Data Source: SRDS, June 1967



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Spot (Continued from page 44)

games are currently being filmed. Tentative plans call for a 20-market buy to break January 8. Kids will be the target of early morning and early fringe minutes and piggybacks through April 29. Buying is Marge Swallow.

S. C. Johnson & Son, Inc. (Benton & Bowles, Inc., N.Y.)

An eight-week buy will test new commercial copy for PLEDGE through December 15. Fringe and prime 30s are being used in Des Moines, Scranton-Wilkes Barre, Buffalo and Columbus, Ohio. Sam Christolm is the contact.

Lever Bros. Co. (BBDO, Inc., N.Y.)

Fringe and day minutes and piggybacks are being used for WISK through December 16. The five-week buy is running in 30 of the top 100 markets. Lucille Widener is the contact.

Lever Bros. Co. (Ogilvy & Mather, Inc., N.Y.)

Commercials for FINAL TOUCH will be in about 60 markets through mid-December. Fringe 30s and piggybacks are being used to reach women. Phil Oldham is the contact.

Lever Bros. Co. (SSC&B, Inc., N.Y.)

Commercials for ADVANCED ALL are currently in about 43 major markets. Early and late fringe minutes and 30s will be used through mid-December. Buying is Jack Oken.

Liberty Mutual Insurance Co. (BBDO, N.Y.)

Beginning January 6, the company is sponsoring two half-hour shows: "The Outdoorsman" for 26 weeks in 42 markets and "The Flying Fisherman" for 13 weeks in 75 markets. Norma Streasman is the contact.

North American Philips Co., Inc. (LaRoche, McCaffrey & McCall, Inc., N.Y.)

A four to five-week flight for NORELCO TAPE RECORDERS breaks at issue date. Dealer-tagged minutes will be seen in fringe spots in the top 33 markets. Buying is Ron Windnerman.

Pet Inc. (Gardner Advertising Co., N.Y.)

Fringe as well as prime time 60s and piggybacks will carry the message for WHITMANS CHOCOLATE SAMPLER into over 15 markets December 12 through 22. Contact is Dick Macaluso.

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

A four-week flight for POLAROID CAMERAS breaks at issue date. Kids will be the target of the fringe minutes in about 20 markets, including Houston, Portland, Ore., Minneapolis, and Columbus. Ed Koehler is the buyer.

Quaker City Chocolate and Confectionary Co., Inc.

(Helitzer, Waring & LaRosa, N.Y.)

A five-week buy for GOOD 'N PLENTY candy breaks at issue date. Kids are the target of the day and fringe minutes tentatively in these 12 markets: New York, Los Angeles, Chicago, San Francisco, Baltimore, Boston, Buffalo, Cincinnati, Cleveland, Philadelphia, Pittsburgh, and Milwaukee. Buying is Liz Mallon.

Parker Pen Co.

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

A one-week pre-Christmas flight for various PARKER PENS breaks December 14. Fringe minutes and prime 20s will be used in about 25 major markets, including Seattle, Portland, Ore., St. Louis, Atlanta, Pittsburgh, Houston, Philadelphia, Minneapolis, Cleveland, Cincinnati, Denver, and Boston. Buying is Dave Ackerman.

Philip Morris, Inc.

(Wells, Rich, Greene, Inc., N.Y.)

This company is introducing a new product, AERO CHOCOLATE BAR with a seven-week buy which breaks at issue date. Early and late fringe minutes and prime 20s will be used in seven scattered markets. Ethel Melchor is the contact.

Pillsbury Co.

(Campbell-Mithun, Minneapolis)

A six-week buy for MOO JUICE breaks January 8. Kids will be the target of

Who
cares about
Madalene Fitchett
of
Adel, Iowa?

WHO TV

... that's who!

COLONIAL 13 - DES MOINES, IOWA

the day and fringe 30s in about 25 markets. Buying is Dick Aune.

Pillsbury Co.

(BBDO, Inc., N.Y.)

An introductory test buy for FRENCH FRAUDE snacks will be in Green Bay through the end of January. Day and fringe minutes and prime and fringe IDs are being used. Monty Brummel is the contact.

Procter & Gamble Co.

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

Commercials for PAMPERS DISPOSABLE DIAPERS break at issue date. Day and late fringe minutes and prime 20s will be used through the end of December in 50 markets in the Minneapolis and Dallas-Houston areas. Buying is Peter Shih.

Procter & Gamble Co.

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

An additional 100 markets have been added to the initial 50-market buy for WHITE CLOUD which broke October 30. Day minutes are the main vehicle. A 45-market buy for PUFFS will also use minutes. Spots for both products will run through the end of December. John McCurdy is the contact.

Procter & Gamble Co.

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

An eight to 13-week buy for OUZ breaks January 1. Day and fringe minutes and some piggybacks will be used in about 190 markets. Buying is Stan Weil.

Pro-phy-lac-tic Brush Co.

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

Commercials for PRO BRUSHES and JET STREAM break at issue date. The five-week buy will use early and late fringe minutes, some in sports adjacencies, in six scattered markets. The buy is an introductory test for Jet Stream. Dorothy Thornton is the contact.

Sealtest Foods Ice Cream div.

National Dairy Prods. Corp.

(N. W. Ayer, & Son, Inc., N.Y.)

Desire for greater audience reach is main reason for switch from print to spot tv for SEALTEST ICE CREAM. A saturation schedule, which breaks in January, will be in from 80 to 110 markets east of the Mississippi. Minutes and 30s are planned for the initial 13-week push, with a probable renewal buy to run through the spring. The product has used some spot in a handful of markets during the past two years but hasn't had a heavy spot buy since 1965. George Lemmond is the account supervisor.

Selchow & Righter Co.

(Marschalk, Inc., N.Y.)

A three-week pre-Christmas push for PARCHISI, SCRABBLE, R.S.V.P., and GO FOR BROKE, begins December 1. Prime 20s and IDs will be in New York, Chicago, Los Angeles, Washington, D.C., San Francisco, and Philadelphia. Buying is Vince Tortorelli.

Sperry Rand Corp.

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

A pre-Christmas buy for ELECTRIC SHAVERS breaks December 2. The two-week flight will use fringe minutes and prime 20s and IDs to reach men in about 25 markets. Roger Waldbaum is the contact.

Sterling Drug, Inc.

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

A five-week buy for COPE breaks at issue date. Fringe and prime 30s will be used in the top 25 markets. Marc Steshower is the contact.

Zippo Co.

(Ogilvy & Mather, Inc., N.Y.)

November 26 is start time on a tv test for ZIPPO CIGARETTE LIGHTERS. The company, which has really gone into tv in the past, will consider more extensive use on basis of test results. Fringe minutes and prime 20s will be used in six Mid-West markets through December 23. Buying is Al Branfman.



**COUNT ON
KOV
FOR ACTION**

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

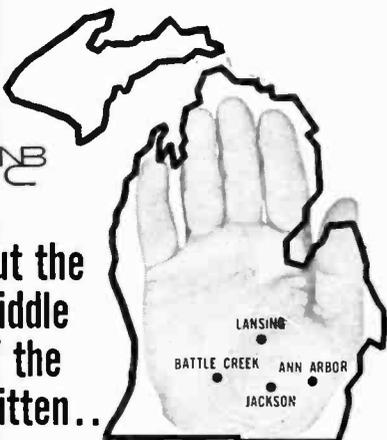
Get results in the \$5.30 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how, applied to farm and other local news is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

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



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION



Put the middle of the mitten..

in the palm of your hand

WILX-TV 10

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



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933

Rep Report

ROBERT A. ZAUNER was named supervisor of sales development at ABC-TV Spot Sales. He was formerly sales proposals representative for the NBC Television Network.

JOHN MICHAEL KEATING was named account executive in the New York office of CBS Television Stations National Sales. Keating formerly held the same position at CBS in San Francisco.

Media Personals

JACK WINKELSETH joined W. B. Doner & Co., Detroit, as media director. He was formerly associate media director at Daniel & Charles, New York.

CAROL A. MCPHILLIPS was named associate director at Barickman & Selders Advertising, Inc., Chicago.

RICHARD P. RUGGLES II, joined de Garmo, McCaffrey, Inc., New York,

as all media buyer. He was formerly a buyer at Doyle Dane Bernbach, Inc.

STANLEY KREISER was named media manager at Scali, McCabe, Sloves, Inc. He was formerly with Benton & Bowles, Inc.

GORDON C. BRING, JR., was named associate media director at J. M. Mathes, Inc. He was formerly assistant media director.

Agency Appointments

HAROLD J. HOGAN and JAMES C. SHELBY, account supervisors at Campbell-Ewald Co., Detroit, were named vice presidents.

ROBERT N. HARRIS, ROBERT HAAS, and GEORGE GRUENWALD, formerly senior vice presidents at North Advertising, Inc., Chicago, were named to newly created post of executive vice president. Harris became executive vice president in charge of marketing. Haas was placed in charge of business development. Gruenwald, is president of Pilot Products, Inc., a wholly owned subsidiary of North.

ANTHONY R. CANGEMI joined Kelly Nason Advertising, New York, as vice president, director of marketing. He was formerly account supervisor at Gumbinner-North, Inc.

FRANK A. WOLFSON joined LaRoche, McCaffrey & McCall, Inc., New York, as research project director. He was formerly research analyst at Ted Bates & Co., Inc.

FREDERICK A. MITCHELL joined Kenyon & Eckhardt, Inc., as an account supervisor. He was formerly with Albert Frank-Guenther-Law, Inc.

ROBERT N. AYLIN, JR., account executive at Aylin Advertising, Houston, was named assistant vice president.

LEO P. MURRAY joined Bauer, Tripp, Hening & Bressler, Inc., New York, as account executive. He was formerly vice president and account executive with Stiefel/Raymond, Inc.

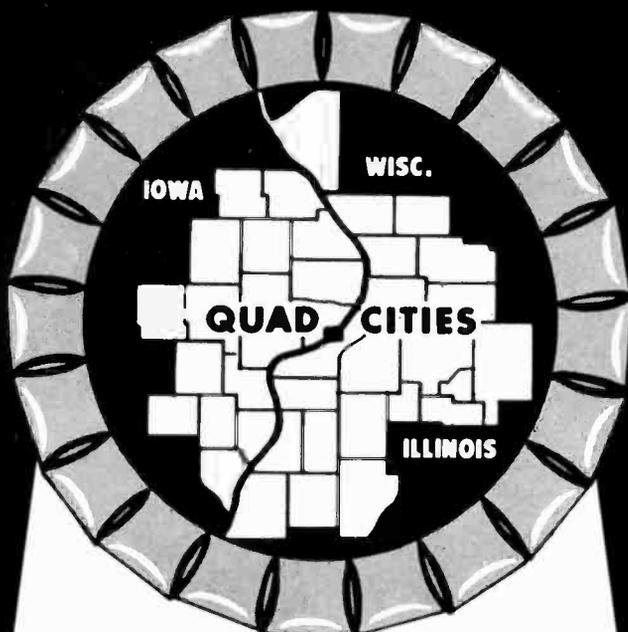
MANUEL J. SILVA, formerly vice president in charge of the grocery division of Standard Brands, Inc., joined Dancer-Fitzgerald-Sample, Inc. as vice president and account supervisor.

JEAN F. ANDERSON was named associate research director, and JACK L. JASPER was appointed vice president of Market Measurements, Inc., at Clinton E. Frank, Inc., Chicago.

JACK MILLER joined the Geyer-Oswald, Inc. San Jose office as vice president, account supervisor, and director of client services. Miller was formerly with Foote, Cone & Belding, Inc., Los Angeles.

WILLIAM L. MCRAE was named senior vice president of Buchen Advertising, Inc., Chicago. McRae is directive head of the agency's twelve food service accounts.

Here's Blue Ribbon coverage for your agricultural accounts!



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

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

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

*1964 Census of Agriculture preliminary

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



Serving the
Farm Market
from
Davenport, Iowa

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

Wall Street Report

the **catv industry**. The interest in the growth of the community antenna industry continues to mount with a wide number of corporations including Kaiser Industries, Time, Inc., and others deeply involved in the future of the industry.

But for a number of reasons the company that is in a critical position in the field at present is TelePrompter Corp.

Although TelePrompter, with ownership of 24 cable systems and serving approximately 100,000 subscribers from New York to Honolulu, is not the largest in the field it ranks as the most interesting for several reasons:

(1) Its president, Irving Kahn, set of overcharged dynamo in the field, has been the spearhead in the fight to keep *catv* a relatively "live" issue before the nation since the early 50s. In addition, Kahn laid out the blueprint for the growth of the field.

(2) TPT is currently involved in a lawsuit with CBS concerning TPT's right to transmit copyrighted programs without permission.

the real issue. What's really at issue in this suit is the size of the fee which networks could charge *catv* systems for access to their material. Kahn has indicated that he and other *catv* operators are not opposed to paying copyright fees providing they are

the synchronous satellite and the development of a system which would allow tv broadcasting from satellites, a move that would create a whole new approach to tv broadcasting.

Hughes' first move was to form a jointly-owned company with TPT, called Theta Communications Corp. Theta is to develop and distribute electronic communications products and systems. Theta is seeking to install Cable TV in Los Angeles.

Hughes acquisitions. Hughes Aircraft also acquired an interest in TPT's Manhattan *catv* system. Finally Hughes purchased 198,000 shares of TPT common equal to 20 per cent of the total outstanding shares. The other large TPT stockholder is Jack Wrather, holding 12 per cent of the outstanding shares.

Theta has a special interest for the industry because it has an application pending before the FCC for the commercial use of its new short-haul microwave system.

This system would enable *catv* operators to cut down the heavy costs involved in putting cables underground. The microwave towers would transmit the tv signal over relatively short distances of five to ten miles, particularly in large cities. The signal would then be sent underground by cable to the home or apartment where the set was located.

(4) There was widely publicized re-



ter of its annual revenues today. For 1967, the company's sales are expected to top \$7 million and next year they should exceed \$7½ million.

The *catv* systems currently account for about 63 per cent of the business with the sales of Master Antenna Tv representing 21 per cent Group Communications, representing closed-circuit tv among others, 13 per cent and miscellaneous activities representing the final 3 per cent.

The Group Communications Division stages closed circuit meetings for such companies as 3M, Buick, Revlon Allied Chemical and Container Corp. of America as well as sports events such as prize fights, football games and car racing such as the Daytona stock car 500.

In his campaigning, Kahn has predicted that 85 per cent of all tv viewing will be via the *catv* systems by 1977.

Of course, to bring this dream to realization, Kahn admits it will require more sympathetic regulatory action by the FCC, more cooperation rather than competition from the telephone companies, reasonable copyright laws and a helping hand from the Presidential Task Force on Telecommunications.

However, with or without these developments TPT seems to be in a pretty strong position with several strong uncles sitting close by. ■

Five-year Summary of TelePrompter Corp.

	1963	1964	1965	1966	1967 (6 mos.)	1966 (6 mos.)
Sales	\$1,896,368	\$4,461,326	\$5,686,325	\$6,595,293	\$3,445,555	\$3,319,677
Earnings	80,363	401,070	504,321	794,190	684,061	672,967
Dividend	none	none	none	none	none	none
Price range	6¾-4¼	8½-4¾	27-6¾	28½-10¾	36¾-13¼	—

asonable and the payment machinery is practical.

(3) TPT has entered into a special relationship with Hughes Aircraft Corp. which may be very significant in the future of the industry. Hughes Aircraft is considered one of the nation's most advanced technological firms, particularly in the area of satellite communications.

In fact, Hughes—as mentioned in this space two weeks ago—is one of the organizations that has fought for

ports on merger talks between MGM and TPT. The disclosure may have been premature because further mention was never made by spokesmen of either company and the subject seems to have vanished from the pages of the financial press. But, neither were any denials put forth.

TelePrompter today. Although TPT was launched on the basis of a prompting machine in 1951, that device accounts for less than one quar-

for the succeeding time period. And, indeed, with the right which affiliates have to excerpt from earlier network news broadcasts, I have seen precisely the same film pieces on local and network broadcasts, sometimes within mere minutes of one another.

Second, with all that is happening in this world, what are the considerations on the part of station ownership and management which lead somewhere between 70 and 80 stations on the CBS Television Network to skip the network *Saturday News* and the same number to skip the network *Sunday News*? And I ask the same question of NBC affiliates and ABC affiliates for I find that each network supplies network news on Saturday and Sunday and the number of affiliates which clear ranges from a low of 117 to a high of 134.

Is it because none of these six network news broadcasts is very good or very interesting? Is it because the national or international news, which is of such significance five days a week, is of no significance for 48 hours? Does national and international news really take a weekend holiday? Have each of the three networks perhaps picked the wrong time periods? And if they have what are the right ones? Or is it for some other arcane reason which simply escapes me?

What are the reasons?

I don't know the reasons—any more than I know the reason why over half a hundred stations don't take the CBS news hours which we say with some pride is the only regularly scheduled weekly primetime public affairs series in network television. I wish I knew the reasons anyway because these things do bother us—we the journalists. I know they bother Station Relations and Network Sales, but I'm talking now from the standpoint of us directly concerned with the problem of informing an ill-formed public, so ill-informed that some day we're all going to be in trouble.

Third, let me turn to an even more delicate area which mystifies me in the remote fastnesses of my network insulation: Why, if a station decides that our news broadcasts are not worthwhile clearing, are they still good enough for the station to ex-

cerpt large hunks for inclusion in their local broadcasts? I am told that this does happen. I think I know partially the answer, but I still find it hard to understand.

Fourth, there's this explosive question—that we may extend (nighttime network news) to an hour. As far as I know, this is no more than a gleam in the eye and a dream in our sleep. It seems to be limited solely to that foolish, impractical, parochial band of eccentrics known as broadcast journalists. We're all dreaming, scheming and gleaming. But we find ourselves headed off at that impassable pass called Clearance Gap.

Licensee responsibility

I understand that the Communications Act says that's not only your privilege, but your legal right and your duty because of licensee responsibility. That rests with you, of course, not with us—and certainly not with the network news broadcaster. But what puzzles me is—what are the components of these somewhat perhaps premature decisions and opinions on your part on the hour? Are we forever blocked out from thinking, dreaming, scheming, gleaming about this? Have some of you decided that 23 minutes of national and international news is already too much? That the times and the issues don't seem to warrant more?

Have some of you been told by your viewers that more than 23 minutes exceed the viewers' interest and attention span? Have some of you

If wishes came true

Offered Aladdin's lamp for a day, 28.5 per cent of the women interviewed in four metropolitan areas wished for a color tv set, according to findings from the fourth annual Home Care Survey by the Eureka Williams Co., division of National Union Electric Corp.

In Houston, 31 per cent of the ladies had plans to get their sets "right soon."

No one wished for a vacuum cleaner, the survey found, mainly because 23 per cent of the women already have two of them.

decided that an hour of locally originated news is what journalistic imperatives and audience appetite demand while only half that amount of national and international news from all over the globe is enough? Is there some rationale among some station owners and managers that a two-to-one ratio between local news and international and national news is sound journalism? Is your rationale perhaps the same as that of a publisher of a major newspaper who once told me that the paper had a fixed maximum quota of 15 per cent of international news, because it had conducted—get this—a market research survey during the Korean War and learned that the Korean War, where American boys were dying, the Korean War, as the publisher put it, didn't sell?

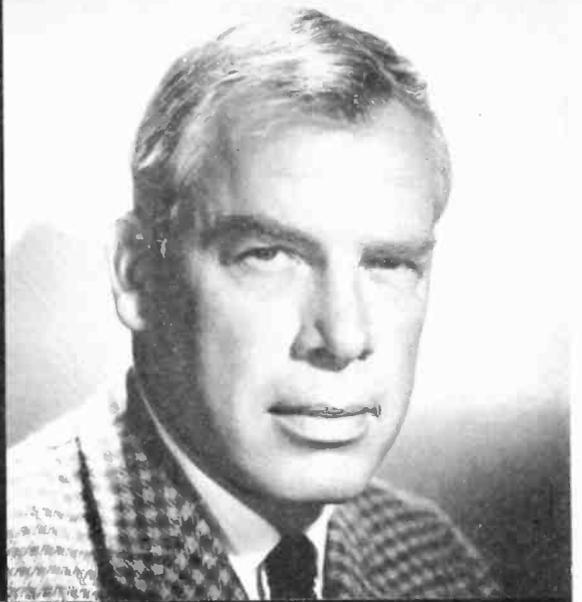
Well, let me put in there, in case anyone misses the point, that this is a total abdication of editorial responsibility—and may even account for some of the difficulty in which many newspapers today find themselves and which I hope we can avoid. Editing by readership survey—or, if you please, by Nielsen—is a denial of our charge of leadership.

News is important

If we pandered solely to majority taste, it is likely we would carry nothing but murder, rape, incest, divorce and the peccadillos of Hollywood and cafe society. And I think it is to the credit, the everlasting credit of the three networks, that in this desperate fight for ratings no network has yet—praise God will never—stoop to putting out tabloid evening news journal, which I would guarantee would double the ratings any one of us now enjoys.

I've been taught that a democratic society is workable and viable in just about the proportion that its citizenry is informed. We journalists believe, as we have to if we're to live with our conscience, that news is important, and that electronic news is particularly important because of the great reliance the American public has in us and the great trust that they have vested in us. And so I put these questions because they seem to us to be important. And they puzzle us sometimes in our ignorance, and you are the ones who know the answers. I leave you with the questions and not the answers. ■

The Nation Will Breathe Easier
Because You..The Broadcaster.
Are "Airing The Matter"
"A Matter Of Life And Breath"



LEE MARVIN

T
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These stars have contributed their talent to make this public service material available to the broadcasting media.

LEE MARVIN, WALTER BRENNAN, ROBERT MORSE (all available in 1-minute spots and 30-second variations, in color)
ELKE SOMMER (movie trailer)
TWO DOCUMENTARY SPOTS (1 minute, with 20-second variation) (in color)

PLUS SLIDES, TELOPS, FLIP CARDS AND POSTERS, GREYED AND COLOR.

Produced by
NOWAK ASSOCIATES, N.Y., N.Y.
NORMAN MAURER PRODUCTIONS at
COLUMBIA STUDIOS, Hollywood
BCW PRODUCTIONS at
METRO-GOLDWYN-MAYER STUDIOS, Culver City
EDWARD SMALL PRODUCTIONS at
SAMUEL GOLDWYN STUDIOS, Hollywood
EVERETT FREEMAN AND MARTY MELCHOR at
METRO-GOLDWYN-MAYER STUDIOS, Culver City

R
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15-minute transcribed programs starring:
DAVID ROSE, MEL TORME, SERGIO MENDES,
MICHELE LEE, VIKKI CARR, RAY CHARLES,
KATE SMITH, LEROY VAN DYKE,
plus reminder show with MITCH MILLER.

5-minute transcribed programs starring:
CY COLEMAN, LENA HORNE, PETER DUCHIN, BUCK OWENS.

Transcription of All-Time Great Hits,
featuring outstanding artists.

Transcription of 25 Celebrity Spot Announcements.

Transcription of 23 Recording Artists'
Announcements for Disc Jockey Shows.

Transcription of 24 Celebrity Reminder
Announcements.

Special Christmas Seal Theme Song
featuring PERCY FAITH.

Tuberculosis Is Still A Clear
And Present Danger.

Emphysema And Other Respiratory
Diseases Take A Deadly Toll Of
Lives Each Year.

Our Christmas Seal Campaign Is
Designed To Alert The Nation To
Causes, Symptoms, And Medical
Treatment.

The Recorded And Filmed Material
Is Produced With The Highest
Professional Standards. It Is
Fitted To The Holiday Season:
It Seeks To Alert The Viewer
And Listener Without Employing
Sensational Approaches, Morbid
Reflections Or Inducing Fear
Or Panic.

61st ANNUAL CHRISTMAS SEAL CAMPAIGN NOVEMBER 14th through DECEMBER 1967

For network use: Contact Milton Robertson
Director, Radio/Tv/Films
National Tuberculosis Association
1740 Broadway, New York, N.Y. 10019
Circle 5-8000

For local use: Contact your local Tuberculosis Association
in your own community

Approved by Advertising Council of America



National Tuberculosis Association

have to offer more than a man," says Reva Korda.

Mrs. Korda is the only woman senior vice president at Ogilvy & Mather, the only woman member of the board of directors, and the only woman creative director the agency has ever had. "It has to be so clear

you are the one to promote," she continued. "Mediocrity in a man is less apparent. Women, fewer in number, are more closely scrutinized. There are no mediocre women at the top."

Not only must she have more ability than a man in a comparable job, she must work harder and stay at one job level longer, most women say. "Management tends to advance men

faster" notes Polly Langbort, group supervisor at Young & Rubicam, "because they're afraid of losing them."

Talking about comparative pay scales, she said there's a tendency to look upon women as transient help in their early career years, so that their pay at first is lower than men's. "It takes time for the woman to make it clear to management that she intends to stay." Then, said the Y&R executive, the pay catches up.

Even if she has all the qualifications and is willing to make all the sacrifices, "there's only so far she can go," Shirley Polykoff believes. Vice president and associate creative director at Foote, Cone & Belding, famous for her Clairol commercials, AAF's 1967 Advertising Woman of the Year, and probably one of the best known agency women today, Mrs. Polykoff feels she has gone as far in the agency business as a woman can go, "unless she buys her own agency."

"What still hangs on is not mixing women with big business, which is sort of ridiculous because that's what they are! But male management has certain unconscious reservations. A woman has to be especially good, because they don't want her to begin with!"

She has to prove herself, but that may be justified to some extent. One highly placed male executive said, "Management has been hurt by women who have not taken their careers seriously."

"We take the time to train them and then the girls go off to have babies and our training investment in time and money goes down the drain."

As many men leave

On the other hand, women make the point that training programs lose an equal number of men to better or more lucrative positions at other agencies.

"And women are more reliable," Mrs. Korda asserts. "Women's work records are as good as men's. In my experience they are better! You'll see little girls trudging to work through snow-storms while men call up that they're 'snowed in.' Girls who have children are reluctant about taking off just because they know the company knows they do have kids."

That's called overcompensating. Like any minority group, women in

Women in advertising: the casting director

One of the executive jobs in advertising that is usually filled by women is the casting director, the agency executive in charge of finding the right faces for the commercials.

One such lady is Diana Beeton, who recently joined Foote, Cone & Belding as casting director. Miss Beeton, who majored in theater arts at William and Mary, started out in advertising at Dancer-Fitzgerald-Sample a decade ago.

She had already gained theatrical experience as an assistant producer of *The Common Glory*, the historical drama presented every summer in colonial Williamsburg. From D-F-S Miss Beeton went to Talent Associates, where she handled actors' contracts, and from there to Papert, Koenig, Lois as casting director before joining FCB.

Why are most of the agency casting directors women? Miss Beeton said that men might do as well in that role, but that the path to advancement lay elsewhere. She was perhaps too modest to say that women may well indeed be particularly well suited to the job.

The job, when it is well performed, requires great tact, diplomacy and intuition, not to mention an intense interest in people. Anyway, Miss Beeton would say that "the most important thing in casting is good taste."

She added that it's also something of a public relations skill. "You represent your agency to thousands of people, actors, announcers, the theater generally."

Every day she takes dozens of phone calls from theatrical hopefuls, eager to make a buck or a name in commercials, and perhaps even, as has happened to a number of commercials actors, be discovered through exposure in commercials by some big-time movie director or producer.



DIANA BEETON

What casting directors are looking for these days, Miss Beeton said, is character in faces. "Merely pretty people are less in demand; commercials producers are looking for actors rather than models."

On file at FCB, Miss Beeton has thousands of performers, most of them actors. Also in the files, on film, are screen tests of hundreds of performers.

Evenings, Miss Beeton goes to as many plays as she can find time for, both on and off Broadway. "You never know when you might find just the right actor for a particular job."

Actors are usually used even for the quasi-documentary, "slice-of-life" commercials. "Non-pros tend to fall apart once they're on set," Miss Beeton said.

When she's not interviewing hopefuls, or casting around for a particularly difficult role—once she had to find a skydiver within 24 hours—Miss Beeton is either going to plays or movies or enjoying a relaxed evening at home in her early-Americana-filled Manhattan apartment.

Weekends, she often goes down to her parents' farm in Maryland for a bit of skeet shooting, or, in the summer, she goes sailing or game-fishing off the south shore of Long Island. ■

business have a stereotype to live down. When they say they have to suffer more in order to prove themselves, they are referring, in part, to the job of breaking down pre-established psychological attitudes:

Women have no head for business. They don't really want careers. They're just waiting to get married. They're supplementing their husband's income. Their families come first. They're emotional.

It's not so much the characteristics, but the way they are interpreted. "A man is aggressive, a woman, pushy," the media director illustrates. "Men don't believe we know anything about money," Mrs. Polykoff asserts. "And they say we talk too much. Yet, I know many men with frivolous reputations."

The image of the emotional female is the hardest myth of all to dispel. "Women don't really cry," Polly Langbort remarked. "Given the same situation, however, if a woman gets angry, they say she's emotional. A man is merely aggressive."

Noted one Chicago copy supervisor, "Women are a peculiar package. They can say something with firmness and it sounds like anger. Concern sounds like they're ready to throw their stacks. The biggest problem is learning how to be firm about something in a way people read as firmness."

A woman, in other words, has to overcompensate. She has to be a living model of everything men believe she isn't. She has to be twice as calm in order to overcome management's tendency to type her as emotional.

Twice as organized

She also has to be twice as organized in order to avoid being called irrational, twice as committed in order to avoid being classed as not dedicated, twice as good to make them overlook the fact that she is a woman. And she must do all this without losing her basic sense of femininity.

Most women warn the biggest mistake a girl can make is to act like a man. "That's one of the most unattractive things for a woman," admits Beryl Seidenberg, media director at Smith-Greenland. This is less the result of the stereotype than of the prototype society sets up for itself.

"A woman who isn't always a lady

is a most unattractive person," Miss Seidenberg adds. "Instead of winning the respect of superiors and co-workers, it alienates them.

"Unfortunately," she observed, "a woman has to be three times as aggressive as a man to make it in business. If she lets it show, it's too bad." Observed Mary Ayres, senior vice president at SSC&B, "Competing in an aggressive business environment while remaining a lady is an art in itself."

Media is perhaps the one area in agency life where it is most difficult to maintain that balance. "The nature of media buying is high strung, tense," explains Rosanne Gordon, media director at Chalek & Dreyer.

"A buyer handles a lot of money and is constantly negotiating with men. Since she has to be firm, she risks developing a certain hardness. There's a tendency to take advantage to tell men where to get off."

****Mediocrity in a man is less apparent. Women, fewer in number, are more closely scrutinized. There are no mediocre women at the top.****

Several media women have frightening reputations. The word at rep firms is, never send a new salesman to these women. "They'll tear him apart," says one rep spokesman. "They'll emasculate any man who gets in their way."

"You must never forget you are a lady first," says Miss Gordon, who believes femininity isn't an impossible task, even for a woman in media. "I've worked for so many women in this business, it gives me a pretty good picture.

"Beryl Seidenberg is an example. There's a real lady and a highly skilled media person to boot." Other women who rate high among their female colleagues are Shirley Polykoff, Kay Daly, and Reva Korda.

A woman must be secure both in her abilities and in her femininity. That's a combination few women can boast about. "Most women in business are insecure," maintains Miss Gordon.

Doris DeHoff, account executive at

Doyle Dane Bernbach adds, "I have to admit I think the ones who have made it have done so despite the fact they are women."

The fact is, a woman may have the necessary super-ability, super-energy, super-confidence, and super-femininity, and still not make it, these women say. "She still has a hard fight to overcome well-entrenched management policy," one woman complains.

"She's cast as a woman first, an employee second." Opportunities for advancement are greatest, most women say, in those areas where a woman's viewpoint is most obviously needed, less so in areas where a man can do as good a job.

More women in copy

There are more women in top positions in copy than in any other area of agency work, spokesmen say. "Some agencies were notoriously prejudiced against using women," Doris DeHoff recalls. "But they had to face the fact that a woman's viewpoint is essential.

"A man can talk about Brillo, but unless he's used it, he has no idea what it's all about. Only a woman knows what appeals to other women."

Women are particularly vociferous about the inability of men to write effective commercial copy for women's products. "What amazes me," Jo Foxworth observed, "is that there aren't more women in the food and soap areas.

"A lot of terrible ads are being done by men, awful slice-of-life things that turn out to be just a slice of baloney!"

Jane Trahey agrees. "Women don't

IN SIOUX CITY IOWA



Kinegy

CHANNEL 14

a meg-watt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

discuss their wash over the morning cup of coffee. It's totally unreal. But that's what a man thinks a woman is doing at home. You get a more honest reading from a woman writer."

Mary Ayres suggests the tendency of management to rely on women for intuition alone might be part of the problem. "The detergent business is a numbers game," she explained. "Most packaged goods are concentrated in massive, numbers-oriented companies.

"They're not concerned with establishing audience empathy." It's the problem of the stereotype again. Woman supposedly have no head for figures.

One female copy chief, however, offers an interesting example of what can happen to the advertiser who ignores the woman's viewpoint. "I suggested to a hosiery client that he give stockings a porcelain look.

"To a man, porcelain means the porcelain tiles in the bathroom. He went tearing out of the room to get a dictionary. Anyway, they didn't adopt the idea, but one of their competitors did, and with a good deal of success.

"Male associations are different. They couldn't see that to a woman, porcelain means fine china."

In the areas of fashion, cosmetics, and package goods, many clients feel more confident with a woman on the copy staff. "She represents the market they want to reach," Peggy Prag explained.

Media and account management are more difficult to break into. "Media has been like a closed door for so long," Mrs. Polykoff observed. This is interesting, because some years back, media was considered the best place for a woman to get started.

When agencies were smaller

"That was when agencies were smaller," Miss Seidenberg explained. "Today, large agencies have set up training programs which specify men. They just won't invest the money to train a woman past a certain point.

"Chances for advancement come more slowly. A man can move out and double his salary. But it's difficult for a woman in media to transfer at top level in big agencies. They might advance her from within, but that takes 20 to 30 years."

Ro Gordon moved up through

small agencies, and she feels that while a media director at a small agency might not earn as much, at least she has the opportunity to do responsible work, something which few women at larger agencies get a chance to do.

Before joining Chalek & Dreyer, Miss Gordon worked for a short time at Doyle Dane Bernbach. But she left after two months. "I was used to buying 150 cities in a week, not 15 in a month," she explained.

"In a small agency, you have to be an all-media person, involved in all facets of advertising." There are also fewer rungs to the top, she pointed out.

"The media supervisor is usually immediately under the media director. But media director is as far as she can go. A woman isn't usually part of the management team."

Hope Martinez, associate media director at BBDO, doesn't agree with those who say media is a closed door. "Media is the area for women, because men want to get out and into account work. Everyone can't write creative copy. Buying is a highly skilled profession, and good buyers are hard to come by. Any woman who *wants* to make it can."

Better at media details

Another top media executive at a top agency, Jackie DaCosta, says women are frequently better equipped than men to handle media details. "Women can shine best in detail work, better than men. Employers have begun to realize that, and their attitudes are changing."

She admits, however, that women in media have a hard time moving up. "They can move into a supervisor's job by moving to another agency. There are some media directors at small agencies, but they can't move above the position of associate director at the larger ones."

Outside of the creative area, the stigma against mixing women with big business becomes increasingly apparent. In media, as well as in account management, where numbers are important and dollars hang in the balance, management both within the agency and at the client is more comfortable with a man.

"Clients have great confidence in a woman's aesthetic judgment," explained Peggy Prag, vice president and copy supervisor at Papert, Koe-

nig, Lois, "but not in her supervisor abilities."

Miss Prag feels there's some justification for this in the fact that women are not too frequently trained for management. "It requires some training in business administration which not too many women have.

In addition, top media and account positions involve a great deal of client contact, late meetings, out-of-town trips. "Clients feel uncomfortable at top level meetings with women," Miss Seidenberg feels.

Comradery and social ties

"There's a certain amount of comradery, of building good social ties with the client. The men will frequently go out drinking together. Have a night on the town."

Social factors are very important in business. Mrs. Polykoff agrees. "Contact jobs are the hardest for women. Account executives aren't encouraged. The field is almost impossible to get into."

There is some room for women on fashion accounts, many note. "You'll find a woman at a small fashion agency or on the single isolated fashion account at a large agency," Miss Prag said.

That depends, however, on which agency you're talking about. Mary Ayres believes she has "more girl account executives than any other agency in town. And they're all tops."

Opportunities in all areas of agency work *are* looking up for those women who have what it takes. "Today, the sky's the limit," Mrs. Korda exclaimed.

One of the chief reasons, she feels, is that there is a greater need for talent today than ever before, and management will take it where they can find it.

"There's more of a chance at top jobs now," Mrs. Korda noted, "because there are fewer people in the 35 to 45 age bracket, both men and women. It goes back to the depression years, when people were having fewer children. Those kids comprise today's executive age bracket. So management *has* to use women."

Kay Daly, vice president, creative services at Revlon, formerly agency executive on the account, and one of the highest paid female executives in the country, points out another reason doors may be opening up.

There has been a change in advertising philosophy.

"There's less and less dependence on formal research and more need for intuitive, creative thinking. A woman becomes a particularly good asset. She's less prone to analyze routine research and come up with routine answers."

Something new happening

N. W. Ayer's Jean Simpson was perhaps the most optimistic of all. Something very new and wonderful is happening to women in business," she noted. "I have seen women do so well in every phase of agency operation. Look at Mary Wells. Isn't that beautiful! She did it on a scale anyone would be proud to equal."

How does a woman do it? By plugging, proving, and hoping male management will overlook the fact that she's a woman and concentrate on the fact that she is an able, dedicated, well-qualified employee. "You have to handle initial contact with clients and top management very delicately until you can establish mutual respect and rapport," a woman media executive points out. "But if you know your job, just show it and keep going."

Confidence. Femininity. Those who make it are deserving of a great deal of respect, because they have to be more of everything. As Kay Daly puts it, "It takes a lot of guts, energy, and maybe a neurotic need to excel in all fields. It takes a certain set of genes, and there aren't many women who have it." ■

A piece of the action

"One reason we had people in our urban ghetto areas strike out violently the way they did is that these people, afflicted by poverty, were not sharing in the affluent world we have been talking about—and they do want to be part of this world. In simple terms, they wanted part of the action that they see on their television sets."

—Kevin Dailey, vice president J. Walter Thompson, addressing *The National Association of Retail Druggists* on the role of advertising.

Specials (Continued from page 27)

about a mortuary in Omaha which rapidly learned the same lesson.

In 1965, the John A. Gentleman Mortuary started on tv by purchasing two half-hour specials about Vietnam on KMTV. They were presented on Christmas and New Year's Eve. The next year the sponsor repeated that pattern, but this year he has contracted for six additional specials plus the two shows on Vietnam. Consistency plus primetime exposure have also proven attractive sales bait to institutional advertisers which have not used the medium too intensively. The Houston Power and Light Co. was out of tv for two years until it was sold a series of ten half-hour documentaries on KPRC-TV Houston.

Behind this greater repetition of institutional messages are two factors. On the one hand, many of these advertisers are faced with increasing competition. On the other, there is the increasing need for an improved image, which adept use of tv can provide.

Challenges to complacency

In terms of marketing, the utilities and the banks, for example, cannot afford to be complacent. Gas for cooking is being challenged by electricity; in heating for the home, fuel oil must now beat back the inroads of electricity and gas. The local utility no longer feels that the national campaign staged by the industry association on network tv is sufficient.

Thus many local utilities now join forces to co-sponsor public affairs series—Pittsburgh Natural, Peoples, Columbia and Equitable gas companies have been rotating sponsorship of 10 of 12 documentaries titled *The Unfinished American Revolution* on KDKA-TV Pittsburgh.

Not only is the competition within the banking field more intensive, but credit card companies have come upon the scene to cut into the use of checks. So banks have become even better prospects as sponsors of public service series. And credit card firms have also become buyers. In Baltimore, NAC Charge bought an entire package of public affairs presentations during last season. The buy, on WJZ-TV, included a weekly half-hour *Omnibus* type show centered on the arts, two 15-minute specials about major local news events and *Breakthrough*, a 90-minute special which

was presented every six or eight weeks and covered major issues in the central Maryland area.

Tv has also benefited from competition in the metals industry. Steel has been gradually losing its markets to newer metals such as aluminum and synthetic metal substitutes. So Metron, Inc., a distributor of steel for industrial buildings sponsored *WBTV Reports* on the Charlotte station, as well as a sports package to reach men.

The public affairs programming deals with issues plaguing this country as never before—scenic and environmental pollution, crime, the rebellion of youth, the proliferating use of drugs, and subjects which touch the most serious problem of the day—the racial conflict.

In some cases, institutional advertisers have not backed away from sponsoring shows which contain controversy. Programs that deal with housing and slums often implicitly condemn political inaction at City Hall; those which deal with environmental pollution may blame a specific industrial firm.

Vietnam has provided much material. The most successful of these are those in which the news director is sent to the war zone to interview local boys who are fighting.

Doesn't expect high ratings

In most cases, the advertiser doesn't expect to get high ratings. He knows that primetime scheduling will bring his message before a sizeable audience and thus is satisfied. In some cases, however, such public affairs programming gets surprisingly good ratings. In Philadelphia, the Philadelphia Gas Works sponsored on WFIL-TV *Assignment: The City*. In this series, "People, Housing and Hopes" received a 10 rating and a 23 share of audience, "Attack on Crime," a 19 rating with a 31 share, and "1747 Randolph Street," a 16 rating and a 33 share, according to the American Research Bureau. These programs tied or outrated such shows as *Tarzan*, *Daniel Boone* and *Beverly Hillbillies*.

In practically all cases, these programs are created by the news and public affairs departments of these stations. They are presented in color, and virtually all carry institutional commercials. Such programs are proving that public service can succeed on many levels. ■

show clearly a major reason for the salary differential. Women are more likely to be media directors at small agencies. All except two of the women media directors earning under \$7,500 are from agencies billing under \$5 million. The two exceptions are with agencies in the \$5-10 million class.

Further, women media directors are almost entirely confined to ad houses billing less than \$25 million. Of the 33 women media directors answering the survey (compared with 101 male media directors), only one worked for a firm billing in the \$25-50 million category.

Among the male media directors, two make more than \$50,000 annually. However, one of these is an agency president, his firm falling in the \$1-5 million category. One other respondent in the survey doubles as agency president and media director. Running an agency which bills less than \$1 million a year, he recorded his salary at between \$12,500 and \$15,000.

One of the survey questions asked: "What effect is the computer having on your job level?" In the majority of cases—and this was true across all job levels—the answer was that there is no effect—or none yet.

As might be expected, the smaller the agency the greater the "no effect" response. One out of four media directors, one out of three intermediate executives and one out of five buyers indicated the computer is having some in their job areas.

Computer a benefit

Almost to a man, media directors who said there was some effect, pronounced the computer a benefit. One comment spoke of the "increasing importance of relating media buys to sales data and geographical definitions of prime markets."

Another said the computer, although the agency was just beginning to use it, "already allows much more time for essential basic planning and consideration of more alternatives."

A lone nay-sayer from an over \$100 million agency complained of the time spent in resolving policy and administrative problems created by the computer.

A large majority of intermediate executives find the impact of the computer is all to the good. Some typical comments: "Saving typing and clerical time." "Insures buying accuracy to goals, budgets." "A great aid in planning." "Quicker results—thoroughness." "Given me more time for decision-making."

Among the negative comments: "Screwing it up!" "Confusion!" "Many, many headaches as far as billing and estimating are concerned." "Limiting opportunity for applying experienced judgement in media planning and selection."

Media buyers were about evenly split as to positive and negative effects of the computer. Said one: "It is standardizing evaluation criteria." Said another: "Allows more work to be done more accurately." And a third: "Eliminates some of the detail work."

On the negative side: "The hours get longer." "More trouble than it's worth." "Less job opportunities; more emphasis on numbers." "It's making it more chaotic."

Enough leeway

The question on whether buyers are given enough leeway in making decisions resulted in a clear-cut "yes." This answer came from 91.1 per cent of the media directors, 84.4 per cent of intermediate-level executives and 77.5 per cent of buyers.

As indicated in the tabulation, large agency media directors are unanimous and the percentage declines a bit as the agency size declines.

In general, the breakdown of answers by job title and agency size is predictable. While the buyers are less satisfied with their decision-making responsibilities than their superiors, they do not exactly present the picture of a group ready for mutiny. In all, the buyer seems satisfied with his lot. ■

NBC and how it grew

Forty-one years of growth marked NBC's broadcasting anniversary Nov. 15. What started in 1926 in New York's old Waldorf-Astoria with a network of 25 stations has blossomed into 417 affiliates in both radio and tv networks.

terest, according to Dennis C. Beaumont, assistant advertising director of Best Foods, is the rising cost of tv and an apparent increase in efforts to develop tv franchises. One result is an increase in tv pageants.

The promotional mills for the College Queen pageant start grinding about a half year before the selection of the queen. Press releases kick it off followed by ads in college newspapers. This year the ads appeared in early February in 260 college publications. These contain application blanks which an aspiring queen or her friends or relatives can fill out. To assure an adequate volume of applications and to bring the pageant to the attention of college authorities, deans, faculty advisors and others get notices of the upcoming event.

Picking a queen

Applicants must be between 17 and 22, registered in an accredited college and unmarried. They receive an eight-page questionnaire, which asks, in addition to vital statistics, questions about the co-ed's scholastic accomplishments, talents, hobbies and civic work.

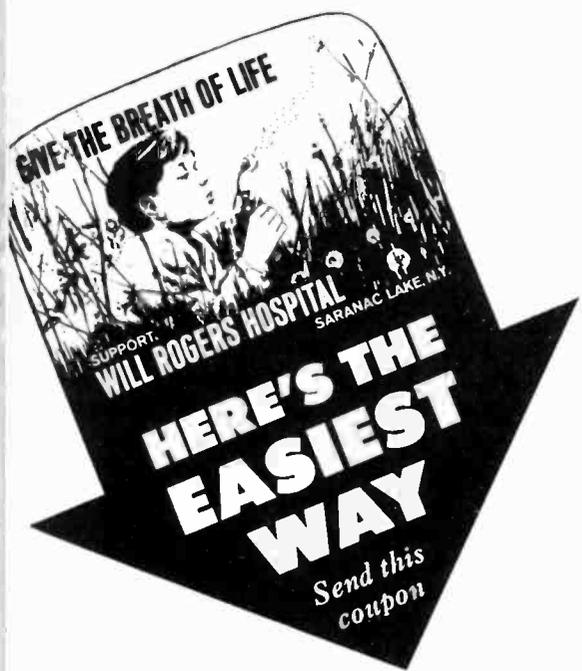
Winners are picked for each state. In the 10 states which represent about half of all consumers and about that proportion of Best Foods business, a panel of judges did the preliminary screening this year, picking four candidates from each state. In-store and on-campus balloting then chose a single winner in each state. In the other 40 states, the preliminary winners from the balloting came to New York and a national screening panel picked the state winner.

In-store balloting was held for the first time this year. Together with the promotional impact of the upcoming network showing, this enabled Best Foods to go after special displays in a big way. In the past, the company had to be satisfied with shelf talkers and the like. The drive for displays was concentrated in the 10 key states, among them California, New York and Pennsylvania. The final tally: nearly 5,000 displays. Says Robert A. Dobbins, Best Foods ad director: "The in-store promotion is accepted on its merits and, therefore, does not require us to accompany the promotion with the usual off-label, cents-off promotion usually

WE HELP "OUR OWN"

That's Why You And Your Family
Can Receive the Finest
Hospital Care Known
For Any Lung Ailment

AT ABSOLUTELY NO COST!



A show business tradition which grows more remarkable and more meaningful with every season is the Will Rogers Hospital at Saranac Lake, N. Y. It belongs to *you*—the people working in Broadcast, a part of the Entertainment Communications Industry Family.

Through the Will Rogers Fund, you and every adult member of your family can receive—absolutely free—the finest diagnosis and treatment known for any lung disease.

The Fund enabled Will Rogers researchers to make encouraging progress toward their goal of developing a cure for tuberculosis. Their work now encompasses related fields: emphysema, lung cancer, chronic bronchitis and other serious lung diseases.

We in the industry own and operate Will Rogers Hospital for the protection of "Our Own". The Hospital's financial support is directed and fostered only by people working in the Entertainment/Communications field—a tradition unknown in any other industry. Should the need ever arise, the Will Rogers Hospital is *your* hospital, and when you give to the Will Rogers Fund you share the benefits of improved medical knowledge with people throughout the world. "Give the Breath of Life" by giving to the Will Rogers Fund. Your contribution will help everyone to breathe easier.

WILL ROGERS MEMORIAL FUND



Operating The Entertainment-Communications Industry's WILL ROGERS HOSPITAL
The O'DONNELL MEMORIAL RESEARCH LABORATORIES
and The WILL ROGERS TEACHING INSTITUTE
at Saranac Lake, N.Y.

NATIONAL OFFICE: 250 WEST 57th STREET, NEW YORK, N. Y. 10019

Here's My Contribution IN SUPPORT OF THE HEALING, RESEARCH AND TEACHING PROGRAM OF THE ENTERTAINMENT-COMMUNICATIONS INDUSTRY'S WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

Signature _____ \$ _____ Amount

(Please Print)
Company _____
Street _____
City _____ State _____ Zip _____

required to obtain additional in-store displays today."

However, because of the problems of ballot box stuffing, Best Foods will not repeat in-store balloting next year. How this will effect store displays remains to be seen.

Publicity benefits begin with the announcement of each year's pageant but really mount up when the preliminary state winners are chosen. Newspapers run features on local candidates and profiles of state queens. Tv and radio stations interview the undergraduate royalty and sometimes send news crews to the airports to catch them on film or tape when they take off to New York for the finals.

Product promotion at this stage is low-key, explains Beaumont. The company steers clear of over-exploitation in general to get cooperation from as many schools as possible. In some respects, Best Foods plays an almost passive role to avoid commercializing the event.

The finalists spend 10 days at the Waldorf-Astoria Hotel in New York City in 10 competitive events. They also tour the city, dine at famous restaurants and take trips to the theater. Hostesses are with the girls at all times to help avoid embarrassing and unfavorable publicity. A wing of the hotel is set aside for them. The company has made consumer studies in which other hotels were tested for prestige, but found nothing tops the Waldorf in this department.

Competitive events

The competitive events are scored with first, second and third place awards and this is audited independently by Arthur Young and Co., a leading accounting firm.

Two events are tied in with the sponsor—a Rit color coordination test and a cook-in. The recipes that result, say Beaumont, get an "amazing" pickup in the press. While there is no rule about using Best Foods products, the girls usually get the message. There is also a safe driving test under simulated conditions, forums on education, campus life, current events, general knowledge, career goals, fashions and good grooming and written and photo essays. The judges are from the academic world, journalism and other specialized fields.

This year's winner—Judy Hill of



Discussing state winners of their College Queen Pageant are Robert A. Dobbin, director of advertising, I., and John M. Volhardt, vice president and national marketing director, Best Foods.

Yakima, Wash., a home economics major from the University of Washington, Seattle—was announced on a one-hour special aired June 16 at 10 p.m. and hosted by Robert Goulet. She won a trip to Europe, a new car, a complete wardrobe and 10 shares in Corn Products Co.

Extensive publicity, of course, followed. This will include appearances in the Tournament of Roses and Macy's parades plus an appearance in the Orange Bowl festivities this year. Miss Hill, like her predecessors, has also been appearing at state fairs. It is a rule, however, that none of the pre- or post-pageant activity must interfere with any candidate's or winner's studies.

The Tournament of Roses parade has become somewhat of a tradition for Best Foods. The company describes it as the "perfect setting" for their products—"a festive holiday mood created by one of the world's most colorful pageants received in the warmth of a living room with the delicious aroma of the soon-to-be-enjoyed feast sifting through the house."

The audience attracted to the NBC show was not sensational, but it wasn't bad, either. The national Nielsen rating was 12.5 and the share 27.1 as against the Friday night movie, *Gidget Goes To Rome*, on CBS-TV, which got a 16.6 rating and 35.9 share, and *The Avengers* on ABC-TV, which received a 10.7 rating and a 23.2 share.

As might be expected, the show

appealed best to older adults. It attracted 14.5 per cent of women 50 and over, 12.5 per cent of men between 50 and 64 and 19.6 per cent of men 65 and older. The percentages of women under 35, working women and teenagers were 11, 10.8 and 10.2, respectively.

Other demographics: biggest audiences were in the "C" counties and among lower income households. The show scored better among small and large households than among intermediate (three- and four-member) size families.

In the 30-market Nielsen, the show ranked third with a 10.8 rating and a 23.1 share. However, it was for all practical purposes tied for first place in the important New York market, where the metro rating was 11.2 and the share 22.4. Competition included baseball on two of the independent channels.

Though Best Foods has a special interest in the college girl, she is by no means its prime interest. Actually, the company seeks to appeal to the entire family and spent \$10 million in spot tv and \$3 million in network tv in 1966 to reach both sexes and all ages.

Heavy in daytime

It is a heavy daytime network advertiser and spreads its messages through the entire 10 a.m.-4:30 p.m. span. It has used about 30 different shows this year—soap operas, game shows, news and network re-runs. This pool, in which products are shifted around to get wide reach, is supplemented by nighttime buys to reach the light viewers among housewives, working women, men and children. The latter two groups, for example, are important influences in the purchase of peanut butter and nuts. As for programming, Best Food considers specials a good buy for its purposes.

Tv is far from the ideal medium for the college girl. She can't watch daytime tv much and she's not a heavy viewer at night. Nor, says Beaumont, can she be reached well through magazines, though she may read back-to-school issues avidly for fashion tips. So the pageant makes a lot of marketing sense. True, the college girl is not under the compulsions of a housewife and, hence, not likely to rush out and buy a Best Foods brand for the family. But Best Foods is looking ahead. ■

In the picture



MALCOLM GORDON
A media director at 33

Nine years ago Malcolm Gordon was a raw agency trainee interested in account work. Today he is media director of Fuller & Smith Ross, New York, responsible for placing some \$60 million in advertising.

His appointment, though it took effect in September, was not announced until early this month, one of those delayed-action events that results from the public relations theory that news should be parcelled out evenly—and not bunched—so that people don't forget you.

Gordon is only 33 but he's had a wealth of experience in media—both broadcast and print and both consumer and industrial. Like many, if not most, people in media, he drifted into it. After all, who starts out in life determined to be a media director?

At any rate, there he was in 1958, just out of the army (he had been in CIC, the Counter-Intelligence Corps, very hush-hush) and looking around for a job.

He had by this time decided he'd like to go into advertising and so he wrote to a number of agencies and got a number of answers. The way Gordon explains it, it was just a matter of picking the agency he wanted.

He picked Benton & Bowles and he's very glad he did. As part of the B&B executive trainee course, he started out in the media research department as a media analyst, which obviously sounds a lot better than what he really was because the next step was assistant buyer. He found he liked media buying. So Gordon was launched. Five years later he was at F&S&R.

Today he supervises the buying of more business advertising than any other agency, but more than a quarter of F&S&R's billings are in advertising. His agency would like to up that percentage, and Gordon's performance will no doubt play an important part in that effort.

It would be more precise to say that F&S&R would like to increase

its consumer product billings. A couple of years ago the agency set up two divisions—consumer advertising and business advertising.

Gordon's predecessor, Michael Keenan, was just moved up to the top spot in the consumer division. As a media man, Keenan is not likely to overlook that function in proving F&S&R's competence to potential and existing clients.

Gordon runs a department where the media buyer has as much, if not more, responsibility as he has anywhere. The change to the two-division structure was accompanied by a new approach in the media department. This increased the planning responsibilities of buyers.

There had been media supervisors over groups of accounts (and over several buyers) who aid the planning. Under the new setup, there were associate media directors (the media supervisor title was eliminated) and a buying function under them.

One of the responsibilities of the buyer is to write the media plan, under of course, the guidance and supervision of the associate media director.

The reasons for this change? The size of F&S&R was one. As a medium-size agency, F&S&R is trying to increase the effectiveness of its existing manpower. Another reason was the fact that the media director at the time had come, as did Gordon, from Benton & Bowles, where the buyer had such responsibilities as writing the media plan.

In the final analysis, says Gordon, "it's the way the agency looks at the buyer." The agency did not bring in new people to implement the new approach. "Our buyers already had the necessary experience."

Gordon feels that it's the agency attitude, rather than the growing complexity of information the buyer handles, which determines how much responsibility the buyer gets.

As for computers, he acknowledges that they will have an impact on the buyer but doesn't see any indication

they will affect the buyer's importance.

He has no doubt that EDP will play a growing role in analyzing media but feels it will be a long time before the high-speed machines will routinely help in making major media decisions. "We still don't have enough information for that." He says the agency is "investigating" the use of computers in media but hasn't gotten deeply into the subject.

Mal Gordon is a native New Yorker, attended Brooklyn College and worked for a spell at Dun & Bradstreet. During his four-year stint at Benton & Bowles he handled such accounts as American Safety Razor, Mutual of New York, IBM and Philip Morris.

He was a senior buyer when he left B&B for Doyle Dane Bernbach, where he had the same function. Among his accounts at Doyle Dane were Rival, General Mills and Clairol. After about a year, he moved to F&S&R as a media supervisor.

He lives on Long Island with his wife and two children—a boy, three, and a girl, six months—in a house which keeps him occupied and happy.

Gordon is a do-it-yourselfer, has a workshop in the basement and helps keep his weight down by such projects as finishing a playroom and paneling a den. "When you're building," he says, "you don't have time to eat." ■

Even though it's not Christmas, we have just gotten in word that there's goodwill in tv-land. It seems the WFTV Orlando, Fla., an ABC-TV affiliate, has the only tv set in the passenger areas of Orlando's McCoy Jetport. It's normally fixed-tuned to the station's channel 9 signal. But while the World Series was on the air, the station arranged to have the set tuned to the NBC-TV affiliate, channel 2. (WFTV's publicity people couldn't bear to mention the competitive call letters, which just between us, are WESH-TV. Goodwill is one thing, but there's a limit.)

"I tell my wife who's boss," says CBS-TV star Red Skelton. "I simply say, 'You're the boss.'"

A professor appearing on a local television show about music compared the sound of the Beatles with music of the past. He concluded they belong somewhere between the 14th and 17th Centuries but we feel that's wishful thinking.

Art Linkletter asked a nine-year-old appearing on *House Party* if he knew how to remove air from a flask. "You fill the flask with water," the boy said, "tip the water out and put in the cork quick."

An upcoming *Who, What, When, Where, Why, With Harry Reasoner*, to appear on CBS-TV November 28 will be titled "An Essay on Chairs."

It will be a collaboration of news correspondent Reasoner and producer Andrew Rooney. More than 300 chairs will be seen on the program, but Rooney estimates there are "99 chairs for every one of us."

Some of the chairs to be discussed include chairs nobody sits in, the kitchen chair, the chair you come home to, lawn chairs, and chairs that may be seen in dentists' offices, beauty parlors, theaters, palaces, offices, backyards, airplanes, in homes—everywhere.

They're leaving out the most important chair of all—the chair to watch television in.

Said Dr. John Schimel on a recent *Merv Griffin Show* segment "We act about money the way the Victorians acted about sex."

Which Victorians is he talking about—the ones in novels published a 100 years ago or those in books published nowadays by Grove Press?

Like many writers for television, Allan Balter and William Woodfield, who script *Mission Impossible* for CBS-TV, start with a gimmick and then write a show around it. One of their recent episodes was built around a cat belonging to Hollywood animal trainer Frank Inn.

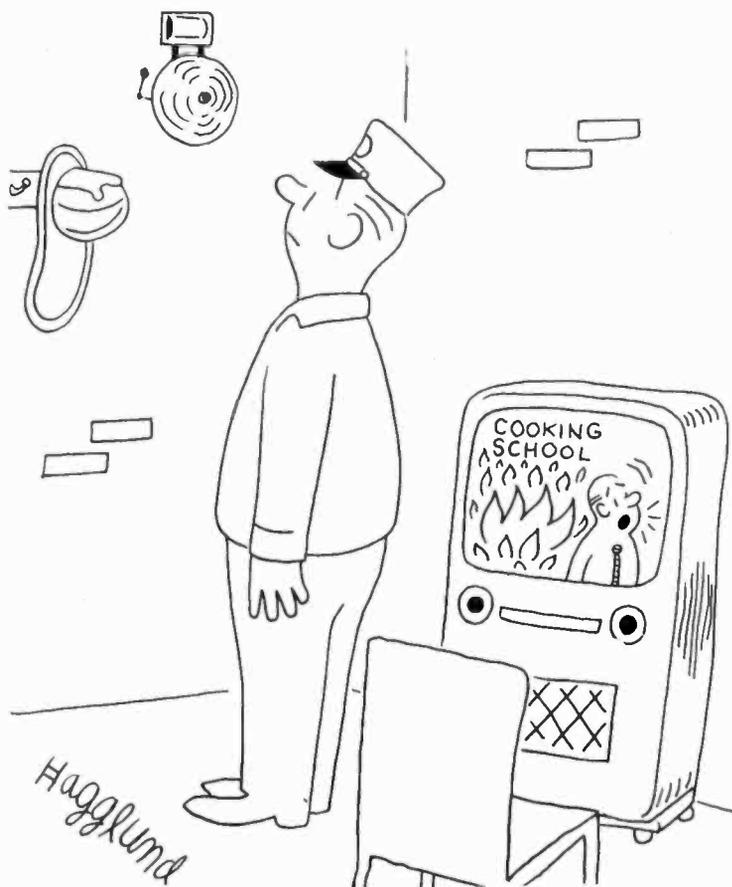
Recounted Balter in a press release: "When we heard about this cat, we had him brought into executive producer Bruce Geller's office. On command, the cat opened a lady's purse and removed a string of pearls, turned on the television set and did other stunts. So our problem was to write a story using the cat's skills logically—that is, having him help our stars by doing things that humans cannot do."

Sounds silly. Any human can take a string of pearls out of a lady's purse and then turn on a television set.

Boston's WHDH-TV aired complaints this month from residents of Webster on *What's Your Gripe?* It seems they're up in arms over a proposal to fill in several acres of that community's most famous tourist attraction — Lake Chargoggogomanchaugagogchaubunagungamaug. When someone is in a hurry, it's known as Webster Lake.

Highway engineers want to construct an exit ramp off the new Route 52 through Lake Charg...uh, Webster Lake, but townspeople contend such a move would destroy the natural beauty of the spot as well as wipe out several business establishments and other properties that stand in the way of the proposed ramp. They suggested the ramp be located instead a short distance away through what is presently an uninhabited swamp.

The sooner they get rid of that lake, the better.



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