

Television Age

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Indiana University

1968

This is KSTP-TV News in Action!



Ryan reports from burned-out Syrian tank (Russian T-34) at Israeli-Syrian border.



Tom Aaker (left) and Bob Ryan (right) interview Mayor of Jerusalem, Teddy Kollek.



Special Assignment Correspondent Tom Aaker and photographer Brad Jacobs film report from Pyramids near Cairo, Egypt.

Top-rated KSTP-TV news commentator Bob Ryan has recently returned from his sixteenth news flight abroad, covering events from the major news centers of the world.

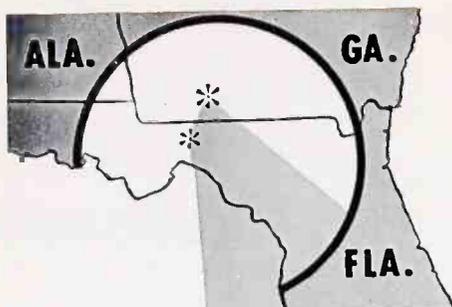
Accompanied by Special Assignment Correspondent Tom Aaker and TV News Photographer Brad Jacobs, this trip took Ryan to Greece, Israel, Egypt and Cyprus. As he did last year from Viet Nam, Ryan delivered color films, tapes and direct reports from these vital news areas for presentation on KSTP-TV news shows.

It is this type of news coverage that has made KSTP-TV the leading news station in the Twin Cities and one of the outstanding broadcast news operations in the nation for the past twenty years. And that's why thousands of viewers have learned to depend on KSTP-TV to bring them the news first — fast — factual — and in color.

Represented Nationally by Edward Petry & Company



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MINNEAPOLIS - ST. PAUL
HUBBARD BROADCASTING INC.



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YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

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**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Television Age

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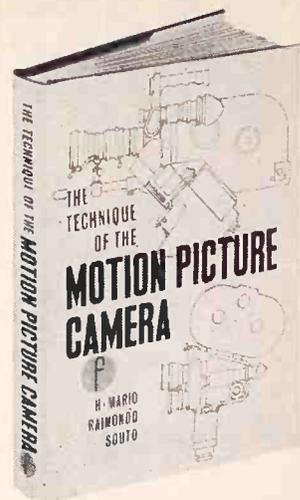
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JUST PUBLISHED!



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by

H. Mario Raimondo Souto

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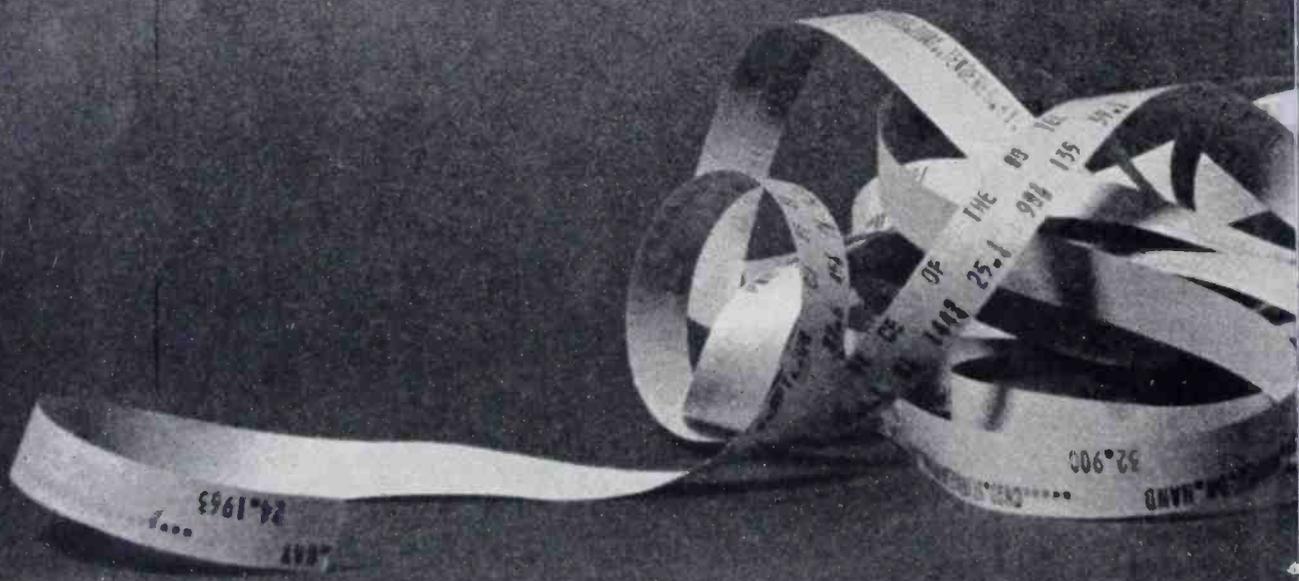
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Every issue of Television Age is devoted to the dollars and sense of our industry — told in crisp, clear, memorable terms.

That's why there is no other publication in the field of television

with the kind of reach, readers use and re-use of a Television

The 10,000 top TV executives who read our book, are not "playing around"

They're getting facts they need

Television Age

Additional advertising—can it work on television?

The pleasures of merely moonlighting

The anatomy of "Camera 3": television as an art form

SPOT TV

JUST FOLLOW US.

to make the "buy and sell decisions".
Look at any Table of Contents in any issue of Television Age and you'll see what we mean. Check our exclusive departmental features and you'll see the dynamics of TV at work.

TELESCOPE—what's ahead behind the TV scenes: BUSINESS BAROMETER—measuring trends: WALL STREET REPORT—the financial picture: SPOT REPORT—digest of national spot activity.

And, here's what it all adds up to. If you're in this business to make money, it's a good idea to get all the help you can from the one publication that can help you the most.



TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER \$1,000,000,000 IN

TELEVISION ANNUALLY



SANDY ROBERTS, MISS TEENAGE AMERICA 1967, CROWNS MISS TEENAGE AMERICA FOR 1968, STEPHANIE CRANE.

TRANSITION *without* TRANSITION

Though the crown adorns a different young lady, its significance remains constant. Miss Teenage America 1968 wears a crown conspicuous for its power . . . Selling power! *The most effective way to influence the youth market is through Teenagers and their families.* The nation's most efficient vehicle to sell teens and their families is the Miss Teenage America Teen Marketing Program.

Just one proof of this lies in the appeal of our national pageant (CBS-TV, Nov. 11) which captured a dramatic **43.2* national audience share.**

You can put this power to work for your station, as a local pageant sponsor, or your product, as a National Sponsor.

Miss Teenage America power is *real*. It could be your **power for profit** in 1968.

Ask us . . . we'll show you how.

(*Source A. C. Nielsen)



MISS TEENAGE AMERICA®

marketing to teens...and their families

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Major impact expected from new Nielsen report

The new Nielsen National Audience Demographics (NAD) report, scheduled to be in the hands of subscribers the first week in February, is expected to have a major impact on network planning. This is because of the large amount of information it will contain, some of which has not been available before on a syndicated basis from Nielsen.

Replacing the separate November and December National Audience Composition (NAC) reports, NAD combines NAC and NTI samples covering six weeks during those two months. Nielsen describes the sample size as 5,000 "effective" households, i.e., the number of different households is less but they are used more than once.

Admen say that among the most useful information will be the detailed breaks on income. In each of the three standard age categories for men and women, NAD will provide three income breaks. For example, advertisers will have program viewing information on men 18 to 35 broken down by these annual household income categories: under \$5,000, from \$5,000 to \$9,999 and \$10,000 and over.

Because of the complexity of the report and the fact it will be run on the computer for the first time, Nielsen executives are keeping their fingers crossed on the delivery date.

Heyday for hockey ahead?

Several tv sports producers are separately, and apparently unknown to each other, working on ways to make ice hockey a more grabbing spectacle for future tv spectators. Criticism of hockey as a tv spectacle so far has hinged on two aspects of the sport: the fact that it's low-scoring, and that for those not initiated into the intricacies of how to watch the sport, it's hard to keep up with the puck.

Solutions now in the test-tube stage range from bigger pucks, pucks emanating electronic light pulsations, to revised scoring methods. The prevailing opinion among sports savvy producers is that hockey with proper presentation can take off and eventually become a major tv spectator sport. (Nobody thinks it will ever surpass football, however.)

Odds on soccer are also surprisingly favorable. Many think it might become an "in" sport with the younger generation, once the predominantly European game has been more exposed here. Considered sure to give soccer a shot in the arm are the eventual intercontinental soccer matches to be seen around the world by satellite.

Search for young ad agency executives

The executive turnover at the ad agencies last year (see story on executive recruiters in this issue) is being followed by a noticeable demand for younger, lower-salaried people. Azel F. Hatch, president of Smith, Dingwall Associates, notes an increasing number of calls for account men in the \$15-18,000 bracket. "They're replacing, in some cases, men who got \$50-60,000. Not in the same jobs, of course." But Hatch said the new men are being

brought in specifically to move up to more responsible posts.

One factor in these developments is the agencies' need to trim payroll costs. Hatch feels that another element in the demand for younger executives is the shortage of men in their middle-career years due to the low birth rate in the 30s.

More time for news in Frisco

Tv stations in San Francisco increased news coverage in the wake of the city's newspaper strike. KRON-TV inaugurated a 90-minute, five-day-a-week roundup. Called *Sunrise Report*, the news show runs from 6:30 to 8 a.m. and features regular staff newscasters. In addition, inserts within regular programs are used to inform viewers of exceptionally newsworthy happenings.

KPIX added four five-minute newscasts Monday-through-Friday. Aired at 7 and 11:25 a.m. as well as at 2:25 and 7:25 p.m., the show also features Terence O'Flaherty, tv critic of the *Chronicle*. In addition, the station hired newsmen from the striking papers to supply increased coverage.

KTVU has taken the same lead with additional news coverage heavily stressing one-and two-minute inserts in regular programs. The time allotted to different news items is determined by their importance, according to general sales manager Robert Mart.

The educational station, KQED-TV, set up hour-long nightly newscasts from 7:30 to 8:30 pm. with staff members from both of the striking papers. A *uhf* station, KBHK-TV, started its first news show from 5 to 5:30 p.m., almost coincidental with the strike.

Making a little tv money go a long way

A good example of the retail chains in the hinterlands who can teach something to Madison Ave. about how to make a small amount of tv dollars go a long way is OTASCO-Economy Auto Stores of Tulsa, celebrating their 50th anniversary this year.

OTASCO used a primetime movie special years ago (1960) to make a big noise. It was *Yankee Doodle Dandy*, an Academy Award winner and the home-and-auto chain, which markets in 12 states, cleared 2½ hours on seven major market stations. This year, the company is mulling over buying a 90-minute oldie, *The Golden Age of Comedy*, to tie in with the anniversary.

The company expects no problems in clearing prime-time on the many network affiliates it uses (all told, it will use 40 stations this year). Being a retailer has its advantages since the company and its Tulsa agency, Advertising, Inc., are on a first-name basis with most stations.

OTASCO's commercials are all color, all tape. It buys, of course, at the local rate. Only two of its markets, Wichita and Atlanta, have a single rate. The company has been increasing its tv share of the ad budget, will probably spend about \$300,000 this year, supplemented by a little co-op. But it uses every medium in the books. These include newspapers (the major medium), radio, billboards, magazines, brochures, catalogs, direct mail, etc. Sales may hit \$100 million this year.

ALL THE NEWS. ALL DAY. ALL EVENING. ALL WEEK LONG. WCBS NEWSRADIO 88 NOW 7 DAYS A WEEK.

There's something happening every minute on NEWSRADIO 88. In the morning, between 5:30 and 9:30, we bring you twelve traffic reports from our two helicopters. Seven sports reports by Pat Summerall. News of business. Continuing forecasts from NEWSRADIO 88's Weather Center. Reports on bus, train and subway conditions. News summaries on the hour and half-hour and the top stories as they develop.

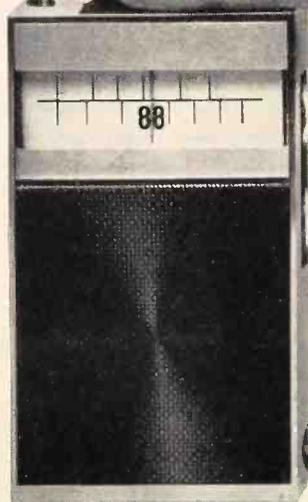
All morning long, anchormen Steve Porter, Charles Osgood and Lou Adler cover the tri-state area, the country, and the

world as they bring in reports from our own News Bureaus in Albany, White Plains, Trenton, Fairfield County, Garden City and Washington, D.C.; reports from CBS News correspondents at home and abroad; on-the-scene coverage from our three mobile units wherever and whenever news breaks.

Plus theatre and film reviews by David Goldman. Myra Waldo on food and travel. Book reviews and column digests by Dick Reeves. Dr. Rose Franzblau on human relations. And lots more.

Tune in. This morning. Tomorrow morning.

Any morning, afternoon or evening—seven days a week.



Tune in.

Growth of the 30s

A year ago, industry pundits estimated that the individual 30-second commercial would have come into its own by now. Some even prophesied that minute rates would be calculated on the basis of 30-second costs. The single 30, however, hasn't quite made it that far—not yet.

Both station managers and agency men report an increase in the number of single 30-second requests in the past three or four months. TvB figures show 1.5 per cent of non-network commercials in the first quarter of 1967 were single 30s. The second quarter figure was not much more—1.8 per cent. By the third quarter, however, that figure was up to 3.9 per cent.

Three out of four. The Katz Agency reports that, of all the stations in the top 100 markets, three-quarters publish 30-second rates in SRDS. Katz also notes that of this 75 per cent, 25 stations have 30-second rates for non-primetime only.

Best Foods recently announced intentions to use individual 30s as an integral part of this year's spot campaign. SSC&B published a notice urging ad men to keep an eye open for 30-second opportunities. And there are hints that P&G and probably General Foods will follow in the footsteps of Best Foods.

Even the networks, which had turned a cold shoulder to individual 30s, are now admitting them. CBS allows split 30s on about 10 shows, ABC on three and NBC agreed to permit American Tobacco split 30s on *High Chaparral*.

Not a stampede. This swing to the single 30 obviously hasn't been a stampede by any means. But users haven't been restricted to the big piggyback buyers as originally thought. "Many advertisers who used to buy only minutes are now requesting 30s," one media director notes. The big damper on the success of single 30s is still price.

Most of the ad agencies still cling to the premise that the 30-second cost shouldn't be more than half of

the minute rate. Stations, however, argue that this is ridiculous and that the cost should be determined by a spot's intrinsic value and not a rigid percentage.

Joe Ostrow, vice president in charge of media planning at Young & Rubicam, notes that the individual 30 "hasn't caught on like a house on fire as predicted, mainly because of the price." A cost of 60 to 65 per cent of the minute rate, Ostrow maintains, is just too high.

"Cost is entirely a station's decision," notes Kevin McDermott, vice president New York sales manager Blair Television market division. And usually a wrong one, according to two vice presidents at large ad agencies who insist that they just won't consider 30s that are priced above 50 per cent of the minute rate.

Another viewpoint. One station manager notes that ad men just won't divorce 30-second rates from minute costs. "The 30 will come into its own," he maintains, "only when it is considered apart from any cost relationship to the minute rate."

All this doesn't stifle enthusiasm for the 30s. "They may still become the prime buying unit," one rep maintains. At Katz the feeling is that 1968 will be the year of the 30-second shakedown. Both men and stations seem to want individual 30s, but on their own terms.

New RCA trademark

The 10-second billboard which was used to introduce RCA's new trademark to the public on *Disney's Wonderful World of Color* and the AFL football game on January 21 will be supplemented by a series of one minute color commercials as well as a new 20-second billboard. All of the new filmed commercials are part of RCA's new corporate communications program.

One commercial, entitled "The Mark," which will be centered around the new trademark will also focus on RCA advances in the past four dec-

ades. It will be aired in mid-February on the Disney show, according to Finley Hunt, vice president and creative supervisor at J. Walter Thompson.

"We are also working on a series of continuous commercials that focus on the role of RCA scientists and researchers," Hunt explained. These commercials, still in the development stage, will feature RCA research men actually playing themselves and will help forward the image the company is projecting.

Still further off, Hunt reports, is another one-minute commercial that J. Walter Thompson is working on with independent film producer Saul Bass. "Right now we are in the most elementary stages of this commercial," Hunt said. "The storyboard just arrived."

The new 20-second billboard is slated for the Bill Cosby special tentatively planned for March 12.

This gradual phase-in process is in keeping with RCA's communications plans as announced to the press on January 18. The corporation, President Robert Sarnoff explained, doesn't want to make an announcement campaign out of the new trademark and logo. But rather, he noted, it will be gradually introduced.

Scope of program. The new corporate communications program affects not only the RCA trademark and logo but products, services and facilities as well.

The familiar RCA monogram with the lightning flash and corporate initials within a circle has been replaced with the three letters, RCA, alone, in a contemporary design.

This part of the program was followed very closely by Sarnoff who worked hand-in-hand with Lippincott and Margulies in determining the final design.

In analyzing the scope of RCA's new communications plan, Sarnoff called particular attention to RCA's use of "graphic planning to signify the many changes that have taken and are taking place within the corporation because of the constant flow of new products, new facilities, new management and new systems." ■



NEW LOGO



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Cameras for special television needs. The sophisticated Minicam III multi-purpose wireless camera may be used at waist-level, eye-level, or periscope viewing positions.

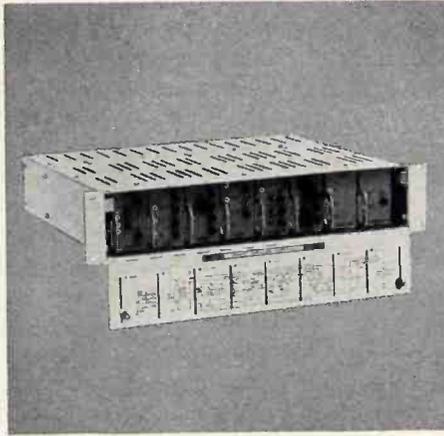
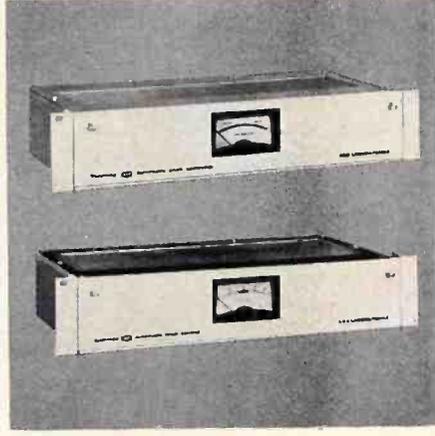


Image Enhancers for color or monochrome TV cameras. Provides both vertical and horizontal aperture equalization — plus "crispning" Made only by CBS Laboratories.



Audimax/Volumax: Provides automatic, hands-off audio level and modulation control — **without distortion.** Available in AM, FM, and FM stereo.

Tomorrow's electronics today from CBS Laboratories

The greatest television program in the world is no better than the equipment that produces it. And there's no better equipment made than the equipment that bears the label, "CBS Laboratories".

Whether it's precise automatic audio controls, television display systems, video distribution and control equipment, or highly versatile mobile TV systems, these Professional Products will give your programming the sound and picture quality it deserves.

And with greater profit. Reason? Not because the equipment is the least expensive. It's not. But because it's the best. That means a one-time investment in quality — and that's the kind that pays off.

It's good business to buy the best answers to equipment problems. So if you are looking for a solution to a problem — or even if you don't think there is a solution — write or call us collect (203) 327-2000. We're on your side.

PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stamford, Connecticut. A Division of
Columbia Broadcasting System, Inc.

K&E's new game of TAG

*It has enthroned the creative
function but bound it to science
with hoops of statistical steel*



Ellsworth Timberman, K&E president, is the man behind radical agency revamping

Ten years ago it seemed the advertising agency was moving determinedly in one direction—arming itself to provide clients with an increasing list of marketing services. Today, it almost seems as if the opposite is happening, that any function outside of Simon-pure advertising is considered superfluous, irrelevant and wasteful.

Probably no agency is more consciously dedicated to the bare advertising function than Kenyon & Eckhardt. Its executives even en-

vision the possibility that eventually many major clients will do some of their own media buying.

In describing the *new* Kenyon & Eckhardt (for this single-minded drive to concentrate on better ad-copy dates essentially from September, 1966), an outsider might quickly conclude that—using the current semantics—the agency is touting creativity, downgrading facts and figures and tossing marketing out with the bath water.

However, such a conclusion would miss the

point. For whatever else might be said about the usefulness of the scientists and semi-scientists who invaded the ad business in the wake of the "marketing revolution," these fact- and technique-oriented men have left their mark.

K&E is, indeed, highly appreciative of creative skills and may even be said to have enthroned the creative function. But it has bound this function to science with hoops of statistical steel. Like other modern businesses, K&E relies on judgment only when the facts are inadequate.

If this sounds contradictory, it's because the agency is playing a new kind of ball game. It's called TAG, an acronym for Target Attitude Group. TAG is a computerized technique for analyzing a great deal of information on attitudes and behavior elicited from product prospects. It's importance to K&E's *modus operandi* can hardly be overestimated. Maintains Stan Tannenbaum, creative director: "With TAG, we know we're saying the right thing. We can still give the client a dollar's worth of advertising even if the ads are no good."

Tannenbaum is confident enough about TAG to feel no urgency about appending to that statement an explanation of what else K&E has been doing during the past year to reduce the chances of ads being no good.

Highest turnover

Most obvious (though not to the world at large) have been the hirings and firings. President Ellsworth Timberman, the man primarily responsible for the new K&E, frankly states that his company had a "substantially higher" turnover in 1967 than any other agency. Of the 60-odd people in the creative department only about 25 were at the agency a year ago. During the last two months of 1967 alone, 28 art directors and copywriters were added to K&E's reorganized

creative department.

Other departments were also affected, though not as much as Tannenbaum's bailiwick. Next to the creative area, the account people felt the lash of change most sharply while media buying felt it least of all.

In explaining the wrenching turn-about he is shepherding, Timberman prefers to put it in historical context:

"In the late 40s to mid-50s the advertising agencies were clearing-houses for certain more or less sophisticated marketing techniques. Marketing enjoyed a big reputation. The success of such practitioners of marketing as Procter & Gamble had a big impact on agencies and there was a rat race in offering a growing variety of marketing services.

Common sense concept

"Meanwhile, many businesses were concentrating on manufacturing, sales and finance, while the advertising job was given to the president's nephew. Corporate management often evolved from people who didn't understand, as P&G and others did, that manufacturing was secondary and fulfilling marketing needs was primary. Marketing is really a common sense concept. It is (or should be) synonymous with corporate management."

To the companies which didn't grasp this fact, Timberman says, the agency had something to offer. But as know-how spread, the agency could no longer teach marketing techniques. In the late 50s a lot of smart company people learned the science of marketing and they began to realize what the advertising agency should and shouldn't do. "If the product manager is as good as an account executive, why should the account executive be a marketing man?"

Finally, Timberman says, agencies such as Doyle Dane Bernbach; Papert, Koenig, Lois and Wells, Rich,

Greene now provide clear evidence that the critical function for the ad agency is effective advertising. "K&E recognized the change belatedly and for the past year and a half has been trying to catch up." Last year, K&E's worldwide billings were a \$113 million, down about \$2 million from the year before, while domestic billings came to \$85 million, down about \$5 million from 1966.

K&E felt the impact of the changes some years ago. Finding less demand for marketing services, it closed down its marketing department. ("Agency people here must know marketing," explains Timberman, "but the emphasis is different today.") But even more important was the fact that K&E, though it made money, was growing at a much slower rate than the advertising business, not to mention the agencies that latched on to the creative revolution.

The big change at K&E came with Timberman's being named to the presidency in September, 1966, and Tannenbaum's being made creative head in December of that year. Obviously the recasting of the agency had been simmering for some time.

Timberman and Tannenbaum had long been dissatisfied with the information input that normally plays such an important role in steering ad strategy. In particular, they felt that standard demographics (age, sex, size of family, income, etc.) were an inadequate bank of data to describe and locate a promising market.

One of the campaigns that convinced them of this involved Macleans toothpaste. Six years ago when the pair were mulling over the problems of introducing Macleans, which was, after all, just a toothpaste, they couldn't see where conventional research would spotlight a market worth going after. Another anti-cavity brand was needed like a hole in the head. So, with little in the way of specifics to back them up, they developed an hypothesis that there

While K&E believes that providing effective ads is the agency's basic function, it is 'dreaming' of others

was a group of girls and young women who didn't care about cavities, but wanted to make out with men. And it turned out there was.

Later research (not TAG) not only confirmed their description of the market (certain females 15 to 21) was sound, but located another group—divorced women between 45 and 55.

These market segments obviously could not be picked out from standard demographics. "You'll find," says Tannenbaum, "that people in the same socio-economic bracket live differently. One guy will have a fancy car and on the same block another guy will have a Volkswagon. What I want to know is what the buyer is like psychologically."

TAG is still being refined but its basic approach is established. Ted Dunn, vice president in charge of research, who is credited with developing TAG as a workable method, explains: "We try to find out what people are like and what they want in a product. We are not after basic personality traits; these are not related to the advertising problem.

"Different people want different things from a product. Some want security, some want economy, some want fun, some want prestige, some want convenience. This is what is meaningful to a copywriter."

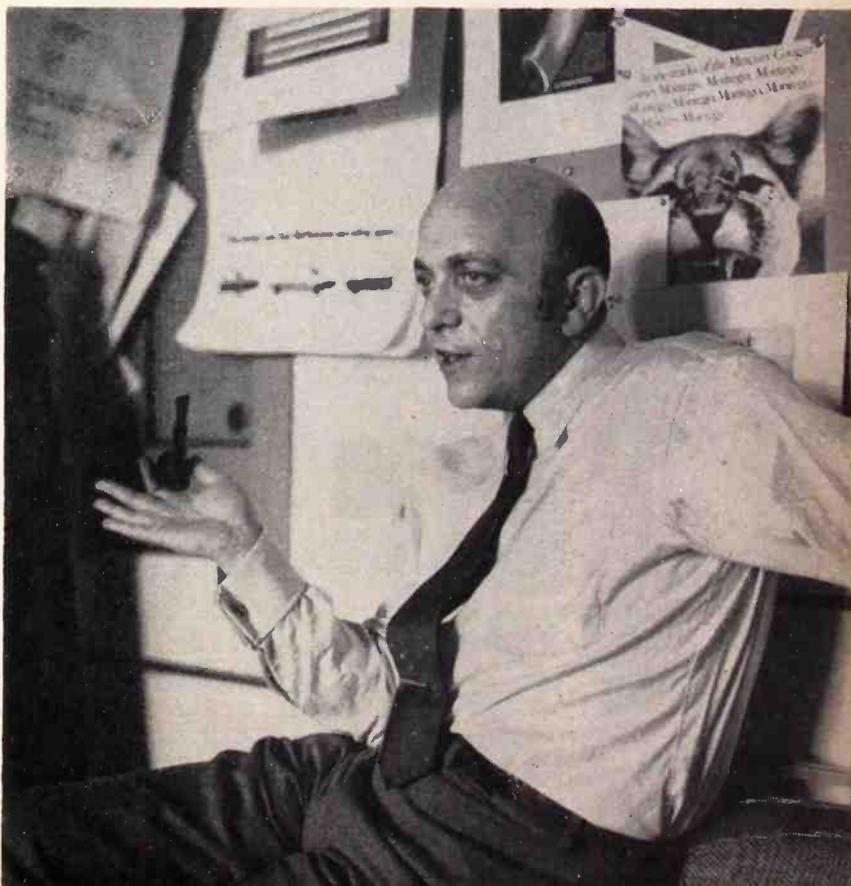
Because a large number of questions are asked—they average around 200 per study—they can be couched in such a way that the respondents are presumably not aware of what the questionnaire is driving at.

If an automobile is the product in question, the respondent might be asked if he is apprehensive about driving or if he is annoyed if the car in front doesn't start immediately after the light turns green. But he would also be asked what specific characteristics he would like in a car.

The first TAG study dealt with Nabisco Milkbone dog food. Questioning of dog owners revealed they

(Continued on page 48)

Below left, media boss Paul Roth chats with chairman Stephens Dietz; below right, Dietz and associate creative director George Soter stand in front of photo of co-group head Jonis Gold at agency "gallery" exhibit; bottom, creative director Stan Tannenbaum expounds on copy.





Have file— will search

The executive recruiter has a bigger drawer of names than usual these days but he still scouts for special needs

You're an account supervisor, 38 years old and making as many thousands a year (plus extra benefits). Your superiors like you, frequently pat you on the back and say you're doing a good job. They tell you you're destined for better things and hint at what you may be doing next.

But one day an executive recruiter calls you at home and asks you if you're interested in moving. If you're like most agency executives moving up, you'll say yes. How come?

"Today's rising agency executive is particularly conscious that he has to make it before he's too old," says the head of one of the executive recruitment firms specializing in the marketing field. "The environment is competitive, the future uncertain and the type of hard-driving, knowledgeable executive in demand is the type who will look around for the best possible long-term deal."

Recruiters say few executives are unwilling to talk things over. Larry Marshall, president of Marshall Communications, Inc., finds that, although his executive search company is a new one, "maybe one out of a hundred men contacted in the communications field will say flatly they are perfectly satisfied where they are."

Some recruiters find agency people more mobile than consumer product manufacturing executives and the latter, in turn, more willing to move than those working for industrial product manufacturers.

One explanation for this comes from recruiter Anthony R. O'Rourke, president of The Marketing Group. "To an agency man, the manufacturing corporation is viewed as more stable. When an agency executive gets into the late 30s and hasn't really made it big, he starts getting worried. In his position, it's almost retirement time."

This open-mindedness (some would say lack of loyalty) is one of the reasons for the rise in executive search firms specializing in the marketing field during the 60s. Among those opening up in the past few years, in addition to Marshall Communications, are The Marketing

Group, Frank Noetting Associates and Hilton Wasserman & Associates, all in New York.

For a variety of reasons, however, this does not mean that there has been any sizeable long-term increase in the number of agency executives moving around. What's happened is that the recruiter gets into the picture more often.

Explains Lonnie Stowell, head of L. F. Stowell & Associates, one of the well-established marketing recruiters: "The specifications for senior agency executives have become stiffer. Good people are harder to find and you can't make it on personality any more. Many agencies find they can't spare the time of management people for talent hunting."

One of Stowell's top talent hunters, John Sternburg, adds another factor. "There's a long-term profit squeeze on agencies and it can't carry deadwood as it could in the past. The agency must operate with fewer people per \$1 million in billing and the top people have to carry more weight than they used to." With agency operations getting more complex and agency techniques getting more sophisticated, says Sternburg, the demands on the senior executive are extremely tough.

One reason why agency turnover is less than it might be is the growth in college recruiting and executive development programs within agencies, recruiters point out. They find agencies growing more conscious of the importance of building executive talent pools to tap when necessary and promoting from within whenever possible.

This, of course, tends to limit the growth of agency recruiting. Executive search firms almost invariably get most of their income from manufacturing clients, and this applies to those specializing in the marketing field, too. While manufacturing enterprises are no less conscious of executive development than agencies, there are more of them.

Further, it is impractical for an executive search house to try to corner the big agency market, or even come close to it. If a recruiting firm worked with, say, all top 20 agencies,

it would inevitably be raiding one client to service another.

This would be particularly sticky—not to say unethical—for those search firms which handle agencies on a regular retainer. This type of compensation is not the rule, but it is used often enough to make the problem of conflict something for recruiters to worry about. Stowell's firm has about half a dozen agencies on annual retainer. For one client it has placed, for example, about 70 people in the U.S. and abroad over a seven-year period.

Field is flourishing

With such factors working against the expansion of the agency executive search business, it may be wondered why, beside the increasing demand for highly-competent executives, the field is still thriving.

Hilton Wasserman, who spent years as a personnel executive with Kenyon & Eckhardt before setting up his own firm, explains: "I think it's simply that agencies are getting more professional and systematic about finding good executives. Up until last year, the agency recruiting field had been growing for about five years."

A number of executive talent hunters agree that agency recruiting business fell off in 1967. Most of these ascribe it to heavy agency personnel turnover, due to a variety of factors, but mainly agency efforts to cut costs by trimming payrolls.

The outstanding example, of course, is Interpublic. "I get about three Interpublic resumes every day," says Herbert A. Dingwall, chairman of Smith, Dingwall Associates, which grew out of the executive selection division of John Orr Young Associates (one of the founders of Young & Rubicam) but has been on its own for about a decade.

Another recruiter notes: "A man on the street is generally not attractive to an employer but there are a lot of good people free right now and agencies are looking them over without our help."

However, like Smith, Dingwall, a number of recruiters have been build-

ing up their files as a consequence of the rash of layoffs in '67.

Recruiters, of course, don't keep files of available applicants like an employment agency. But they generally have extensive files on personnel, nevertheless. One firm said it probably had 30,000 names of marketing people of all stripes in its drawers.

Obviously, only a small proportion represent likely prospects for specific positions at any one time. There are other uses, however, for a recruiter's files. They can provide contacts to help locate prospects not on file or to locate reference information about prospects. They are for clients on retainer, a rich source of general information about people in their industry.

Most recruiters say they don't solicit resumes. But they don't turn them down, either. The more selective talent hunters politely acknowledge receipt of the resume and file it unless the applicant fits into one of the job specs in the works. Others may take the time to invite any promising applicant in for a personal talk.

Frank Noetting remarks: "Some search firms will tell you they do no searching until they have a specific assignment. I don't believe in that. We keep in constant touch with men who are moving along." This could mean, he says, keeping in personal touch, or, indirectly, by following news about the person or tapping his associates for information.

A taste of honey

Actually, any "hot" agency executive is likely to be contacted by recruiters in one way or another when his talents become visible to the world of executive recruitment. "He may just be invited out for lunch, or he may be queried about his interest in moving. Either way, he's like honey attracting flies," observes one talent hunter.

"Executive" recruitment covers a broad gamut of salaries. In some cases, the job may involve a salary as low as \$10,000, though this is rare. In general, the recruiters deal in jobs

(Continued on page 54)

Network competition for the daytime advertising dollar has been getting fiercer. Stepped up activity at NBC-TV and ABC-TV has reduced the comfortable lead which CBS-TV enjoyed for so long.

Particularly in the last six months, ABC and NBC have been hammering hard at advertisers with word of higher program ratings and more effective demographic reach.

NBC, especially, has been making significant advances. Executives there are already heralding last December as the fourth consecutive month in which NBC has led CBS in the sale of daytime minutes.

CBS says it just isn't so. NBC says it was 99 per cent sold out for December, compared with a 90 per cent margin at CBS and 81 per cent at ABC. ABC insists it did better than that.

Whatever the real figures are, all three networks agree the battle is heating up. And they add that this has acted as a stimulant to daytime sales in general. More advertisers are using daytime than ever before, more small budget advertisers are using it—and not just those with package goods to sell, either.

According to a survey prepared by the Ted Bates media/programming department, of 207 advertisers using network television in 1962, 69 used day only and 68 used day and evening minutes. By 1965, out of 227 advertisers, 78 used day only and 99 used a combination of day and evening exposures, a rise of 10 per cent over the three-year period in the number of advertisers using daytime television.

That increase has been continuing steadily, spokesmen at the three networks report, and has been reflected in the increasing proportion of network revenue coming from the sale of day minutes. According to a survey

supplied by the Television Bureau of Advertising, networks in 1967 derived 23.1 per cent of their revenues from weekday sales, a rise of 3.1 per cent in the last five years. Even more significant, since 1963, daytime has registered an estimated 63 per cent growth rate, compared with 36 per cent for the remainder of network programming.

Some of the reasons for the growing importance of daytime billings to overall network revenues have more to do with general economic conditions than with a genuine awakening of advertiser respect for the values of daytime tv.

"There has been a tremendous surge in the creation of new household products over the past five years," explained Burt Wagner, SSC&B vice president in charge of media operations. "Combine that with an increase in the number of exposures available through the use of piggybacks, and you have what appears to be a greater amount of activity on daytime television. But this has not necessarily meant a significant increase in the number of dollars spent."

On the other hand, according to Bob Stolfi, vice president for daytime sales at CBS, the availability of 30-second spots and increasing opportunities to buy minutes on a quarterly rather than a 52-week basis, have made daytime more accessible to a greater number of advertisers. "Especially smaller advertisers, with budgets under \$500,000, who could not previously afford to buy," Stolfi added. "CBS had 22 such advertisers last year, where there were none five years ago."

Stolfi further pointed out that networks are now making it a lot easier for advertisers who haven't traditionally used daytime to get specially-tailored packages. "We worked out a

four-week plan for Lane furniture not too long ago," he recalled, "and we're making it increasingly easy for advertisers to move brands in and out of the minutes they buy."

NBC has expressed a very strong interest in attracting retail advertisers, the untouched source of television revenue, and has indicated a variety of promotional plans geared to capture that market.

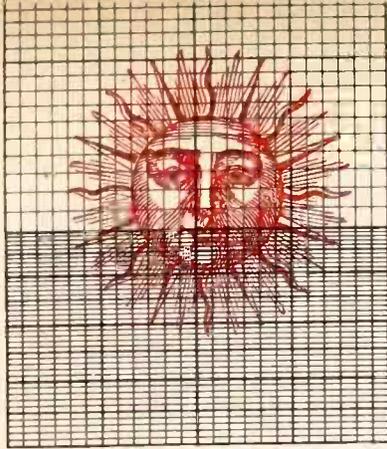
In addition to the entrance of a greater variety of new advertisers, those who have traditionally used the medium are, in some cases, using more of it, media spokesmen report. As an example, General Foods, which has always been a heavy nighttime user, is now concentrating the bulk of its budget in the daytime spectrum.

Sophisticated targeting

"General Foods used to be a flea in the daytime market," a network spokesman said. "Now they have an investment of some \$22 million." The change has been attributed, by the media director at one General Foods agency, to a greater sophistication in audience targeting—"and it's cheap!"

Economy, or efficiency, has long been recognized as the primary value of daytime advertising. "If an advertiser wants to reach women," Stolfi noted, "he can get 6,000 of them, one per household, at a cpm of around \$1.50. At night, with only 70 women per 100 sets, the cpm is significantly greater."

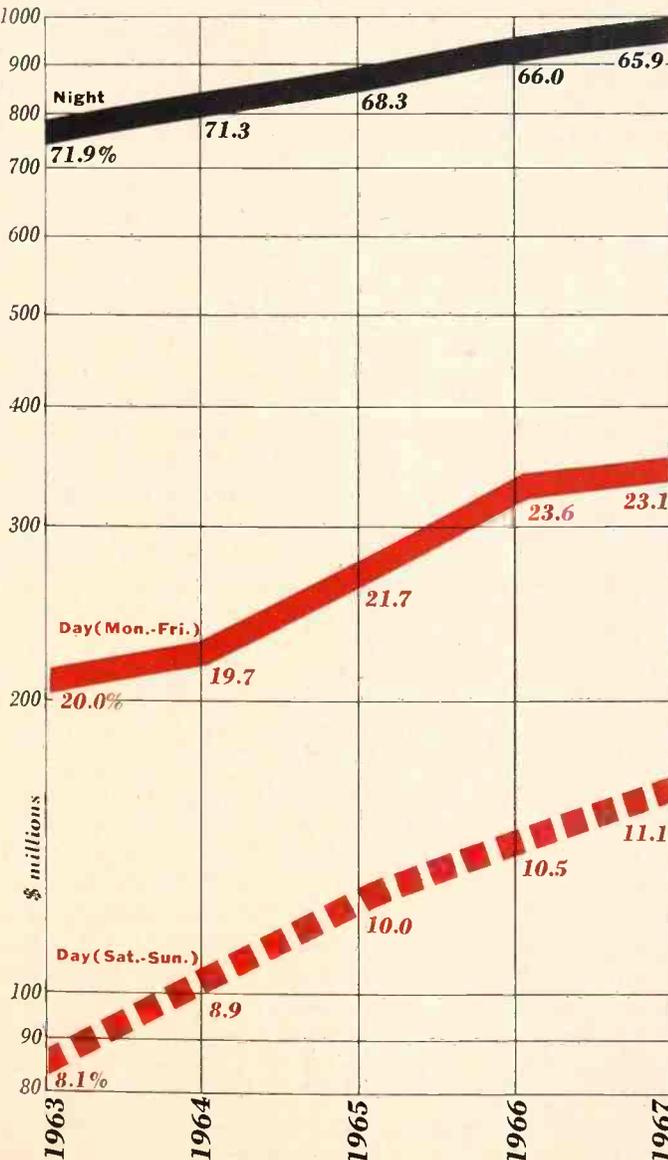
"Almost twice as great—in some cases, four times as great," says Ed Papazian, BBDO vice president and associate media director in charge of media analysis. Papazian noted the average daytime cpm was between \$1.50 and \$2.00, compared with an average of from \$3.50 to \$4.00 at night. "In terms of cost," he pointed out, "you can buy more commercials,



Daytime: a 'sellers' market'

With better programs and a larger audience, daytime tv is attracting a greater variety of advertisers than ever before

Network television net time billings
(\$ millions)



Source: TvB-LNA/BAR
(except 1967, which is TvB-LNA)

get greater frequency, and develop more potential contacts for the same dollar on daytime."

The fact that advertisers seem to be taking a closer look at daytime's frequency values has been attributed to the growing sophistication with which most media budgets are prepared and increased concern with the quality of media mix.

"It's not just a question of finding out that daytime tv can reach more of the people we want to reach at less cost," said one media supervisor. "We're paying greater attention to marketing research, distributing our funds more efficiently. This has led, in several cases, to a re-examination of how to use daytime values."

Explained one media director, "Larger brands are using it to develop and build cheap frequency against their prime target. Small budget advertisers can use it to concentrate heavy weight against a selected segment of the daytime audience. All this is simply a result of more sophisticated media planning techniques."

Most significant of all the daytime values buyers are discovering is that while the cpm for nighttime minutes has been rising steadily, over the last five years daytime cpm has remained relatively constant. This cpm stability is due, in part, to greater network willingness to keep day minute prices in line with program rating performances, say admen.

According to Wagner, advertisers have traditionally found they have a greater negotiating advantage using daytime. "Fluctuations in price vary

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Percentage figures showing portion of total network billings contributed by each time period reveal nighttime portion decreasing while per cent of revenue from daytime sales is going up.

Spot's 'quality' side

By BERN KANNER

A top media man analyzes the complexities and practical aspects of using the wide variety of qualitative audience information

In a historical sense, the era since World War II has been aptly entitled the nuclear age. In a marketing sense and especially since the advent of computer application to this element of business management, we might well call this the era of statistical accumulation.

There is no doubt that the mushrooming of advertising with its attendant increase in competition, expenditures, alternatives, etc., required a parallel growth in the development of data by which buyers and management could examine and consider various choices before arriving at a final decision.

The development of this data has been vital to the maturation of media buying and its emergence as an important function. As with all new tools, there was a tendency at first—and this still exists in many quarters—to place complete and utter reliance upon a single statistical factor in arriving at the final course of action.

Familiarity with these data and a recognition of their limitations, coupled with a continuing recognition of the need for more substantive evidence has brought forth once more an emphasis upon the qualitative aspects of each alternative.

The word quality in this instance is synonymous with the *setting* for persuasiveness or communications value. While the emphasis has been on words, art, music, photography and technique—as it probably should—the vehicle for expression is also being similarly considered. However,

“beauty is in the eyes of the beholder,” and quality is of necessity very often a subjective evaluation.

In evaluating the purchase of spot television, for example, quality is probably defined differently by the seller of this commodity than by the purchaser and, as often happens, both are correct.

However, the degree of dependence on each other's evaluation or the weighting given these factors by the purchaser remains a point of contention. The buyer, though, must remain the final arbiter for the ultimate responsibility is his as well as the objectivity of his assessment.

Any discussion of qualitative considerations must, of course, be tempered by the practical considerations involved in the purchase of spot television announcements. The time of year in which availabilities are being sought and their abundance or lack thereof plays an important role.

Similarly, the time pressure of a specific purchase places a severe strain upon the buyer's ability to

“Quality is probably defined differently by the seller (of spot) than by the purchaser and, as often happens, both are correct.”

adequately consider all of the points necessary for a proper evaluation. Lack of information or knowledge of critical points often results in an inability to properly weigh these determinants.

Also, in recent years the ever growing physical complexities of buying methods in terms of piggybacking and the paperwork jungle have placed an almost insurmountable burden upon the buyer.

Nonetheless, it would be a major and tragic error to permit these

“Just so there will be no mistake or misconception in anyone's mind, cost efficiency has, is and will continue to be the primary criteria in evaluating alternatives and performance and this is absolutely correct.”

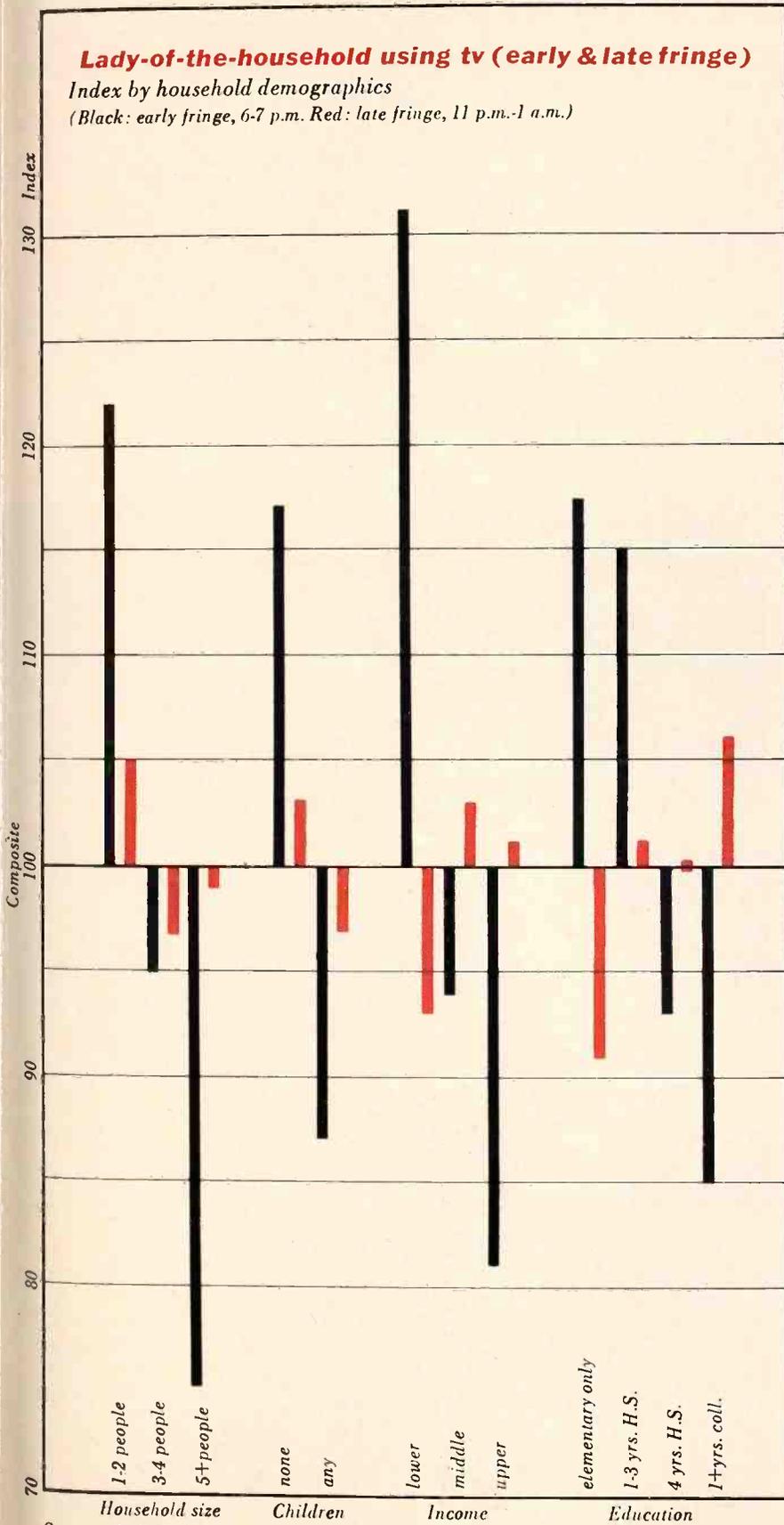
practical barriers to becloud our ability and obligation to evaluate television in other than a single criterion. Just so there will be no mistake or misconception in anyone's mind, cost efficiency has been, is and will continue to be the primary criterion in evaluating alternatives and performance and this is absolutely correct.

It is imperative to establish disciplines upon responsibilities and decisions and it is also vital to create parameters upon the opportunities available to the buyers of spot television time. This is a proper evaluative business tool without which there would be a virtual state of chaos.

Cost efficiency does not necessarily mean, however, a continuation of outmoded tools if new and more accurately refined data become available. Over the past few years we have observed a trend away from household delivery as the sole means of measurement.

To this still valuable tool has been added the individual measurement in recognition of purchasing patterns, usage and motivation. It is important to note that the development of an additional measurement does not immediately relegate past methods to the garbage heap. They are still most valuable statistically, in view of current research procedures, and still provide important comparative yardsticks, in a historical sense.

Example below shows "qualitative" differences in lady-of-house viewing in early, late fringe times. Composite refers to average viewing of all LOH in early and in late fringe time. Example: viewing of LOH in 1-2 person households is 22 percent higher than average in early fringe periods.



Source: A. C. Nielsen

Unfortunately, it is difficult to generalize upon cost efficiency criteria and techniques. Different products have differing objectives and strategies. Surprisingly, in this modern and sophisticated age there are still many product categories and services about which relatively little is known in terms of usage and profile.

Qualitative Factors

In addition to the important consideration of surface cost efficiencies, there are certain qualifying and, therefore, qualitative factors that must be taken into account if the purchase is to achieve its proper goals. These are areas of fact and judgment that provide a sharper definition of the ultimate value of any specific objective. Following, are some of these factors.

Audience demography — For example, an analysis of the television viewing habits indicates quite clearly that there are substantial differences in the demographic makeup of the early evening (6-7 p.m. NYT) audience and that of the late night (11 p.m.-1 a.m. NYT) audience. These differences are wide and would seem to have an important bearing on the placement of many fringe time campaigns.

In analyzing the early and late fringe audiences, there seems little question that late fringe placement of spot television is the more desirable demographic approach for many product classifications.

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"Many stations go to great length and expense to develop a broadcast climate and community involvement that must result in added value for the commercial exposure."

There's more appeal to a beauty pageant than pretty girls, as many tv advertisers are finding out today. The other big extras are economy, reach and flexibility. Coupled with the trend to specials, beauty pageants are becoming more popular than ever.

In the current season, specials account for nearly 10 per cent of all nighttime network programming. And of all the various categories of specials, beauty pageants almost invariably seem to hold sure-fire appeal for audiences — and, consequently, advertisers.

What makes these particular specials so special? For one thing, of course, almost everybody likes to look at pretty girls. But a look into the beauty pageant business uncovers a number of other interesting factors. For one thing, the principal talent attraction on the show—the girls themselves—appear for free.

Of course, you don't get Bert Parks for free as master of ceremonies if you're sponsoring the *Miss America Pageant* in Atlantic City. That kind of professionalism costs extra. That kind of professionalism is also what helps rack up better than a 63 share, the best in the business and also the beauty pageant they judge all the others by. The *Miss America Pageant* started in 1921.

Although vintage wine is very good, there is also very attractive merchandise available that was just bottled last year. In fact, to carry the analogy a bit further, there are not just extra bottles available, there are new bottling factories springing up everywhere.

Take, for example, *Model Of The Year*, which appeared for the first time only last year. Nevertheless it still came in with a 39 share and delivered some 11½ million tv homes. For a first-time performance, numbers like that will make any sponsor happy. In this case, the smiling clients were Metrecal and Cover Girl Cosmetics.



Big moments in every pageant: Miss America 1968 (right) dons winner's robes; Miss Teenage America 1968 (below) gets the good news from emcee Durante.



The real beauty in beauty pageants

Specials account for nearly 10 per cent of this season's nighttime programming, and beauty pageants are among the most popular. Here's why

But in a business where a 30 share is considered a creditable showing, beauty pageants seem to score a passing grade almost every time, despite their usually less-than-average expense. According to the producer of one such pageant, most specials cost \$300,000 and up. Beauty pageants come in for about half that amount. But take a look at how 10 of the major ones did last year:

Pageant	Network	Share
<i>Hollywood Stars of Tomorrow</i>	ABC	27.2
<i>Junior Miss Pageant</i>	NBC	28.6
<i>Miss Teen International</i>	ABC	31.9
<i>Internat'l Beauty Pageant</i>	ABC	36.5
<i>Miss USA</i>	CBS	48.3
<i>National College Queen</i>	NBC	27.1
<i>Miss Universe</i>	CBS	50.5
<i>Model Of The Year</i>	CBS	39.1
<i>Miss America</i>	NBC	63.7
<i>Miss Teenage America</i>	CBS	43.2

Another thing that makes beauty pageants so attractive for advertisers is the audience composition. It isn't just guys who are doing the girl-watching. There are an awful lot of girls out there watching, too.

Vice President Jack Owen, director of broadcasting at Foote, Cone & Belding, puts it this way: "We have a glamorous set of products with Clairol, beauty for the face or hair. Identification with a beauty pageant makes sense. It also attracts an audience of women who buy the product. It's a good target audience."

The economics

"Not that beauty pageants are really cheap. There's still an awful lot of money at stake. But they don't cost as much as a book musical or a musical-variety special. Those things can get up into the half-million-dollar class. If you go with a big-cost event you have got to have a big rating. Beauty pageants just don't cost as much money and, generically, they always go past a 30 share. Since they cost less, they always have good cost efficiency."

Owen was thinking in particular of

the Clairol-sponsored *Hollywood Stars of Tomorrow* which was scheduled for broadcast on ABC January 27. Clairol has a 10-year contract for the show, a factor that is to Owen's liking. He is leery of sponsorships in which much of the cost goes for rights to long-established (and thus expensive) winners such as the *Miss America Pageant*.

"What you pay out for the producer, the director, and things like that shows up on the screen. But the money you pay for rights doesn't show up at all," Owen says. "That's why we want what I call a long-term lease, like the 10-year deal we've got with *Hollywood Stars of Tomorrow*."

Intense local interest

But advertiser appeal isn't the only reason for the current proliferation of pageants. Broadcasters like them too; beauty pageants produce revenue for local stations as well as networks. The beauty of a beauty pageant is that it almost always involves contests that start at the local level. In many cases, the local tv station buys the franchise to conduct the contest at the local and sometimes the regional level.

The pageant promoter sells the local franchise for as little as \$300. After all, local promotion of a pageant at the local level not only helps the station's sales; it also insures greater interest in the network broadcast of the finals.

But while sale of the local franchise is only a token item, there are two big sources of revenue for the pageant promoter. One, of course, is the advertiser who is the sponsor of the tv show of the pageant. There is also another, very important source. This is the advertiser who is the endorser of the pageant.

As you watch the tv coronation of Miss Bunny Hug of 1968, you may see no mention of Grump Airlines, a

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Film / Tape Report

WHERE LOVE IS GONE

The *World Series of Tennis* now being completed in Australia by ABC Films and Viewfinder Productions is using a new, rather more exciting system of scoring devised especially for this new tennis series of events. No more "love" or "add."

Instead, each of the 13 games in the series is split up into four ten-minute segments; in the first quarter, each point is worth \$10, in the second, \$20, in the third, \$30, and in the fourth quarter, each player decides how much he wants to play for, up to \$50 a point, and he can choose whether he wants to take the points on a win-or-lose basis. That is, if the other man makes a point, he can choose to take the point himself.

The series, being filmed against the background of a green-walled stadium in Sydney—the walls were painted green in order to make the balls more visible—has a purse of \$35,000, which will go to the player who racks up the biggest number of dollar-points.

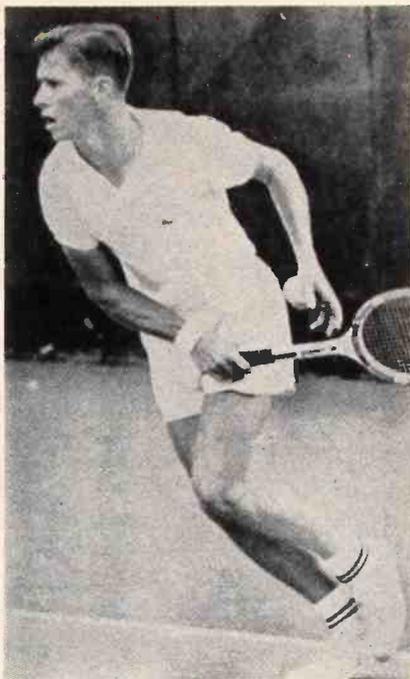
Ten cameras are being used to catch all the action, all the angles, in the series play. American players in the series are Dennis Ralston and Earl "Butch" Buchholz. Representing Australia are John Newcombe and Tony Roche, members of the Davis Cup winning team.

Other contestants in the series are Cliff Drysdale of South Africa, Roger Taylor of England, Nicola Pilic of Yugoslavia, and Pierre Barthes of France.

The host of the series is Billy Talbot, former captain of the U. S. Davis Cup team. The ballgirls in the series, fetching fetchers, are Australian starlets clad in colorful costumes designed by couturiere Pru Acton.

The players and the umpires are also leaving off the traditional white to wear colorful ensembles designed by Miss Acton. "And in the other court, wearing purple shorts . . ."

ABC Films and Viewfinder productions plan to make the world series of tennis a perennial event. This year Sydney, next year, somewhere in another part of the world.



RALSTON

MILLIONS FOR TENNIS

Meanwhile, elsewhere in Australia, there were other signs that tv and tennis were coming closer together. Telecasts of tennis may soon be worth over a million in U.S. dollars to Australia, predicted Paul Talbot, president of **Fremantle International**. Talbot's company last year sold tv rights to Australia's *1967 Challenge Round* around the world.

Talbot in Brisbane recently said that if Australia okays "open tennis"—the mixing of pro's with amateurs—as Britain has done for the Wimbledon this summer, future satellite relay of matches in Australia would bring in millions in tv rights from the countries taking the matches via satellite.

The money would be forthcoming because, Talbot said, world interest in tennis in Australia would be greatly increased by "open" tennis, since Australia has a goodly number of champion players.

"Should the tennis authorities here go along with the British decision for 'open' tennis," Talbot said, "the three elements necessary for really big tv audiences will be present: money purses of a size which excite the public's imagination, winning players which Australia certainly has, and satellite coverage which can bring

the event to the entire world instantaneously."

Last year's coverage of the Davis Cup from Brisbane was the longest continuous satellite coverage of a sporting event ever presented.

CHANGES AT VPI

VPI, division of Electrographic Corp., shifted Shelley Satin, executive vice president, to new responsibilities in the development of "new electronic media devices and techniques."

Taking over Satin's responsibility as head of commercials production is Peck Prior executive vice president who had been in charge of West Coast operations.

Succeeding Prior on the Coast is James Jacobs, who has been elected a vice president. Joining VPI of California as executive producer under Jacobs is Bob Milford, who had been director of radio and tv production at the Los Angeles branch of Doyle Dane Bernbach.

Earlier, Milford was in New York as production manager at CBS-TV, and as a commercials producer at Leo Burnett, McCann-Erickson, and William Esty.

Joining VPI in New York as general manager in charge of operations is Chuck Manno, who had been vice president in charge of production at FilmFair in New York.

Before joining FilmFair in '65 Manno was a producer at Campbell-Ewald, and before that, at N. W. Ayer. Manno earlier was a director at ABC-TV, and before that an arranger and composer.

ANTIPODEAN GROUP

Sixteen U. S. stations snapped up *The Seekers Down Under*, a special featuring The Seekers, an Australian pop group, within two weeks after the hour film was acquired for U. S. distribution by Four Star Entertainment Corp. from Channel 7 in Melbourne.

Among the stations taking the special were WOR-TV New York, KTLA-TV Los Angeles, WDAF-TV Kansas City, KTVU-TV San Francisco, WHEN-TV Syracuse, KFMB-TV San Diego, WSB-TV Atlanta and WXLV-TV Spokane.

Also, WNEP-TV Scranton, KROD-TV

El Paso, wsoc-TV Charlotte, KLFY-TV Lafayette, WBRZ-TV Baton Rouge, WJBF-TV Augusta, WBOI-TV Boise, and KNTV San Jose. The hour was shot on location in Australia.

OUT OF MIAMI

The tv syndication production link-up of Scripps-Howard Broadcasting and WGN-TV in Chicago is going ahead in Miami Beach with its initial venture, a 90-minute weekly variety show to be hosted by John Gary.

The show will have very little talk and a lot of entertainment, the producers promise: Gary will do four or five numbers, songs, a show, and there'll be a wide range of turns and acts.

The show will be produced in The Great Room of a new hotel, the Hilton Plaza in Miami Beach. Beyond that, each of the 90-minute shows will have one or two location takes shot in the South Florida region for local color, whether jai alai or Hialeah, mangrove or marina.

Executive producer on the series is Sheldon Cooper, vice president in charge of programming for Scripps-Howard, **WGN Continental Productions, Inc.**

The series is being produced in association with Joseph Csida Enterprises (Csida is Gary's personal manager). Producers of the show are Hal Wallace and Al Schwartz of Chicago with Herman Spero as talent coordinator.

SUSPENSE NOT HANGING

MCA-TV chalked up a tally of 36 markets so far for *Suspense Theatre*, the title in the syndication market of a package of 53 shows made originally for the *Kraft Suspense Theatre* on NBC-TV.

Among the stations taking the series are WABC-TV New York, KABC-TV Los Angeles, WMAL-TV Washington, KRON-TV San Francisco, KHTV Houston, WSB-TV Atlanta, KDAL-TV Duluth, KHBV-TV Las Vegas, WDSU-TV New Orleans, WFRV-TV Green Bay and KRLD-TV Dallas.

Also, KIRO-TV Seattle, KPHO-TV Phoenix, KODE-TV Joplin, KSL-TV Salt Lake City, WAND-TV Decatur, KOIN-TV Portland, WPHL-TV Philadelphia, KATC-TV Lafayette, WITI-TV Milwaukee, KTTS-TV Springfield, KGMB-TV Honolulu and KHOL-TV Kearney.

Also, WBAL-TV Baltimore, KSTP-TV

Advertising Directory of SELLING COMMERCIALS

Accent • Needham, Harper & Steers



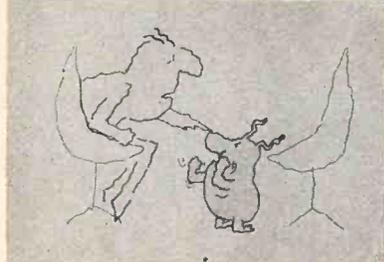
N. LEE LACY/ASSOCIATES, LTD., Hollywood

Big Boy Franchise • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

Alka-Seltzer • Jack Tinker & Partners



ELEKTRA FILM PRODUCTIONS, INC., New York

Buick Opel Kadett • McC-E



GERALD SCHNITZER PRODUCTIONS, Hollywood

American Sugar Co. • Lewis & Gilman, Inc.



FRED A. NILES—Chicago, Hollywood, New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Clairel-Número Uno • Foote, Cone & Belding



LIBRA PRODUCTIONS, INC., New York

Minneapolis-St. Paul, WCIV-TV Charleston, WSBK-TV Boston, KRGV-TV Weslaco, WGAL-TV Lancaster, KAIT-TV Jonesboro, WROC-TV Rochester, WAST-TV Albany, WBRE-TV Wilkes-Barre, KOA-TV Denver, KOAA-TV Pueblo and KOAT-TV Albuquerque.

OFF AND RUNNING

Official Films sounded the post horn for *The Art of Handicapping*, a series of five-minute pointers on matters to be considered in the endless improvement of the breed.

The series, to run to 260 episodes and to be available either for across the board stripping or for splicing by threes into 15-minute programs, is being produced for Official by Jerry Hammer, who also produces *Your Daily Horoscope*, a five-minute strip which Official launched into syndication two weeks earlier.

Host of the handicapping show is Sam Renick, veteran racing announcer and former jockey and trainer.

American International Tv is developing a halfhour musical series called *Music Beat*, with Hal March.

ZOOMING IN

Wolper Productions promoted **WALTER KINGSLEY** to executive vice president in charge of sales. Kingsley



KINGSLEY

joined Wolper in '66 as vice president. For five years before that Kingsley headed a real-estate operation in California.

From '58 to '61 he was the first president of Independent Tv Corp; and before that was with Ziv for eight years, rising from tv salesman (one of the first) in 1950 to general sales manager.

Kingsley started out as a salesman and sportscaster with a radio station in Massachusetts, and six months later joined Cowles Broadcasting as an account executive, a post he left when he joined Ziv in '50.

In his new post Kingsley is responsible not only for the syndication activities of Wolper but also for network sales and for sales abroad.

Warner Bros.-Seven Arts appointed **RICHARD A. HARPER** as vice president, tv administration. Harper had



HARPER

been vice president, syndicated sales at Seven Arts before the merger with Warner Bros. last year.

Before joining Seven Arts in '65, Harper was general sales manager of Samuel Goldwyn Productions. Now he continues as officer and director of

REA Express/Seven Arts Transvision in addition to his duties as vice president for tv administration.

STANLEY J. SOLSON joined Screen Gems as associate director of research. Solson had been at NBC as coordinator of corporate planning since '63. Before that he was with Ventures Development Corp.

ROBERT ANDERSON joined Wolper Productions as production supervisor, in charge of coordinating production of tv specials by the Metro-media subsidiary.

JAMES SCHIAVONE, general manager of WWJ-TV Detroit, is heading up a Detroit creative screening panel for the Hollywood Radio and Television Society's International Broadcasting Awards.

ROAD GAME

Walter Schwimmer, Inc. is putting together for syndication a musi-



LUDDEN

cal game show called *Win with the Stars*. The half-hour videotape series will be hosted by Allen Ludden, veteran network gameshow master of ceremonies (*Password*, *College Bowl*).

The game can be played by viewers at home with game cards obtainable at stores and supermarkets. Executive producer of the show is Arthur E. Pickens, Jr. who recently succeeded Walter Schwimmer as president of the company.

The producer is Reinald Werrenrath. The director is Stuart Phelps, who with Jesse Martin, developed the show's format.

Larry G. Spangler set up his own syndication company, **Spangler Tv, Inc.** He will also continue his association with All-Canada Radio and Tv

IDEAS IN MUSIC

RALPH KESSLER
TOM ANTHONY

IDEAS IN MUSIC LTD.
19 E. 53 ST.,
NEW YORK 10022
PL 3-8313

Ltd., distributing *Ed Allen Time* in the U. S.

On his own hook Spangler has now acquired distribution rights to *Car and Track*, a series of half hour produced by **Time-Life 8 Productions** in Grand Rapids; *The Arthur Smith Show*, country & western series taped by **Jefferson Productions** in Charlotte, and a bundle of European cartoons produced by Jean Image.

Car and Track kicked off on wood-tv Grand Rapids two weeks ago; it's a series of reports on the performance of automobile production models coupled with news of auto racing.

SORRY, WRONG CREDIT

The production company behind the *Higher and Higher Attorneys-at-Law* pilot is not Laureate Productions, as we reported fortnight ago, but **Clovis-Neiman Productions**.

Setting up Clovis-Neiman Productions are Jacqueline Babbitt, veteran New York producer, and Irving Gaynor Neiman, tv writer with a long list of credits, many of them from tv's Golden Age: *Studio One*, *Robert Montgomery Presents*, *U. S. Steel Hour*, and many others.

BIG MONEY OVERSEAS

Independent Tv Corp. reported that sales of \$3 million and more had been rung up in South America and the Far East within a four-week period, chiefly on four properties: *Captain Scarlet and the Mysterons*, *Man in a Suitcase*, *The Prisoner*, and *The Champions*.

Abe Mandell, president of ITC, said the four new properties sparked so much business that they triggered the sale of a number of older ITC properties along with them.

Mandell said ITC is thus sold out in all of the South American and Far Eastern countries in which the company does business.

In Japan, Fuji Tv bought *Champions*, *Man in a Suitcase*, and *Mr. Piper*. Tokyo Broadcasting System bought *Captain Scarlet and the Mysterons* and the third year of production of *The Saint*. Nippon Hoso Kyokai bought *The Prisoner* and the *Royal Palaces* special.

Telesistema Mexicana bought *The Champions*, third year production of *Forest Rangers*, 38 hours of *Star Soccer*, *Captain Scarlet and the Mysterons*, *Man in a Suitcase*, *The Prisoner*,

Advertising Directory of **SELLING COMMERCIALS**

Clark Oil & Refining Co. • C, F, E



COLODZIN PRODUCTIONS, INC., New York

Instant Maxwell House Coffee • Benton & Bowles



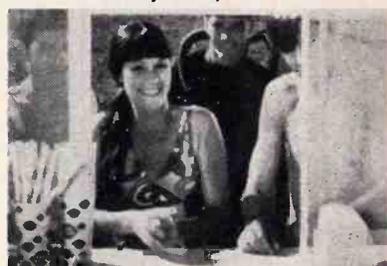
VIDEOTAPE CENTER, New York

Contac • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

International Dairy Queen, Inc. • C-M



SARRA, INC.

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Jello - Canada • McKim Adv.



PAUL KIM & LEW GIFFORD, New York

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

Kingsdown Mattress • J. T. Howard Agcy.



JEFFERSON PRODUCTIONS, Charlotte

Royal Palaces and another special *The Opium Trail*.

In Venezuela, Radio Caracas bought *The Champions*, and third year production of *The Saint*, and Producciones Venezolanas bought *Captain Scarlet and the Mysterons*, *The Prisoner*, and *Man in a Suitcase*.

Thus it went around Latin America. The four new properties were bought in Peru, and Columbia, along with *The Baron* and the third year of *The Saint* which were also sold in Argentina and Uruguay, two countries which bought all of the new properties except *Man in a Suitcase*.

THREE TO MAKE READY

Elton Rule, ABC-TV's new president, signed a deal with Quinn Martin of **QM Productions** for the making of three 120-minute features for the network's next season ('68-'69).

QM has an order from the network for 26 more segments of *The F.B.I.* for the '68-'69 season. The order for the three features came as a resolution of an impasse blocking ABC-TV's and QM's ability to agree on casting of a new series for the next season.

CHILDREN'S DOCTOR

Bristol-Myers and ABC-TV renewed with **CBS Enterprises** for *The Children's Doctor*, series of five-minute pediatrical programs produced by KCW-TV Portland.

The curious history of this show, which touched upon the interests of three networks—NBC-TV (its affiliate produces it), CBS-TV (its syndication arm picked it up from the Portland station), and ABC-TV (it took it from syndication)—was remarked upon in these pages last April.

This year the show, stripped on the ABC-TV network, moved to a later time period, to 2:55 p.m., from a morning slot at 10:55 a.m.

Meanwhile, Dr. Lendon Smith, *The Children's Doctor* himself, has been commissioned by Prentice-Hall to write a book, and McCall's magazines has commissioned a series of byline pieces from him. Life magazine also ran a spread on him.

CLIENTS

At Benton & Bowles, ROY EATON and EDWARD L. HANNIBAL were award-



EATON

ed vice presidencies, and MERRILL GRANT, vice president in charge of



HANNIBAL

network relations, was made manager of programming.

Eaton, music director of B&B, is



GRANT

a well-known pianist and composer. Before joining B&B he was associate creative director of Music Makers.

Hannibal, a creative supervisor at the agency, joined B&B four years ago. Before that he was a copywriter at Norman, Craig & Kummel and at Kenyon & Eckhardt. Grant joined B&B in 1956, later became vice president and associate media director.

Tv commercials producer JAY REIDEL joined the creative department of Creamer-Colarossi. Reidel had been a tv and radio producer at Kenyon & Eckhardt and before that was an assistant radio and tv producer at Norman, Craig & Kummel.

In Chicago, Leo Burnett Co. appointed GENE KOLKEY and HAL WEINSTEIN as creative director. Both are vice presidents of the agency. Kolkey joined Burnett 15 years ago as an artist, became art supervisor in '57, executive art director in '63.

Weinstein joined the agency 10 years ago as a tv copy supervisor, became an associate creative director in '64. Before joining Burnett Weinstein was a tv writer with Kenyon & Eckhardt.

Meanwhile, Burnett awarded a vice presidency to a third of its new creative directors, NORMAN L. MUSE. Muse joined the agency six years ago as a copywriter, became a copy supervisor in '65 and an associate creative director in '66.

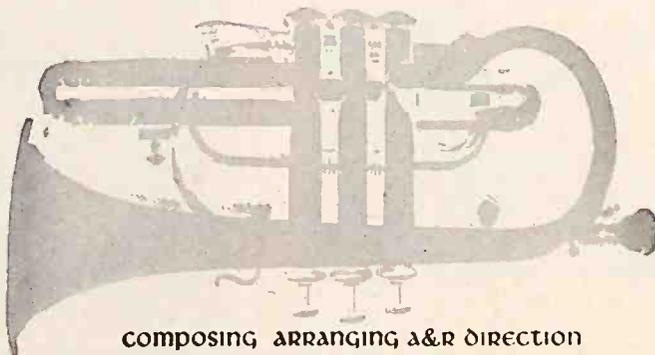
SPORTING LIFE

Liberty Mutual Insurance Company is now believed to be the biggest sponsor of sports programs in the syndication field.

DAVID LUCAS ASSOCIATES 7 WEST 46TH ST. LT 1-3970

Pall Mall
7-minute
cigarette

Fresca
Cherry Kijafa
Salem Cigarettes
Volkswagen
Lifebuoy
Clairol
Ballantine
(rock)
Canoe



COMPOSING ARRANGING A&R DIRECTION

Advertising Directory of SELLING COMMERCIALS

Liberty, which three years ago began underwriting *The Flying Fisherman* with Gadabout Gaddis, this season began sponsorship of *The Outdoorsman: Joe Foss*, which started earlier this month (January) on 48 stations. BBDO is the agency.

Jack Douglas' *The Golden Voyage* travel series is now being syndicated by **Sandy Frank Program Sales**. Earlier Jack Douglas Productions had sold the series directly to KTLA-TV Los Angeles, KOMO-TV Seattle and KGW-TV Portland.

ON THE DOTTED LINE

Wolper Tv Sales chalked up a total tally of 59 markets for *Truth or Consequences*. Newcomers to the lineup are WHC-TV Pittsburgh, WRCB-TV Chattanooga and WSIX-TV Nashville.

THE MOVIES

Warner Bros.-Seven Arts chalked up sales of feature film packages to 14 markets, among them KHAR-TV Anchorage, WTVN-TV Columbus, WKJG-TV Fort Wayne, KGMB-TV Honolulu, KIFI-TV Idaho Falls, KMID-TV Midland, WISN-TV Milwaukee, KTVN-TV Reno, KMVT Twin Falls and WFMJ-TV Youngstown.

Meanwhile, WB-7 Arts sold a bundle of Warner Bros. cartoons to WNEW-TV New York and KTTV Los Angeles, and renewed them with WIS-TV Columbia and KTUL-TV Tulsa.

QUICK CUTS

- Filmways reported net income for the three months ended November 30, 1967 of \$366,211 on revenues of \$11,049,164 for that period.

- The influence of *Bonnie and Clyde* on American fashions and folkways continues to grow. On top of a whole gamut of couture, Foote, Cone & Belding designed a series of commercials for TWA using styles, cinematographic and sartorial, exemplified in the feature.

Wylde Films executed the films, with a score echoing the flatout banjo balladry of the film's music written for TWA by David Lucas.

RETURN OF TOULOUSE

Toulouse De Bergerac, perhaps better known as Jose Ferrer, the distinguished actor known for his interpretations of Henri de Toulouse

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Parliament Cigarettes • Leo Burnett Co.



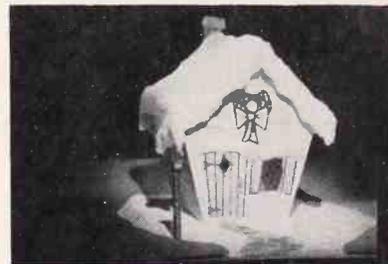
FILMFAIR, HOLLYWOOD

Minute Rice • Young & Rubicam



WCD, INC., New York

Sentry Foods • Post Keyes Gardner



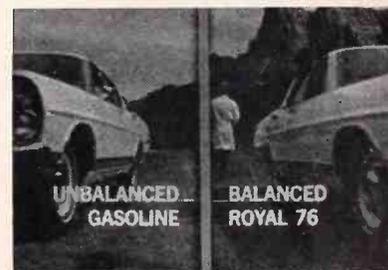
WGN CONTINENTAL PRODUCTIONS, Chicago

Neuhoff Brothers Packers • Don Kemper



JAMIESON FILM COMPANY, Dallas

Union Oil Co. • Smock/Waddell, Inc.



PANTOMIME PICTURES, Hollywood

P&G Cinch • Papert Koenig & Lois



PELICAN TAPE PRODUCTIONS, INC., New York

Welch's Candy • William Esty & Co.



HERB SKOBLE & ASSOCIATES, New York

Lautrec and Cyrano de Bergerac, can currently be heard in a Clairol off-air promo film.

Ferrer did the voiceovers for the eight-minute film, called *California Girl*, directed by Jose Ferro (no relation to Ferrer) of Pablo Ferro, Films.

RETURN FROM SABBATICAL

William LaCava joined Telemetric as executive vice president and creative director.



LA CAVA

LaCava spent the past year and a half in Europe, writing and directing cinema ad films.

Before going off to Europe LaCava was at Foote, Cone & Belding in New York as a vice president and associate creative director, working in tv commercials production.

COMMERCIALS MAKERS

PAUL V. CONNELLY joined Movielab



CONNELLY

as treasurer and director of corporate planning. Connelly had been with an Interpublic component, the Inter-

national Business Relations Corporation, as president, from '65 to '68.

Before that Connelly was executive vice president in charge of East Coast operations for Pathe Laboratories. Before joining Pathe in '54, Connelly was associate professor of economics at Manhattanville College in New York.

MORTON SCHWARTZ resigned as president of Recording Studios, Inc., and was succeeded by ALFRED MARKIN, who had been executive vice president of the sound studio.

Markin, before joining RSI last year, was vice president of the Landau/Unger Company, which has since been merged with Commonwealth United Corp.

At Berkey Video Services, Larry Lippman was promoted from vice president of the Berkey Eastern Effects division to vice president and sales manager for Berkey Video.



LIPPMAN

Lippman was president of L & L Animation before this company was acquired by Eastern Effects in '66. Before founding L & L, Lippman was production manager of Hal Seeger Productions.

JERRY GOLDEN joined Reeves Sound Studios as a sales executive. Golden had been with Videotape Center as an account executive and earlier was with MPO Videotronics.

At Reeves Golden will be involved in the marketing of the company's range of post-production services and of Reeves' Airmobile-Video system.

In New York, PETER KAGEL joined the U.S. branch of Spain's Movie-record as production coordinator. Kagel had been with Hoefer, Dietrich & Brown in San Francisco, earlier was with KMPX and with the San Francisco Examiner.

F&B/CECO promoted CARL PORCELLO to vice president and general manager of F&B/CECO of California,



PORCELLO

Inc. Porcello joined the company in '51, and in '54 became head of the camera rental department.

Meanwhile, F&B/CECO shifted HENRY MAYNES from New York to Hollywood to head up the camera rental department. Maynes was succeeded as head of the New York camera rental department by FRANKIE SUAREZ.

MILLENIUM FOR VIRGINIA

Virginia Graham's Girl Talk, daily distaff kaffeeklatsch produced and distributed by ABC Films and now running five days a week in 85 markets, last month (January) celebrated its 1000th show. The strip was launched back in '61, when it was known simply as *Girl Talk*. Miss Graham was already the hostess of it then however, and last year her name went up in the title. On hitting the 1000th show, Miss Graham's comment was: "it's the first 1000 that's the hardest."

GLORY GLORY GLORY

A history of motion pictures being put together by the documentary wing of **Four Star International** may go either network or syndication; it's not decided yet which.

The series will run to at least 26 half hours, for starters. If the series goes into syndication, it will be distributed by Four Star Entertainment Corp., distribution wing of Four Star.



MUSIC BY
VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS

119 WEST 57th ST., N.Y.C. (212) 765-4635

Wall Street Report

Candid offering. It's not often that an investor is told by a company point blank that its stock offering is truly speculative, that the financial operations are not overly impressive, that the company is a minor factor in its industry and in stiff competition with companies of greater size, one of whom, Western Electric, AT&T's manufacturing affiliate, claims the company may be infringing its patent rights.

And just to add the last encouraging note, the investor is warned that approximately 40 per cent of the company's business is with the government and any reduction in defense spending would have an adverse impact on the company's business.

Yet this is pretty much the situation as outlined by Optics Technology Inc., which offered 130,000 shares of its common stock to the public last August. Despite the hazardous description, the company's shares were snapped up because a number of sophisticated investors believe the company has a good deal of promise in a field of great potential—thin film filters, lasers, optical measuring devices and fiber optics.

Ten years old. The company was launched in 1958 under the name of Spectracoat to manufacture thin film filters. These filters transmit or reflect light precisely within a range of specified spectral bands. The filters are sold in calibrated sets and are used in standard laboratories for chemical, physics, biological and engineering work.

Then in 1961 a new management and technical group headed by Dr. Narinder S. Kapany joined the firm and proceeded to broaden the product line. They added lasers (light amplification by stimulated emission

ing a small laser for use in repairing torn retinas in the human eye. In 1966 OTI introduced the lowest priced continuous wave laser available enabling the educational world to buy them.

OTI has an agreement to acquire Radiation Physics Inc. of Los Angeles, a leading developer of low and medium power lasers.

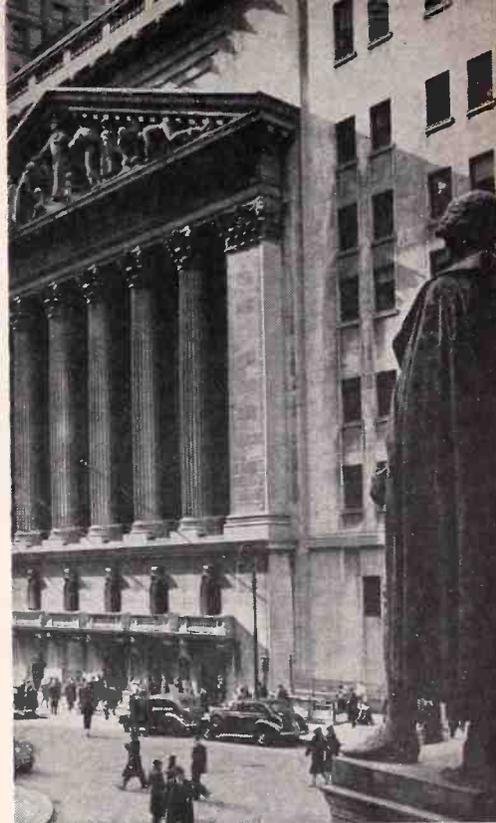
Its line of instruments for the measurement of image quality of an optical system is another market the company has developed. Its photometer, for example, is used to control the quality in the production of color tv tubes.

Fibers bend light. Finally there is the field of fiber optics which involves transmission of light through flexible or rigid glass fibers. These hair-thin fibers, grouped in bundles, act as "light pipes." The system enables lights to be bent into numerous configurations without any significant loss of image quality.

OTI is supplying fiber-optic sensing assemblies for use in card reading devices for data processing. For the year ended April 30, 1967, fiber optics accounted for 6 per cent of OTI revenues, thin films for 14 per cent, lasers and accessories for 36 per cent and instruments for 17 per cent.

The remaining 25 per cent of the volume stemmed from contract research on such projects as developing optical information processing, holography, biomedical optics, image inverters, aircraft fire detection system and biomedical optics. Most of these projects come from unsolicited Government proposals.

Belgian investment. OTI also has an investment in a Belgian company called "OIP," a manufacturer of classical optical instruments such as



Like OTI in the U.S., OIP is in competition with much larger European companies but considers itself a leader in the field of modern optics and only a minor factor in the classical field.

The investment in the Belgium company is carried at a cost of \$274,000 and represents 14 per cent of OTI's total assets.

In the last two years OTI has received dividends totaling over \$20,000 from its Belgian affiliate.

OTI employs 115 people, 30 of whom are graduate engineers. OIP employs 319 of whom 26 are engineers.

Dr. Kapany, the president and the director of research has an outstanding reputation in the field of optics. He is a graduate of Indian and British universities and was a member of the Rochester University, Institute of Optics.

All the other members of management have experience with companies in fields of high technology with emphasis on optics. All the directors and officers as a group owned 25½ per cent of the company's common. Dr. Kapany owned 12.5 per cent. There were five groups of stock option plans outstanding covering 29,400 shares of common to be exercised at prices ranging from \$7 to \$10 per share. The stock originally offered at \$12 per share is selling at around \$39. ■

Five-year Summary of Optics Technology Inc.

	1963	1964	1965	1966	1967
Revenues	\$732,447	\$1,015,214	\$1,334,624	\$1,885,040	\$2,246,226
Operating profit	51,570	34,000	56,000	76,000	173,000
Earnings per share	54¢	2¢	2¢	2¢	28¢

of radiation) which can illustrate basic optical phenomena for educational and laboratory purposes.

In addition the company introduced a photocoagulator incorporat-

microscopes, binoculars, camera lenses and gunsights. OIP is now licensed by OTI and has developed a line of modern optical instruments and components.

selling ingredients. Sex on the screen at this hour is negligible; after all, how much of it is around in re-run movies made before the 60s?

With the audience potential doubled on Friday and Saturday, the all-night stations make their biggest effort then. Most all-night programming has been on these two nights. But even this doesn't ensure success.

A rundown on two stations that dropped all-night programming and one that is still going strong might put the problems of this group in better perspective.

WMAQ-TV Chicago went the all-night route with a series of weekend films this past October, but only as a seasonal, fourth quarter venture, according to local sales manager James Hoel.

He notes that the outlet never was what could be called a "movie station." The idea of all-night programming was thought of as a way of utilizing an inventory of films that the station had on hand.

The midnight-to-dawn series was sponsored by Polk Brothers, a discount chain and one of WMAQ's longstanding advertisers. The line-up of films—*Attila*, *Quincannon*, *Frontier Scout*—promised action if not first-rate entertainment.

Polk signed an 11-week contract with reportedly no concern over measuring audience response either by phone calls, letters, or advertising specific products on the show to test traffic-pulling appeal.

The contract expired last December and Hoel reports "the station is not particularly interested in doing all-night broadcasting again." When you balance the cost of putting on an extra engineering crew against the modest audience potential it just isn't economically sound, Hoel contends.

Interestingly enough, WMAQ-TV was stimulated to try all-night programming by what it believed was the success of WGN-TV Chicago, which dropped its three-year-old all-night package almost a year to the day before WMAQ-TV began late hour broadcasting.

Although WGN-TV Chicago carried the post-midnight weekend movies for three years, it was always an off-again, on-again type of thing, according to sales manager John McDaniels.

The station, McDaniels pointed out,

would run all-night movies for a few weekends and then stop them for awhile. The reason was a hoped-for audience response of letters asking resumption of the films.

Then, too, unlike Polk Brothers, WGN-TV advertisers mentioned specific products on the show to get a measure of the advertising effectiveness.

WGN-TV started Chicago's all-night ball rolling April 23, 1963, recalls Kip Jamieson, publicity director. In an attempt to define a nebulous audience, the station started late night Friday programming with thrillers like *The Maltese Falcon* herded into the *Mystery Theater* series.

Five minutes of news followed and then it was the 1930s all over again with Carole Lombard, Ronald Coleman, etc., appearing in a group of films under the *Memory March*. Featurettes on Hollywood history and Buston Keaton vignettes carried the programming until 6:30 when *Top of the Morning* took over.

Saturday night programming was organized along a similar pattern. *Mystery Theater* again got things started, followed by films like Bette Davis in *Now, Voyager*. When Bette docked, Dick Powell and Ruby Keeler crooned and spooned in those musical cream puffs of the 30s.

The purpose of this setup, Jamieson explains, was to enable a viewer to set his alarm and get up in time to watch Bette Davis or Greer Garson, or sleep longer and wake up to Fred Astaire or Eleanor Powell.

There were no tears and few letters when the station killed its all-night schedule in 1966. Currently, Jamieson reports, WGN-TV lives on late-night films up till 3 or 3:30 a.m. on weekends.

Not every all-night station meets the same fate. WCBS-TV New York went into the all-night field February 26, 1963, with movies that have since been keeping New Yorkers up, not only on weekends, but week nights as well.

The station was no doubt inspired to try all-night programming by the success of its *Late Show* and *Late Late Show* series.

The all-night kick-off vehicle was *The Dough Girls*, a 1944 comedy starring Ann Sheridan and Jane Wyman. Since that time, films from the Golden Era like *Rumba* and classics like *The Westerner* right on to Oscar winners like *Sayonara* have

been shown on the all-night shows.

Over the years, the *Late Late* series sold participating minutes to a random, yet impressive list of advertisers: Philip Morris, American Home Products, Lever Bros., Wise potato chips and Hunt's Foods.

The station reports as many as 400,000 total viewers on Saturday and Friday nights. Weekend averages are lower—about 300,000.

And while there is no arguing that one of the reasons for the WCBS-TV success is that there is no other all-night station in New York, observers say the station has been discriminating in the variety of films it has shown.

The sophisticated tastes of the New York audience account in part for WCBS-TV's pre-dawn movies. Even the old ones, like *My Man Godfrey*, *The Masquerader*, and *Dead End*, have a certain appeal.

Besides, viewers who have tuned in to watch *The Late Show* (11:30), which often shows top, first-run features, stay hooked to the set.

But, first and foremost, it is variety that's the key to success for WCBS-TV's pre-dawn movies, according to Bill Lacey, the station's film manager. From Marlon Brando in *The Wild One* to Barbara Stanwyck as *Stella Dallas* they're all there sometime during the week. What all-night viewer could ask for more? ■

Contract terminated

Philips Broadcast Equipment Corp., Paramus, N.J., and Visual Electronics Corp., New York City, announced termination of Visual's exclusive distributorship contract for Norelco color cameras effective May 10, 1968.

The principal reason for the termination of the nearly three-year-old contract, according to James B. Tharpe, Visual president, was a "foreseeable overlap of product lines" manufactured by both Philips and Visual.

As of May 10, Philips will resume direct service and sales support to networks, group and independent stations using Norelco broadcast equipment as well as Norelco Plumbican color cameras, reported Anthony R. Pignoni, Philips marketing director.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Spokesmen at the Station Representatives Association and the 4A's are hopeful the new "Experimental Tv Availability Form #2," released last week by SRA's Tv Trade Practices Committee and E.D.P. Subcommittee, will meet with approval when it comes up for consideration by 4A members at a meeting this week (January 31).

The standard avail form, prepared by SRA in conjunction with committees of the 4A's and the Media Directors Council, is considered another step toward standardization in industry attempts to reduce spot buying paperwork.

"It's an obvious step toward sanity from the polyglot of forms being used now," observed Mike Donovan, chairman of the 4A's media relations sub-committee, which had a part in developing the form.

"It will facilitate and accelerate business and provide reps with more time to sell. There are nearly 100 avail forms being used right now, all different."

The new form, which incorporated data from all previous forms, was the result of what Donovan called "effective compromise. We abstracted from the whole bag what was best for the common interest. This is a form all

the reps can live with," he said.

Donovan noted the new form would not only save time in rep/buyer transactions but would also eliminate a step in agency processing. "If it's all uniform, we can work with the avail sheets directly, as input data for both computer and manual operations, instead of having to transfer the information to our own internal forms."

Morris Kellner noted the new form made certain added accommodations to agency need. "In addition to including what all reps had individu-

ally included on their own forms," he explained, it provides room for added demographic data and extra space for internal agency use."

Kellner said SRA coordinated with TvB's Systems of Spot project, which has been working on standard confirmation/contract and invoice forms, so that terminology on the various forms would be consistent.

"We hope," Kellner added, "that other reps, not members of SRA, will also adopt the new form and that agencies which occasionally make it a practice to request avail submissions for certain accounts on special forms which they provide, will begin to use the standard form exclusively."

SRA members will begin using the new form as they use up their own. Blair Television, which depleted its own stock in December, has already made the switch.

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

American Cyanamid Co.
(SSC&B, Inc., N.Y.)

This company is introducing a new product, BRECK BASIC hair conditioner with
(Continued on page 40)



At J. Walter Thompson Co., New York, Dave Rogers works as a media buyer on the Warner Lambert account.

Rep Report

PAUL T. PEARSE joined the Detroit sales staff of Blair Television as an



PEARSE

account executive. Pearse was formerly a broadcast media buyer with Campbell-Ewald, Inc.

JOHN ROHRBACH, JR. was appointed national tv sales manager for Group W, Westinghouse Broadcasting Co. He was formerly general sales manager of WBZ-TV, Boston.

EVERETT L. MOORE was elected a vice president at The Katz Agency, Inc. He was formerly director of television sales development.

DON L. HENRY joined Avery-Knodel, Inc., Dallas, as an account executive.

HERB SCHARFF and AL PARENTY joined the H-R Television Chicago Eastern and Corinthian sales divisions, respectively. Scharff was formerly on the sales staff of Adam Young, Inc. Parenty was formerly with ABC-TV Spot Sales.

GEORGE PETTETT, manager of the



PETTETT

Dallas office of The Hollingbery Co., was named vice president and southwestern manager.

Spot (Continued from page 39)

a buy beginning February 18. Day and fringe minutes and 30s will be used in four test markets, including Minneapolis, through March 30. Mike Raymond is the contact.

American Express Co.

(Ogilvy & Mather, Inc., New York)

This company begins its second year as sponsor of an off-season NFL football series. The half-hour show begins a 21-week run April 16 in about 25 markets. Art Topol is the contact.

Associated Products Co.

(Smith-Greenland Co., Inc., N.Y.)

A six-week buy for 5-DAY DEODORANT PADS breaks February 19. Fringe and prime minutes, 30s and piggybacks will be used in 40 markets through March 31. Buying are Jeff Kameros and Sylvia Alles.

Avis Rent-A-Car System, Inc.

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

This company begins a four-week flight February 5. Prime 20s are planned to carry the message in about 20 markets. Buying is Werner Ziegler.

Block Drug Co., Inc.

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

Commercials for POLIDENT break February 18. The five-week flight will use fringe and prime 30s and minutes in about 25 markets, including Atlanta, Boston, Cincinnati, Cleveland, Columbus, O., Houston, Memphis, Minneapolis, Philadelphia, Pittsburgh, St. Louis, Seattle, and Tampa. Buying is Wade Stalkhouse.

Chevron Chemical Co.

(McCann-Erickson, Inc., San Francisco)

A pre-spring push for ORTHO FERTILIZER AND PESTICIDE breaks at issue date, February 12, February 19, and March 4. Buys running from six to 14 weeks will use prime, late fringe and weekend minutes to reach men in 146 markets. Buying are Ann Mesclery, Vicki Hansen, and Tony Holt.

Chevron Oil Co.

(BBDO, Inc., N.Y.)

A five-week flight for CHEVRON GASOLINE breaks February 15. Men are the target of prime 20s in 20 East coast markets, including Albany, Hartford, Boston, Providence, Philadelphia, and Rochester. Monty Brummel is the buyer.

Coca Cola Co.

(Marschalk, Inc., N.Y.)

A four-week flight for HI-C breaks February 5. Day and early fringe minutes will be used to reach women in about 80 markets. Buying is Rose Mazarella.

Continental Baking Co., Inc.

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

A six-week buy for PROFILE BREAD and a 22-week schedule for WONDER SNACKS breaks at issue date. Day, early and late fringe minutes, and prime 20s will carry the message on Profile Bread in
(Continued on page 42)



YOU MAY NEVER SEE A 40-LB. BIRD FLY* —

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th† television market, the area is still in a steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

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

*It's the Kori Bustard of South Africa.
†ARB's 1965 Television Market Analysis.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studies in Both Kalamazoo and Grand Rapids for Greater Western Michigan

Avery-Knodel, Inc.
Exclusive National Representatives

One Seller's Opinion . . .

INDEPENDENT 30s: WHAT THE STATIONS SAY

The buyer who alternates his column with mine has devoted two rather involved articles to a discussion of the equities or inequities involved in station rates for independent 30-second spots. He spoke of one station which claimed to offer 30s at 60 per cent of minute rate. But when he checked, he found it was a *flat* 60 per cent of the *open* minute rate. According to the rate card, he went on, the station did not recognize his brand's currently earned corporate discount. The spot, he concluded, was actually costing him 72 per cent of his brand's *earned* minute rate.

It would be foolish on my part to try to deny the allegation. Under current industry conditions, this situation may indeed exist at some stations, and in time it will be cleared up. Stations are moving slowly and cautiously in establishing 30-second rates. Even though the unit is now listed on most rate cards, there are still a lot of wrinkles to be ironed out. The reason is that most stations are not sure in exactly what direction the demand for 30s is moving. The result is, inevitably, a lot of inconsistency.

Remember, a station in a small market, or in a market where there are few requests for 30s, has a different picture of what the advertisers want than a station in a larger market, or one which is swamped with such requests. Let me add that *most* stations are *not* swamped at this time, that while interest in the 30-second unit is growing, it's growing very slowly.

It would be unfair to expect stations to come up with a policy overnight that would be totally uniform, fully consistent, and undisputedly equitable, not only to advertisers but to themselves as well (and let's remember *that* point), on an issue which is only just beginning to see the light of day.

Stations so far have only a hazy picture of what the volume of 30 second business will be in any given month. They take a risk, consequently, in determining not only how to price the 30s but also in deciding how many to make available. When they sell half of a minute, they have no guarantee they will be able to sell the other half.

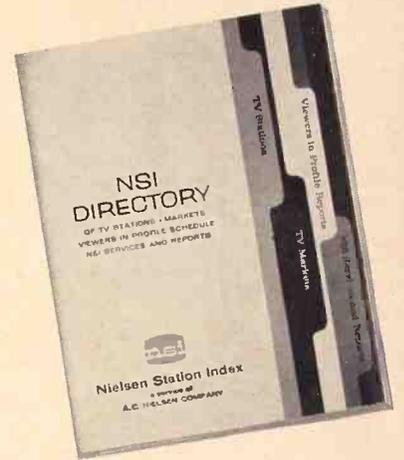
Furthermore, they are often not completely geared up to handle the new paperwork and technical adjustments that frequently have to be made in programming 30s. The adjustment costs money. As the volume of business in the sale of 30s increases, no doubt stations will meet the demand and gradually, because big business changes *do* happen gradually, they'll adjust their pricing policies to meet the changed situation.

Meanwhile, to answer our buyer, I know of no station that sells 30s at a flat 60 or 65 per cent of the open minute rate. At our stations, just as the price for a one time 30 is computed as a per cent of the one time price for a minute, 30s on a five-plan, a 10-plan, or any other plan are figured at 60 or 65 per cent of what minutes would cost on the same discount plan.

I don't know what all stations do, but I'm not about to make a general statement about industry practices based on the policies on any *one* station. That it would appear, is what this buyer did. The result of his kind of reasoning can be dangerous, not only because it can cause stations and their reps a lot of headaches, but because it can hurt spot business in general.

Like a lot of buyers, he's obviously not out to "gct" the stations, and he seems to be trying to understand what's happening at the station end of things. But like a lot of buyers, he's impatient. What we all need right now is a little more patience and willingness to work things out together. Most important, agencies have to realize stations aren't out to get *them* either.

Facts in focus... the NSI DIRECTORY



An annual guide showing:

- all NSI reportable TV stations by call letters and market
- number of Reports issued for each market annually
- scheduled Report months.

For complete details
call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

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

a service of

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

Spot (Continued from page 40)

between 50 and 70 markets. Minutes and IDs will be used for Wondersnacks in between 12 and 15 markets. Helen Grady is the contact.

Corn Products Co.

(Foote, Cone & Belding, Inc., N.Y.)

This company's Best Foods division has a buy for NUSOFT FABRIC SOFTENER, starting February 5. The eight-week push will use day and fringe 30s in about 46 markets. Steve Voyer and Judy Van Vlaenderan buy.

Corn Products Co.

(Lennen & Newell, Inc., N.Y.)

February 12 is start time on a buy for DIET MAZOLA MARGARINE. Independent 30s, minutes and IDs will be used to reach women in 30 selected markets through June 9. A four-week flight for KARO SYRUP breaks February 5. Minutes, 30s, and IDs will be used in 25 selected markets. Robert Boyd and Sandy Floyd are the buyers.

Falstaff Brewing Corp.

(Foote, Cone & Belding, Inc., Chicago)

First quarter activity on FALSTAFF BEER breaks at issue date and February 18. Men are the target of fringe minutes, prime 20s and prime and fringe 30s in over 100 markets. Buying are Dick Schiffman, Bob Daubenspeck, Larry Loshan, and Jan Ucherek.

General Foods Corp.

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

A 50-market national intro for TOAST 'EM ANIMALS breaks at issue date. The initial four-week flight will use day minutes and piggybacks with TOAST 'EM POP-UPS to reach kids. Ed Schmitt is the contact.

General Foods Corp.

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

National roll-out for MAXIM FREEZE-DRIED COFFEE starts at issue date. Fringe and day minutes, fringe and prime 30s, and prime 20s in 13 East coast markets will supplement renewals in these test

(Continued on page 44)

IN SIOUX CITY IOWA



meg-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

Agency Appointments

MARK B. BOLLMAN, JR., formerly president of Quadrant International, Inc., an Interpublic component, joined Benton & Bowles, Inc. as a senior vice president. WILLIAM R. BONE, EDWIN C. GIBSON, and THOMAS H. OGDON, account supervisors, were named vice presidents.

WALTER W. STUMPE, formerly an account supervisor, was named senior account director, and JOHN A. TIMON, formerly account executive, became an account supervisor, at Needham, Harper & Steers, Inc., Chicago.

HUGH McCULLOCH REDHEAD, senior vice president of Mellon National Bank and Trust Co., Pittsburgh, becomes president of Campbell-Ewald



REDHEAD

Co., Detroit, effective February 5. GERALD M. MILLAR joined the agency as vice president and director of planning on the Chevrolet account. Millar was formerly director of advertising for the Buick Motor division of General Motors Corp.

SEYMOUR CHODORKOFF, formerly a senior account executive, was named account supervisor for the cigar division of The American Tobacco Co. account at Gardner Advertising Co., New York.

BARRY LOUGHRANE and FRANK YAHNER, vice presidents and senior



YAHNER

LOUGHRANE

account supervisors, were named management supervisors at Doyle Dane Bernbach, Inc., New York.

THOMAS J. DONOHUE, account supervisor, was named a vice president at N. W. Ayer & Son, Inc., Philadelphia.

WILLIAM H. BAMBRICK, management supervisor on the Menley James account, was named to the



BAMBRICK

newly-created post of special assistant to the general manager, at Foote, Cone & Belding, Inc., New York.

MARTIN STERN, formerly vice president and director of research operations for J. Walter Thompson Co., New York, joined Wells, Rich, Greene, Inc. as market research director.

MARY GRACE HANNON and EDMUND W. PEASLEE, JR., co-research directors, were named vice presidents at LaRoche, McCaffrey and McCall, Inc., New York.

BRYAN HOUSTON was named a senior vice president at Interpublic, Inc., and ROBERT IRONS, JR. became chairman of Interpublic's Communications Counsellors Network. Houston had been chairman and Irons was president, of the Fletcher Richards Co., which recently merged with The Marschalk Co., Inc.

STANLEY NEWMAN, formerly vice president of marketing services, was named a senior vice president at Hicks & Greist, Inc., New York. LIONEL BRAUN and PETER MARTINEZ, account supervisors, were elected vice presidents.

JAMES HUGHES FEENEY, account supervisor, was named a vice president at Ted Bates & Co., Inc., New York.

JOHN R. WRIGHT joined Clinton E. Frank, Inc., Chicago, as an account supervisor. Wright was formerly vice president and account supervisor at Post-Keyes-Gardner, Inc.

WILLIAM V. BARBORKA, account supervisor in the Chicago office, and JAMES F. KELLOGG, JR., and HAMILTON WILSON, account group heads in New York, were named vice presidents at BBDO, Inc.

The bright young man behind the media director's desk at Hicks & Greist, Inc. has only been in the ad business some six years. Recently named a vice president of the agency, however, Willard Thompson speaks about media with knowledge and confidence that explain how it happened that he has come so far so fast.

He feels media has changed drastically even in the past six years, particularly in the area of research. "Developments have been rather dramatic," he noted, "and not necessarily good. The industry has a tendency to tolerate and to accept as gospel less than perfect research."

Careful to point out that he was not undercutting the value of research data now available. Thompson added, "I think we're making progress, but our acceptance of available data is all too pat, for one thing, and for another, it doesn't go far enough."

Explaining his first point, the media director said buyers make a mistake when they buy strictly by the numbers, without making any kind



of value judgment. "Research data can indicate a tv buy providing the desired reach and frequency, for example, but this still may not constitute the best buy.

"Spots may be grouped or stripped in such a way that they become boring to the viewer. The buyer has to use his judgment here." Some buyers, Thompson indicated, do not use enough of that judgment.

On the second point, the media man noted that even when all the data are used correctly, it may not be enough to tell the whole story.

"The research we have," he feels, "tells us who we are reaching in terms of demographics and less precisely product usage. It seems to me we have also to determine how effectively we are reaching them.

"According to some psychological learning theories, for instance, it's possible to put so much spot on the air that you actually hurt retention. But media research today does not attempt to find out what happens after the fact—after the commercial is put on the air."

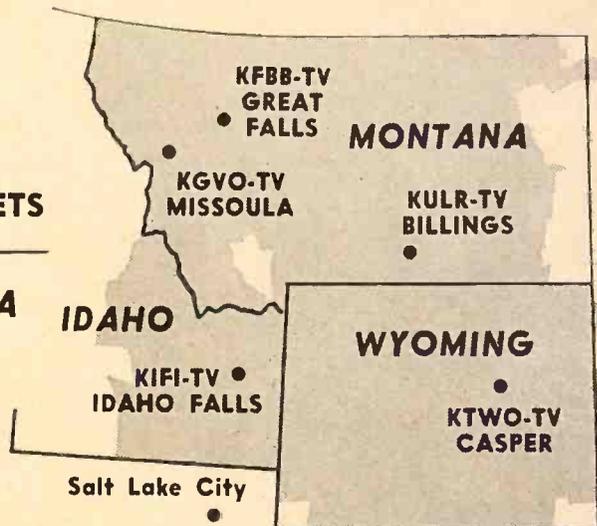
Thompson's interest in what he calls a "sociological approach to media," is not explained by anything in his academic background. Neither is his interest in media.

A graduate of Colgate College, in Vermont, where he earned a bachelor of the arts degree in English literature, Thompson says he's in media because he's interested in "why large groups of people react the way they do and what stimuli can be used to make them react the way you want them to." ■

NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE IDAHO FALLS AND MISSOULA MARKETS

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



SERVING 346,470 TV HOMES IN 96 COUNTIES

THE GREAT WEST GROUP IS HOW THE WEST IS ONE!

A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN

Spot (Continued from page 42)

markets: Indianapolis, Ft. Wayne, Buffalo, Rochester, Erie, Syracuse, Binghamton, Utica, Watertown, Phoenix, Tucson, and Yuma. Joe Niedzwiecki and Jack Deitchman buy.

General Foods Corp.

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

A 10-week push for MINUTE RICE breaks at issue date. Early fringe and day minutes, piggybacks, and independent 30s will be used to reach women in about 30 markets. Buying is Estelle Nisson.

B. F. Goodrich Co.

(Foote, Cone & Belding, Inc., Chicago)

Eight to ten-week flights for various Goodrich products break February 12, February 26, March 27, April 8, April 1, April 15, and May 6. Early and late fringe minutes will be used in about 60 major markets. Buying is Lois Benson.

Kellogg Co.

(Leo Burnett Co., Inc., Chicago)

First quarter activity for various cereal products breaks at issue date. Kids are the target of day and fringe minutes in 65 markets. Eloise Beatty, Bob Anderson, Dan Brewster, and Bill Mendenhall are buyers.

Kinney Shoe Corp.

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

A two-week flight for KINNEY SHOES breaks February 8. Early fringe and day



New vice presidents at Dancer-Fitzgerald-Sample are (l. to r.): Frank V. Arundell, John T. Henderson Jr. and Frederick T. Dombo Jr.

minutes will be used in 27 markets. Gale Gilchrest is the buyer.

La Choy Food Products, div. Beatrice Foods Co.

(Campbell-Mithun, Inc., Chicago)

A three-week Chinese New Year ad push breaks at issue date. Day and fringe minutes and prime 20s will be used in 13 selected markets to supplement a network buy. Jim Rice is the contact.

Eli Lilly & Co.

(Powell, Schoenbrod & Hall, Inc., Chicago)

Staggered nine and 11-week flights for GREENFIELD LAWN AND GARDEN SUPPLIES break February 21, February 28, March 6, and March 13. Early and late fringe minutes in news and weekend sports programs will be used to reach men in approximately 40 markets. Buying is Pat Wallace.

Maytag Co.

(Leo Burnett Co., Inc., Chicago)

A ten market schedule to supplement network buys for MAYTAG ANYWHERE DRYERS breaks at issue date. A four-week flight will use day and fringe minutes. Buying are Bob Jacobs and John Riedl.

Mennen Co.

(Warren, Muller, Dolobowsky, Inc., New York)

February 4 is start time on a buy for PROTEIN 29, hair groom for men. The new product goes into its second test phase with this eight-week buy. Prime and fringe minutes and independent 30s will be used in 25 markets within the Pacific Nielsen area. Al Krackow is the contact.

Pet Inc.

(Gardner Advertising Co., St. Louis)

Commercials for PET COMPLIMENT are currently in 11 scattered markets. Minutes in fringe and day locations will be used through the end of February. Buying is Ted Gronek.

Chas. Pfizer & Co., Inc.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

Commercials for LASPIRIN are currently in Albany-Schenectady-Troy, Binghamton, Oklahoma City, Phoenix, Portland, Ore., St. Louis, Seattle, Scranton, and Kansas City. The six-week schedule is using day and early fringe minutes through the end of February. Buying is Jim McCollom.

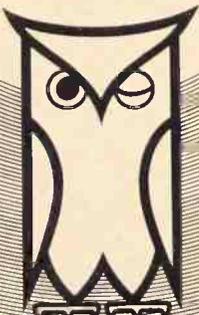
The Quaker Oats Co.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

This company is introducing a new cereal product in a test buy that starts February 4. An eight-week schedule of day minutes and day and prime 30s will appear in 11 markets, primarily on the West coast, but some in the East. Jane Dooley is the contact.

(Continued on page 46)

Who
cares about
Bertha Clopton
of
Winterset, Iowa



WHO TV

... that's who!

COLORFUL 13 • DES MOINES, IOWA

Buyer's Checklist

New Representatives

KBLU-TV Yuma, Ariz., named Avery-Knodel, Inc. its national sales representative, effective immediately.

KTTS-TV Springfield, Mo., named H-R Television, Inc. its national sales representative, effective immediately.

Network Rate Increases

NBC-TV:

WBZ-TV Boston, Mass., from \$3,250 to \$3,350, effective July 1, 1968.

KCRA-TV Sacramento, Calif., from \$1,200 to \$1,300, effective July 1, 1968.

KARK-TV Little Rock, Ark., from \$650 to \$700, effective July 1, 1968.

KROC-TV Rochester, Minn., from \$375 to \$425, effective July 1, 1968.

Petry book out

To celebrate its 36th birthday and to mark the first anniversary of its New York headquarters, Edward Petry & Co., Inc. has issued a thin, hardcover book telling how the rep firm operates.

Called "A Short Pause for Identification," the book contains chapters on the company's selling philosophy, the make-up of its radio and television divisions, a run-down on some major services provided by its research and promotion departments, a discussion of work done by Petry's marketing personnel, and a list of key company personnel.

Highlighted are the importance of specialization, the Petry group selling operation, and Petry's international interests.

The book says the rep firm has been a success because it has adhered to the philosophy of "sell up the stations instead of sell-out the stations."

The company, which began operation in 1932 with just seven people, today has ten offices and 125 staff members in the television division alone.

The book notes Petry is now "pioneering extensively in European and South American markets where advertisers who market in the United States have been oriented to print advertising. Petry International is developing overseas advertising to make it "local" for Petry-represented stations," it adds.



Martha Manning of Crook Advertising, Dallas, holds up a photo of her very own 24-sheet billboard. The outdoor salute, which reads "WFAA-TV agrees Martha Manning of Crook Advertising has the Quality Touch," was awarded by station manager Jack Hauser after a drawing at the Southwest Area Conference of American Women in Radio and Television.

Media Personals

SCOTT A. MCINNIS joined MacManus, John & Adams, Inc., Bloomfield Hills, Mich., as a media



MCINNIS

planner. McInnis was formerly a senior media buyer with Young & Rubicam, Inc., Detroit.

CHERRIE KEEL, formerly associate media director, was named media director, at Noble-Dury & Associates, Nashville. JEAN MAYNARD, formerly a timebuyer, became assistant media director.

GEORGE O. WOLD, JR., media director at MacManus, John & Adams,

Inc., Bloomfield Hills, was named a vice president.

JAMES J. O'ROURKE, formerly a media supervisor, was named media director for Buchen Advertising, Inc., Chicago.

WILLARD A. THOMPSON, media director, was named vice president at Hicks & Greist, Inc., New York.

HAROLD MILLER, vice president and media director, was named vice president in charge of all media and



MILLER

programming services at Grey Advertising, Inc., New York.

NB

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

WILX-TV

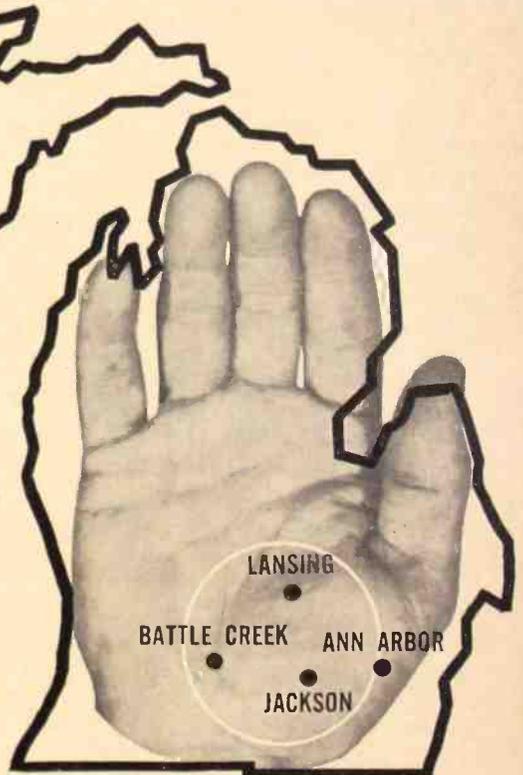


1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

AVCO Represented by RADIO TELEVISION SALES, INC.



Required Reading

for everyone
who makes his
living in the
television industry.

Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

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

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roc, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95

WRITING FOR TELEVISION AND RADIO

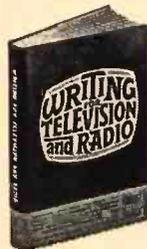
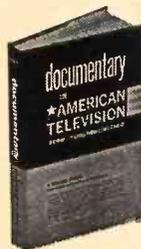
by Robert L. Hilliard, University of North Carolina

A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**

THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



Spot (Continued from page 44)

Ralston Purina Co.

(Foote, Cone & Belding, Inc.)

A seven-week buy for RY-KRISP breaks at issue date. Day 30s and prime 20s will be used in about 23 major markets. Buying is Ralph Kaslik.

Ronzoni Macaroni Co., Inc.

(Firestone Associates, Inc., N.Y.)

Commercials for RONZONI MACARONI will be in Boston, Providence, and Philadelphia through May 5. Fringe and day minutes and prime 20s and IDs will carry the message. Buying is Dorothy Callenda.

Stella-D'Oro Biscuit Co., Inc.

(Firestone Associates, Inc.,

A buy for STELLA D'ORO BREADSTICKS, BISCUITS, and COOKIES breaks February 12. Day, prime, and fringe minutes and IDs will be used in the top 25 markets during a five to six-week push. Dorothy Callenda is the buyer.

Sterling Brewers, Inc.

(J. Walter Thompson Co., Chicago)

Commercials for STERLING BEER are currently in 12 Mid-western markets. The eight-week push is using prime, fringe, and weekend minutes and 20s through mid-March to reach men. Irene Maksym is the contact.

Warner-Lambert Co.

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

A 10-week buy for MENTHOLYPTUS cough drops breaks at issue date. Early and late fringe and prime 30s will be used in 12 scattered markets. Buying is Eloise Ray.

Waterman-Bic Pen Corp.

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

A 15-week buy for WATERMAN-BIC PENS is currently in 50 major markets. Adults and teens are the target of fringe and prime minutes through April 28. Irwin Neadel is the contact.

WTS Pharmacraft, div. of

Wallace & Tiernan, Inc.

(Warwick & Legler, Inc., N.Y.)

A four-week flight for CHOOZ breaks at issue date. Prime, fringe, and some day IDs will be used in from 20 to 30 markets. Buying is Joe Hudack.

ORDER FORM

BOOK DIVISION, TELEVISION AGE

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

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
- DOCUMENTARY IN AMERICAN TELEVISION \$8.95
- TELEVISION STATION MANAGEMENT
- Paper \$3.95 Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

Check enclosed.



At TvAR, Inc., Robert M. Hoffman (l.) is senior vice president, marketing and research; Arma E. Andon (c.) is director of special projects and new vice president; and Robert A. Stuart (r.), joined the rep firm as assistant to the president. New appointees were incorrectly identified in last issue of TELEVISION AGE.

Spotbuys (Continued from page 25)

This is determined by evaluating the ability of each of these two day parts to, for example, have the potential of reaching the lady-of-the-household in larger families, in middle/upper income homes and in homes in which the educational level is higher (see chart).

Early fringe spots have their audience strength in smaller, less affluent, less well-educated homes while late night spot announcements have either equal audience strength among all demographic groups or perform slightly better against homes with young children and middle/upper incomes and with better than a high school education.

What is most significant about the two most frequent periods of spot placement is the poor performance of early fringe against groups who tend to be better prospects for a broad category of products.

Product Usage Data—This is developed by such services as Brand Rating Index. There are indications that late night programming (11 p.m., NYT to conclusion) reaches a greater percentage of users/heavy users/very heavy users of almost all products than does early evening fringe programming (5-7:30 p.m., NYT).

Of 53 product categories examined, late fringe tv was more effective in delivering prime prospects in 48 instances; early evening was more effective in only five.

This advantage of late night is generally between 10 and 20 per cent—that is, the average late night announcement will usually deliver 110 to 120 homemaker prospects for every 100 available during the early evening.

It should be noted, however, that even average early evening spots will deliver a slightly greater number of prospects, for most products, than are present in the population as a whole.

Living Patterns—The sociological factors that affect television viewing patterns—early evening and late evening—generally revolve around the family, its size and its age levels.

It is reasonable to assume that the woman responsible for the younger, larger family is most occupied during the early evening hours—the hours

just preceding, during and just after the dinner hour.

She is concerned both physically and mentally with her family; this concern, understandably, is less in older, smaller families. In most cases and for many products, it is the younger, larger family that is the best consumer.

Therefore, early evening is less desirable for the advertising for many products, whereas late night and primetime are more desirable as a commercial carrier due to their potential for viewer involvement.

Levels of viewer attentiveness by day part reflect the differing ability of early evening/late night/prime time programming to “hold” its audience.

While a great part of this is due to living patterns, it also may reflect the quality and type of programming in the various time periods.

Program format—The ability of a program or of a particular program format to involve the viewer is thought to have a carry-over effect on the commercials within.

About the Author

Bern Kanner, senior vice president and director of media management at Benton & Bowles, is responsible for all operations of the media and programming departments. He is also a member of the board.



He has been with B&B since 1952 and has held virtually every position in the media department. His present position dates from April, 1966. He joined B&B directly after his graduation from New York University as a journalism major.

There are several kinds of programs in which fringe minutes are scheduled—news, movies, talk shows, variety and off-network syndication.

Some of these program types call for greater concentration than others—news, talk shows and certain syndicated formats would fall into this category; movies, variety and certain other syndicated formats would seem to fall into less demanding grouping.

The intensity of interest of these varying formats is even further magnified by living patterns. For example, the less demanding movie format is made even less vital if scheduled during the dinner hour—a period when total adult viewer involvement is virtually impossible in many homes.

Station practices—Many of the spot placements available in fringe time, or local minute availabilities in primetime, are announcements that are purchased to rotate through a given program, over a period of time.

Since many of these opportunities are in the 5-7 p.m. period and in the 11 p.m.-to-conclusion period, the manner in which spots rotate over the length of a specific schedule can be important. Two reasons lead to this conclusion:

- Sets-in-use levels, and consequently ratings, can vary substantially within a given two-hour program. This is especially true in the 11 p.m.-1 a.m. (or to conclusion) period.

- The demographic audiences can differ within a two-hour period, especially in the earlier hours, due to the effect of the dinner hour and, in the post-prime hours, due to lateness.

Analyses of fringe viewing indicate that sets-in-use fall off rapidly after midnight. There is no such precipitous rise or fall in early fringe or primetime. Often, the post-midnight rating levels are so low that their reliability is questionable.

Commercial rotation patterns for a given late night spot in the 11 p.m.-to-conclusion tend to favor the long term advertiser in that rotation generally begins from the last commercial position and moves forward.

A short term, flighted advertiser may well have a disproportionate number of spots in the latter part of the program—most often post-midnight.

It is logical then to consider that

scheduled commercials in these program types will be scheduled within a quarter hour segment whose rating was less than the average for the entire program. Even with long term spot schedules, it is sometimes questionable if all advertisers receive a fair rotation all the time.

The characteristics of television stations across the country are difficult to determine in New York. Certainly the seller brings forth certain critical points about station practices that should be important considerations but just as often the competitor presents his point of view, forcing the buyer to make a Solomon-like judgment or disregarding the information entirely.

In order to make a proper judgment, a buyer should have an unbiased and objective view of a particular station's stance in regard to the scheduling of consecutive commercials, the intent to maintain competitive separation and the arbitrary clipping of program content to accommodate commercials.

We have all received fragments of information at times which indicate certain station practices that are improper and negatively affect the environment of a particular commercial setting.

Conversely, we are aware of certain stations that meticulously adhere to practices that are most favorable to the advertiser. Furthermore, many stations go to great length and expense to develop a broadcast climate and community involvement that must result in added value for the commercial exposure. This information, good and bad, should be sought by buyers and be included as a consideration in the final decision.

There are other considerations that must be evaluated in any fringe spot purchase. However, it is more difficult to draw general conclusions from these considerations since they are, in large part, dependent on the product, its marketing/media needs and the remainder of its media mix. These considerations seem to be:

Day-of-the-week scheduling—It is most often desirable to schedule weight toward the shopping days. This would mean Tuesday night through Friday night. The purpose of the effort and its overall scope, as well as the intent of the commercial, has a bearing on this, and how rigorously this direction is followed.

The use of independents—A single station, most often, captures only a minor part of the audience in total or at any given point in time. This is true of network affiliates as well as independents. However, the temptation to buy independents alone due to their unusual surface efficiency advantage is great. However, it is fair to say that overall campaign visibility cannot be achieved without representation on network affiliates as well. The exact proportions would, of course, depend on total budget and a brand's network activity, if any.

Higher level desirable

Absolute rating levels—A higher absolute rating level is more desirable. Given the statistical reliabilities of even the 10.0-rated fringe spot, it is difficult to pay much credence to a much lower rated spot and to depend on its precise definition of audience. It might also be said that the extremely low level of message recall generated by a very low rated spot does not promote as wide usage of a product either directly or through word-of-mouth reinforcement as does the total level of recall generated by higher rated activity.

Reach emphasis vs. frequency emphasis—Specific campaigns or spot efforts within campaigns may have as their emphasis either wide reach or more concentrated delivery of frequency. The wide reach efforts call for a scattering of the spots over several stations and several nights of the week; those campaigns intended to build frequency most often concentrate their weight in a limited number of programs — especially those which tend to generate loyal audiences (e.g. news) or on a limited number of nights—perhaps Wednesday, Thursday and Friday.

The element of quality must certainly be an important dimension in the purchase of spot television, or any medium for that matter. The extent of its consideration is tempered by practicalities, objectives and available information. ■

K&E (Continued from page 19)

fell into three major types—"reciprocators," or those who lavish affection on dogs and want affection in return; "reluctants," or those who are looking for convenience and "providers," or those inclined to stuff their pets full of food, like a "Jewish mother."

K&E executives were terribly impressed with the way the mass of information gathered for the Nabisco study could be analyzed by a computer "When I saw the results," says K&E chairman Stephens Dietz, "I nearly went through the roof."

Gathering information about the behavior and attitudes of consumers is not new. K&E's contribution, agency people explain, was to quantify the answers (every question is numerically scaled) so that some very powerful statistical methods could be used to find meaningful patterns and reduce the mountain of data to a manageable level.

This is done by inverse factor analysis, which clusters respondents into groups with similar characteristics, and factor analysis, which does somewhat the same thing with the information itself.

Along with the psychological information TAG also scoops up, though in smaller chunks, media and marketing data. Some of this, of course, is the standard demographic information that inevitably accompanies a survey—information necessary to classify the respondent as to age, sex, income, etc.

In the beginnings of TAG, K&E tried to get everything in one pass. But the total number of questions was too great, so the research people had to limit the marketing and media part of the survey.

At present, TAG is a two-step process. An exhaustive series of psychological questions is asked of about 500 individuals. This is analyzed to determine the significant groupings of prospects according to attitude and behavior.

Having done this spade-work, the researchers now have a "litmus paper" test which enables them to pinpoint the key consumer groupings with a smaller list of questions. Thus, in the second wave, in which about 1,500 are interviewed, a considerable number of queries can be used for getting media and marketing information.



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Explains Jack Kaplan, vice president and media director of the New York office: "There is nothing unusual about the type of information we get on media habits. The real problem is finding the kind of people we want to reach. Once we know that, we want to find what kind of programs they watch, what they like, when they watch, what magazines they read, how much time they devote to various media, and so forth."

In addition to media information from TAG, K&E uses Brand Rating Index and TvQ material extensively. Obviously, these services do not mesh with their demographic groups with TAG's attitude groups. However, there are points of contact, since TAG also collects demographic information and BRI isolates product users: the latter are the basic component of TAG samples.

Paul Roth, vice president and media chief for K&E's domestic division (U.S. and Canada), contends, "You can put together the life style of a person from the information in BRI. On a more specific level, you may find, for example, that people who intend buying color tv like to watch sports." As for TvQ: "Liking a show is important. People who like a show are more receptive to commercials."

Creative requirements

K&E's media department is carefully attuned to the agency's new philosophy. "Creative requirements are the first principle of media planning," says Roth. The weaving in of TAG material with the department's existing method of analyzing and executing buys was apparently a smooth process. Roth and his superior, Dietz, who heads up the communications functions (media, programming, research and merchandising), are generally credited around the agency with having built up a first-rate media department before the Timberman regime. This explains the minor impact on media personnel during the housecleaning last year.

One of Timberman's first steps was to make Roth domestic media chief. K&E had no overall media boss since Joe Braun left some years ago. Roth has jurisdiction over media operations in six offices. Besides Kaplan in New York, the following media directors report to him—Alice

Liddell in Boston (William Hadley is industrial media director there), Barrett Alley in Chicago (who also directs San Francisco media operations), Bob Balfrey in Detroit and Ron Boychuk in Toronto. The latter city and Boston have relatively small media staffs, but the other three offices have associate media directors—Dana Redman in New York, Ed Noyes in Chicago and Phil Matz in Detroit. Redman doubles as director of media research, heading a staff supervised by Phil Shiffman.

New York the center

As the center for media research and agency headquarters, New York is geared to handle any K&E account's media problems. And, though each local media director is responsible for accounts in his office, an informal media planning board exists in New York made up of Roth, Kaplan, Redman and Shiffman.

Kaplan estimates that about 40 per cent of his time is devoted to accounts outside of New York. Roth spends a considerable amount of time touching bases at the other five cities. It is significant that the four media "board" members all have media research backgrounds.

TAG obviously has an effect on how K&E buyers go about making decisions. Buyers see the results from these studies and, hence, have a clear idea of the rationale behind the media buy. Roth says one effect is to give the buyer more responsibility and the opportunity to use more judgment.

Roth's over-all media responsibility is one reflection of Timberman's policy of spreading autonomy and authority. Tannenbaum's authority, too, blankets the entire K&E domestic division. However, reflective of Timberman's concentration on creating better advertising (it's 90 per cent of the account executive's job, the president says), Tannenbaum, a senior vice president, is on the seven-man executive committee, while Roth is not. The media point of view is represented by Dietz.

Besides Timberman, Dietz and Tannenbaum, the committee consists of Peter Frantz, senior vice president in charge of Chicago and western operations (Houston and San Francisco offices); Leo Kelmenson, se-

nior vice president in charge of the Detroit office; Alan Pando, senior vice president for the Boston and Toronto offices, and Giancarlo Rossini, president of K&E International. Timberman does not use the chief executive officer title but, as chairman of the committee, is *it*, in effect.

Four of the seven men on the committee have account responsibilities—Timberman, Frantz, Kelmenson and Pando, the latter two sharing all accounts in the New York office. Pando came to K&E in April, 1966, and was named director of account management the following January. Frantz and Kelmenson are even more recent, having joined in March, 1967.

The recasting of K&E was bound to influence the atmosphere and structure of the creative department. When Tannenbaum was named to the top creative post in December, 1966, he set up a totally integrated creative department—that is, the line between art directors or copywriters and producers was eliminated. This necessitated, of course, considerable staff turnover.

"A good producer," says Tannenbaum, "should be a good creative man. A good idea shouldn't have to be turned over to somebody else." The only concession made to the practical side of production is in the five assistant producers who are confined to just this area. No one else does only the producer's chores.

Creative versatility

Tannenbaum encourages his staff to extend themselves. A writer, for example, may be urged to produce a commercial if he seems qualified, even if he has had no credits. Anyone who wants can take a 16 mm. camera and go out and shoot whatever he wants. Tannenbaum believes that this kind of experimentation is often the only way for a verbally inarticulate art director to express himself fully, and be able to sell his concept. "Sometimes the experiments come out better than the finished job."

The agency also has a studio for commercials experimentation. At present a tape recorder is lacking but the agency is waiting for a new color system from Ampex (a client) which will be brought in on a trial basis.

Structurally, the creative side uses the account group system. There are

eight groups in New York and three associate creative directors split them up—Larry Parker, the broadcast expert, who has a tv production background; Ron DeLuca, an art director and George Soter, a writer.

Other offices are basically organized the same way. In Chicago, where about 70 per cent of the staff was replaced, a new creative director, Bob Pride, was installed; he is supported by two associate creative directors, both art directors.

The top creative man in Toronto, Jack Kuper, is also new. Strong in tv and film experience, Kuper is a refugee from Poland and author of "Child of the Holocaust," published in England and Canada and due to be published in the U.S. in March.

One of the few areas where K&E goes beyond its goal of concentrating on turning out more effective advertising is in tv programming. Head of this area is vice president Rodney Erickson, who also holds the title of president of K&E Productions, Inc. Purpose of the latter is to create shows for client ownership and profit. In short, the programming ideally should not only provide the advertiser with a weapon to sell his products more effectively but offer residual distribution profits.

Shell's *Wonderful World of Golf*, owned by the client and now consisting of about 75 hours in color, "is worth about \$4 million, probably more," says Erickson. He was president of Filmways when K&E called about producing such a golf show for Shell about seven years ago. K&E's producing company now con-

tracts out the production to Fred Raphael.

Erickson also oversees the production of *Arnold Palmer on Golf*, a five-minute show on tips. Fourteen have been made and Lincoln-Mercury owns it.

But Erickson concedes K&E has few clients who require even a special for themselves. Even Lincoln-Mercury must be a partner (with Grey for Ford corporate, J. Walter Thompson for the Ford Division and BBDO for Philco and Autolite) when a big tv effort is made.

Evaluation basic job

Watching over production and scouting out possible deals takes considerable time, explains Erickson, but he still spends most of his hours evaluating and recommending programming produced by others, the standard job of the agency programming man today.

K&E also has a small "consulting" group under Sol Wernick which deals with merchandising and promotion. Its purpose, says Dietz, who has direct control over it as well as over Erickson's work, is to provide ideas and look for promotional opportunities. Lincoln-Mercury is a prime concern of the group.

Dietz makes clear that K&E is wary about diluting the advertising effort by spending too much on merchandising and promotion. Where the latter involves something "operational," there is a charge to the client.

But some day, says Dietz, the agency may set up a "big separate

group" for merchandising and promotional work. "We're dreaming about satellite functions." Apparently, the agency concentrating on the pure advertising function may not have a big enough profit potential.

One of the more tantalizing concepts floating around K&E executive circles is the question of whether major clients may one day take over the media-buying function. The complexities of spot tv and radio and the consequent need for clients to coordinate the work of different agencies has already involved advertisers heavily in the media buying function, says Roth. "The big ones have the leverage to buy spot at efficient rates now."

He also makes the point that too often one man does the media planning and another—sometimes at another agency—does the buying. The master spot control agency is one step toward client buying, contends the K&E media chief. "Suppose the control agency and client split? The client's in trouble. Maybe he'd be better off doing it himself."

Dietz is not sure the subject of client media buying is a live one right now, "but we have to be prepared for any development in the business." The K&E chairman, however, feels that the question of who buys is not nearly so important as the effect on agency compensation. "The major problem would be to make sure that whatever method of compensation is used, the advertising function would not be adversely affected."

The question of agency compen-

December TvQ—Top 10 Evening Network Programs by Income

Income Groups

Rank	Program	Total Sample		Total Adults		Under \$5,000		\$5,000-\$9,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	90	44	87	41	88	47	90	43	86	40	86	35
2	Family Affair	67	43	63	39	69	48	68	35	61	34	54	31
2	Saturday Night Movies	79	43	81	42	76	49	83	42	83	41	82	33
4	Friday Night Movies	75	40	78	38	75	45	79	38	82	36	78	30
4	Thursday Night Movies	77	40	80	39	78	47	80	37	85	38	78	31
6	Dean Martin Show	77	39	84	42	81	40	89	41	86	42	84	46
6	Wednesday Night Movies	74	39	78	38	74	45	78	41	84	36	77	29
8	Red Skelton Show	84	38	85	35	88	42	84	36	84	33	81	28
8	Tuesday Night Movies	76	38	79	37	75	48	81	36	82	34	79	27
10	Bonanza	90	37	92	37	94	51	89	32	95	31	91	30
10	Gomer Pyle, U.S.M.C.	86	37	84	32	86	41	85	29	86	28	80	27

*Familiar—those who have seen program.

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

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The Priceless Ingredient For 1968

... INVESTMENT JUDGMENT

(A message to investors with securities worth \$40,000 or more)

In any investment program there is no substitute for sound judgment based on thorough analysis and long experience. Recent wide variations in the performance of individual securities during the 1967 market emphasized this truth.

If you are not satisfied with your investment progress—if your securities are not giving you the safety, income and cumulative appreciation you seek—why not bring to your investment activities the seasoned judgment of Investment Management Service—backed by the experience, skills and sources of information acquired over more than sixty years of specialization.

● Timely Analysis of Your Present Holdings:

Our first step in serving you is to make a detailed report—analyzing your entire list—taking into consideration income, safety, diversification, enhancement probabilities—today's factors and tomorrow's outlook.

● Issues to Hold and Strategic Revisions:

Definite counsel is given on each issue in your account . . . advising retention of those we deem most attractive for income and growth . . . preventing sale of those which appear thoroughly liquidated and likely to improve. We will point out any securities which in our opinion are still vulnerable or sub-average looking to 1968 and make substitute recommendations chosen with your own aims in mind. We will counsel you if cash reserves should be held temporarily.

● Continuous Supervision of Your Holdings Throughout The Significant Election Year:

Thereafter—your securities are held under constant observation of a trained, experienced Account Executive. Working closely with the Directing Board, he takes the initiative in advising you continuously as to the position of your holdings. It is never necessary for you to consult us.

● Consultation Privileges:

You can consult us on any special investment problem you may face. Our contacts and original research offer you prompt and valuable aid.

● Help in Minimizing Your Taxes:

We keep in mind the tax consequences of each transaction and help you to minimize your tax liability. As a payment incurred to produce income, clients tell us that our fee has been allowed as a tax deduction, thus reducing the net cost to them.

● Annual Personal Investment Audit:

Throughout the year we keep a complete record of each transaction as you follow our advice. At the end of your annual enrollment you receive our audit of the performance of your securities and the income they have produced for you under our supervision.

Full information on Investment Management Service is yours for the asking. Our rates are based on the present value of securities and cash to be supervised.

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A division of THE MAGAZINE OF WALL STREET. A background of over 60 years of service.

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sation has international implications for K&E, now that it has a partnership arrangement with the British-based Colman Prentis & Varley. In 1964, the two exchanged sizeable minority holdings; in addition, K&E acquired additional holdings in some CPV agencies. The pair also share ownership and operating responsibilities in CORPA-Caracas, Latin-America's largest advertising agency. All told, the K&E/CPV group maintains 28 offices in 18 countries, including 20 ad agencies and eight public relations and market research offices.

TAG has already been exported. Last March, Rossini, K&E International chief, suggested a demonstration of the technique in Mexico. While there were some fears that the method was too sophisticated for clients south of the border, invitations to a demonstration were sent to more than 40 clients. Because TAG had been publicized and because there was a surprising amount of interest in it, about 100 clients and non-clients asked to attend.

The day after the Saturday seminar, two clients, one of them Kimberly-Clark, called about using TAG. Both went ahead (the Kimberly study has been completed) and since then British-American Tobacco used the method in Venezuela and Jamaica and three clients—two in London and one in Milan—are preparing studies. "There is no reason," says Rossini, "why TAG can't be used in almost any country. Even in Venezuela we found that, with more than 250 questions, the middle and lower income families answered them."

The revamping experienced by K&E's domestic operation is not, however, due to be applied willy-nilly to offices abroad. There is more a question of balance between marketing and creative needs abroad, K&E's international president explains. Still, he goes on, the point has been reached where the prime request for a client is a finished creative product.

A few weeks ago, Rossini left for Australia to see what could be done about expanding the K&E/CPV empire. Certain to enter into the conversations will be the subject of TAG—not only a new game but a vitally significant approach to the worldwide business of turning out more effective advertising. ■

Beauty (Continued from page 27)

major endorser of the event. But whether you know it or not, all of the contestants were flown to the coronation city by Grump Airlines. And Miss Bunny Hug will appear in most of this year's Grump Airline advertising.

In many cases, the sponsor of the tv show of the pageant will also be an endorser of the pageant as well, "with all of the rights and privileges that obtain thereto." The rights can be considerable.

The important difference is that sponsorship of the tv show is a one-shot deal. An endorser can keep on reaping the promotion and advertising benefits of the annual event and the personality created by it all year long.

True, he may still have to pay model fees to the winning contestant to have her pose in his advertising or attend his sales meetings and such, but the fee is usually less, he is assured the model won't show up next month in a competitor's advertising, and he has first call on the winner's working time ahead of other advertisers who may also want to sign her up. In the case of a nationally famous pageant winner such as the year's Miss America, this advantage is considerable.

Special network

Not all beauty pageants are network affairs, even though they may be national in scope. An example was the *Miss Wool of America Pageant* which originated last year from San Angelo, Texas. Now in its 10th year, the pageant is sponsored annually by the American Wool Industry, representing the 20 American Wool Councils across the nation.

The pageant was broadcast nationally but not by one of the three networks. The Wool Industry assembled its own network for the event, offering the show's top-flight programming to independent stations across the country free of charge. The Wool Industry paid the AT&T line charges to deliver the program to the stations in the special network.

In return, the stations got a highly desirable one-hour live color show with commercial breaks which each station was able to sell in the fashion of local cut-ins. The Wool Industry was happy, the stations were delight-

ed and the pretty pageant winner, Miss Wool of America, got a college scholarship plus a fashion wardrobe all wool and with a price tag \$25,000 wide.

The increasing appeal of beauty pageants for broadcasters and tv advertisers is indicated by last year's acquisition of the *Miss Teenage America Pageant*. The purchaser of the pageant was Lin Broadcasting Corp. of Nashville. Following the transaction the headquarters of the pageant's production firm, Teen America Associates, was moved from Dallas to Nashville. However the pageant itself was held as usual last November in Dallas as in the past. CBS carried the event live in color and it earned a 43 share with an 22.7 rating.

Pretty girls are sure-fire

As an illustration of how beauty pageants stack up against other programming, here are the top 10 shows for the second Nielson report last May:

Program	% of homes	h'holds (000)
<i>Miss USA Pageant</i>	27.3	14,990
<i>Colgate Comedy Hour</i>	25.1	13,780
<i>Andy Griffith Show</i>	24.8	13,620
<i>Bonanza</i>	24.6	13,510
<i>Dean Martin Show</i>	24.1	13,230
<i>Red Skelton Hour</i>	23.6	12,960
<i>Smother's Brothers</i>	23.3	12,790
<i>Family Affair</i>	22.1	12,130
<i>Gomer Pyle</i>	21.8	11,970
<i>Lawrence Welk</i>	21.7	11,910

Further Nielsen data indicates that pretty girls pull in viewers no matter whether it's warm or hot, spring or summer. Here's the list of the top 10 shows exactly two months later, the second Nielson report for July. Again the beauty pageant was in the same time slot, 10 p.m. Saturday, and

Conversation killer?

"Non-conversing families were non-conversing families before there was any tv or radio. Actually, thousands of specific programs have generated millions of specific conversations that otherwise would not have taken place."

CBS newsman Eric Sevareid commenting on the criticism that tv has killed conversation (*TV Guide*, Dec. 30).

*What
do Diana Ross
and
The Supremes
and
Lawrence Welk
have in
Common?*

Us.

They're in "Crusade '68." So is Eddie Albert. Eva Gabor. Bob Newhart. Stiller and Meara. "Crusade '68" is our new half-hour color film, sparkling with music . . . comedy . . . variety It's all-out entertainment.

(Is this any way to get facts about cancer across to your viewers? You bet your life it is!)

It's all yours for April. Book it early !!!!!

Also available:

10, 20, 60-second spots in color, starring Lawrence Welk, astronaut Walter Schirra, the Flintstones.

And for radio: Script and recorded materials. Humorous spots. On-the-scene actuality spots. Celebrity spots featuring Joanne Woodward and Paul Newman; Jack

Lemmon and Rock Hudson; Arthur Godfrey and Louis Armstrong; Leslie Uggams; George C. Scott and Julie Harris; Frank Sinatra — and lots more.

For "Crusade '68" and our other star-packed materials, contact our Unit in your city or



American Cancer Society • 219 E. 42 St. • N.Y., N.Y. 10017

up against approximately the same competition only the weather was a few degrees warmer with more summertime distractions:

Program	% of h'holds	homes (000)
Miss Universe Pageant	26.4	14,490
All-Star Baseball	25.6	14,050
Bonanza	23.4	12,850
Gomer Pyle	19.0	10,430
Andy Griffith Show	18.5	10,160
The Saint	18.5	10,160
Green Acres	18.1	9,940
Family Affair	18.0	9,880
Sat. Night Movies	17.6	9,660
Lawrence Welk	16.7	9,170

Locally, beauty pageants seem to be almost as sure-fire as their network counterparts. The amusement parks of virtually every metropolitan area across the country conduct a variety of beauty pageants every summer and few escape notice of the local tv station.

An example of how the pageants are proliferating is at Palisades Amusement Park in New Jersey just across the Hudson River from New York City. The park already has pageants to select *Little Miss America* in the 5-to-10 age bracket, *Miss American Teen-Ager* for the 13-to-17 group, the *Diaper Derby* for contestants under-5 and even a *Big Little Dog Show* for kid-trained canines not recognized by the American Kennel Club. All of the events have been telecast by WPIX-TV New York.

Last month Sol Abrams, promoter of the pageants and an executive of the amusement park, admitted he is ready to fill in another age bracket overlooked in the park's previous pageantry, a contest for those 17-to-23. This summer the park will also choose *Miss American Starlet*.

It, too, will be telecast. ■



Construction on WTRF-TV's color communications center in Wheeling, W. Va. begins February 1. The station plans to be in the new building by the fall of '68.

Recruiters (From page 21)

paying from \$25,000 to \$75,000.

Here, picked at random, are some actual examples of salaries offered or paid (basic salary, before the extras) in recent job searches:

- Vice president, account supervisor, large agency, \$40,000.
- Senior vice president, management supervisor, large agency, \$40,000.
- Senior vice president, management supervisor, large agency, \$75,000.
- Media director, medium agency, \$20,000.
- Public relations director, large agency, \$30,000.
- Account supervisor, medium agency, \$35,000.
- Copy group head, large agency, \$35,000.
- Creative director, small agency, \$45,000.
- Account executive, large agency, \$18,000.
- Account executive, large agency, \$28,000.

For finding such talent, recruiters charge the client from 15 to 30 per cent of the first year's salary with 25 per cent being most common. One recruiter has a sliding scale ranging from 15 to 25 per cent, depending on salary—the higher the salary, the higher the cut. The range is applied because this company searches out a fair amount of executives in the lower end of the salary spectrum, where specifications are not too rigorous and where, therefore, the man is not too difficult to find.

There are also "per diem" arrangements. This is often used because an employer may hire more than one recruiter and the losers have to be compensated in some way. Also, some requirements are so tough, that a long search may be needed. However, recruiters say per diem compensation is seldom profitable. One company charges \$1,000 a month, plus expenses, to be applied against the fee. One common way the recruiter protects himself is to bill the client for 25 per cent of the expected fee right off.

Most recruiters avoid delving into the creative area. "Today's top creative man is uncomfortable in the executive recruiting environment," ex-

plains one veteran talent hunter. This is another way of saying, commented one observer, that the recruiter cannot handle the volatile, far-out, sensitive personality that goes along with many of the top creative people in the ad business. The recruiter will sometimes get an assignment to find a creative man when the specifications call for a senior executive with management responsibilities.

The top creative people generally go to one of the few employment agencies known to specialize in their field. Among them are the Judy Wald Personnel Agency and Jerry Fields Associates Personnel Agency, both in New York.

Miss Wald's firm is generally acknowledged to be *the* agency in creative placement. Her specialty is helping agencies build new or revamped creative departments where they are growing fast, where they are undergoing a basic switch in ad philosophy, such as Kenyon & Eckhardt (see story in this issue), or where they just want some top creative people because of either client demand or to attract new clients.

Anent the latter situation, where the level of creative salaries has been doubled in some cases as the large agencies vied to attract the hot creative talent, Miss Wald had some cogent things to say. "There is still a high demand for good creative people but there's been disillusionment on both sides. Agencies like Ted Bates brought in creative 'islands' and the new people would often feel they were on display, like an animal at a zoo. If an agency is going to change its approach, it must be thoroughgoing."

AE's versus creative

One of the problems, says Miss Wald, is that the newly-brought-in creative people often find the account men not sympathetic with their ideas. There will be, she predicts, changes in the specifications for account men as a consequence of the influx of the new generation of copywriters and art directors. However, she feels this change is likely to be confined to "pace-setter" agencies. The large, "conventional" agency, she says, has reconciled itself to doing without the creative hot-shots.

The Wald agency also handles marketing, media and account people and will, on occasion, perform a recruiting job but Miss Wald makes

clear this is a minor aspect.

Among the reasons the recruiter's world is uncomfortable to the creative man is the thoroughgoing care with which large businesses review and check the qualifications of executive applicants. To the experienced creative man, his record speaks for itself, and he is inclined to stress intuition and feeling, anyway.

Dispute over testing

But many employers are interested in the "chemistry" of the applicant, how he'll fit in with others, how his wife feels about the job and, sometimes, how he comes out in a psychological test.

The controversy over testing is still a hot one but recruiters, while they generally find tests useful, seldom give them to applicants, preferring to turn the job over to an outside firm or let the employer do it.

Says Noetting: "I believe in the validity of testing but I feel it would conflict with my function to give them." He reports that the higher the job level, the less likely it is for the employer to ask for a test. "With a senior executive, his record of achievement is there for all to see."

There is some difference of opinion about whether a top man would be willing to sit still for a test. Some recruiters have found that senior executives balk at the idea on the ground that their past performance is the best way to judge their abilities. But others say an accomplished, confident executive regards a test with interest and curiosity and finds it a challenge to his competitive spirit.

An interview with the wife is not usually the recruiter's assignment, though some feel it should be. The wife is usually brought into the picture where the job involves relocation or where entertainment of clients is an important part of the job.

Explains one recruiter: "Some people think that the wife is grilled in the same way as her husband, but what the employer usually wants to find out is if she will be happy with her husband's new position."

There is little indication that recruiters will be taking on broader functions in the future. But there are many indications they will continue to be a key service to large agencies as the latter grow both at home and abroad. ■

Daytime (Continued from page 23)

from client to client," he noted. "If ratings drop, so do prices. This is also true to some extent during primetime, but the general tendency has been to increase prices regardless of ratings."

Thus, although there has been a steady rise in the price of daytime minutes over the past five years, this has been offset by a comparable increase in rating performance. Richard A. R. Pinkham, Bates senior vice president in charge of media and programs, noted that while cost for a daytime network minute rose from \$4,200 in 1962 to \$6,000 in 1966, average ratings also increased, from 5.7 to 7.4. Cpm in 1962 was \$1.50. It hit a low of \$1.19 in 1964, was back up to \$1.50 in 1966, and remained at that level in 1967. During the same period, cpm for nighttime rose from \$3.72 to \$4.08. Here's how it breaks down, according to Bates internal research data:

Yr.	Day Min.	Rtng.	Day cpm	Night cpm
62	\$4,200	5.7	\$1.50	\$3.72
63	\$4,000	6.0	\$1.32	\$4.11
64	\$4,300	7.0	\$1.19	\$4.08
65	\$4,700	7.5	\$1.20	\$3.92
66	\$6,000	7.4	\$1.50	\$4.08

More advertisers are buying daytime minutes, therefore, not only because they find that it offers a high level of efficiency in maintaining maximum frequency against a specific target audience but because, when compared with rising nighttime costs, it has become even more efficient today than it was five years ago.

Better quality programming

The primary reason for this healthy cpm stability is that better programming has been attracting larger daytime audiences. "What has happened," said one CBS spokesman, "is that daytime television is coming of age." Now that NBC and ABC have fully established their own daytime programming and the ratings race is getting closer, all three networks are devoting more energy than ever before to beefing up the quality of their program packages.

The greatest strides seem to have been made by NBC. Boasting the advantages of full-color, tailored-for-day-time programming and a better demographic breakout, NBC officials

are saying their network has already outdistanced CBS where it really counts: the job of reaching housewives between the ages of 18 and 49.

According to NBC research data based on the Nielsen report for the second half of December, 1967, NBC led CBS by 4 per cent and ABC by 80 per cent in reaching women 18 to 49. Among women 35 to 49, the heaviest per-capita consumption group, NBC claims an even greater lead: 12 per cent over CBS and 133 per cent above ABC.

Commenting on the figures, James Hergen, NBC director of daytime program sales observed, "You don't sell an awful lot to kids under 11, and older people don't buy that much."

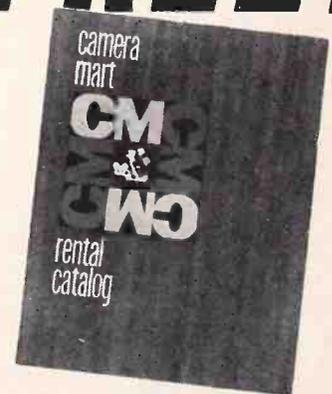
No re-runs

NBC's program strategy is designed to screen them out. "It's as simple or as complicated as this," said Jack Otter, NBC vice president for sales. "NBC made the decision several years ago to program no off-network nighttime re-runs."

He maintained that re-runs, such as a comedy series, attract a large

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Voice of the people

Tv advertisers interested in Czechoslovakia might take a tip from Dr. Ernest Dichter, head of the Institute for Motivational Research in Croton-on-Hudson, N.Y.

Just returned from a trip to Prague, Dr. Dichter noted that "the dictatorship of the consumer seems to be slowly replacing the dictatorship of the proletariat."

The Czech government, Dichter noted, is not embarrassed about wanting to learn the most modern, capitalistic techniques of persuading and influencing people.

Dichter found that American cigarettes and refreshments are preferred in Czechoslovakia, not only for quality but because they confer prestige.

proportion of children and women over 50. Citing another NBC research report, Otter noted women between the ages of 18 and 49 are responsible for 71 per cent of all grocery and supermarket expenditures.

But CBS still leads in ratings, although NBC has made significant strides. According to a September NTI report, NBC had an average rating of 7.1 compared to an 8.0 for CBS and a 4.3 for ABC. This represented an 18 per cent increase for NBC and a 12 per cent loss for CBS.

CBS spokesmen say they welcome competition. They regard it as a healthy sign and they speak of NBC advances with respect. They maintain, however, that this represents no significant threat to the dominant CBS position. Stolfi noted that CBS still has a 14 per cent lead over NBC and an 82 per cent lead over ABC in daytime ratings.

During the period from 10 a.m. to 5 p.m., when women in the 18 to 49 category supposedly do most of their watching, the CBS lead is even greater, 17 per cent over NBC and 104 per cent ahead of ABC.

CBS still gets a greater portion of its total network billings from daytime than either of its two competitors. According to the latest BAR figures, CBS daytime billings were approximately 25 per cent (or \$165 million) out of its total of \$581.5 million for 1967. NBC billed \$110 million in daytime, or approximately 22 per cent of its total network revenues that period. CBS sources indicated, however, BAR estimates may be significantly under actual network billings.

Feeling the pinch

One source indicated, in fact, that daytime billings at CBS actually account for from 47 to 52 per cent of its total network revenues, compared with 34 per cent for NBC.

"If CBS were to go completely to pot, it would still take NBC from two to three years to take our lead away," said one CBS spokesman. "It's inter-

esting that they're thinking that way," retorted an NBC executive.

Actually, CBS has begun to feel the pinch somewhat and has reacted with more flexible sales packages designed to catch the eye of smaller and special interest advertisers who may have begun to look the other way.

The last hold-out against the concept of selling individual network minutes, CBS had for years insisted that advertisers purchase three minutes within a single quarter hour of air time, and that they buy on a 52-week basis. In recent years, however the network has relaxed that policy "in reaction to competition from the other networks and pressure from advertisers," Stolfi explained.

Multiple choice

Advertisers can now scatter their minutes in various programs, can buy network piggybacks, and can buy on a quarterly instead of a full year basis. In addition, CBS has instituted two separate sales plans. The network has a morning plan, where a minute costs approximately \$6,000, and an afternoon plan, where minutes go for somewhere between \$10,000 and \$12,000.

"The morning plan," Stolfi explained, "is comparable to an ABC buy. It attracts low-budget advertisers, the thing ABC does best. Our afternoon plan is necessarily higher, since our serial dramas reach a large housewife audience."

Stolfi estimates CBS prices for day minutes are about 15 to 20 per cent higher than NBC and nearly 300 per cent higher than ABC. Officials at NBC indicated, however, that NBC minute prices were now up to the \$10,000 mark, commensurate with improved ratings on that network's programming.

"The competition," Papazian observed, "has generated a restructuring of buying and selling patterns. Prices are more flexible and package buys are easier to get. In fact, in the last six months, there has been more package buying than program buying. Even more important, it's a three-way street now."

What has happened to daytime television, then, is that network competition and an attractive cpm have made it a more efficient buy than ever before. Advertisers are looking at it more closely and are able to buy it more frequently. ■



Winners of the 1967 Pfizer Awards to Farm Broadcasters are (l. to r.) Chuck Muller of KOA-TV and radio, Denver; Ray Wilkinson WRAL-TV Raleigh; C. Jan Westmoreland, Pfizer director of agricultural public relations, who announced the national winners; Wally Erickson of KFRE-TV and radio, Fresno and Russell Pierson of WKY-TV and radio, Oklahoma City.

In the picture

Another step in management reconstruction at West, Weir & Bartel has been taken with the appointment of **Richard Creighton** as vice president/marketing services.

The appointment is in keeping with the announcement made late last year by the agency's president, Walter Weir, that WW&B was going all out to combine both the "practical" and creative functions of the agency.

Creighton, a former P&G executive, explains that recent changes in the agency as being necessitated by the fact that all too often marketing services function too independently from media and research groups.

"There is no proper marriage between these areas in many cases and very often, people who are generating valuable and interchangeable communication just aren't working as closely as they should," he says.

In an attempt to apply a researcher's discipline to media, the research people at WW&B have been given media responsibilities in addition to their usual industrial and consumer research.

What the agency has done, Creighton points out, is to combine the media and research departments into one autonomous group known as "marketing services."

"Generally speaking," Creighton continues, "media people are already familiar with the research material that comes from that department." By the same token, researchers already have some idea of the functions of the media group. What the agency has done was to set up a working relationship between these two groups with the emphasis on cooperation and communication.

With the two groups functioning together, Creighton explains that the agency hopes to formulate innovations in the marketing-media area to better serve their clients.

"This does not mean an increase in the number of services the agency will provide," Creighton indicated, "but rather an increase in the number of successful applications of these services."

The agency is, Creighton continued, becoming more marketing oriented in order to provide an up-to-date picture of the rapidly changing marketplace.

There has to be a partnership between a manufacturer and the agency, Creighton continued. "A manufacturer knows his products and just what it can do. An agency has the task of making these products a matter of public knowledge."

The basics of product knowledge that a manufacturer can provide, Creighton indicated, can be turned over to an agency where skilled people, such as the marketing services group, can take the current information, weigh it in terms of past experiences and calculate an effective sales campaign.

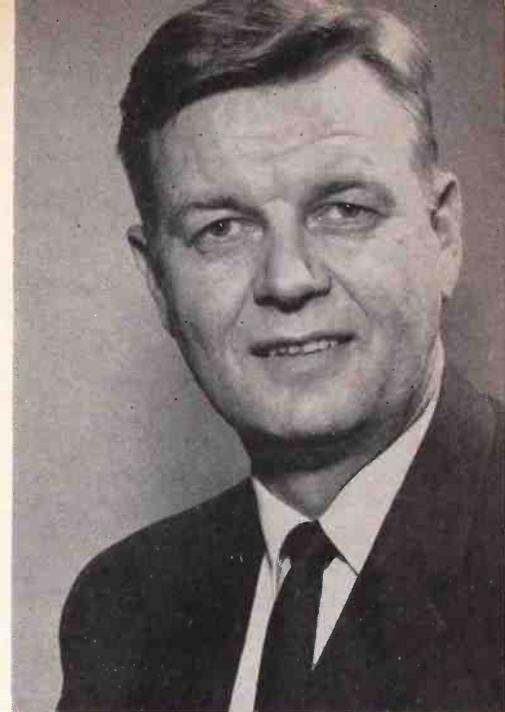
In relation to the "Creative Planning Groups" which the agency set up late last year, Creighton serves as what he terms an "advisor." It is the responsibility of the marketing services group to say to the creative people, "here is the best media choice, the audience target and some possible ways of communicating to these people, whose dispositions and habits have also been considered.

"What the marketing services group will actually do," Creighton explains, "is to set up valuable guidelines within which the creative people can apply their talents."

These creative groups are devoid of the traditional copy, art, marketing and contract department set-ups. Rather, these groups consist of several specialists from artists and marketing men who work together with the client from the initiation of market strategy to the story boards.

With P&G 15 years, Creighton who last had the title of associate manager of the company's market research department, explains that his current post is actually a continuation of his former position. While Creighton is now on the other side of the desk, he points out, he still relies on the self-discipline so needed to reach a goal as learned at P&G.

Another carry-over from his recent



RICHARD CREIGHTON
New marketing chief at WW&B

P&G days is an immersion in marketing plans and programs which Creighton notes as invaluable aids.

Creighton was born in Canada and graduated from Queens University in 1950 with a degree of Bachelor of Commerce. He worked as an executive in retail store management at the Hudson Bay Company in Canada before joining the Canadian division of P&G in 1952.

"I was hired as a market researcher," Creighton recalls, "and I spent the first nine months of my job knocking on doors and interviewing housewives all the way from Toronto to Fort Wayne."

Always interested in research work, Creighton found this apprenticeship at P&G highly valuable. While at the Canadian office, Creighton initiated and directed experimental advertising research for five of P&G's divisions and two of its subsidiaries. He also worked with nine of P&G's agencies and with the company's international division.

He was later transferred to P&G Cincinnati where he still makes his home.

The Creightons have been married since he was a senior in college, have five children and are currently much in need of a large, conveniently located house in either Connecticut or New Jersey. Those flights home on the week-ends, Creighton admits, just aren't easy. ■

The wedding of Lynda Bird Johnson and Marine Capt. Charles Robb is old hat now but bits of savory information keep dribbling into view about what really happened during the complex preparations for the event.

We have in mind a raisin story which had the distaff side of the press agog for a while. The story, as related by Marlene Sanders of ABC News, goes like this:

On the day the fact sheets on the wedding cake came out, a reportress asked how many raisins would be in the cake. Some ill-trained reporters laughed but Mrs. Johnson's press secretary, Elizabeth Carpenter, admitted that while she didn't know, she would find out. It should be noted that the cake weighed 250 pounds and was six feet tall.

The next day Liz appeared carrying a plastic bag with raisins. She said no one knew exactly how many raisins were in the cake but she did find out that there would be $1\frac{1}{4}$ pounds of them, which she introduced as evidence.

Liz suggested that reporters put 10 cents each in a pool and, write

down their guesses on a piece of paper. The winner, of course, would take the entire sum.

Then she announced with a fine sense of justice that the reporter who had bothered her the most that week with phone calls would do the counting. The bag was thrust into the hands of the protesting lady, who had no choice but to carry it off.

Two days later, the results were announced. The winning guess was 1600 raisins, which came closest to the actual count of 1,511. The winner took home \$3.85.

Oh yes, why a fruit cake for the wedding? Think a minute: Did you ever eat a fruit cake at a wedding? Well, the reason was that the cake was so big and had to be made so far in advance that a regular cake would be stale. The moisture of the fruit kept the cake fresh.

* * *

One of the stellar events of the current tv season is scheduled to be aired in less than two weeks. Las Vegas, home of the topless showgirl, is going to have a competition to select the most beautiful showgirl from its many neon-lit fun factories.

The event will be telecast by KCOP Los Angeles at 9:30 p.m. February 9 with a one-hour special in full color. A news release from the station's public relations department breathlessly reports that "Not only will these magnificent specimens of feminine pulchritude . . . be judged in costume but also in bikinis."

So we'll know whether to watch, will somebody please tell us if the girls will be broadcast in stereo or will they be wearing those new mono-kinis?

* * *

You have to be versatile to get along in television these days, CBS tells us. Clint Howard for example, the versatile co-star of the network's new Sunday night entry, *Gentle Ben*, is a real pro who has had roles ranging from an outer space alien to a 60-year-old midget. In case you haven't watched the credits, Clint Howard is that kid on the show who is only seven years old.

That's not so incredible, The real news is that they probably got a stand-in ready to go on in case the boy gets sick, and the stand-in is a 60-year-old midget.

* * *

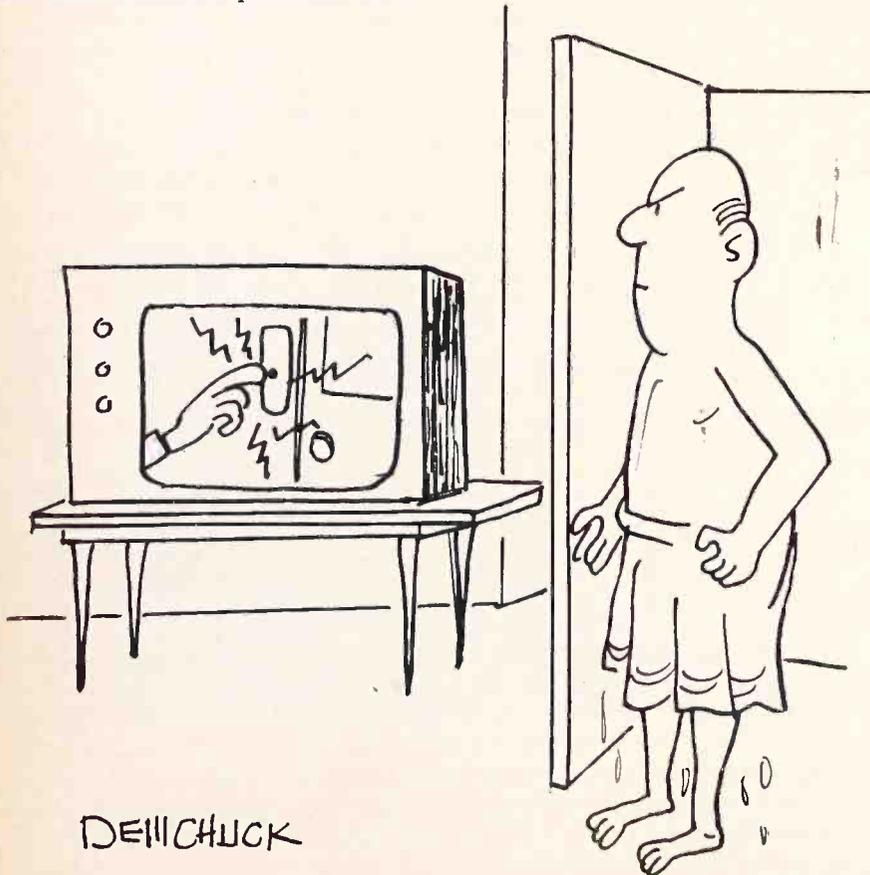
Tv Newsmen Mike Lee and the News Department of WFAA-TV Dallas received a Certificate of Commendation from Texas Alcohol Narcotics Education Inc. for the news documentary, *Is Dallas Turned On?* presented by the station. One startling sequence in the special showed three youths actually taking an LSD "trip."

We're proud of the honor given Newsmen Lee and his colleagues. What we're worried about is those three boys and what kind of arrangements have been made for their residuals. Are they going to get paid in sugar cubes?

* * *

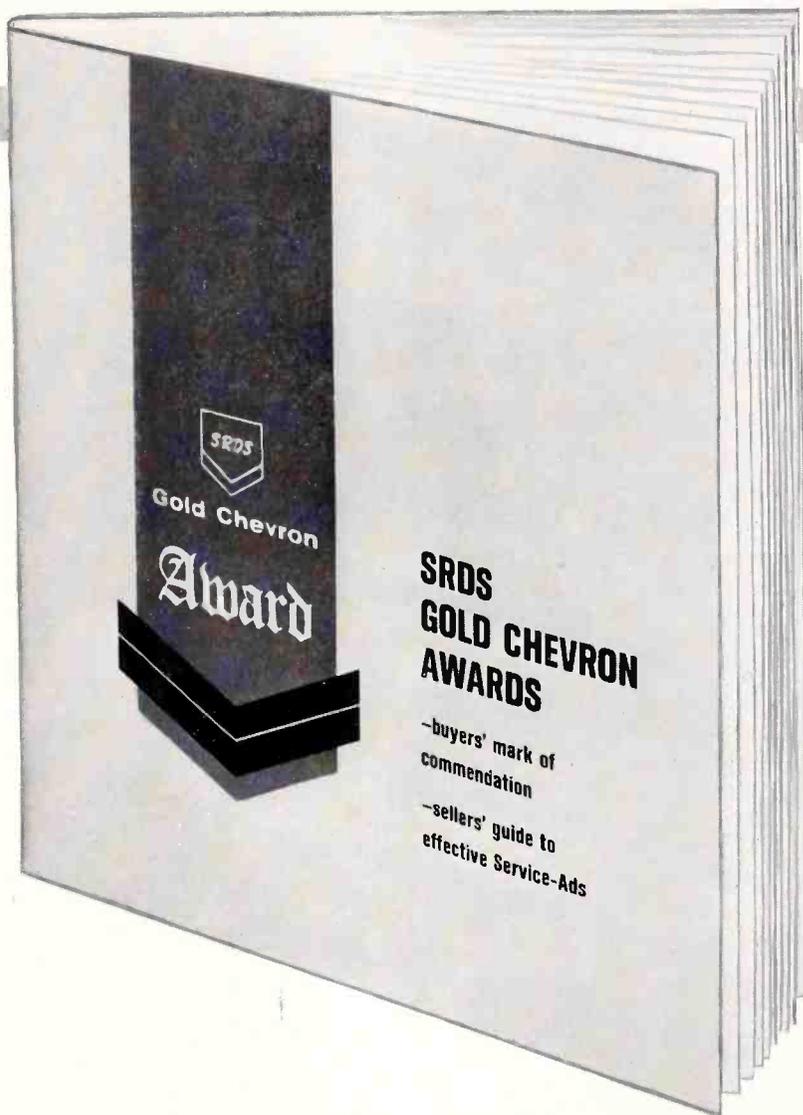
Actor-announcer Allen Swift, known as "The Man of A Thousand Voices," has set a new record. He recorded 122 different commercials in a single day. He admits he sometimes has trouble remembering his natural voice.

After a day like that, can you imagine the trouble he could get into by not being careful when he calls his wife to say he'll be late?



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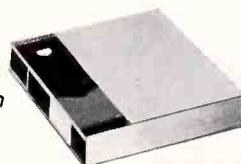
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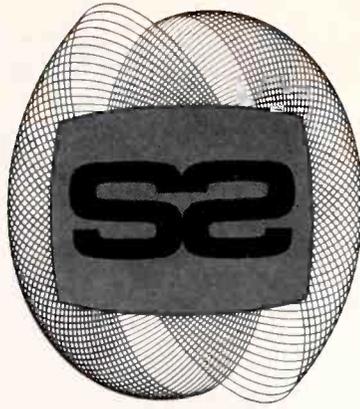
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