

# Television Age

Collar signs light up on the football scoreboard

PAGE 25

Y&R: proof you don't have to be small to be creative

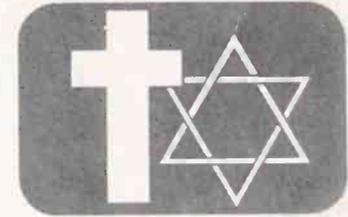
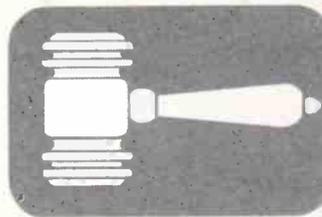
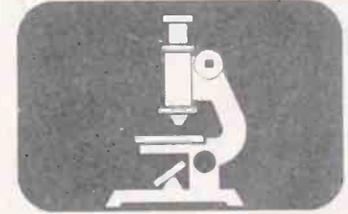
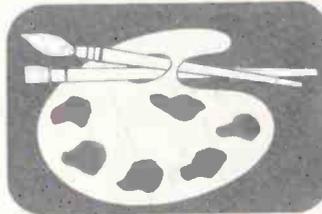
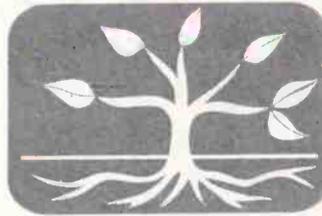
PAGE 28

Saturday morning network programs start smiling

PAGE 30

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

## KSTP NEWS



# 5 O'CLOCK REPORT

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

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

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

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

Represented Nationally by Edward Petry & Co.

*Bus*



MINNEAPOLIS • ST. PAUL

THE BIG VIEW IS THE LONG VIEW



**MGM7**

(it's here!)

The new feature film availability from Metro-Goldwyn-Mayer Television



Costume by Joseph Magnin

## ***the city that turns us on***

San Francisco is the city that sets the pace, makes the trends, starts the styles. San Francisco: a city of a kind. Unique.

In the San Francisco Bay Area, viewers are turning on KTVU, the only television station that programs its entire schedule to match the varied tastes of this market.

So when you need impact and coverage, go to the independent that's tuned to the market and gives you a net weekly circulation of 1,204,700 TV homes.\* The Nation's Leading Independent TV Station.

PRESENTED BY H-R TELEVISION  
Net Weekly Circulation March 1966 Coverage Study. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. Original reports can be obtained for details on methodology.

# **KTVU 2**

SAN FRANCISCO • OAKLAND

Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; WIIC-TV, Pittsburgh; KTVU San Francisco-Oakland.

# CONDENSED.



In marketing,  
size is important.  
Especially when it  
comes to  
circulation impact.

The television  
stations represented by  
Peters, Griffin, Woodward  
deliver more circulation  
in their combined effective  
coverage areas than  
Reader's Digest.  
And Life.  
And Look.  
And McCall's.  
Combined.

And here's the clincher.  
When you crank in  
Spot TV's ability to  
*demonstrate* a product with  
the drama of sight,  
sound, motion *and* color,  
the contest is over.

Want to do big things  
in Spot Television?

**Ask us  
first.**



**PETERS, GRIFFIN, WOODWARD, INC.**

Pioneer station representatives since 1932

SOURCES: Estimates of TV circulation from Sales Management Magazine 8/67 and American Research Bureau. Magazine circulation from their most recent reports on file with Television Bureau of Advertising.

# FULL SIZE.

In PGW

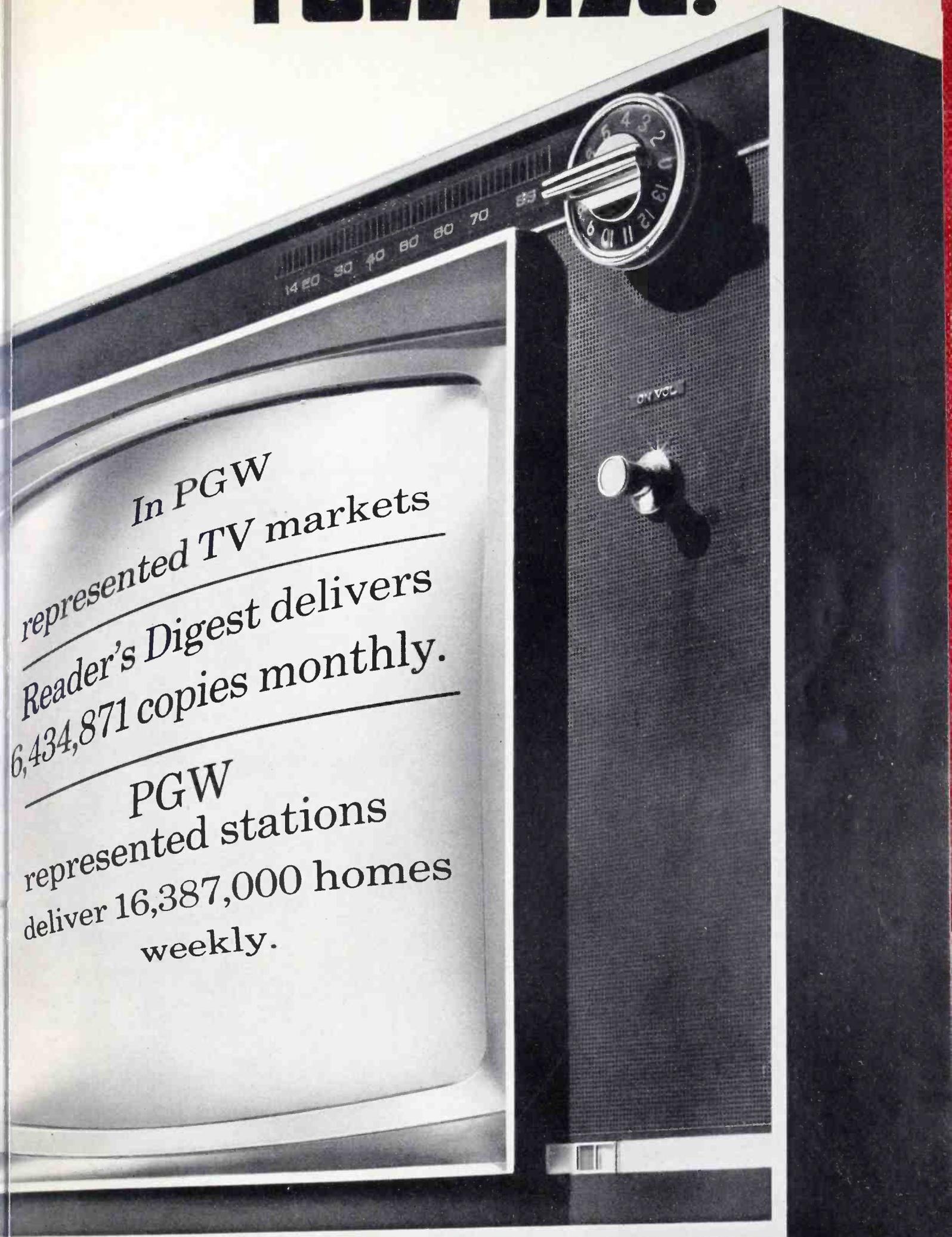
represented TV markets

Reader's Digest delivers  
6,434,871 copies monthly.

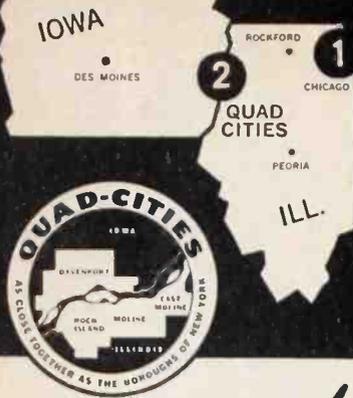
PGW

represented stations

deliver 16,387,000 homes  
weekly.



"We cover the #2 Market"



*CBS for the  
#2 Market  
in Illinois/Iowa*

covered by

**WHBF**  
tv • channel 4

TOTAL COVERAGE

1,325,000

A CBS AFFILIATE



NAT'L REP. EDWARD PETRY & CO., INC.

**SOMEONE  
ELSE IS USING  
YOUR  
COMMERCIAL.**

SEE PAGE 43.

AUGUST 12, 1968

## Television Age

### 25 DOLLAR SIGNS ON THE SCOREBOARD

*CBS and NBC are eyeing the upcoming NFL-AFL merger, when pro football rights contracts will be renegotiated . . . meanwhile, the colleges are into ABC for \$4.8 million more.*

### 28 THE BIG HOT ONE IS Y&R

*Young & Rubicam's sparkling track record in commercials competition is proof that a creative agency doesn't have to be small.*

### 30 SATURDAY MORNING STARTS SMILING AGAIN

*The networks' reaction against violence for children is a bit less than a crusade, but the half-dozen new kids' shows are keyed more to humor than to horror.*

### 32 FILM LABS—COLOR THEM COLOR

*The big swing to color caught the film labs off guard, but crash programs of expansion and training have closed the color gap.*

### 34 N. W. AYER ROLLS ITS OWN—DOCUMENTARIES

*Agency produces a pair of made-to-order films for Chesapeake and Potomac Telephone, with subtle p.r. sell for the client.*

## DEPARTMENTS

### 12 Publisher's Letter

*Report to the readers*

### 13 Letters to the Editor

*The customers always write*

### 17 Tele-scope

*What's behind the scenes*

### 21 Business Barometer

*Measuring the trends*

### 23 Newsfront

*The way it happened*

### 35 Viewpoints

*A no-holds-barred column*

### 36 Film/Tape Report

*Round-up of news*

### 45 Spot Report

*Digest of national activity*

### 47 One Seller's Opinion

*The other side of the coin*

### 53 Wall St. Report

*The financial picture*

### 59 In the Picture

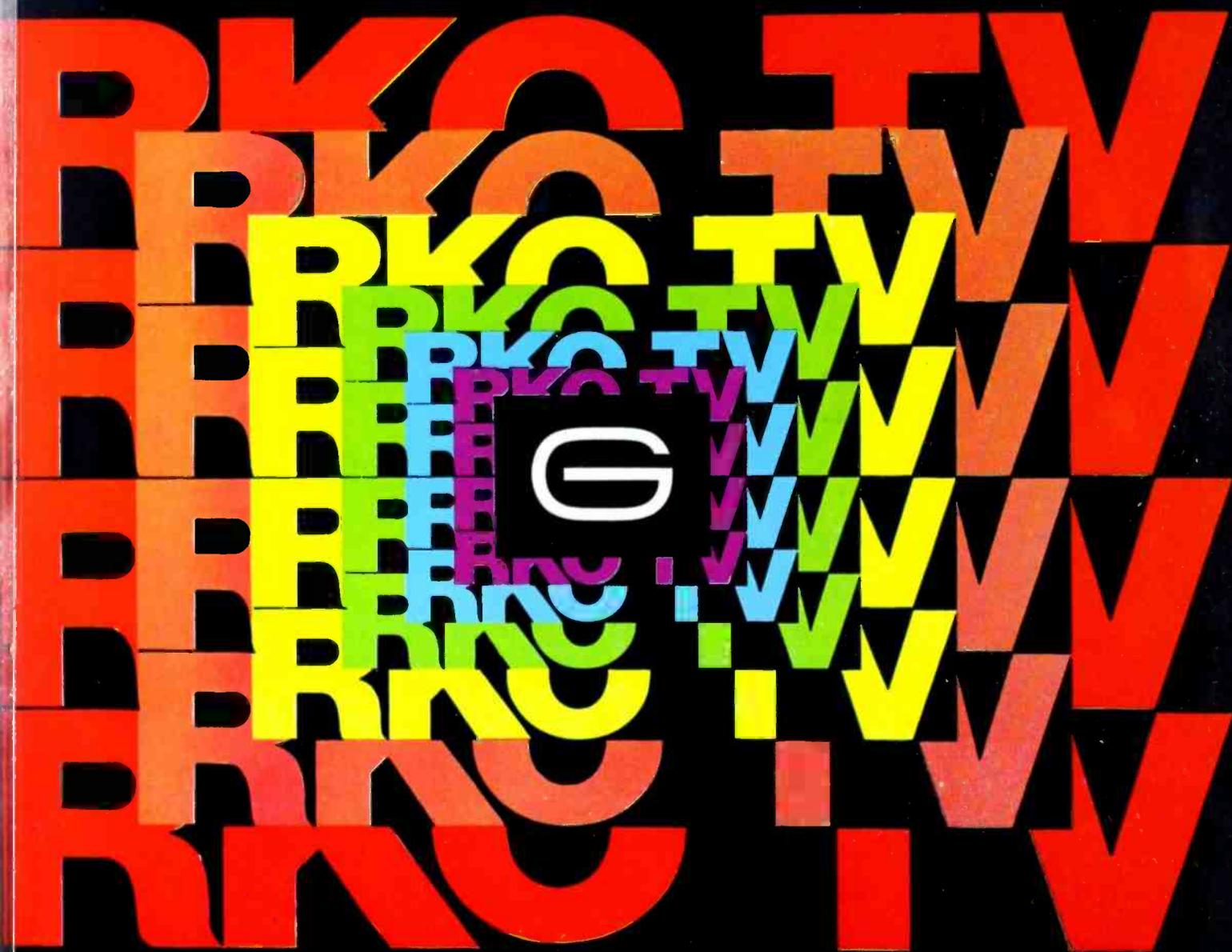
*A man in the news*

### 60 In Camera

*The lighter side*

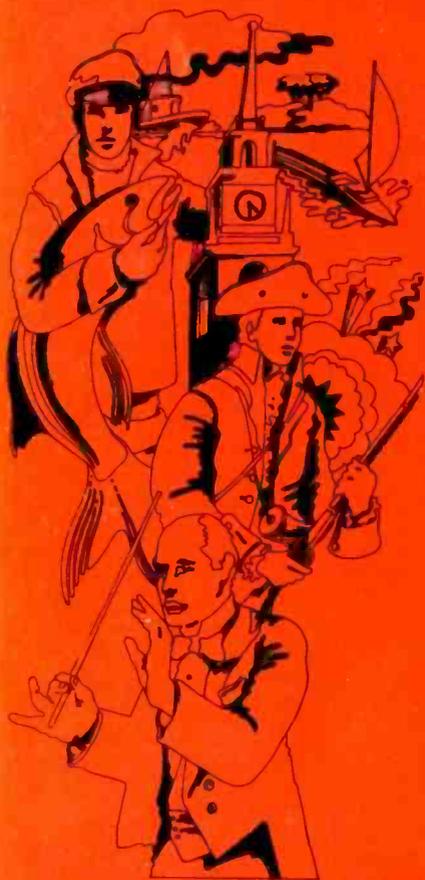
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**Across  
the television  
spectrum —  
the new look of  
RKO General.**

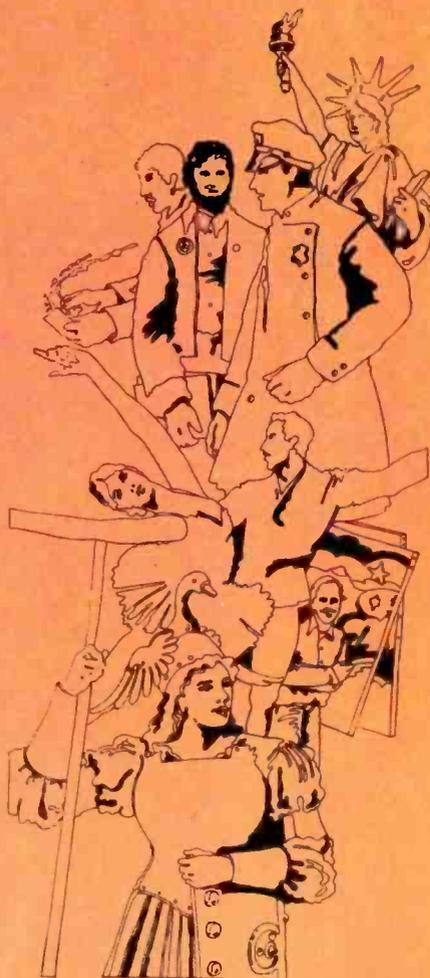


Today television screens in six major markets throughout the country have a pulsating new look. The new video symbol of RKO General Television.

A group of independent stations, RKO General can and does schedule programming individually for each station's own market, each station's own viewers. Whether it's news or entertainment, business or labor, education or civic affairs, each station is involved in every aspect of the market it serves. We call it vertical marketing—communicating directly to the vital interests of viewers.



**WNAC-TV  
BOSTON**



**WOR-TV  
NEW YORK**



**WHCT-TV  
HARTFORD**



**RKO GENERAL  
TELEVISION**



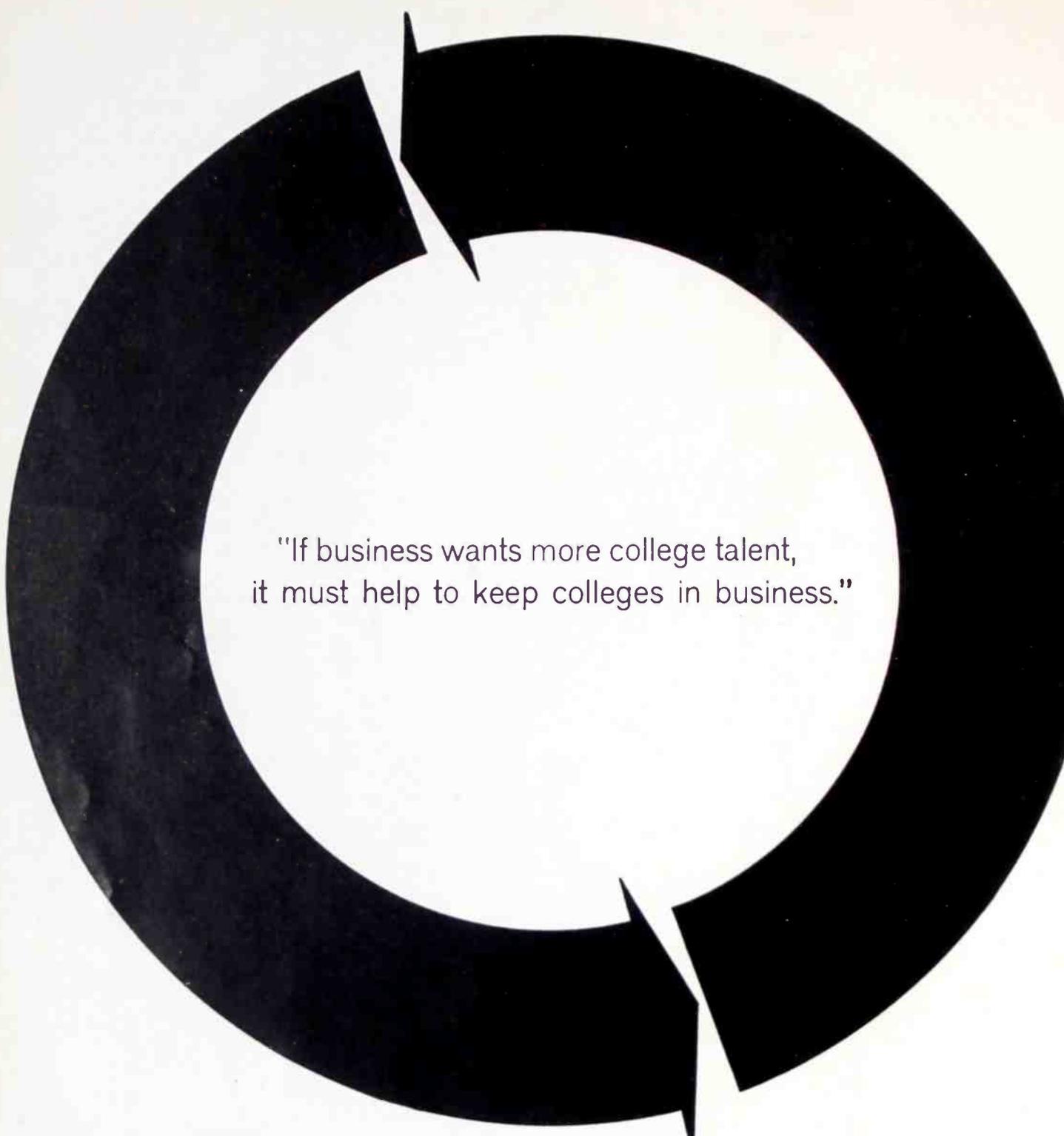
**CKLW-TV  
WINDSOR-DETROIT**



**WHBQ-TV  
MEMPHIS**



**KHJ-TV  
LOS ANGELES**



"If business wants more college talent,  
it must help to keep colleges in business."

This is the straight thinking of many business corporations. They invest in colleges for returns in new men, new knowledge, new ideas.

If your business has not yet evaluated such an investment, now is the time to do it. Colleges and universities need more support from more businesses

in order to supply brainpower in increasing quantities.

Right now, tuition on the average covers but  $\frac{1}{3}$  the cost of a college education. Your corporate investment—made now and made generously—can contribute importantly to the other  $\frac{2}{3}$ .

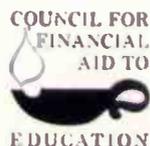
**Give to the college of your choice.**

SPECIAL TO MANAGEMENT—  
a new booklet of particular interest if your company has not yet established an aid-to-education program. Write for:

"HOW TO AID EDUCATION,"  
Box 36, Times Square Station,  
New York, N.Y. 10036.



Advertising contributed for the public good.



# Television Age

VOL. XVI

No. 1

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S. J. Paul

## Editorial

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**BPA**

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# Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho. KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

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

★ **KBOI**  
TELEVISION

Channel 2 CBS  
BOISE

**THE KATZ AGENCY, INC.**

National Representatives

HE 8690

T2703

v.16

Aug. - Dec.

# Letter from the Publisher



## "TOWN TALK" LEADS BY 7 TO 1

In total number of viewing homes reached, WKYT-TV's popular "Town Talk" (9-10 AM, Mon.-Fri.) — with Ted Grizzard and June Rollings — leads by a whopping seven to one margin.\* 1 min., \$2.86 per thousand homes, with an extra "plus" treatment for your commercial.

## TOPS IN WEEKDAY 6 PM NEWS

WKYT-TV reaches 35% more homes every weeknight with the 6:00-6:30 PM News, Weather, and Sports than the next station — 25,400 homes for WKYT-TV to 18,800 homes for the next station, based on daily averages.\* 1 min., as little as \$1.46 per thousand homes.

## NO. 1 IN PRIME-TIME SHOWS

WKYT-TV decidedly beats the next station in audience popularity during the hours of greatest TV viewing — winning 27 of the 49 prime-time half-hour periods Monday through Sunday, 7:30-11 PM.\*\*

## WINNER IN DAYTIME SHOWS

WKYT-TV reaches more homes than the next station in 12 of the 21 daytime half-hours of TV viewing Monday through Friday, 6:30 AM-5 PM.\*\*

## POPULAR LIMITED-BUDGET BUYS

The advertiser with a limited budget can cash in on WKYT-TV's growing popularity through these popular programs:

- "Have Gun, Will Travel" (5:30-6 PM, M-F), especially popular with adults 18-49. 1 min., as little as \$1.43 per thousand homes.\*
- "Mike Douglas" (4-5:30 PM, M-F), delivering a strong women's audience. 1 min., as little as \$1.82 per thousand homes.

\*NSI, Lexington, Ky., Feb.-Mar. 1968  
 \*\*ARB, Lexington, Ky., Feb.-Mar. 1968

## Mid-year Forecast

The economic outlook for the next six months appears to be good, in spite of some caution signals.

The Gross National Product for the second quarter showed an increase of \$19.6 billion over the previous quarter. The GNP is now at a seasonally adjusted annual rate of approximately \$850 billion. Consumer spending was given a boost in the first quarter by the sharp rise in consumer income stemming from: (1) the pay increases for Federal employees, (2) increase in the minimum wage and, (3) increase in Social Security payments.

What the economists are trying to determine at this point is the net reaction to the surtax. What is apparent now is that consumers did not relax the cautious buying that characterized their 1967 spending.

According to the Washington economists, the GNP will continue to rise in the third and fourth quarters of this year, but at a considerably slower pace than in the first and second quarters. It will then begin to pick up speed again in 1969.

In spite of the surtax, corporate profits for the first six months will be, on an overall basis, higher than '67.

What the broadcast economists are watching very closely is the overall economic climate which vitally affects spot, and consumer activity which affects local business.

Many stations are setting up retail sales divisions to sell and service the retail advertisers. The tremendous success of large department stores and of Sears have opened up a classification of advertising which will be more important as time goes on.

National spot, which declined in 1967, had a spirited recovery in the first six months of 1968. According to the TELEVISION AGE Business Barometer, spot sales rose by 9.5 per cent to \$463.9 million over the same period last year. It appears that national spot for 1968 will equal, or possibly surpass by a good margin, national spot revenue of 1966. That was a peak year in the industry when spot hit \$871.7 million net income to stations.

Local sales reflecting the increased activity in this category had a whopping 13 per cent increase in the first six months of '68 over the same period in '67, with revenues of almost \$200 million in these first six months.

Without any major upheavals, the industry should be heading for a record year in 1968, showing a healthy increase in spot and local.

Cordially,

INDIANA UNIVERSITY LIBRARY

Letters  
to the  
Editor

Another top performer

One of the leading "performers" in the nation is omitted from the stations with top shares of tv homes listed in your recent feature article comparing affiliates in audience shares (*The performers*, TELEVISION AGE, July 15, 1968, page 24).

WHNT-TV Huntsville has a 53 per cent total day share, 51 per cent primetime, 69 per cent early evening, and 55 per cent late evening in Huntsville-Decatur-Florence, Ala. These shares rank it in a tie for 12th position in total day and primetime, and fifth position in early evening.

The fact that it attains such leadership in a four-station, non-intermixed market is nothing short of phenomenal, compared with the many contenders which enjoy the more favorable position of being VHF stations operating in intermixed, three-station markets.

ROBERT G. PATT  
Director of Marketing  
Avery-Knodel, Inc.  
New York

● Editor's note:

*The Huntsville-Decatur-Florence market was not included in the tabulations because the American Research Bureau, on whose figures the tabulation was based, did not provide complete audience information, specifically metro shares. However, the market will be tabulated in Television Age's next analysis, which will cover the November "sweep."*

A pat from production

Regarding your recent article on retail tv advertising, in which I played a part (*Selling the toughest account in town*, TELEVISION AGE, July 15, 1968, page 30), I can only say that receiving coverage in your magazine is an honor, as well as an ego-boost.

LANCE D. HAYES  
Film Production  
KTVH  
Wichita, Kan.

# New Yorkers get release prints fastest



## from Reela in Miami.

Three things make it possible for Reela to beat anybody's time on release prints: 1. Sophisticated new equipment. 2. Competent, dedicated people. 3. The jet age.

Do like other New York producers are doing now to get the release prints you need in two working days. Call Reela's Manhattan number. We zoom over, pick up your preprint, and dispatch it by jet to Miami. At that end, we pounce on it, begin turning out your prints. Perfect release prints. Sharp. Color-correct. How many do you want? 20? 100? They're back to you day after tomorrow. So why settle for less than the best? Call Reela now.

REELA OFFERS: *Complete* Editorial Services • *Complete* Producer's Services—Animation—Titling—Sound Services • *Complete* 8 mm, 16 mm and 35 mm Laboratory Services, including black and white or color dailies for Florida filming.

## Reela

FILM LABORATORIES INC.

A Division of Wometco Enterprises, Inc.  
65 N.W. Third Street, Miami, Florida 33128

Reela in Manhattan: (212) 586-7650 381 Park Ave. South  
For service in other cities, call Reela in Miami collect, (305) 377-2611

**New high band  
TR-50  
tape recorder  
saves you \$19,000.\***

The TR-50 was designed for high band taping at low cost. It is built to give you high band performance where it counts in greatly improved signal-to-noise and moire. Other high band features have been made possible by borrowing from some of the advanced techniques of the deluxe recorders. It can save you \$19,000 over the nearest economy model. Yet the TR-50's high band performance is as good as or better than the other, as you can see for yourself when you look at the picture. How's this for cost effectiveness?

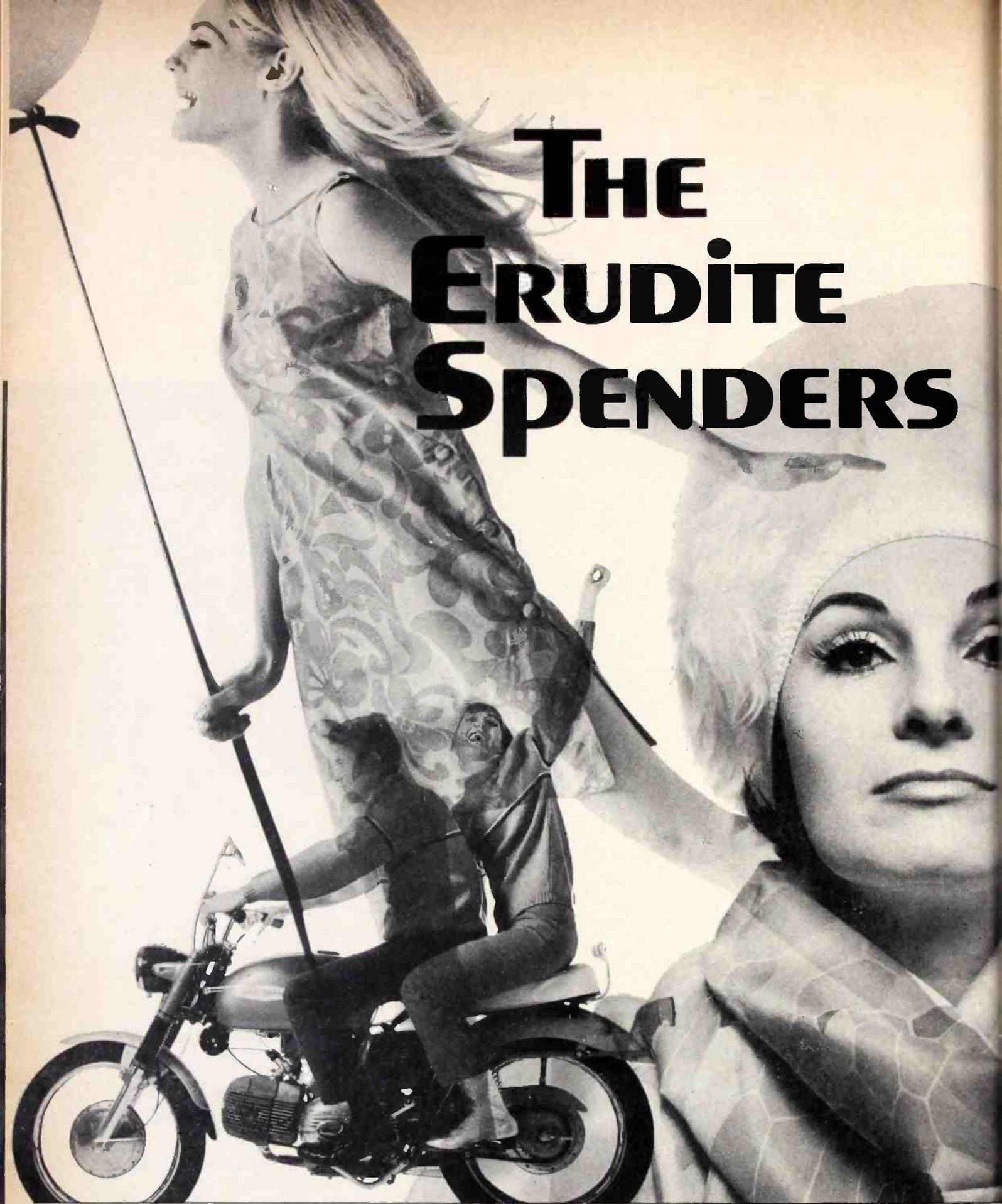


**Look what  
you can buy  
for the  
\$19,000.\***

You get a great value in the TR-50. It's so good that you not only make money with it—you save money on it! With the \$19,000 savings you can buy a lot of things for your station. You can get enough tape to keep the machine in business for years. Or you can get TV monitors, new studio lights, microphones and other broadcast equipment. Stations where tapes for network delays, local commercials and program production are required will welcome the TR-50. Your RCA Field Man has the complete story. Call him about it. Or write RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J. 08102.

\*Saving over cost of nearest economy model high band recorder.





# THE ERUDITE SPENDERS

People in the know are selective. About how they dress. What they eat. Where they look for entertainment. In Milwaukee you see them everywhere... representing every age.\*

They're Look Forward people who've learned to look to WTMJ-TV for the latest ideas in viewing pleasure. That's why we recently introduced a fresh new line-up of distinctively different local programming. There's "Young

Artists Showcase." "The Class of '68." "Foresight." "Newsmakers." "The Big Question." Many more. For complete details on reaching Milwaukee's erudite spenders... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston St. Louis • Los Angeles.

LOOK FORWARD TO WTMJ-TV • NBC  
The Milwaukee Journal Station

**WTMJ-TV**



\*1,375,500 Milwaukee SMSA "Sales Management Survey of Buying Power," June, 1967.

## Will Procter & Gamble and retire?

Fresh on the heels of news of the acquisition of a Procter & Gamble account, Gleem toothpaste, by Wells, Rich, Greene came rumors that agency president Mary Wells, in private life Mrs. Harding Lawrence, was planning to retire from day-to-day agency operations within a year.

The rumor, like so many launched by the envious of Madison Avenue, is just that. Mrs. Lawrence, who Carl Ally has conceded "has won the charisma derby" in legitimate advertising circles, plans to remain as active as ever through the years ahead. The only factor that gave plausibility to the rumor was the recent restructuring of the agency, from an informal, virtually unstructured setup to a more formal, businesslike operation, in line with the P&G acquisition.

## Something of a great tape rush

A full house has already been penned in for the two-day video tape production workshop, called Production '69, to be held at the Hotel Roosevelt in New York this September. The intensive workshop, conceived by Reeves Sound Studios and sponsored now by The 3M Company, Ampex Corp., Memorex Corp., Philips Broadcast Equipment Corp., and RCA, as well as Reeves, will be taped and edited down to about 12 hours by Reeves and then sent on the road, perhaps as far afield as London. Requests to take part in the seminars have come in from all over the country and from abroad; thousands more requests than there was room for in the workshop.

## Those loyal Notre Dame football fans

Anybody who doubts the validity of Notre Dame's claim to being the best draw in college football should check with Sports Network, Inc., which feeds the Fighting Irish to television stations from coast to coast and then some (New York to Hawaii, that is). So popular is Notre Dame that SNI is expecting a rousing total of between 145 and 150 stations to come into the action this year. Last year, 138 were hooked into the AT&T feed.

Just how potent is the Notre Dame mystique? In New York, the games drop into a convenient 11:30 a.m.-1 p.m. Sunday slot, but Seattle fans have to be tuned in at 8:30 in the morning. Last year, the games chalked up ratings of between 8 and 9 consistently, said SNI.

## England readies for line system switch

Britain is bustling with an ambitious broadcast re-equipment program to be ready by June 1969 when Independent Television and BBC-1 go over to the 625-line system. Color is anticipated five months later on these facilities. BBC-2 has been broadcasting in color since December.

Granada Television in Manchester, which blankets 8,000,000 people, is beefing up with videotape machines capable of remote control from their studios, a central control unit with the latest switching equipment for coordinating a staff dealing with 3,500 hours of pro-

gramming a year and re-equipped studios.

## MCA and Westinghouse assure a movie supply

One by-product of the impending acquisition by Westinghouse Electric of MCA, Inc., would be a direct pipeline of feature films for the tv stations of Westinghouse subsidiary Group W, via a continual feeding of films from MCA's Universal Pictures, already the chief supplier of made-for-tv features.

Group W in the past few years has been foremost among station groups in the development of feature film supply through a number of co-production deals with independent contractors: Sidney Pink, Sidney Box, *et al.* With the parent corporation's acquisition of MCA, these feeder lines would no longer be necessary.

## Rising media costs worry clients

Continued worry about the rising costs of media was reflected at the ANA workshop on "Advertising Administration and Financial Control" last week in Chicago. Paul W. Mosely, ad vice president for Pepsico, said that one of his agencies (BBDO) estimates that prime network tv costs "will continue to move strongly upward so that in 1972 it will take 22 per cent more dollars to maintain the coverage you had in 1967." He also cited FC&B figures that predict 1975 cost-per-1,000 households will be 30 per cent higher than '67.

Other Mosely projections for 1972 vs. 1967: (1) daytime network tv will be up 22 per cent, (2) 27 per cent more dollars will be needed to maintain 1967's coverage in the top 100 spot tv markets, (3) network radio will call for 11 per cent more dollars and spot radio traffic time, 32 per cent.

As for print costs, the five-year increases were pegged at 18 per cent for consumer magazines, 20 per cent for newspapers and 11 per cent for supps.

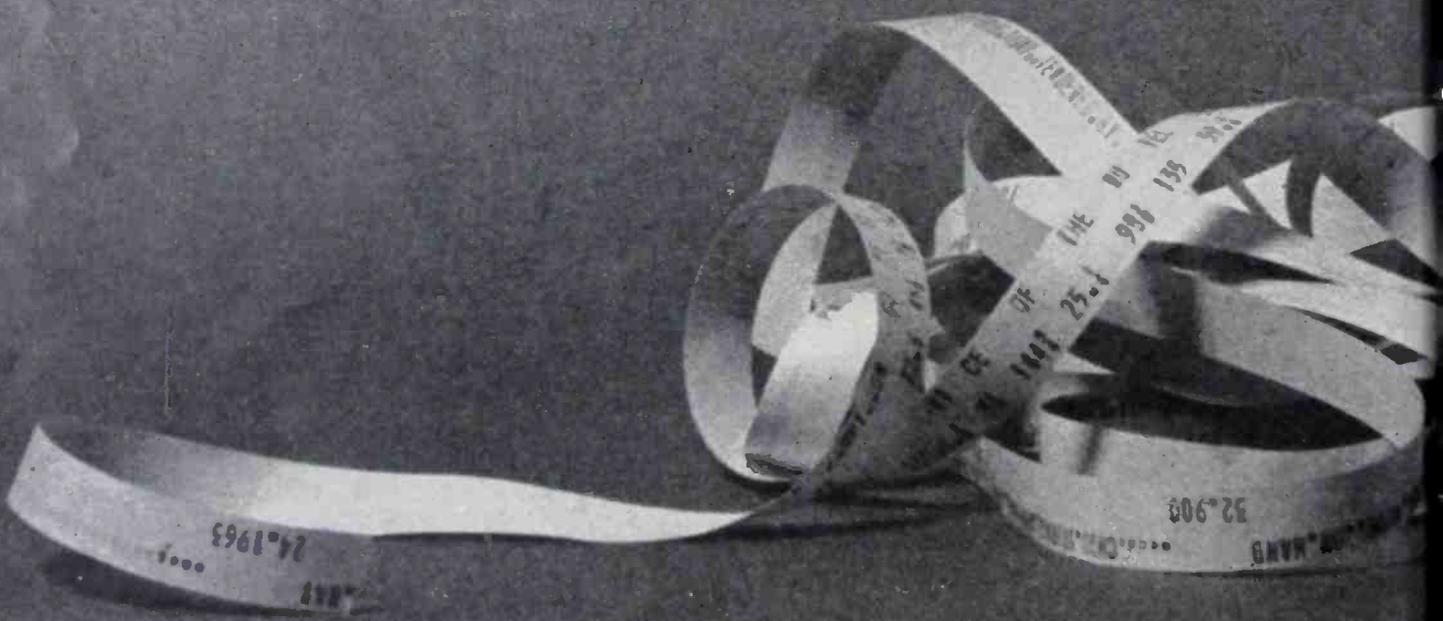
## Technological integration: 'film-to-tape transfer'

Acquisition of Technicolor, Inc.'s, film-processing business by Memorex Corp., a company that has grown with the spread of computerization as a major supplier of computer tapes, is a symbol of the assimilation of "old" technologies (the Technicolor process) by "new" technologies (Memorex).

Memorex itself looks to gross some \$50 million this year, up from last year's \$34 million. With the acquisition of the Technicolor business it expects combined sales to hit \$150 million next year.

## Spot business up in the air

Among the other service businesses that benefit from tv spot is air freight. Probably the growth in the number of 30-second slots and spots had something to do with the following statistic reported by Emery Air Freight: The number of shipments of tapes and films for broadcasting use rose 18.7 per cent during the first six months of 1968 compared to a similar period in '67. The number of tapes and films shipped by Emery in the first six months of this year: 36,092.



## How do you get to the Corner of Madison Avenue and Wall Street

Face it!

The secret ingredient in every good television operation is money.

Showing management how to get more money—that's what Television Age is all about.

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, readership use and re-use of a Television Age

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

They're getting facts they need

# Television Age

Additional advertising—can it work on television? PAGE 27

The pleasures of merely moonlighting PAGE 33

The anatomy of 'Camera 3': television as an art form PAGE 39

SPOT TV

## JUST FOLLOW US.

ake the "buy and sell decisions".  
ook at any Table of Contents in  
ssue of Television Age and you'll  
e what we mean. Check our exclu-  
y departmental features and you'll  
e the dynamics of TV at work.

TELESCOPE—what's ahead be-  
hind 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.





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

# Jan Murray doesn't mind paying a little less.

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

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

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

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

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

For free International Directory, write:

Dept. 8 TA

AIRWAYS RENT-A-CAR SYSTEM, INC.  
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# Business barometer

Spot is rolling along like nobody's business. April and May were ding-dong months, the former up 13.7 per cent over '67, and the latter showing a 16 per cent boost compared with last year. Now, along comes June with an 18.4 per cent hike and a revenue tally of \$79.1 million. This is not only a hefty rise over last year, which after all, was not the greatest period in spot history, but is a lot better than '66. Two years ago, June spot revenues were \$72.3 million. It's probably safe to say that if spot had grown in a "normal" fashion from '66 to '68—taking into account population increases and historical trends in rate rises—June figures would have been just about what they are. In short, the 18.4 per cent has offset the 7.6 per cent decline which spot registered in June '67.

Stations in the "Business barometer" sample reported an average drop of 13.5 per cent in spot revenue from May to June this year—a seasonal drop leading to the usual low points in July and August.

The size of the June jump in spot is dramatized by the fact that it is the biggest rise (in percentage terms) of any month since July '65. Only two months in the past five and a half years have topped it.

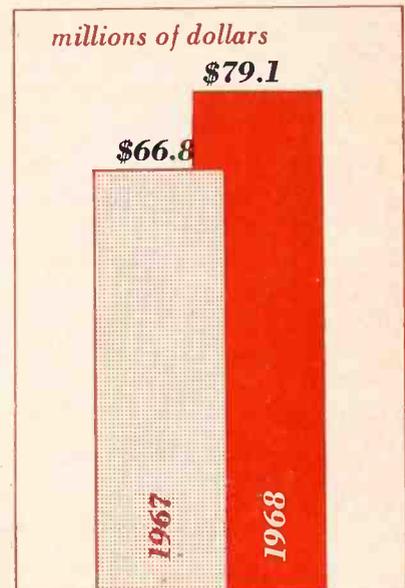
Stations in the \$1-3 million revenue class carried off the honors in June with an average spot rise of 21.1 per cent. The larger stations, those taking in more than \$3 million annually, registered an increase of 17.5 per cent, while the under-\$1 million group had to settle for a jump of 9.8 per cent.

The in-between stations have done best overall during the first six months of this year in spot. In three of the months, they ranked first in spot percentage changes, and in the three others they ranked second. The smaller stations were in first place twice, in second place once and in third place three times. As for the larger stations, they led once, were in second place twice and in third place three times.

The estimate for spot revenue during the first six months now stands at a hefty \$463.9 million. This compares with \$423.4 million last year and just about the same amount the year before. All of which means the likelihood of a record year in spot in '68.

Next issue: Local and network compensation revenues in June.

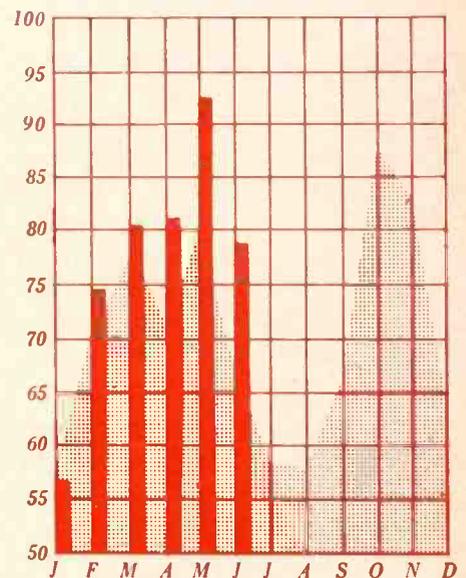
## NATIONAL SPOT



June (up 18.4%)

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

Station Size	Spot Tv
Under \$1 million	+ 9.8%
\$1-3 million	+21.1%
\$3 million-up	+17.5%



1968-'67 comparison

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

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## Concept testing

Testing has become an essential part of modern marketing. Testing of ads, testing of media, testing of products—you name it—they're all necessary to reduce the risk of selling in today's competitive environment.

But testing takes time and money, so advertisers and agencies are always on the lookout for ways to save both. This explains why Henderson Advertising Agency, a multi-branched shop headquartered in Greenville, S.C., and big in tv, recently won an award from the National Advertising Agency Network for its "concept testing" technique.

Called the Founder's Trophy, the award was given at the network's annual agency management conference at Snowmass-at-Aspen, Colo., and described as "the single most important contribution to the National Advertising Agency Network during the past year."

**Test ideas.** Henderson calls the method "creative concept testing" because it is used primarily to test advertising ideas before they're actually made up into commercials or print ads, but it can be used for products also.

The agency has been using it for some years, and none of the components of the method are unfamiliar to experienced marketing researchers. So the fact that an award was given for the technique testifies to the distance many small agencies have to travel before they catch up to the state of the art.

In describing the technique, James H. Nelems, director of marketing research for Henderson, says it answers such questions as:

"Which of these ideas should we use for selling the product?"

"How much better is this idea than that idea?"

"Is this idea better than the one those competitors are using?"

"Will people know what we mean if we say this?"

The method is basically a personal interview technique in which a sample of prospects is shown a stack of

cards, each containing an idea, and asked to comment on which idea is most interesting and why.

**The important 'Why.'** The "why" or diagnostic data is vitally important, says Nelems. If the results of a survey show only a ranking of ideas, then the advertiser doesn't really know why the ranking turned out the way it did, and it may be impossible to improve a concept. So interviewers ask such questions as "Why do you feel that way?" or "Why is that statement not appealing to you?"

While the Henderson method seems simple (and in many ways it is, since cost is an important factor), there are some fine points to the technique and certain aspects to execution (such as pre-testing a questionnaire) which help improve its accuracy and usefulness.

For example, the brand name of a product is not generally used in the test, since the respondent may end up evaluating the product, not the concept.

Another important element is to use at least one competitive idea where possible. This is not only for information, but to help evaluate the concepts tested.

Procedures for ranking vary. For example, here's how Henderson did it for JFG coffee, one of the agency's tv-active accounts. The actual preface to the test went as follows:



James M. Henderson, agency president, r., congratulates Jim Nelems, marketing research director, l., and Craig Rice, director of marketing services, for winning trophy.

"I'd like to show six ideas about a new coffee (*hand respondent stack of concept cards*). On each of these cards is a different statement about this new coffee, Becker's coffee. Please read each of the six ideas and then tell me which *one* you think would be of most interest to you in trying Becker's coffee."

In the questioning, the interviewers obtained the two "most interesting" and the two "least interesting" ideas from each respondent, along with the reasons for all their choices. Then for each concept, researchers calculated the per cent of all respondents who considered it "most" and "least" interesting. The "leasts" were subtracted from the "mosts" for a net score, and the concepts ranked as follows:

Concept	"Most"	"Least"	Net
D	54%	14%	40
C	48	33	15
A	28	27	1
E	28	29	-1
B	22	43	-21
F	20	54	-34

**Answers to questions.** Here are Nelems' answers to some basic questions about the method:

*How large a sample should be used?* From 125 to 175 respondents should be sufficient. If demographic breakdowns are desired, then 75 to 100 for each group would be required.

*Where are interviews made?* Door-to-door in selected residential areas or in supermarkets or shopping centers. Neither mail nor phone interviewing is practical for this method.

*How much does it cost?* Nelems gives no specifics, but says it depends on how hard it is to find qualified respondents (dog owners are harder to find than women who buy bread), whether interviewing is done at home or in stores, how many are in the sample, and the prices charged by the interviewing service. While the method bars the economy of phone or mail interviews, it is still presented as a low-cost technique. ■

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

$$X_L = 2\pi fL$$

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

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

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

$$D_b = 10 \log \frac{P_2}{P_1}$$
  
$$E = I \times R$$

$$f = \frac{106}{2\pi V L C}$$

$$a = \frac{1}{2}$$

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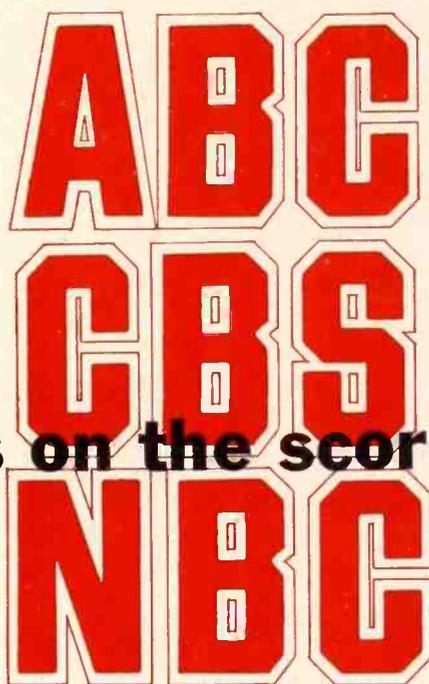
C. P. PERSONS, Jr., General Manager

AUGUST 12, 1968

## Television Age

*CBS and NBC are eyeing the upcoming NFL-AFL merger, when pro football rights contracts will be renegotiated . . . meanwhile, the colleges are into ABC for \$4.8 million more than last time*

### Dollar signs on the scoreboard



**T**hey say pro football is the money game—and of course they're right. But never underestimate the power of the academicians to extract a neat-o buck from a network.

Indeed, the boys in the National Collegiate Athletic Association lately nipped down from their ivory towers long enough to bump ABC's tab for tv rights to 1968-69 college games \$4.8 million. And rather than go without football—one of tv's traditionally best draws—ABC saw the raise. Now it's paying \$20.4 million for a two-year contract, as against 1966-67's \$15.6 million. For its extra \$4.8 million, ABC gets to televise, and sell, three more

collegiate games than it did last year.

CBS and NBC are locked into contracts with, respectively, the National and American Football Leagues—contracts that will expire with the end of the 1969 season. CBS is shelling out close to \$25 million a year to the top-rated NFL, while NBC's 1965-69 agreement with the AFL calls for a total investment of \$42 million.

"The networks pay the prices," growls an agency sports specialist, "and then try to jam it down our throats."

Some pretty fancy jamming, that. It costs the new advertisers on ABC's college games

\$49,500 for a national minute. Old customers who buy three minutes a week get them for only \$47,000 each. CBS packages average from \$35,000 a minute up to \$70,000, depending on which of three network packages the customer buys into. At NBC, prices are downright modest: from \$28,000 to \$29,500.

"Nobody knows how high the advertisers will go," says Chet Simmons, director of sports at NBC, "but that great big well is going to run dry someday—believe it."

Roone Arledge, president of ABC sports, questions the long-range wisdom of those who own the rights. "The object," he told TELEVISION AGE, "is to get as much money as possible without damaging the property. But at this point, it looks to me as though the people who run football are on the brink of *destroying* the property, and that would really be a shame."

The good old days are gone—for good. Randy Lanchner, director of business affairs for sports at CBS, makes that point when he says, "Football rights have gone from almost nothing to almost too much in 10 years. In 1958, CBS paid approximately \$1 million for rights that included the NFL. This year, we're paying 25 times that. And in the past six years, production costs have increased more than ten-fold."

### *A league network?*

But who ventures an answer, albeit only an educated guess? Dave Donnelly, director of sports at BBDO, for one:

"Here's the way it will go—and don't bet on it. In 1970, when the NFL and AFL merge, the surviving 26-team league will set up its own network by bartering with individual affiliates and maybe some of the more powerful independents.

"This will come about when the league and owners hit really strong price resistance from the networks for the first time, and say, in effect, 'Why not keep the rights, reduce the minute price, sell it ourselves, and make an even bigger dollar out of football?'

"And why not? After all, it'll be the only pro game in town."

Pretty wild, but it could happen—but so could other things. This much is certain: all network sports eyes are on 1970 and the merger.

Here's the background. Come 1970, the smaller (10 teams) and younger (this is its seventh year) American Football League will merge with the bigger (16 teams) and older (since 1922) National Football League. The single entity that emerges will be called the National Football League.

One thing is certain about the new NFL: It will have 26 teams, no more, no less. It has been agreed that no new franchises will be considered between now and 1970, although existing franchises could be switched. Switches could be in store for the AFL Boston Patriots and Buffalo Bills since, as things now stand, neither city has a stadium which meets the NFL's 55,000-seat minimum requirement. By 1970, appropriate facilities will probably have been passed by referendum and built in both cities—but maybe not. Kansas City, whose stadium was also

somewhat short of seats, is currently building a new one for its AFL Chiefs.

But what concerns network sports executives the most at this point is just what the inscrutable NFL has up its jersey sleeve in the way of team packages. How will the league mix its 26 teams, and what, if indeed anything, will it offer the networks? As yet, no one knows.

### *Shuffle and redeal*

So—conjecture. As it's currently structured, the NFL consists of an Eastern Conference and a Western Conference, each of which has two four-team divisions. Expansion and expediency have made geographically strange bedfellows among division members. Dallas shouldn't be lumped with New York, nor Pittsburgh with New Orleans nor Atlanta and Baltimore with San Francisco and Los Angeles—yet they are.

Since the 10 AFL clubs are to be integrated into the new NFL, merger time would be the logical time for the league to shuffle all 26 teams



*More nuances like this will be caught by new hand-held color camera this year.*

and redeal them on a geographical basis that makes a little sense.

What could come out of it all? Probably a National Conference and an American Conference, each with 13 teams. And probably two divisions within each conference.

Here's our guess on team mix (N designates current NFL teams; A, AFL teams):

#### National Conference

##### *Eastern Division*

- Buffalo Bills (A)
- Boston Patriots (A)
- New York Giants (N)
- Philadelphia Eagles (N)
- Washington Redskins (N)
- Baltimore Colts (N)
- Miami Dolphins (A)

##### *East Central Division*

- New York Jets (A)
- Atlanta Falcons (N)
- Pittsburgh Steelers (N)
- Cleveland Browns (N)
- Detroit Lions (N)
- Cincinnati Bengals (A)
- Kansas City Chiefs (A)

#### American Conference

##### *West Central Division*

- Chicago Bears (N)
- Green Bay Packers (N)
- New Orleans Saints (N)
- St. Louis Cardinals (N)
- Denver Broncos (A)
- Houston Oilers (A)

##### *Western Division*

- Minnesota Vikings (N)
- Dallas Cowboys (N)
- Oakland Raiders (A)
- San Diego Chargers (A)
- Los Angeles Rams (N)
- San Francisco 49ers (N)

Providing that one complete 26-team package would be too much for a single network to swallow, a structure something like the above would give the league two logical conference packages to peddle—one made up of 14 teams, the other of 12—with a reasonably equitable NFL-AFL mix comprising each.

You can bet the league will be seeking an equitable mix, because that figures to be the key to the best of all possible rights deals for the pro boys.

The new National Football League could conceivably come up with a third package (are you listening, ABC?)—a Monday night package.

### *In pro football's future: a single, two-conference 26-team league, with additional Monday night exposure for the product*

Last year, the existing NFL dropped two Monday night games into its schedule to probe the possibilities of a new market for its product. Both earned good ratings on CBS (the first, a single game on October 30, pulled an average audience rating of 18.5 per cent, a share of 42 per cent, and a score of 10,360,000 homes; the second, the night half of a Thanksgiving double header, had an average audience of 16.9 per cent, a 34.9 per cent share, and 9,460,000 homes).

*(Continued on page 54)*



*Michigan State typifies college draw.*

**H**igh creativity, as indicated by number of awards won by commercials, is usually associated with small shops, or with Doyle Dane Bernbach. In the last couple of years, however, Young & Rubicam, the third largest agency in the U.S., has surprised the advertising industry, or rather the quidnuncs and the younger generation in the industry, by winning more awards at the major commercials competitions than any other agency.

How come?

One might as well start with Steve Frankfurt, president of Y&R (U.S.), not only out of protocol but because many inside and outside Young & Rubicam attribute much of the brilliance of the agency's output to the creative climate Frankfurt has fostered. Frankfurt has been building that climate not only since becoming president but well before that—since 1967 when he became executive vice president and creative director.

Others say that Young & Rubicam had always been a remarkably creative shop from the time 45 years ago when it was founded by copywriter James Orr Young, and account man Raymond Rubicam. If so, Frankfurt was able to develop the agency's creativity even further.

Frankfurt is a young man in perpetual motion, never running scared but dashing with aplomb around the agency, involving himself in the organization's entire output (and in the output of Y&R's overseas offices).

Sometimes, however, he is accessible to an interviewer in his fifth floor office (although one of his creative staffers once sent him a stuffed pigeon in despair at being unable to get in touch with him one day).

However hectic his schedule, Y&R's president remains relaxed, open, nimble-witted, a gentle man.

"Awards are only important when you don't get them," Frankfurt remarked. He pointed out that some agencies have won a lot of awards for one or two clients, while Y&R has won them for some 25 different clients.

He added that Y&R is the only big-big agency in the "hot" class, and that in its ads and commercials Y&R's underlying rationale is "the agency has no ego."

Asked if Y&R's creative success could be attributed to intelligent hiring, Frankfurt said yes. "We hire very carefully."

He went on to say this: "The people here are different from those in other agencies. They're in each other's offices continually."

But weren't they "different" before they came to Y&R? Frankfurt said they were, but added that once at Y&R they were encouraged to be themselves. "Our London and Madrid offices—all our other offices—have the same characteristics: a climate of openness, an atmosphere of pride in craft and of hard work."

The atmosphere palpable on the fourth floor of Young & Rubicam, where commercials are designed, is one of highly-charged yet not frenetic

*Eye on commercials: president Steve Frankfurt.*



*Carl Sturges, director of tv-radio production.*



*Neil Tardio, an executive producer.*



*Myron Slosberg, a creative supervisor.*



*Roger Flint, a tv art and production supervisor.*



*Lou Du Charme, director of audio planning.*



*Chandler Warren, casting director.*



ctivity. Few people seem uptight; most seem loose and with it.

Some people wear cravats, others wear ascots; some Brooks Brothers, some Cardin suits; some bush jackets, some bell bottoms.

Robert Wall wears a cravat, and conventional (by Madison Avenue standards) clothes. In a spacious corner office directly below Frankfurt's, Wall works at the side of a big white table the size of a shuffleboard court. On the table are layouts, *objets trouves*, gewgaws. Nearby stands a model of an Eastern Airlines' jet.

Wall, head of Y&R's art department, started his advertising career at Y&R and has worked at other agencies. Fresh out of Pratt, he went to work in Y&R's mounting room do-

Robert Wall runs the art department.



Alvin Hampel heads up copy.



ing pasteups for \$28 a week.

Before long Wall moved up to assistant art director. Three years later he went over to McCann-Erickson as an art director, and from there to Lennen & Newell. When he returned to Y&R, it was as an art supervisor.

"By then," Wall said, "Steve Frankfurt had become head of the art department, and a renaissance was in full swing. It was amazing to see a huge company turning out top work."

As vice president and director of the art department, Wall heads a staff of some 30 a.d.'s, 25 assistant a.d.'s, and 10 art supervisors.

Heavily involved in commercials making, he goes to the movies as often as he can, often at lunchtime, to keep up with the work of directors like Hitchcock, Bunuel, Bergmann, and the rest of the major film artists.

Wall's counterpart in copy, two flights skyward, is Alvin Hampel, head of the copy department. Hampel, who also often uses the lunch hour to keep in touch with film developments, became the copy department head in '66.

"We've done a lot of strengthening of the copy department since then," he said. "Three years ago, Y&R was what could be called an 'art' agency."

Now Hampel heads a staff of 85 copywriters, 25 of whom are copy supervisors.

As an administrator, Hampel continues to be a writer. "I work around

the clock, whether I'm in the office or home." He recalled that back in '64, when he became a copy supervisor at the agency, George Gribbin, former board chairman, told him, "Now you've got to get it out of *them*."

"You can't teach people how to write copy," says Hampel, who majored in advertising at N.Y.U. (If he had it to do over, he'd take liberal arts, literature, philosophy, as better preparation for copywriting).

While still a student, he worked as a salesman in stores in Paterson, N.J., experience he considers invaluable.

After college, Hampel went to work writing copy in a Paterson agency, before long, joined Y&R as a sales promotion writer, in '57. This was good preparation, he said, for writing space copy; it develops techniques of getting immediate action. In '59 he moved into consumer advertising at Y&R, on the Simmons mattress account.

Hampel said the agency seeks strong selling stories above all else. "The copy department leads in the development of strong concepts." The agency, he said, goes in for "severe self-criticism."

"We (we being the creative review board comprised of Frankfurt, Wall and Hampel) change and amend and kill as much as we approve.

"We're out to hire the right people, and we have our pick. We pay more than we used to, but we don't pay exorbitantly."

(Continued on page 55)

*Young & Rubicam's sparkling track record in commercials competition is proof that a creative agency doesn't have to be small*

**The big hot one is Y&R**

**O**n a recent Saturday morning, any juvenile channel-switcher could have witnessed a giant ape thoughtfully hurling rocks at anyone around, a fire-eyed monster shuffling inexorably toward his victim, a varied assortment of killings (many of them managed with ray guns), a sadistic vignette involving the lashing of galley slaves, and several exercises in grand larceny.

In the tv fare offered by ABC, CBS and NBC from 9 a.m. to 12:30 p.m. and beyond on Saturday, there's also plenty of innocuous activity. However, violence has become commonplace in this time period, and most kids seem intrigued by it.

When Senator Robert Kennedy was assassinated, it appeared for a time that the networks might react quickly to the wave of anti-violent feeling that swept the country by significantly reducing the violence on kids' shows. But up to this point, it's been mostly a matter of review and adjustment.

On the plus side, a show or two will be dropped, excessively violent episodes have been edited out of segments of a couple of others, *King Kong* has lumbered over to Sunday.

Also on the plus side, each of the three networks is shaking up its Saturday morning lineup, inserting a total of half a dozen new shows, "gentling it up," as they put it. Four of these new vehicles are clearly keyed to benign, happytime comedy. The other two fall into the adventure category, but without the unmodified mayhem of yesterday and today.

On the minus side, all the shows mentioned in the table on page 57 (except *Space Ghost* and *Atom Ant*) have managed to edge their way into the Fall schedules in one form or another—violence, schmiolence. So far, it appears that criteria in addition to violence are being used to determine which Saturday morning shows to retain and which to take out of the ballgame.

What, then, will kiddies and their hawk-eyed parents be witnessing? Probably the beginning of an evolutionary return of the innocent smile of comedy to the somewhat contorted face of Saturday morning.

At NBC, for one network, a more

meaningful use of Saturday morning has been contemplated for some time. Lawrence White, vice president in charge of daytime programming, decided many months ago that this time period was stagnating and that something should be done to broaden the spectrum of programs for children.

"It seemed to us," he says, "that the whole area of entertainment for kids was being neglected. There was almost total reliance on cartoons by all three networks, overlooking the fact that it was possible to exploit all the different production techniques in children's programs."

Following through on this, NBC this Fall is bringing on *The Banana Splits Adventure Hour* which, in NBC parlance, will have "less violence and a greater accent on comedy, music and variety, including frequent audience participation elements." Actually, the 10:30 to 11:30 Saturday morning stanza will combine live action and animation and feature a quartet of live performers—a dog, a lion, a gorilla and a baby elephant—who present the show as the "Banana Splits."

#### *Giving it life*

The intent is to give a live flavor to the entire proceedings, though two cartoons, "The Three Musketeers" and "The Arabian Knights," will be included in the hour. It will be telecast every Saturday for 50 weeks, under Kellogg sponsorship, at a reported tab of \$5 million.

*Banana Splits* is NBC's innovation for Saturday morning. For the rest of the time it will have *Super 6*, *Top Cat*, the amiable *Flintstones*, *Young Samson*, *Birdman*, and *Super President*, all virtuous, non-violent types—and all carryovers from the present and past.

NBC, obviously, is banking heavily on *Banana Splits* to give it new vigor on Saturday morning—where it now languishes third in the ratings.

In the 1967-68 season, CBS crushed the others with an overall rating of 8.5 and 37 per cent share of audience. ABC had a composite rating of 6.9 with a 30.4 per cent share of audience; while NBC could only muster a 5.9 rating and 26.1

per cent audience share. Overall CBS swamped the opposition, leading NBC by 44 per cent and ABC by 23 per cent.

It wasn't always this way, not by a Nielsen pocket-piece. As one observer recalls, "Several years ago, we had a variety of techniques used in children's shows. Then it swung to all cartoons—obviously as an economy—and the level of the programs dropped."

Just three years ago, in 1965, ABC led in the Saturday morning segment, with NBC second and CBS

## **Saturday morning starts smiling again**

*The networks' reaction against violence for children is a bit less than a crusade, but the half-dozen new kids' shows are keyed more to humor than horror*

third. At that time, CBS was offering *Tom and Jerry*, *Mighty Mouse*, *Adventures of Lassie* and other similarly bland material.

The next year, 1966-67, CBS swung to *Frankenstein Jr.*, *Superman* and more adventurous stuff generally. As a result, it shot to the top in the ratings, trailed by ABC and NBC, and it has stayed there since with no apparent difficulty.

Right now, CBS offers *Frankenstein Jr.* and *The Impossibles*, *The Herculoids*, *Shazzan* (a genie cartoon), *The Space Ghost*, *Moby Dick*

ed *The Mighty Mightor*, and the *Superman-Aquaman Hour of Adventure*—several of them pretty scary.

In Boston, the *Christian Science Monitor* recently monitored a half-hour *Herculoids* segment. The newspaper reported that it had recorded 3 violent incidents during which two more monsters were “shot, vaporized or mashed.” But *Herculoids* will be back next Fall.

**The pull of adventure**

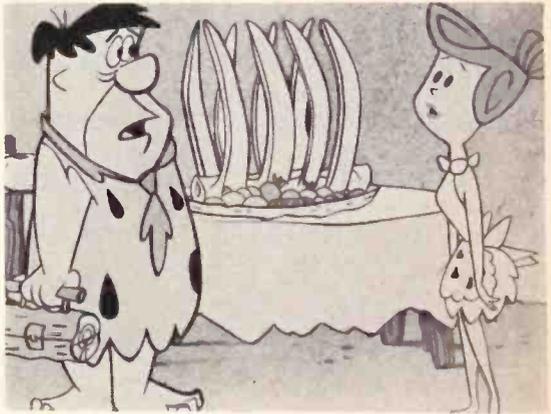
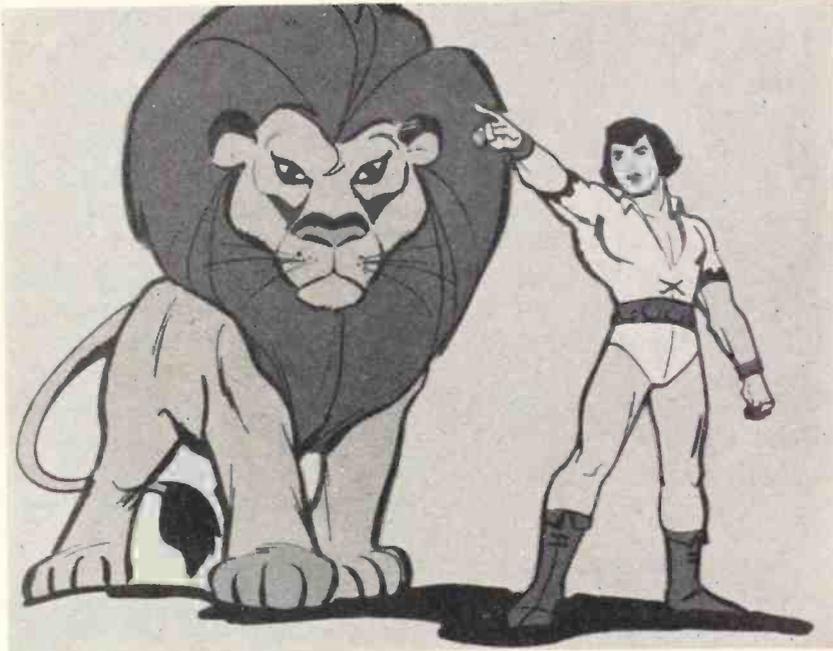
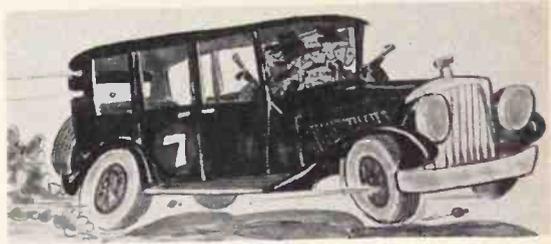
CBS runs its cartoons right through 2:00 p.m., which allows time for *Jonny Quest*, *The Lone Ranger*, and the *Bugs Bunny/Roadrunner Hour*. Making in this entire period, the network now has eight of the top 10 cartoons. One of its winners, *Superman-Aquaman* (to be changed to *Batman/Superman*), snares 1,000,000 men, 1,000,000 women, 1,500,000 teenagers, and 6,510,000 children—some 10,000,000 in all. Of the children, 2,950,000 are from two to five, and 3,560,000 from six to 11.

All this makes CBS impressive in pulling viewers—across the board. But it’s generally conceded—particularly by the competition—that CBS offers the most rugged “adventure,” or violence if you will, of the three networks on Saturday. This obviously doesn’t upset the youngsters, though some parents are less enthusiastic.

In any case, CBS has axed *Frankenstein Jr.* and *The Impossibles* for the fall. Commencing at 8:00 a.m., the network’s Fall schedule includes *The Go-Go Gophers* (sponsored by General Mills and Mattel); *The Bugs Bunny/Roadrunner Hour*, *Wacky Races*, *The Archie Show*, *Batman/Superman Hour*, *The Herculoids*, *Shazzan*, *Jonny Quest*, *Moby Dick* and *The Mighty Mightor* and *Lone Ranger*.

*Wacky Races*, *Archie* and *Go-Go Gophers* are all new for CBS (though the latter has been around elsewhere). And ABC is adding two new “gentle half-hours” for the fall—*Adventures of Gulliver*, an “animated adventure”, and *Fantastic Voyage*, an “exciting action-packed science-fiction adventure series.”

ABC will continue with *Casper*,  
(Continued on page 57)



1. “The Adventures of Gulliver” is a new ABC entry. 2. “The Go-Go Gophers” is new to CBS, but not to tv. 3. “Wacky Races” will bow on CBS. 4. “Young Samson” will be back on NBC. 5. “Spider Man” will swing again on ABC. 6. A happy new one on CBS—“The Archie Show.” 7. And “The Flintstones” will return to NBC.

**F**or professional film laboratories, the critical phase of tooling up for color is over.

From one coast to the other, leading labs have expanded facilities and staff to meet the challenge of the big switch to color, which began in earnest in 1965 and really got rolling the following year.

The problems that faced the black-and-white processors in the middle sixties were both sudden and monumental. RCA had been beating the color tv drums for almost a decade—so long and so loudly that its prediction of the coming “color explosion” had begun to wear thin.

When color didn't come and didn't come, most of those in and near the television industry came to the conclusion that its development would be evolutionary, rather than revolutionary as RCA was predicting.

Wrong. A revolution it was and almost nobody—set manufacturers, dealers, equipment manufacturers or processors—was ready for it.

Recalls one eastern lab executive, “Like everyone else in the business, we were caught flat-footed. We didn't have the equipment or the people to handle the demand—but neither did anyone else.”

The payoff finally came two seasons ago when NBC's primetime programming hit about 96 per cent color. By then, CBS was some 50 per cent color in primetime and ABC about 40 per cent. By last year, all three had closely approached 100 per cent primetime color programming, with some 70 per cent of that on film.

As a result, Eastman Kodak's Bill Farley and Vaughn Shaner found themselves with a lot of ground to cover in a short time. Farley, who as Pacific southwestern sales manager for the Motion Picture Division, was responsible for keeping color film available to the Hollywood studios in production, recalls, “I didn't know anyone who was really ready for what happened. Color sets had penetrated less than five per cent of American

homes. In 1965, NBC-TV's evening primetime shows were mostly scheduled for color, but CBS-TV and ABC-TV didn't have nearly as much color slated and very few color commercials were on the boards.

“Then, suddenly, in July, 1966, the two other networks jumped in. Evening color programming was followed by daytime programs; color movies were hauled out of storage vaults for reprinting and release to television; black-and-white commercials were rescheduled as color, and every day the color audience grew larger.

### ***Keeping color at work***

Says Shaner, who supervises sales and engineering services for the film firm on the West Coast, “We really had to make adjustments while building up our color film inventory. The important thing was keeping color film in the camera working on current shows and commercials. At the same time, everyone was scrambling to find people familiar with the color

## **Film labs -color them color**

*The big swing to color caught the film labs off guard, but crash programs of expansion and training have closed the color gap*



in medium—cameramen, directors, directors, color consultants.

"In the end, all the problems ended in the laps of the laboratories. It didn't have the machinery personnel to handle the demand. On top of that, they had to satisfy a clientele that was pretty naive about color on television.

"The amazing thing is that throughout the crisis I never really heard of a show or a commercial not going on the air because of a technical or supply holdup."

Neal Keehn, vice president of General Film Laboratories, points out that in some ways the individual stations were ahead of the networks, because they were broadcasting more color on the local level than the networks were providing, largely via film prints. Most of the prints came from syndicators, while some were from the non-theatrical field.

Recalls Keehn, "The network program shift to color pulled other forms of production with it—commercials,

news film and syndication production and release. And all the publicity and talk about color for television had a lot of effect on non-theatrical stuff—films produced for schools, industry, government and churches.

"Over a period of slightly more than two years, the U. S. motion picture laboratory business was propelled from black-and-white to a basically color operation, creating problems for the labs in the key areas of machinery, trained people and time."

### **Hollywood retools**

The dramatic retooling was widespread. For example, in Hollywood, it has included all of the major laboratories, General Film, CFI, Technicolor, Pathe and Acme (and even 16mm laboratories such as Hollywood Film Enterprises).

Color revolutionized the lab work in the specialized area of tape-to-color. Mel Sawelson, president of Acme Film and Videotape Labs, comments, "Acme anticipated the surge to color five years ago by starting development and construction of color film recorders and conversion of tape machines to color. Still anticipating the future, we're installing Ektachrome 2 and ME 4 processing equipment to handle color work on an eight-hour start-to-completion basis."

Technicolor's Vidtronics Division, under the direction of Joseph Bluth, vice president and general manager, also saw the important breakthrough in color. The division, started in mid-1966, has its own color mobile unit, has added an electric editing system, and has greatly increased its capacity for transferring the film to video tape. It has been working closely with film producers in marrying the film to videotape techniques.

Says Don Sheaff, vice president and general manager of Technicolor's Television Division, "Just since last season, we have doubled our capacity

by adding a second high-speed color processor to go along with five Model C additive color printers and two Rank color printers."

Ted Fogelman, vice president of Consolidated Film Industries, Hollywood, points out that the laboratory can take a half-hour color show from edited negative through network print requirements in 10 days if there are no undue delays outside the lab.

In other major film production areas, laboratory facilities have been expanded dramatically. For example, most of the New York labs had plans to expand to meet the demand for color, but they've had to move faster than anticipated.

Recalls Movielab president Saul Jeffee, "We had known for years that color tv spots would come into their own, and that meant we had to go out and find and train hundreds of new people as color film technicians and experts for other related jobs. When you realize that about two million people in the United States have some form of color blindness, you can begin to appreciate our task."

Movielab initiated an extensive program for finding personnel, testing them for color perceptiveness and training them to work in its color department. In 1965, the firm had some 350 employees. Today, there are more than 500.

Movielab increased its Hazeltine analyzers from one to four, and has added six new development machines and four Octet reduction printers.

Another New York laboratory cashing in on the color boom is DuArt Film Labs. President Irwin Young explains, "Since the color explosion, we have already more than tripled our color capacity."

In 1966, DuArt's equipment outlay was at least \$400,000. The lab spent another \$400,000 this year, making its total investment in equipment more than \$1 million.

*(Continued on page 58)*



*Lab technician checks color balance with Hazeltine analyzer.*

**T**he Chesapeake & Potomac Telephone Co. had a problem. How could it convince the people in the area it serves that it was not just another business, another utility, that it was emotionally involved—and spiritually involved—in the life of the community?

The telephone company's agency, N. W. Ayer, came up with an answer: sponsor documentaries on matters of life and death to the community, and thus indicate the sponsor's involvement.

Only one problem: there were no documentaries available on matters of life and death to the community C&P Telephone serves, Baltimore and its environs.

So the agency set out to make some. Agency producer Lou Ames, Riley Brown, copywriter on the account in the Philadelphia office of N. W. Ayer, and vice president and creative director Charles H. Brennan, scouted around Baltimore for suitable subjects.

They hit upon the city's port, and its fire department which ranks first in the U.S. in fire protection and second in fire-fighting.

Brown set to work researching

while producer Ames began arranging for production. To make the half-hour documentary on the fire department, Ames lined up, after competitive bidding, BF&J Productions in Philadelphia and for the documentary on the port, WCD Productions in New York.

Ben Jowke, producer and director at BF&J Productions, went down to Baltimore with Brennan, Brown and Ames to get the ball rolling. They had decided to follow a rookie fireman from the time he joins the department, through "fire school" training, to his first big fire.

The fire department cooperated wholeheartedly. The film crew travelled around the city with a battalion chief, and lived in the firehouse with the truck company to which the rookie had been assigned.

Each day, the film crew went with the rookie to fire school. Meanwhile, the production team was waiting for a big fire—one that makes for impressive visuals on the small screen. Time went by, and it was feared that the budget would burst if a major fire did not occur before long.

Luck was with the film-makers. The night of February 12, Baltimore

had one of the biggest fires in its history, a nine-alarm fire down on the docks.

Four fireboats and 100 fire trucks went into action, and 300 firemen, among them the rookie. The port was a roar as sheets of flame like flashing aurora borealis were flung into the sky, and burning debris hurtled like rockets out of the conflagration, menacing the historic frigate the *USS Constitution* moored nearby.

#### *How Ayer did it*

The camera crew ground away through the night. In the aftermath of the fire, among the blackened timbers of a warehouse, announcer Mel Brandt stood in daylight and walked about as the camera followed him while he compared the fire department to the telephone company, underscoring how both were essential to the life of the community. Riley Brown wrote the commercial. Later, when the film was processed, Brown wrote the narration for it as the footage went through the Movieola.

Library music was used as back-

*(Continued on page 58)*

## **N. W. Ayer rolls its own—documentaries**

*Agency produces  
a pair of  
made-to-order  
films for  
Chesapeake and  
Potomac Telephone,  
with subtle  
p.r. sell  
for the client*



## The Depths of Summer

Summer is here again and television programming has truck bottom again. Sets in use are down, as usual, due in part to Summer living habits, but due to an even greater part to the lack of stimulation the average housewife feels about turning on the tv set. What's to watch?

Early returns in Summer television have turned up some facts which, if supported later, may give some answers to the seasonal dilemma. Two special events seemed to score so far above the regular repeats that they bear watching—sports, in the form of the All Star baseball, Tuesday, July 9, 8-11 p.m., and girl watching, in the form of Miss Universe, Saturday, July 13, 10-11:30 p.m. Both were spontaneous and both were suspenseful.

Sports appear to be more and more candidates for primetime. The professional football games are commanding ever higher audiences on Sunday afternoons, with a predominantly male viewing pattern. It would argue to reason that males are home in primetime in the summertime and would certainly tune in events that appealed to them and the rest of the family would tolerate them.

Rather than run repeats—especially of shows that didn't make the grade and were not going to be on in the new season—consideration should be given to special football games with stars, played in air conditioned arenas, heavyweight or championship fights, baseball, and specials about sports.

The argument in favor of sports is economical too. It is possible to present sports in primetime at a cost per minute that is attractive to an increasing number of companies wishing to reach men—tires, travel, insurance, automotive, tobacco, etc. The fact that sports run from two to three hours makes them great time fillers. The fact that they have constant suspense makes for good show business. More and more sports are being promoted in this country. If the major networks don't carry them, a sports network will, and the Summer will be the spawning ground for new habits being formed.

Now about girl watching—this is universal. Men watch girls to enjoy them vicariously; women watch to see what the girls have got that they haven't got. The one category that is sure fire is beauty. Here again is a great time filler, not to mention a bikini filler. A good girlie show can run two hours, and should. There is always suspense and entertainment. At least one a week in the Summer on each network is feasible, and what a nice Summer to look forward to.

Another category that seems to be accepted is the Summer variety show. To be sure, the Summer talent is not in the same league as the Winter talent—the Winter guys pick the Summer guys and they sure as hell aren't going to top themselves—but at least they are fresh and beat the reruns most of the time. Since violence is temporarily out, and comedy and variety are in, what better way to pass the Summer than to have a contemporary variety show with tryouts for new faces—like *Hair* for example? Or from the *Second City*. This pro-

gramming relieves the monotony and gives a chance to the eager, young, ambitious, and inexpensive newcomers.

Two audience participation shows, *Newlywed Game* and *Dating Game*, also seem to be emerging above their dull environment. This is not true of all participation shows, but it is evident that a good game show can supply a freshness to Summer programming. Many good producers of game shows would be glad to work only in the Summer. It is well known that the budgets on these shows can be kept to a minimum and pricing would be competitive with repeats, which are increasingly loaded with more residual payments than they are worth.

A last category would be plain old music like Lawrence Welk. There have been many good musicians in television in the past (Fred Waring is an outstanding example) who have had good shows but do not like working every week because it wrecks their profitable road show by giving away the best production numbers. Also, in the Summer, there are The Young Americans, the big bands like Duke Ellington, Count Basie, Woodie Herman, and others that are certainly worth a concert.



The All Star game is great Summer tv material.

Even the old *Hit Parade* is revivable for a Summer run. These band concerts are relaxing and uncomplicated, by television standards. They are taped at the convenience of the group, or on location simultaneous with a live performance. The Summer spirit is already with this kind of show and has been since the town band played in the square on a hot Summer night.

Pending a more definitive study of the 1968 television ratings, it is possible to conclude that there is a further deterioration of shares of audience to repeats, particularly to medium or lower rated shows. Even the movies with high initial ratings have had disappointing repeat performances. Moreover, there is a new dimension in increasing numbers and that is independent stations. Special programming from these stations will offer tough competition when repeats are on.

Assuming that these conditions are more serious than ever before, and that public opinion is creating a demand for fresh programming in the Summer, it is economically and theatrically possible for the networks to program sports, variety, participation, music and beauty contests instead of the majority of the repeats. It is further concluded that this kind of programming would cause sets in use to increase during the Summer, and that everyone would be very happy ever after—especially the viewer.—J. B.

# Film/Tape Report

## REP RAP REV UP

Station representative involvement in station programming, a function that has been burgeoning in recent years, has accelerated of late, according to Al Masini, director of programming for the Edward Petry Co.

In the fragmentation of audiences resulting from the proliferation of stations, and the consequent insistence on demographics, the reps are playing a more central role in program selection.

Beyond classic reasons for such involvement, such as rep access to pooled research data and rep research facilities, a reason for the deeper involvement is the fact that most stations now do their cost accounting not on a program-by-program basis, but on the basis of the total saleable spot inventory: thus requiring a master plan for programming, not buying piece-by-piece.

## FILMWAYS TAKES PIC

Filmways, pursuing its grand design for acquisitions (see TELEVISION AGE, July 29), acquired a photo slide mount manufacturer, Pic Mount, in Long Island City, N.Y. The company is said to be "the largest independent manufacturer of photo slide mounts."

Beyond acquisitions reported earlier, Filmways, in a joint venture with The Brother Studios, Ltd., which is owned by The Beach Boys, bought two recording studios, Studio III, Inc. and Wally Heider, Inc.

## LACY GOES EAST

For the past six years N. Lee Lacy and Associates have been doing pretty well in southern California. From the time the studio was set up in '62, it has figured in most of the big commercials awards festivals, from the Hollywood IBA to the Cannes/Venice SAWA competitions.

To many New York admen, however, the name "Lacy" signified an unknown quantity, always popping up in the winner's paddock at festivals. This year they may get to know Lacy better. The company is setting up a New York production facility.

Last year the Lacy studio double-jumped the usual push to the east made by most successful California studios: instead of merely setting up

in New York, Lacy set up in London, taking over a townhouse on Grosvenor Square.

Already, the London Lacy company has won a couple of important awards—in the recent Venice festival. Now that the London townhouse is all spivved up and humming, Lacy is scouting around New York for a suitable townhouse in which to set up an East Coast operation.

Operating out of makeshift headquarters in the Delmonico Hotel, Benson Green, executive vice president of the studio, said the New York operation would be virtually autonomous, on a par with London and Hollywood (and Dallas, where earlier this year Lacy set up a production facility). Green said there would be a continual interchange of producer-directors between the four offices.

Green also said the Lacy company was built around a staff of five producer-directors; Lacy, Green, Peter Viera, Dick Chambers, and, in Dallas, Jim Gable. The head of the British operation is Don Estey. Green, who combines the functions of producer-director with those of executive vice president, is in charge of the administration of the four offices.

How big does Lacy want to be? "We're not volume-oriented," Green said. "We believe in doing the finest, most creative work it's possible to do. We're a custom-shop."

Green said that when a producer-director at Lacy goes to work on an assignment, he stays with it from casting right on down to color-correction. "You could call it a Rolls-Royce method."

## LIMITS OF VIOLENCE?

A tremor of apprehension fluttered through the ranks of tv program syndicators last month when it became known that Benton & Bowles' time-buyers had been instructed by the agency not to place any General Foods spots in 57 proscribed programs, and to pull out any spots that might have been placed in those programs earlier.

B&B's blacklist read like a complete catalogue of syndicated action-adventure shows, and it included even *Profiles in Courage*. The list, which named a score of westerns, had been compiled by the agency after an

"advisory memo" had come in from General Foods headquarters in White Plains.

The memo, which had been sent not only to B&B but also to such other General Foods agencies as Young & Rubicam, Ogilvy & Mather, Doyle Dane Bernbach and Grey Advertising, merely said that the company "does not want to be associated with vehicles which encourage violence in any way." (Later a General Foods spokesman said that *Profiles in Courage* and *Perry Mason* were quite acceptable to the company.)

Syndicators, speaking off the record, were concerned not so much at the inclusion of any of their shows on B&B's list but lest the list serve as a model or precedent for other image-conscious corporations. It was remarked that General Foods spots were rarely placed in action-adventure shows, and more in variety, talk and situation comedy shows reaching predominantly female audiences.

It was also noted that the Benton & Bowles list went to extremes. The question was asked whether, in any way, a show like *12 O'Clock High*, on the list, could be said to "encourage violence in any way." The same question was raised for *Twilight Zone* and *The Rogues* and other programs on the blacklist.

Perhaps, one syndicator remarked, it would have been sufficient for B&B to proscribe any action-adventure formats as vehicles for spot placement for General Foods.

For additional information, see *Television Spot Report*, page 45 of this issue.

## FAR AND ABOVE THE LCD

Edward Bleier has set up a production company to make quality programs that could be profitable to sponsors because they would serve as marketing and merchandising vehicles as well as ad media.

Bleier, president of Edward Bleier Associates, announced his production goals after returning from a round of meetings with potential co-producers in Europe. Speaking at a breakfast press conference in New York's Four Seasons, Bleier said his company's objective is "to bring to television, new program series that are popular and constructive.

# New York Has 368 Tape Houses\*

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\*Listed in Manhattan's "Yellow Pages".

"We believe strongly," he said, "that, with proper programming, tv's great mass reach can be used most effectively for both its social and business goals."

Noting that "these days, it's desirable, sincere and fashionable to want to change tv programming, especially in the reduction of violence and in the representation of the black man," Bleier said it is difficult to develop alternative programming acceptable to both advertiser and broadcaster.

"But," he added, "one way to make more popular and responsible programs, which also would make sense economically, is to infuse them with values that extend their effectiveness and impact beyond the program itself."

Such, in Bleier's view, were the Xerox documentaries, the Singer musicals, *Armstrong Circle Theater*, *G. E. College Bowl*, Mutual of Omaha's *Wild Kingdom*, and the *U.S. Steel Hour*, all shows which, Bleier said, "provided very large audiences, with a level of content not usually found when programming is only motivated to reach the largest possible audience."

"The audiences reached by these programs have been more that satisfactory, but they did not primarily participate in the 'doomsday' race that over-rides so much of television's programming schedule," Bleier continued, "because their value to their sponsors is so much greater than the simple cost-per-thousand formula."

Before setting up the company, Bleier was with the American Broadcasting Co. for 14 years, most recently as vice president in charge of public relations and planning. He was also vice president in charge of day-

time programming and sales, and general sales manager.

Working with Bleier in the new production company is George F. Hoover, as vice president in charge of program and project development. Hoover had been director of press information for ABC since '66; earlier was in charge of the network's business and marketing press relations.

#### ZOOMING IN ON PEOPLE

After five years with the American Broadcasting Companies, PHIL HARMON joined NFL Films as manager of special projects. Harmon had been director of advertising and promotion



HARMON

for ABC Films for the past two years, and before that was with the flagship station WABC-TV New York as assistant director of advertising and promotion.

Before joining ABC, Harmon was with WNEW-TV New York as on-air promotion manager. Before joining the Metromedia station as a promotion writer, he was with the Reliance Manufacturing Company as a copywriter.

Succeeding Harmon as director of advertising and promotion for ABC Films is SCOTT MOGER, who had been

Harmon's assistant for the past year. Before becoming assistant director of advertising and promotion for the network syndication wing, Moger had been awards manager in the network's public relations and planning department.

Prior to joining ABC, he was an advertising and P.R. representative with the Boy Scouts of America and their Greater New York Councils.

Two Americans were among the nine consultants recently named by the Vatican to the Pontifical Commission for Social Communications: FATHER PATRICK J. SULLIVAN, S.J., who is executive director of the National Catholic Office for Motion Pictures (COMP), and CHARLES E. REILLY, JR., executive director of the National Catholic Office for Radio and Tv (CORT).

Meanwhile, the Vatican reappointed another American to another commission: DONALD H. MCGANNON, president and chairman of Westinghouse Broadcasting, who for the past three years has figured as a consultant on the Pontifical Commission for Communications Media.

MARVIN M. LEVINE joined American International Tv as Eastern di-



LEVINE

vision sales manager. Levine had been with Firestone Film Syndication and with Warner Bros.-7 Arts. Earlier he was a professional photographer.

In Beirut, 20th Century-Fox Tv International set up an office and appointed TARIQ DIB to the new post of sales manager for the Mid- and Near-Eastern territories. Dib had been with one of Lebanon's two tv stations, Tele-Orient. Earlier he was a sales executive with Metro-Goldwyn-Mayer.

In Hollywood, ROBERT M. DIJOUX joined Fanfare Film Productions as production coordinator. Dijoux was

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ART ANIMATION

# Advertising Directory of SELLING COMMERCIALS

production executive with Ivan  
'ors Films and with Universal City  
studios. Earlier, Dijoux was with  
0th Century-Fox Tv, and CBS-TV  
s an associate director on *Playhouse  
O, Studio One*, and other shows. He  
was born in Paris, came to the U.S.  
a '55 after working in French tv as  
director and writer.

AL DECAPRIO joined LewRon Tele-  
vision as vice president in charge of  
LewRon's new production facility in  
New York. He had been a vice presi-  
ent and a producer-director at MPO  
Videotronics.

Concurrently, DeCaprio is direct-  
ing an across-the-board comedy and  
talk program due to go on the air  
on WNBC-TV New York in September,  
and on some 40 other stations around  
the country. Starring Joan Rivers,  
the half-hour strip, called *That Show*,  
is being produced by JEM Produc-  
tions, Edgar Rosenberg, executive  
producer. It is being syndicated by  
Trans-Lux Tv.

DeCaprio directed a number of net-  
work series, among them *Sergeant  
Bilko, Car 54, Where Are You?* and  
*Firing Line* with William F. Buckley,  
Jr., and many specials, among them  
the Miss America pageants.

GERALD B. MCPHIE was signed to  
produce *Playboy After Dark*, weekly  
series being taped by Playboy Enter-  
prises and syndicated by Screen  
 Gems.

Directing the 60-minute colortape  
variety-interview show is DEAN WHIT-  
MORE. McPhie has been an assistant  
producer on *Hollywood Palace, The  
Milton Berle Show, The Steve Allen  
Summer Hour*, and a number of  
specials.

## AGENCY MEN

At Sullivan, Stauffer, Colwell &  
Bayles, four senior vice presidents  
were promoted to executive vice presi-  
dencies: MRS. MARY AYRES, MARTIN  
L. HUMMEL, JR.; HARRY OMMERLE,  
RICHARD O'REILLY, and RICHARD UHL.  
All were already on the board of  
directors.

Mrs. Ayres has been associated  
with the Noxzema account from the  
time she joined the agency in '46.  
Hummel joined the agency in '57,  
became a senior vice president in '64.  
Ommerle, formerly a tv network pro-  
gram topper at CBS, joined the  
agency in '59 as vice president in  
charge of radio and tv programming  
and later became senior vice presi-

American Airlines • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

American Oil Co. • D'Arcy



FRED A. NILES—Chicago, Hollywood, New York

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODS., Hollywood

Avis • Doyle Dane Bernbach



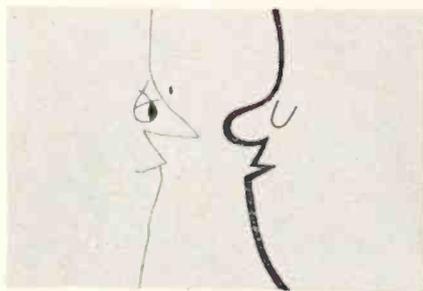
PELICAN PRODUCTIONS, INC., New York

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Black & Decker • VanSant, Dugdale



PAUL KIM & LEW GIFFORD, New York

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

## VOICI LA COMMERCIALE

A few days before July 30, the day when the French cabinet gave the go-ahead for the October opening of tv in France to commercials, Havas Conseil, one of the biggest French advertising agencies published a special volume called *The Language of the Tv Commercial*.

Written by Claude Vincent, chief of the tv and cinema department at Havas, the book is a remarkably perceptive analysis of the nature of the effective commercial.

For example, here's Vincent on humor in commercials: "Cool humor is in television almost always preferable to exaggerated humor. Laughter is always at someone's expense, preferably not anyone in your audience. Throw a rope to the victim, pull him in on your side and keep him there.

"With few exceptions (life insurance, pharmaceutical products, baby-food. . .) the products that we sell belong to the universe of retarded well-being. Humor is, in talking of such small things, the tone of intelligence. In as emotional a medium as is television, humor can be the best way for you to be taken seriously.

"Evidently," Vincent goes on, "you must know how to manipulate humor with precaution. There's no lack of examples of irresistible films in which the laugh explodes like a bomb and pulverizes the message. People remember the gag, but can't remember what the product was.

"Another difficulty can arise in humor: the skill of the director. Humor is a delicate mechanism, and as in feature films, it's by far the most difficult to handle."

Another problem in humor, Vincent mentions, is whether it works with women. "Some psychologists seem to doubt they're very susceptible to it." But in mixed gatherings, he notes, they don't seem to laugh any less than the men. Anyway, Vincent remarks, the feminine mentality is rapidly evolving, especially in the cities.

On the subject of jingles, Vincent remarks that the French language doesn't lend itself easily to modern cadences, "which in general are built for English." He added that he thinks "the invasion of 'la musique pop' is killing off the jingle." He concludes the jingle is the private preserve of very rich advertisers.

Joy is also a difficult mood or subject in a commercial, Vincent writes.

"Every year the Anglo-Saxons (who are not infallible) inflict on us in all the festivals long processions of conformist films, paved with fabricated joy, joy sold by the yard. Certain American gaseous drinks religiously throw into their commercials images of a youth that is healthy, noisy, jumping and perfectly pasteurized.

"The triumph of the insipid can evidently always be assured by outlays of millions, but that's not the victory we're after, for in any case the more you depend on such conventions, the more you pave the way for the success of outsiders."

### *Technique, non; story, oui*

Vincent cautions the commercial maker not to clutter his brains with technical problems: "The problems to be dealt with are not problems of technique. They are problems of storytelling. The camera is the very last thing one should think about, it's the director's tool, not the scenarist's.

"What the writer need know about technique is the barest smidgeon. Camera-operation, the secrets of the laboratory, all that is so much artistic cuisine, which can only encumber the writer's mind and dampen his creative elan. His essential preoccupation should be the construction of the story."

Rather than waste time visiting soundstages, Vincent suggests that the would-be commercial writer watch theatrical rehearsals. "There, one sees a man make palpable something, not a man who is fabricating a lot of little morsels to glue together later slice against slice."

Getting a good hook for the story is only half the battle, Vincent remarks. A good ending is equally important. There's no reason why the product should only come in at the end, he says, and cites Benson & Hedges "Disadvantages" as an instance in which the product figures in every frame from beginning to end. "A product in itself is seldom boring, although we may be sometimes."

Vincent warns against trying to impose a spurious unity on all the ads in a campaign, no matter what the media. "On the pretext that television has a visual character, we are asked sometimes to stick in some graphic or formal element from a print campaign." But, "We have sufficiently evoked the fundamental dif-

ferences between the still photograph and television, to make it clear that the raw visual material is practically useless for television."

Vincent considers it necessary for ad-makers to have an overall knowledge of what certain basic methods—live-action, animation, stop-motion, puppets, and so on—can contribute to the level of language of commercials.

He remarks that France has already experienced, in cinema circles, a series of cycles in these modes. "First, there was a great period of stop-motion, then of animation. In tv p.r. films, we're just emerging from a heyday of puppets, and plunging into a craze for infants, which transforms the tv screen into a nursery."

He stresses the importance of keeping the medium in mind: "otherwise the best idea, brilliantly executed, risks being drowned in anonymity.

"When you create a scenario, you create it for the media placement to which it's destined, knowing well the style of the competition that it will go up against, not precisely that of the spots which will surround it, but generally what's going on in the medium. But when you look at commercials on the screen, you sometimes get the impression that they were made each one of them in a monastic retreat in complete ignorance of what the competition was up to.

### *Watching Competitors*

Now however, Vincent notes, ad-men can go to monthly screenings at the Office de La Radiodiffusion Television Francaise to see what the other guys are doing. Vincent expects that once regular commercials start up on the ORTF's air in October, the English method will be adopted: Monday morning broadcasts of the latest commercials. In London, in each agency, the commercial makers get together Monday mornings in front of a tv set to catch and then discuss the new competition.

Unlike print, Vincent notes, tv requires faces with character. Where to find them? Perhaps by "fishing," by taking a stroll downtown and hopefully finding the right face. But if it's a speaking part, you're in trouble. Should one go after big-time actors? Vincent thinks not: "the celebrated actor may outweigh the product; people will remember the actor and not the message."

# *You're using our film? We're using your commercial!*

*Ah, the disadvantages of having a great commercial shot on Eastman color film. We can't think of any.*

*Eastman color shines beautifully on your product message. Your spot reflects brilliantly on our products' abilities.*

*But your commercial isn't merely moonlighting for us. It says a lot for the film*

*medium. It demonstrates the flexibility film allows your creative team: writer, producer, director, cameraman, editor.*

*And think of the convenience it brings the traffic expeditor, media people, account supervisor, and sponsor. Such as being able to screen the commercial in its original full-color quality anywhere, any time.*

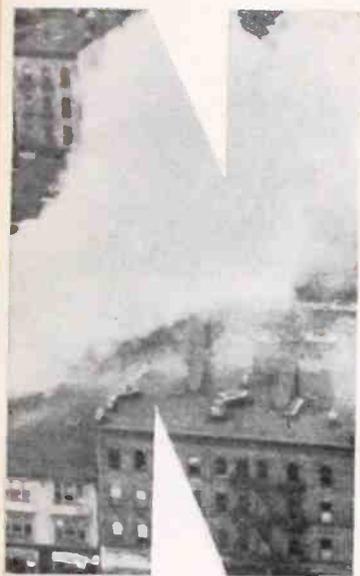
## **EASTMAN KODAK COMPANY**

Atlanta: 404/GL 7-5211, Chicago: 312/654-0200, Dallas: 214/FL 1-3221  
Hollywood: 213/464-6131 New York: 212/MU 7-7080, San Francisco: 415/776-6055



**Kodak**

# September 23



# and public affairs issue

FORMS CLOSE SEPTEMBER 9

**Television Age**

1270 Avenue of the Americas  
New York, New York 10020

AUGUST 12, 1968

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

The decision by General Foods not to buy spots adjacent to shows judged too violent and Benton & Bowles' "black list" of 57 shows for GF buys is apparently an isolated development. No one appears to have readied similar plans.

For one media director whose agency (not Benton & Bowles) services several GF accounts, the GF memo means a closer or more regular check on the buys actually being made. "We do our own judging of programs and what might be considered 'violent' right here at the agency," this media director said. By "we" he means himself and his immediate associates. At other GF agencies, the memo has also come to mean more work, checking and actual decisions by the timebuyers.

"Obviously our buyers who are concerned with General Foods products are going to be looking at the details of each spot more carefully," a spokesman for a GF agency said.

The majority of the media people at GF agencies contend that the issue of violence is a pretty sticky wicket, made all the more difficult in spot and in choosing among the varied assortments in film packages where at least one or more of the films could easily be deemed violent.

For one-shots the buyer is going to have to be exceptionally cautious, an

associate media planner pointed out. "His lack of familiarity with the product will make it a new ball game."

General Foods and their agencies were miffed about the publication of the two memos, both of which were meant for internal purposes only.

The B&B list, it turned out, was tentative. Shows such as *Profiles in Courage* and *Perry Mason*, presumably anathema to General Foods' tastes turned out in fact to be accepted vehicles.

"The obvious intent of all this was not to develop a set of specific shows that buyers should steer away from," a media director noted. "The purpose was merely to do something positive



Peter Cleary is a media buyer on the Johnson & Johnson account at Young & Rubicam, New York.

in the area of violence where a lot of talk about doing something was going on, but where no concrete action has been taken."

Right now the immediate question is how General Foods decision is going to affect the buying habits of other large spot investors.

"I believe the General Foods action will precipitate a more positive action on both the part of agencies and advertisers to do something about all the violence that crowds the home screen," one observer predicted. "For the past 20 years it has been a seller's market and the buyer rarely had occasion to say anything about the nature of television programs. But times are changing, agencies and advertisers are demanding and getting more specifics from sellers in terms of demographics and what have you. Before long they might even have an audible voice in the nature of programs."

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

**American Home Foods**  
(Cunningham & Walsh Inc.,  
New York)

A buy for GULDEN'S MUSTARD will have pitches on the tube through the



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Make sure your consumers have the best line on your product or service. Put your message on Fresno's KMJ-TV in the nation's Number One agricultural county. Gain the results of first class skills, first class equipment, the finest in-depth news coverage plus high-rated NBC network shows. You get all this in a big \$1.86 billion market with KMJ-TV.

Data Sources: Sales Management 1968  
Effective Buying Income  
SRDS, January 1968



### McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

end of the month. Early and late fringe 30s will carry the word in Dayton and Greenbay. Larry Goldberg is the buyer.

#### American Home Products Corp.

(Clyne Maxon Inc., New York)  
The commercials for POWER IN, a new headache remedy, which started earlier this month will be on the home screen till August 24. Early and late fringe minutes, 30s and piggybacks will be used to reach viewers in about five test markets. Gene Kelly is the contact.

#### American Tobacco Co.

(BBDO Inc., New York)

A full-year buy for this company hits the airwaves August 22. Fringe minutes together with prime 20s will bring the message to viewers in a dozen markets. Credit Marge Lashine and Barbara Welsh with the buy.

#### Beech-Nut Inc., div. of Squibb Beech-Nut Inc.

(J. Walter Thompson Co.,  
New York)

A five-week buy for BEECH-NUT BABY FOODS hits the airwaves at issue date. Day 30s will be used exclusively to reach women in about 15 markets. Diane Rose and Dorothy Thornton are the buyers.

### Agency Appointments

DONALD H. PETERSON joined Van Zant and Associates, Chicago, as an account executive with major responsibilities in tv and radio service to clients. Peterson had been with the American Broadcasting Co.

C. STANTON HEDRICK joined Fladell, Winston, Pennette, New York, as president and chief executive officer.



HEDRICK

Hedrick succeeds agency founder ERNEST FLADELL, who moved up to chairman of the board. Hedrick was formerly vice president in charge of the New York division of Campbell-Ewald.

ELMER M. SHANKLAND was appointed an account group supervisor at Doremus & Co., New York. Shankland joined the company in 1965.

BOB SCHULBERG was promoted to vice president and management supervisor at Carson/Roberts, Los Angeles. In addition, Schulberg will also serve as a member of the agency's plans review board. He joined C/R in 1965.

IRVING W. HOLCOMB, JOHN S. MO-MEYER and DORAN T. SEAQUIST JR., account supervisors, were appointed vice presidents at Young & Rubicam, New York.

ROBERT S. KNAPP, an account executive at Campbell-Ewald, Detroit, was named to assist group vice president Donald A. Wright. Knapp, who joined the agency in 1957, will

busy himself working with Wright on market development matters. At the same time, DONALD G. CARR and EDMOND P. ZALEWSKI were promoted from account executives to account supervisors on the agency's Ex-Cell-O Corp. account. Both men have been with the agency since 1955.

EDWARD KESSLER was named an account executive at Dancer-Fitzgerald-Sample, San Francisco. Kessler was formerly with Clinton E. Frank Inc., Chicago. At the same time, CHARLES L. GOULD joined the agency as an account exec on the Foremost Dairies and Boise Cascade accounts. Gould had been with Honig-Cooper & Harrington.

JAMES SUYDAM was appointed senior vice president of Ted Bates International. Suydam, who works out of the agency's New York office, is also a vice president of the parent company for corporate liaison. He joined Bates in 1965 as director of international marketing services. At the same time, DARROL B. SOLIN was promoted to vice president and account supervisor and LAWRENCE EPFING joined the agency as vp and group supervisor.

SAMUEL S. BORWICK, an account executive, was named a vice president of Warwick & Legler, New York. Borwick joined the agency in 1964 after serving as advertising and sales promotion manager at Mr. Boston Distiller Inc.

PAUL RABSTEIN joined Scali, McCabe, Sloves, New York, as an account executive on Xerox. Rabstein was formerly as account man on General Foods at Grey Advertising.

JOHN V. MARSHALL joined Lennen & Newell, New York, as vice president and account supervisor for the Holland House division of National Distillers Corp. Marshall was formerly a vice president and account supervisor on the Ocean Spray Cranberries and the Buitoni Foods accounts at Doyle Dane Bernbach.

## SIGNS OF THE TIMES

Recently, two major rep operations announced the appointment of Negroes to their New York sales staffs. To my knowledge, these will be among the first Negro salesmen to sell for major representatives in the big city. The time is right, and more qualified Negroes should be encouraged to step into the highly specialized, highly competitive world of selling time.

In the past, there may have been many factors that deterred reps from considering Negroes for sales positions. Be that as it may, the important point here is that all things change, and the time sales area is no exception.

The time will most certainly come when a rep will be able to put a Negro salesman into the field based on qualification. A combination of two factors will be required to bring this about—rep firms like the two New York operations with the right mixture of dedication and objectivity necessary to bring promising Negroes into sales; and Negro salesmen who, given the chance, prove themselves just as adept as the next guy at selling time and bringing in the dollars. In a situation like that, everybody benefits—rep, stations and salesmen.

One reason that it has taken this long for reps to begin hiring Negro salesmen has been, and remains, the lack of qualified men. The usual training grounds and sources of potentially good sales timber—agency media departments, stations and the networks—have themselves only recently begun hiring, training and promoting Negro personnel. At this stage of the game, few Negroes have been given the opportunity to perform in jobs which would serve to prepare them for the sales field. It's very probable, however, that this will no longer be true a year from now.

It could be less than a coincidence that one of the two firms putting Negro salesmen to work also owns the stations it represents. Recently, the FCC has made statements regarding a careful review of license renewal applications for stations charged with unfair hiring practices.

When qualified Negro applicants come along, the alert rep will look them over with great care. It doesn't make good business sense to do otherwise. If it appears that an applicant can sell and make money for the rep and the stations, he should be hired—white or black. And the rep who moves first with this outlook figures to get the best among Negro salesmen. The experience of one of the rep operations cited above bears this out. There, the Negro salesman has proved himself beyond any doubt. He's doing "extremely well," according to his boss, who adds that he wouldn't hesitate to send this man into any sales situation.

"Having this man on our staff," says the management exec, "has taught us that a good Negro salesman who knows the business does not meet resistance because of his color." How did this man with no previous sales experience get to know the business? After a familiarization period in the New York office, he was put into the field in a smaller market, then brought back to sell in New York.

The employer of the second Negro salesman set out specifically to hire a Negro—and made the selection eight months later. In the course of the search, during which mostly agency buyers were interviewed, the employer learned that Negroes who are experienced and successful in sales are at a premium and come high in terms of salary.

When the right guy finally came along (from, incidentally, an ad agency), he was first assigned to a job in marketing—researching and writing sales presentations. "This," says his employer, "is to give him a sales orientation before putting him on the street." The recruit's next stop: making calls with his sales manager and with established salesmen. And it's the training that does the trick.



## COUNT ON KOV FOR ACTION

- SACRAMENTO
- STOCKTON  
CALIFORNIA

Be a sport. Give your sales a chance to grow in California's Third TV market. Put your advertising message on television station KOVR in Stockton/ Sacramento. KOVR will give you the perfect combination of unexcelled local news coverage, vibrant community service programs, McClatchy's expert know-how, plus high-rated ABC network programming. Let KOVR make you a winner in this \$5.3 billion market.

Data Source: Sales Management's 1968  
Copyrighted Survey  
(Effective Buying Income)



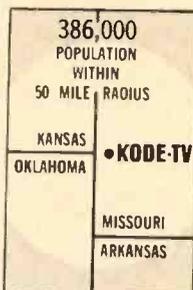
**McCLATCHY BROADCASTING**

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

Are you getting  
to the rich  
Joplin market?

NOT UNLESS YOU BUY  
**KODE-TV**

More than 200 miles from St. Louis, more than 100 miles from Kansas City, is Joplin-Pittsburg, one of the top-100 TV markets. KODE-TV corners this market, plus a radius area of \$902 million in retail sales (SRDS est.).



abc Represented by Avery-Knodel, Inc.

GILMORE BROADCASTING CORPORATION  
GENERAL OFFICES: 202 Michigan Bldg., Kalamazoo, Mich. 49006

WEHT-TV Evansville Ind.	KODE-TV-AM Joplin Mo.	WSVA-TV-AM-FM Harrisonburg Va.
-------------------------------	-----------------------------	--------------------------------------

Will the rich  
Shenandoah Valley  
market get your message?

NOT UNLESS YOU BUY  
**WSVA-TV**

No Washington, Richmond or Roanoke signals can break through the natural barrier of mountains surrounding the flourishing Shenandoah Valley market. Only WSVA-TV turns on the sell power to \$1,260,000,000 CSI.



abc Represented by Avery-Knodel, Inc.

GILMORE BROADCASTING CORPORATION  
GENERAL OFFICES: 202 Michigan Bldg., Kalamazoo, Mich. 49006

WEHT-TV Evansville Ind.	KODE-TV-AM Joplin Mo.	WSVA-TV-AM-FM Harrisonburg Va.
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**R. J. Reynolds Foods Inc.**  
(J. Walter Thompson Co.,  
New York)

Commercials for HAWAIIAN PUNCH will be on the tube till September 22. Day 30s will be used exclusively to carry the message to women in about 25 markets including five test markets. A similar outing for MY-T-FINE PUDDING has day as well as fringe 30s plugging the product in the St. Louis, Cedar Rapids and Minneapolis neighborhoods also till September 22. Another buy for MY-T-FINE, using day and fringe 30s, will be in seven markets till September 7. Claire Jaidowski is the contact.



Sheldon Boden is vice president and director of media at Norman, Craig & Kummel, New York.

**R. J. Reynolds Tobacco Co.**  
(Wm. Esty Co. Inc., New York)

A 10-week airing for SALEM cigarettes gets underway September 22. Early and late fringe minutes together with prime 20s and 30s will be used to carry the word to men in about 15 markets. Credit Helen Burgert and Sally Reynolds with the buy.

**Shulton Inc.**  
(Richard K. Manoff, New York)

Commercials for THAT'S MY COLOR hair coloring will be on the home screen through this month. 30s will be used exclusively to reach women in about 25 markets. Ed Finley is the contact.

**Standard Brands Inc.**  
(Ted Bates & Co. Inc., New York)

Commercials for various STANDARD BRANDS products will be seen through August 31. Early and late fringe minutes and 30s together with prime 1Ds will be used to bat the message home to women in about 40 markets. Phyllis Graziano and Bonnie Sprecher are the contacts.

**Sterling Drug Inc.**  
(Dancer-Fitzgerald-Sample Inc.,  
New York)

A 16-week buy for BAYER ASPIRIN gets underway September 9. Early and late fringe minutes together with prime 30s will be used to reach both men and women in about 20 markets. Mark Strashower is the contact.

**United Fruit Co.**  
(BBDO Inc., New York)

A six-week crop of commercials for BANANAS turns up October 14. Early and late fringe 30s will be used to reach women in about 50 markets. Mary Ellen Clark is the buyer.

### Buyer's Checklist New Representatives

WWNY-TV Watertown-Carthage N.Y. has appointed Avery-Knodel Inc. its national sales representative, effective immediately.

KTVK Phoenix named Edward Petry & Co. its national sales representative, effective immediately.

### Media Personals

J. DOLAN WALSH was elected vice president and media manager at D'Arcy Advertising, St. Louis. Walsh, formerly associate media director, joined the agency in 1951 as a member of the Outdoor Field Service Department.

RONALD J. YUKON joined Oliver Advertising, Kansas City, as media director. Yukon was formerly a media supervisor at the Biddle Co., Bloomington, Ill.

RICHARD BORZUMATO joined Tatham-Laird & Kudner, New York, as media supervisor on the Frenchette Salad Dressings and other accounts.

**WDTV**  
COVERING A  
**VITAL**

area of  
Central W. Virginia

**WDTV**  
FAIRMONT,  
CLARKSBURG,  
WESTON,  
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by  
National Television Sales, Inc.  
A CBS Affiliate

## TvB figures show spot ideal vehicle for gasoline manufacturers

Spot advertising makes sense for gasoline advertisers, not only because of regional distribution but because of the varied driving habits of America's motorists, according to the Television Bureau of Advertising, whose figures show that 17 such advertisers jumped \$65,377,300 into tv last year.

This represents an \$11 million or 16.6 per cent increase over 1966, and even more impressive when it is realized that spot claims some 43.4 per cent of the entire amount or \$45,39,700.

"And this is very logical," explains Norman B. Cash, TvB president, when you consider it, for with different brands marketed in different areas of the country, and with different peak driving seasons occurring in different geographical sections, it is not only important to reach automobile drivers in their home territories. It is equally important to reach today's more mobile driver through the television set in his hotel room or a place where he is, and when he's paying attention."

Shell continues to be the largest spender of the 17 gasoline and oil tv advertisers. Shell fed \$17,283,300 into television last year, up 46.6 per cent from the \$11,786,965 it spent in 1966.

Of the latest figure, the bulk, or \$11,355,000, went into spot. Network advertising claimed the other \$5,928,300 of Shell's advertising.

Standard Oil of Indiana, the second largest oil spender of the top 17 in 1967, also showed the largest percentage increase in total tv spending for all of the other companies.

Standard Oil of Indiana spent \$7,008,000 in total television in 1967, 29.7 per cent higher than the \$4,825,600 it spent in 1966.

Here again, spot claimed the major portion of the advertiser's dollar. Standard Oil of Indiana drove \$4,886,000, more than half of its total 1967 television investment, and more than the entire amount spent in 1966, into spot. Network saw \$2,822,000.

Other big-time spenders among the oil and gasoline manufacturers include: Texaco with \$2,605,300 in spot; Union Oil of California, \$2,275,500; Standard Oil of New Jersey, \$3,008,400; Cities Service, \$2,387,000; Atlantic Richfield, \$1,793,000; Standard Oil of California, \$1,975,000; and Marathon Oil, \$874,600.

Some of the advertisers like Clark, Getty, Sinclair, Standard Oil of Ohio and Mobil Oil made no investments at all in network.

But three companies, Gulf, Sun, and Philips Petroleum, spent more in network than in spot.

"To the gasoline and oil industry, it's become a question of catch the driver before he heads for the road, not after he's on the turnpike," Cash continues.

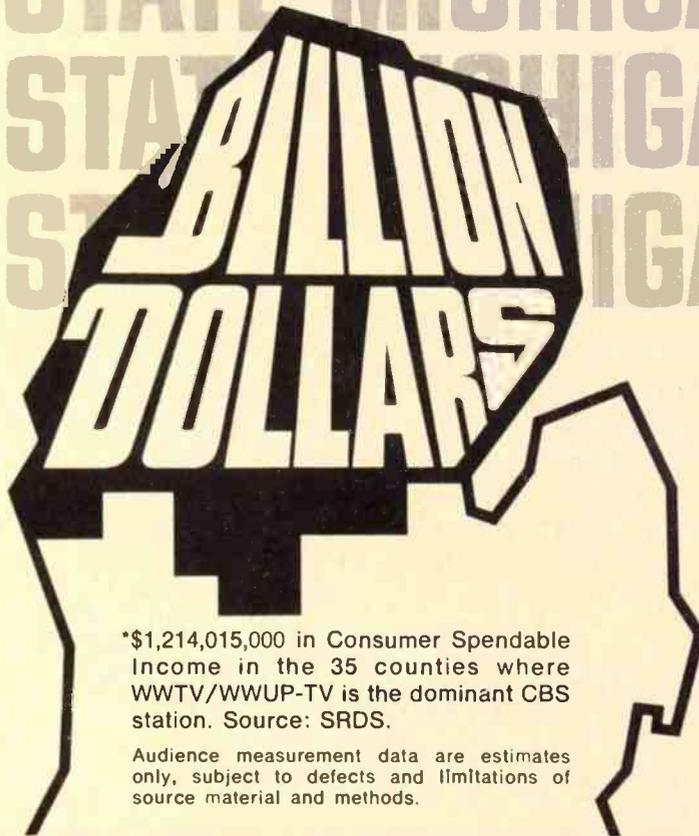
"And this concept of pre-deter-

mined, pre-sold decision on the driver's part through the influence of television is something this industry has been steadily building toward for a number of years.

"With more travel, more new highways, more new stations opening, more drivers—women as well as men—and younger people unacquainted with older brands, and companies which have changed corporate or brand names," says Cash, "tv's role is becoming increasingly important."

UPSTATE MICHIGAN  
UPSTATE MICHIGAN

A COOL



\*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.



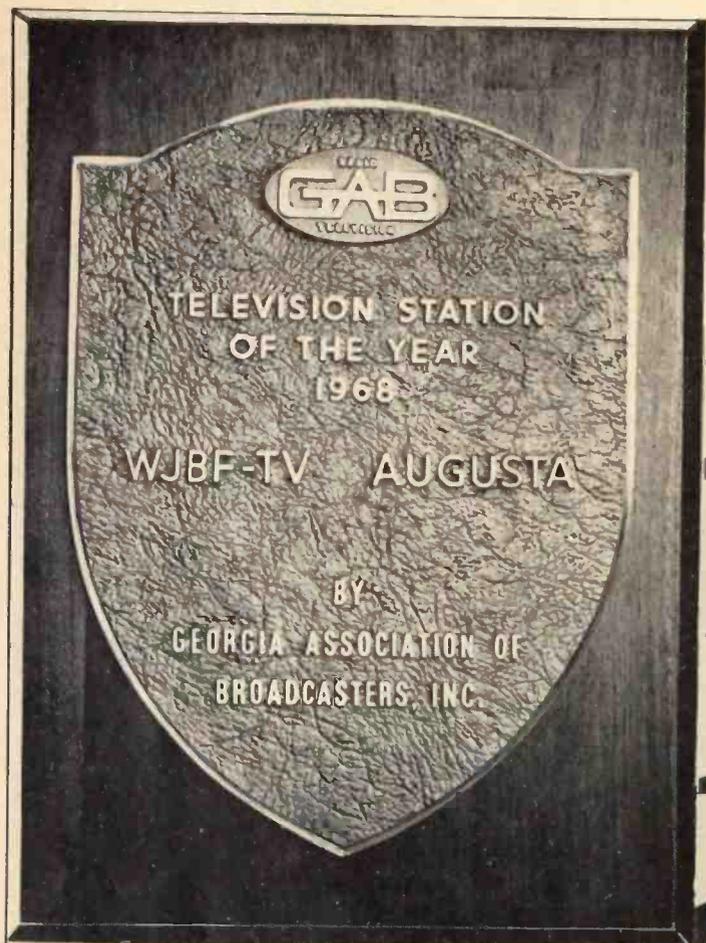
*The Feltzer Stations*  
**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWAM/WWTV-FM CADILLAC  
**TELEVISION**  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTV/CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 KOLN-TV LINCOLN, NEBRASKA  
 KGIN-TV GRAND ISLAND,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

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

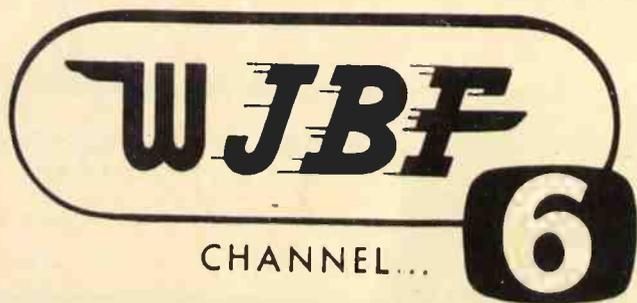
*which of these people is responsible?*



*all of them...*



*the professionals at*



*AUGUSTA, GA. "The Master Market"*

Represented by  
HOLLINGBERY CO.



# Wall Street Report

**Storer makes news.** Storer Broadcasting is the big news on Wall Street, with a huge increase in profits after taxes of \$3,566,916 for a total of \$7,728,767, 86 per cent over the \$4,161,851 reported for the first six months of 1967.

Earnings per share were \$1.84 for the first half of 1968, compared with \$1.81 in the comparable 1967 period. This is almost equal to the \$1.86 earned in the whole of 1967. If the current rate of increase continues for the remainder of the year, Storer will have one of the lowest price/earnings multiples in the industry—with a ratio of less than 12 at a price of about 55.

Two basic factors contributed to the earnings gain, Storer disclosed. The first it said (somewhat gratuitously) was a "substantial increase in the company's broadcasting operations".

Total gross revenues of Storer stations for the first half of 1968 were \$31,681,000, an increase of 14 per cent over the first half of 1967.

"The general climate for broadcast revenues was quite strong during the first half of 1968," Storer explained tentatively.

**News strike didn't hurt.** In addition, the Detroit newspaper strike helped to swell earnings during the first half.

Another plus for Storer was a big increase in first-half results of the 35.6 per cent owned subsidiary, Northeast Airlines Inc.

Storer's pro rata share of Northeast's first-half earnings was \$1,834,552 compared with a loss of \$1,795,012 in the similar period of 1967.

This obviously had a substantial impact on over-all figures, but it was only one contributory factor in the huge gain.

The results bear out projections of increased advertising expenditure on television and radio for 1968.

This uptrend is evident in most of the earnings reports for the first half. Another independent, Metromedia, for instance, announces that gross and net for the first half were the highest for any six-month period in the company's history.

**Metromedia's figures good.** Gross for the first half ended June 30 amounted to \$89,655,721, an increase of 19 per cent over revenue for the first six months of 1967.

Net rose an astronomical 69 per cent to \$4,666,713 and net per share—including an additional 578,334 shares outstanding—amounted to 95 cents, compared with 63 cents for the period a year ago.

These figures, it should be noted, take into account the additional 10 per cent Federal tax recently enacted.

Meanwhile, in the broadcast "periphery" Zenith reports sales and earnings were at peaks for the first half of the year.

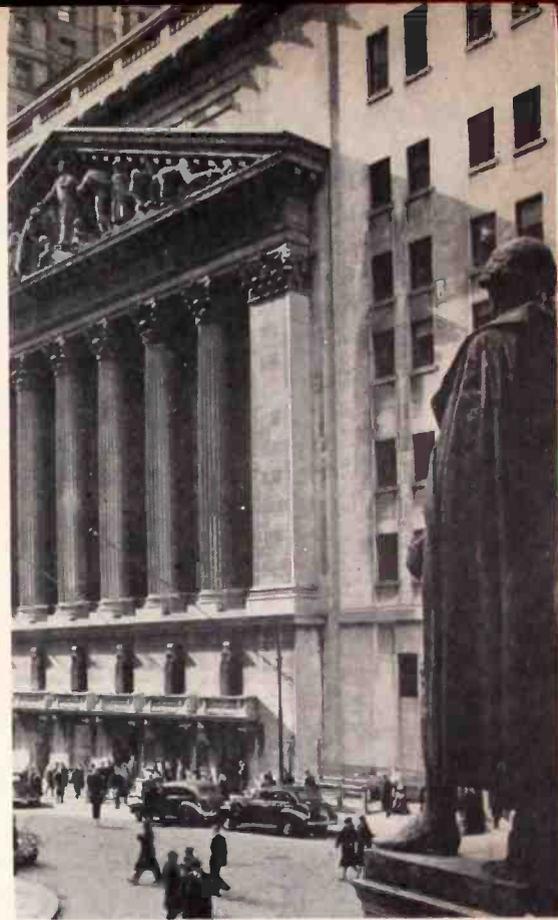
Even after provision for the 10 per cent Federal surtax, Zenith earnings for the six months ended June 30 were the second highest of any first half and were 31 per cent ahead of the \$13,313,000 recorded in the year-earlier period. This was equivalent to 92 cents a share, compared with 71 cents for the 1967 first-half. Sales were ahead 17 per cent.

The common denominator of Zenith, Storer and Metromedia is that, while their gross revenues increased substantially, their net after taxes also was surprisingly high, in view of the 10 per cent surtax.

Another surprising factor they have in common is that their market prices have been off in spite of their very good earnings news.

**The sell-off: going down.** The broadcast stocks as a whole, in fact, fared quite badly in the recent market sell-off; they did much worse than the Dow-Jones Industrial Average.

Taft is one stock that was not hit too hard in the decline that began July 11. It fell steadily, but, oddly enough, its overall decline was not as great as that for Metromedia and Storer. Unlike these two companies, Taft had unfavorable earnings news recently. Its fiscal year ends in March. For the first quarter of the current fiscal year (June 30) it had an increase in revenue to \$9,561,000 from the \$9,373,835 earned in the first quarter last year. However, after provision for the 10 per cent Federal surtax Taft finished up



with net profit of 50 cents a share compared with the 52 cents earned in the 1967 quarter. (Corinthian's annual report showed that the surtax bite so far isn't serious. Without it, Corinthian would have made \$1.19 a share; with it, CBC made \$1.15—same as '67).

The fact Taft's price dipped only slightly does not necessarily indicate resistance; it was selling near the low end of its range before the bear market set in.

On the other hand, Storer was only about 50 cents below its two-year high when the sell-off started, so obviously it was much more vulnerable. Metromedia was in an even worse position to resist the market downturn. It was selling at 43 $\frac{1}{8}$  at the outset of the downturn—almost \$3 above its previous high.

The broadcast stocks as a group can be categorized as glamour issues and, as such, show good gains in a bull market but are very sensitive to trends.

Unfortunately, what most investors do not realize is that the very factors that depress the prices of such stocks in a bear market will work just as well in the opposite direction in a bull market.

In short, if your broadcast stocks are on the skids, don't sell—you would be better off buying. The growth record and potential growth of this group will insure recovery to at least the previous high ground. ■

**Football** (From page 27)

For 1968, the league has scheduled night games on September 16 and October 28, and CBS will telecast them. If they prove out as well as last year's did, look for regular Monday night exposure. After all, it's another way to up the ante.

For advertisers in search of a male audience, football continues to deliver the goods—no question about it. The overall average television audience for the sport is reliably estimated at 51 per cent men. Of the remainder, 28 per cent are women, nine per cent teens, and 12 per cent kids.

As a glance at the table below indicates, the college game comes off rather well against the high-pressure competition of the pro game. Last year, the 15 televised regular-season NCAA games led the 56 professional games by 34 per cent to 32 per cent in share, and trailed them by only 0.4 per cent in average audience and by 230,000 homes.

On the other hand, when it came to the "big game," the pros brought home the demographic bacon, as their championship and bowl games outperformed college bowl games in average audience (23.5 per cent to 16.4 per cent), in homes (about 13.2 million to 9.2 million) and in share (51 per cent to 35 per cent).

(Figures for pro ball used above and in the table are composites of both NFL and AFL rating results).

Now to sales. Each of the three networks offers 18 minutes per game. From a current sales standpoint, the CBS-NFL setup is the most sophisticated. Last year, the network offered two packages. The 21-date "A" package, which included the Superbowl, ran \$75,000 an average strip minute; and the 16-date "B" package cost \$48,000 a comparable minute.

This year, no more A and B. This

year, three packages—a Red, a White and a Blue. The Red package, substantially the same as last year's "A," with the exception of the Superbowl (this is NBC's year for an exclusive on that plum), has 20 games with an average strip price of \$70,000 per minute, down \$5,000 thanks to the Superbowl.

The CBS White package is based on 1967's "B" offering—but there's a key difference. The "B" package was a *potpourri* of pre-season games, in-season night games, Saturday games and second games of double-headers. This year, CBS has extracted the pre-season contests and created a 12-game White package of seven second-games, three night games and two Saturday games. The average strip price: \$50,000 a minute.

This left five pre-season games, which the network neatly wrapped into its new Blue package and priced at \$35,000 for an average strip minute. CBS made this move after analyzing its 1967 football customers and finding very little in common between pre-season and in-season advertisers.

How are sales at CBS? By the last week in July, the Red package was more than 90 per cent sold, the Blue package was right at 90 per cent, and the White package was about 80 per cent sold.

Among the bigger spenders in CBS football this year nationally will be the Ford Division, United Airlines (this is UAL's first exposure in games; it bought pre-game shows last year), American Airlines, R. J. Reynolds, State Farm Insurance, Goodyear, Firestone, and Pontiac Division.

Among regional advertisers, beer and gasoline will get the biggest push on CBS.

Pre- and post-game shows, separate items of sale at CBS, have gone up

in price. Each has 22 dates. Average minute in the post-game strip is now at \$37,500 compared with last year's \$30,500. Pre-game show minutes average \$30,000, against \$27,500 in 1967.

Much has been printed about the "reduction" in compensation for football to be paid by CBS this year to its affiliates. Actually, according to a network spokesman, compensation will be "the same as last year."

While CBS will not compensate stations for any regular season day games, it will pay them to carry pre-season night games, regular-season night games, and probably all post-season games. The stations turned down an alternate proposal which, says CBS, "would have liberalized the number of co-op possibilities built into our formats in exchange for no compensation for football and some other sporting events."

The word is that, although stations in large markets wanted this, the smaller markets preferred the sure dollars of compensation, and the network shelved the idea.

**The CBS break pattern**

This is the pattern of breaks made available to stations during in-season games: 72 seconds between pre-game and game; 42 seconds close to half-time; 42 seconds close to the timeout between the third and fourth quarters; 42 seconds at the end of the post-game show; and 72 seconds between the games of double-headers.

This year, ABC will purvey 35 college games—11 nationally and 24 regionally—in 14 dates, September 14 through December 7. The network's new contract with the NCAA is three ways better than last year. First of all, ABC gets two Saturday night games (Alabama-Miami on November 16, and Southern Cal-UCLA on November 23). Both will be national.

Improvement number two: The four regional conference games that ABC will televise on November 16 will be selected at the last minute—or as close to it as is feasible. This way, viewers will be sure of seeing the most important games, at that point in the season, in the Big Ten, Big Eight, Southwest Conference and Athletic Association of Western Universities (AAWU).

Finally, ABC will have a real ace up its sleeve in the form of a "wild card" game. This is an extra game

**Professional & College Football Audiences—Feb. 1967-Jan. 1968**

	Average 1967-'68 football	Professional championship & bowl games	College bowl games	All-Star college games	Regular season professional games	Regular season NCAA games
Avg. audience						
% U.S. tv	12.7	23.5	15.4	12.1	11.6	11.2
Homes (000)	7,110	13,160	9,180	6,780	6,500	6,270
Share %	34	51	35	36	32	34
Number of telecasts	88	6	6	5	56	15

Source: NTI/NAC.

any date that the network will be able to select and televise. In other words, when a big game shapes up late in the season—a game that's not on ABC's schedule—the network can grab it. Games previously scheduled for the "wild card" date will also be carried.

ABC's major national advertisers this year include Chevrolet Division, Insurance Companies of North America, R. J. Reynolds, American Tel. & Tel., Union Carbide and Polaroid. Top regionals are Sun Oil, Sunray DX, United California Bank.

By late July, it was estimated that ABC had sold about 75 per cent of a total of 324 football minutes. It's reasonable to expect that this picture has improved considerably by now.

ABC executives privately attribute the sluggishness of football sales this year largely to the upcoming Olympics, which, it's estimated, will drain off some \$12 million in sports advertising money in two weeks during October. And rising production and rights costs hurt.

#### **NBC and the AFL**

NBC has just one AFL package—4 dates, including three Sunday single games, 12 Sunday double-headers, a Thanksgiving double-header, two Saturday games, two night games, the league championship and all-star game, the Super Bowl, and the Senior Bowl (the latter pits college seniors—next year's prospects—against each other, and is new in the NBC package).

To-date sales information was unavailable from NBC. However, that network's bellwether game advertisers this year include, among others, Chrysler Corp., RCA, Phillips Petroleum and TWA. NBC has sold its post-game show to a single advertiser—Metropolitan Life—for the first time.

Football will open on NBC this year as part of a spectacular September 6-9 sports weekend. It all kicks off with an AFL night football game on Friday the 6th, followed on Saturday by first a baseball game and then the World Series of Golf. Two more AFL teams will clash on NBC on Sunday, September 8, followed by a second day of the golf tournament. Finally, on Monday night, the 9th, NBC will present the first pro football game to be nationally televised from Houston's Astrodome. ■

#### **Y&R** (From page 29)

Supervising the production of hundreds of commercials a year at Y&R is Carl Sturges, vice president and director of tv production.

"Any structure could probably be successful if the people are right," Sturges said. "The structure should accommodate the people, not vice versa."

The important thing, Sturges said, is to have enough flexibility to treat people as individuals, and to eliminate inter-departmental struggles within the agency.

#### **A clutch of producers**

There are 35 tv producers in the New York office of Young & Rubicam, seven more in the Los Angeles office, and one in Chicago. The producers work within the product groups to which they're assigned.

Working closely with writer and art director, the producer sometimes has a hand in the concept or the story, although more often a writer or an art director may double as producer. "There are no hard and fast lines of responsibility," said Sturges.

The job of the production department, he pointed out, is to supply the best possible person to the product group. He added the agency has no formula for "training" producers. What he himself does is try to get skilled producers who have not quite reached their full potential. "If you invest in two years training an inexperienced one—creative guys are restless—he's likely to move after the two years."

Young & Rubicam, Sturges added, has probably staffed more production departments than any other agency. But it's not difficult, Sturges said, to hold on to people. They stay for pleasure—the pleasure of working with good concepts, good ideas; of being continually involved in good work, and in the creative climate of the agency.

Recently Y&R assigned two vice presidents as executive producers, to serve as deputies to Sturges and to represent the tv production department throughout the agency. The two are Neil Tardio and William Duryea. In addition, there are two tv art-and-production supervisors, Roger Flint and Arthur Harris.

Sturges said one reason for Y&R's flexibility in tv production is the excellent organization of business de-

tails that had been carried out by Fred Frost (whom Sturges succeeded as head of production when Frost became vice president and manager of the creative departments.) Estimating was centralized. "Y&R's estimating setup has become a model for cost-control centers in other agencies," Sturges said.

"This centralization," he remarked, "frees the producers to work on the commercial itself, to stay in the creative area."

The workload has changed markedly in commercials production the last couple of years, Sturges indicated. "Fewer pools. Now, commercials are made one at a time. Increasing sophistication requires more time to be spent now on each production." And the rising sophistication has led to rising costs.

Neil Tardio, one of Sturges' two deputies, was an art and production supervisor before his recent accession to a vice presidency and to the new post of executive producer.

A strapping, vigorous yet relaxed man, Tardio majored in art at Christopher Columbus High School in New York, went on a football schol-

**SOMEONE  
ELSE IS USING  
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COMMERCIAL.**

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arship to the University of Oregon, where he majored in painting and drawing.

While a student in Portland, Tardio worked at a tv station as a floor manager, as an art assistant, and occasionally substituted as a spot announcer.

After serving in the army during the Korean War, he went into the training program at McCann-Erickson.

Before long, however, he was promoted from the training program to the tv production department. After five years as a tv producer at McCann, Tardio joined Y&R, became a production supervisor in '64.

### Youth and rapport

He attributed Y&R's excellence in commercials making to several factors, among them the young leadership of the agency, and the way people interact there.

"Everybody here wants to do his best stuff," Tardio said.

Down the hall from Tardio's office works Roger Flint, a russet-bearded tv art and production supervisor who is 26 years old.

Flint joined the agency two years ago as an art director from Grey, where he had been an art group head (and had won a '66 Clio for Downy *Burlap* as best laundry soap commercial). He's already well known for innovation in commercials making.

Flint has made commercials sometimes by beginning with the sound alone, the outpouring of a rock group brought in to work up a sound for a basic selling proposition, and then proceeded to develop words and visuals contrapuntal to the sound.

Flint came to New York from California six years ago, after graduating from the California College of Arts and Crafts in Oakland, where he had majored in advertising. He went to work in the bullpen at Benton & Bowles, and soon became an assistant art director there. Then Flint moved on to Grey and work in tv.

Much of the sound in Y&R's tv commercials is the province of Lou Du Charme, head of audio planning (although music generally is the responsibility of Bud Warnecke, who is head of music production.)

Du Charme is also director of radio recording planning and is also head of the radio workshop which

was set up after Steve Frankfurt became president of Y&R.

Du Charme, a wiry, intense, bright-eyed guy, enjoyed a reporter's asking him if any commercials had been made lately *without* "a rock sound."

"Rock?" Du Charme rejoined. "What kind of rock? Indian rock? progressive rock? poetic rock? ballad rock? Call it instead today's sound."

Du Charme is conducting experiments for the agency, calling in, say, two rock groups, telling them what a given sales target is, and providing them with the recording studio and the equipment they need to make the sound. Lyrics (or words, at any rate), as well as the sound, are left up to the groups.

"And," said Du Charme, "let the best group win."

Someday one of these experiments may result in a broadcast commercial.

Normally, however, most of the commercials music work is done with composers.

"The door is always open to composers," Du Charme said. "We can't depend entirely on the established composers; it's the agency's responsibility to develop the new ones."

### Exceptional Excedrin

Du Charme deplored the fact that most radio commercials begin life as tv commercials, rather than the other way around. An exception is the Excedrin "Headache Number Series" campaign, which started as radio with no thought in mind then of later building a tv campaign on it. Henceforth, Du Charme predicted that the modern sound would become more important in tv commercials.

Du Charme, who has an MA from Stanford in radio-tv production, joined Y&R in '57 in the San Francisco office, making commercials for the Kaiser companies and the *Maverick* show.

"We made a new commercial every three days," he recalled. Later he moved to the New York office ("They needed an audio guy, somebody who knew sound in depth.")

The inventor of the Excedrin campaign is Mike Slosberg, copywriter who is a vice president and creative supervisor. The idea for the "Excedrin Headache Number Series" came to him one night while reading *Games People Play*.

A cartoonist—"but not a slicer one, I can't draw very well"—Slosberg in his free time has done a book of cartoons called *Klandestine*, satirizing racist attitudes.

He joined the San Francisco office of Young & Rubicam in '60, after working his way through the University of Denver writing ad copy.

The man in charge of casting the hundreds of commercials produced each year at Y&R is Chandler Warren, a Columbia Law School graduate who has an avid interest in theatre.

Even before going to work at the agency as a lawyer in '61, Warren had produced a number of Off-Broadway plays.

At Y&R he was involved in legal contracts with talent, and in '65 he became casting director. On his staff are five casting directors. The agency maintains a central file of between 18,000 and 20,000 actors.

There they are—a few of the commercials makers at Young & Rubicam. Are they more of a mixed bag than their counterparts at other agencies? Probably, but who can say?

Do they conform less to a pattern or a stereotype? Are they more flamboyant? Perhaps more flamboyant than those at J. Walter Thompson, or Foote, Cone & Belding, but less flamboyant than those at, say, Wells, Rich, Greene or Daniel & Charles or Delehanty, Kurnit & Geller.

There's no one "look" to the superb commercials Y&R has been turning out lately—or to the creative people who make them. ■



Larry H. Israel has been named chairman and chief executive officer of Post-Newsweek Stations, Inc., owners of WTOP-TV-AM-FM Washington and WJXT Jacksonville. He had been president of the 12 Group W tv and radio stations.

Saturday a.m. (From page 31)

the *Friendly Ghost*, who couldn't possibly disturb any parent; *Spiderman*, another "action-packed series" (they're all action-packed on ABC); *Journey To the Center of the Earth*, *The Fantastic Four*, and *George of the Jungle*. *King Kong* and *The Beatles* will move to Sunday morning.

Though no official talks much about it on the outside, the networks are reportedly edgy about violence. After the Robert Kennedy slaying, a crisp memo is said to have gone through NBC, stating, "Get rid of the monsters." And, at ABC, the photo department got this directive: "Release no pictures depicting violence." It's likely that some similar ukase was circulated at CBS.

Meanwhile, Edwin Vane, ABC's vice president of daytime programming, after receiving some protests, took a long look at *Fantastic Four* and *Spiderman* and cut out two episodes from each, as too violent. These shows, however, are back for the Fall.

Kellogg continues to advertise through children's programs, though not nearly so heavily as before when it has sponsored *Huckleberry Hound*, *Wild Bill Hickok*, *Superman*, *Captain Kangaroo*, *The Children's Theatre* and many more shows.

"We've dropped off somewhat lately," says a Kellogg spokesman,

"because it had reached a point where we wondered just how much impact we were getting. Two years ago, the networks were offering mild stuff, but then one began merchandising super heroes and monsters and the others followed suit. We have a corporate conscience, but it's difficult to know just when this violence will pop up. We knew of it in two instances and didn't sponsor those particular episodes."

This Fall, Kellogg will be in *Roadrunner*, *Archie*, and *Wacky Races* on CBS, and in *Gulliver* on ABC—as well as *Banana Splits* on NBC.

Mattel, Inc., the toy company, has something of a public relation problem now, because it is a maker of toy guns. But this company, a regular sponsor of children's programs, will stay with this programming on all

three networks. General Mills will continue to sponsor kids' shows.

The success of Saturday morning TV in the 1968-69 season depends to some extent on the reception given the new "gentle" offerings—namely *Banana Splits* and *Gulliver*. And the fate of these programs will in turn have an influence on the future course of all children's programming.

Lawrence White, of NBC, stresses his faith in the future. "We're just beginning to explore the possibilities of kids' shows," he says. "There's a lot we can do in the way of both informing and entertaining the youngsters. The de-emphasis of action and adventure will continue, and there will be more emphasis on comedy. Two or three years from now, the whole character of kids' shows will have changed." ■

Top-rated children's programs  
in Saturday morning\*

Network	Program	Rating
ABC	<i>Journey to the Center of the Earth</i>	8.5
	<i>King Kong</i>	8.4
	<i>Spiderman</i>	7.9
	<i>Fantastic Four</i>	7.8
	<i>George of the Jungle</i>	7.8
CBS	<i>Jonny Quest</i>	9.6
	<i>Superman/Aquaman</i>	9.6
	<i>Shazzan</i>	9.2
	<i>Moby Dick and The Mighty Mightor</i>	8.9
	<i>Roadrunner</i>	8.9
	<i>Space Ghost†</i>	8.9
NBC	<i>Flintstones</i>	7.3
	<i>Young Samson</i>	6.8
	<i>Top Cat</i>	6.1
	<i>Birdman</i>	5.9
	<i>Super 6</i>	5.3
	<i>Atom Ant†</i>	5.3

For the period January-March, 1968.  
Cancelled as of Fall, 1968. Source: NTL.

# INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

THE « 5 CONTINENTS  
TROPHY » FOR CINEMA FILMS

2 GRAND AWARDS  
FOR TV-FILMS

The International Film, TVfilm and Documentary Market (MIFED) will hold its eighteenth Cine-Meeting from 12 to 20 October 1968.

MIFED is an international centre where feature, TV and documentary films are traded on a worldwide scale. Contacts are made there for negotiating agreements in any branch of film production, co-production, financing and the issue of import and export licences.

MIFED headquarters, which are equipped with all modern facilities and comforts, contain numerous rooms for the projection of cinema and TV films. The services of technicians and interpreters are provided free. International cable, telephone, telex and telefoto facilities are available. Also conference rooms, offices, dining rooms and bars. Medical assistance on the premises.

Registration fee, inclusive of five hours film presentation, meals in restaurant and first-class hotel accommodation for eight days, US \$ 240.

Applications by letter or cable should be made before 21 September 1968 to MIFED.



Information from: MIFED - Largo Domodossola 1  
20145 Milano (Italy) - Telegrams: MIFED - Milano

## Film labs (From page 33)

"To handle the workload, we're trying to design and build special equipment," said Young. "In addition, we work three shifts, six days a week and holidays, to meet schedules. But we limit what we take in, and try not to commit ourselves for more than we can handle."

Technical Film Laboratories is one of the most modern color facilities in New York, yet experienced nary a growing pain. When color hit, Berkey Video Services bought the then black-and-white operation, and transformed it into a color lab by building a brand new 33,000-square-foot plant with some \$2 million in color equipment.

Last month, Technical Film Laboratories equipped its six expeditors with two-way radios. Customers calling a special number reach any of three assistant expeditors, who make immediate radio contact with the expeditors, no matter where they are in the plant.

Technical Film Labs' president, Manny Casiano, told TELEVISION AGE that the new system is already working wonders in customer service.

**SOMEONE  
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YOUR  
COMMERCIAL.**

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A fair-sized piece of the color processing action in the east is going to TVC Film Laboratories, which opened in New York last year in a 10,000-square-foot facility with 60 employees.

TVC has plenty going for it at the executive level. President is Dick Altshuler, former president of Republic Pictures International and of Columbia Records.

Executive vice president is Leopold Godowsky, co-inventor of Kodachrome with the late David Mannes. Godowsky directs all color control and chemistry for TVC, which is equipped for automated replenishing, developing within maximum temperature variance of 1/4 degree plus or minus, and all-additive printing.

### Training, chemistry

"Two major adjustments faced us in our color expansion," according to Irving Brand, executive vice president of Precision Film Laboratories. "First was the training of competent personnel. The second was the utilization of new chemistry in the processing of color. The chemical solutions for color are more exacting and tighter than for black-and-white. With black-and-white you are dealing with one color tone. With color, you are dealing with many tones for each color."

Precision increased its facilities by 40 per cent. This was done under the direction of Frank Papalia, the lab's general manager. Brand foresees the next big expansion in the business in the area of super 8mm.

With the rush to color steadily increasing, scheduling has emerged as the major bugaboo of the labs.

One New York operation, Movie-lab, has worked out a successful solution by introducing a first-come, first-served policy for all color spot release printing. Under this program, all spot release orders are placed on a production schedule *after* the laboratory receives approval of an answer print or a sample print.

When the film is placed on the schedule for printing, the customer is advised of the release date for the entire order. Once a printing job has been scheduled, there's no switching or substituting of orders. This means that every customer can plan to receive his prints exactly when they are scheduled, since no one else's work will be inserted before it. ■

## Documentaries (From page 34)

ground. The half-hour came in for under \$30,000.

While the documentary, called *Where There's Fire*, was being completed, Brown, Ames, and Robert Carlisle, producer and director of WCD Productions, went to work on the chronicle of a day in the life of the port of Baltimore.

The documentary traced the arrival of a ship in the port from the moment it loomed on the horizon of Chesapeake bay southeasterly from the city, and showed how the lives of many citizens were touched by the ship's coming in, from the guy who was awaiting delivery of a foreign car he had ordered to the kid who likes bananas on his breakfast cereal. In the documentary, called *Down Where the World Comes In*, a number of sequences showed how important the telephone was in all the activities of the port.

The first documentary, on the fire department, was broadcast on WBAL-TV Baltimore in March, preempting *Dragnet*. It scored a 15 rating, against *Peyton Place* with a 19 and a CBS Movie with a 20.

The second documentary, broadcast on the station in June, is expected to have done as well.

Ayer and Chesapeake and Potomac plan to make more such documentaries this next season. ■



James E. Allen has been named president of Westinghouse Broadcasting Television Station Group. He and Joel Chaseman, appointed president of the Radio Station Group, were named in a reorganization following the resignation of Larry H. Israel, formerly head of both tv and radio stations and executive vice president of Group W, to head up the Post-Newsweek stations (see page 56).

## In the picture



Hope Martinez

*Forgot more than most buyers know*

There are few, if any, people who know more about buying time in the ad business for 23 years and in that time she's forgotten more than most people know.

Her entire ad career has been spent at Batten, Barton, Durstine & Osborn, New York. Now an associate media director, she's in charge of all radio buying, both tv and radio, as well as outdoor. A couple of weeks ago, the agency pinned vice presidential stripes on her.

Small and trim, Miss Martinez has a reputation for, shall we say, forthrightness in her dealings with media buyers. This and her know-how have earned her wide respect, and the announcement of her new title has kept her busy accepting congratulations from a wide circle of business colleagues and acquaintances.

Between such calls, she reminisced about her early days. "I'll never forget my first time-buying account. It was New York Telephone and we used Arthur Godfrey on WCBS radio, of course. This was before he was on the network.

"Godfrey drove me crazy. At that time the phone company was introducing the dialing system to the general public, and the commercial included the dial tone to familiarize the user with its sound. It was done live. Arthur Godfrey would always pull some funny business when he did the commercial, and in those days clients weren't as used to humor as they are now. I would complain about it and it didn't do much good."

The timebuyer's life was relatively simple then, Miss Martinez recalls. There were no such things as rights, no in-and-out tactics, no demographics, no talk about pinpointing target audiences. You bought for 13 weeks or 26 weeks or 52 weeks. And when you talked about frequency, you didn't mean the number of times each listener was exposed to a commercial but the number of announcements you bought."

At that time—the late 40s—the volume of spots bought per account was considerably lighter than it is

now, particularly on radio. "When you bought five spots a week, that was it. Anyone placing 10 or 15 announcements was really putting on a slam-bang campaign. In those days, there were a number of really dominant stations, and when you bought a spot on one of them you were bound to reach a big audience."

In a way, Miss Martinez said, buying tv today is like buying radio in the pre-tv era. "Today you buy personalities and programs; you buy atmosphere on tv. Of course, you buy the numbers, too.

"It's true that some clients put cost-per-1,000 ceilings on their buys but it's not always the case at BBDO. Maybe we're lucky. We have clients who understand the medium.

"Ceilings are not really practical. You have to pay the cost-per-1,000 that each market warrants. And if you set up a ceiling and you can't find good spots, what do you do? Forget about advertising? Naturally, we look for efficient buys, but that doesn't mean a rigid ceiling."

Miss Martinez is one of 11 associate media directors, and the fourth to be named a vice president. The other three are Edward Tashjian, Edward Papazian and William E. Beste.

Along with Robert M. Perlstein, the associate media director in charge of network servicing, Miss Martinez has line authority over buyers. The other associate media directors operate as planners. When tv and/or radio buys are made, they must leave the execution of the buy to personnel supervised by either Miss Martinez or Perlstein, as the case may be. In other words, if you're a buyer at BBDO, you're basically a timebuyer.

As for print placement, that's taken care of by the appropriate associate media director and his assistants, depending on the account. "Planning a print schedule is one thing, but placing the order for a print buy is pretty cut and dried," says Miss Martinez.

The new vice president started at BBDO in 1945 in the talent pay-

ment division, and a year later became an assistant buyer in the radio division of the media department. She was subsequently appointed a buyer, later became a media supervisor and planner, then coordinator of spot activity and, in 1966, an associate media director. In 1961, the Station Representatives Association gave her the Silvernail Timebuyer of the Year Award, a prize named after one of her former colleagues, Frank Silvernail.

Miss Martinez is a native of Spain and came to New York as a youngster. "I was born in the province of Cordoba, which makes me an Andalusian—in other words, lazy." But her daughter, Claudia, who just finished college, demurs, believing her mother works too hard. As a matter of fact, that's one of the reasons Claudia steered away from the ad business.

Claudia is Miss Martinez' prime interest outside of her job, but she also worries about golf. "I don't understand those computers that figure your handicap. I've been getting better but my handicap hasn't changed." She won't tell what it is but did reveal she broke 100 for the first time recently. And after all these years of taking lessons, her cost-per-1,000 is still pretty high. The way Miss Martinez puts it, she's pretty much of a "hacker."

The following intelligence has come into our hands via a very slow boat. Seems that Ric (sic) Thomas, personality of KEX Portland, Ore., a two-pack-a-day smoker, has gotten very upset about Orson Welles. The rotund actor is the voice in a series of hard-hitting "quit smoking" announcements issued by the American Cancer Society.

Said Ric: "I just don't think a guy who is endangering his life by carrying too much weight should be telling me to stop smoking. At least he should be willing to lay a little lard on the line to prove he is serious about longevity."

So Ric sent the following telegram: BROADCASTING FROM RADIO STATION KEX IN PORTLAND OREGON I HAVE BEEN LISTENING TO YOUR APPEALS FOR THE AMERICAN CANCER SOCIETY URGING PEOPLE TO QUIT SMOKING A LAUDABLE CAUSE HOWEVER I FIND MYSELF REACTING SOMEWHAT NEGATIVELY IS NOT CORPULENCE AS MUCH OF A HEALTH HAZARD AS SMOKING I BELIEVE SO THEREFORE I ISSUE THIS CHALLENGE IF YOU ORSON WELLES WILL LOSE 75 POUNDS I WILL STOP SMOKING

*You're safe, Ric.*

Among those on a recent *Joe Pyne Show* was one Harlan Ellison, author and screenwriter, who discussed his book, titled *Love Ain't Nothing But Sex Misspelled*.

*You mean it's not a four-letter word?*

At Universal City Studios, that huge 420-acre complex of sound stages, sets, office buildings and what-not and where many a tv show is shot, more than 2.5 million tourists have rubbernecked the scene. The admission price for adults is \$3.25, for juniors, \$2.50.

*Sounds like pay tv.*

News note: "Archie Moore, former light-heavyweight boxing champion

and occasional actor, plays a boxing instructor in a Fall episode of *Family Affair*, Monday night series on the CBS Television Network."

*Wouldn't it be better to have a Spring episode?*

It's been brought to our attention that when Sen. Herman E. Talmadge of Georgia paid tribute recently to his state's educational tv network, he concluded his remarks in the *Congressional Record* thusly: "Just because Georgians cook better chicken than anybody in the world doesn't mean they can't learn a lot from Julia Child."

"Stanley Livingston of *My Three Sons*," says a recent CBS-TV release, "was a child swimming prodigy. He was diving like a porpoise at age three and by the time he was seven was engaging in high-diving meets."

*So how come he wasn't cast in Flipper?*

We don't remember which network had the news first about General DeGaulle's injury. It was during his morning walk that he was hit by a motorboat.

PROGRAMS-WE-CAN'T-WAIT-TO-SEE DEPARTMENT  
(Marine Division)

The pressures and plans of attack of two competitive bait barge businesses in Long Beach Harbor will be examined on "Ralph Story's Los Angeles" in color on Sunday, June 23 (6:30 to 7:00 PM) on KNXT, Channel 2.

The Story study will report on the merchandising gambits of Ginger's Bait Barge and Bill's Bait Barge, both within shouting distance of each other in the Harbor and both fighting for the patronage of out-bound fisherman.

In this week's extremely graphic and exciting segment, Ralph Story will reveal this unique epic in mercantile commerce and attempt to solve the mystery of who has the best anchovies . . . Ginger or Bill?

—from a press release

The social event of daytime tv last month was the wedding of socialite Lenore Moore and district attorney Walter Curtin on NBC-TV's *Another World*.

Gene Tunezi designed an exceptionally elaborate set, including a cathedral and a country club. Producer Mary Harris said, "It is the most elaborate set ever made for a daytime serial."

*Sounds like they're going to have to have a lot of weddings and receptions to amortize the cost.*

For an upcoming episode of *Ironside*, Universal Television used jewels said to be worth \$7 million. Loaned to the studio by Marvin Hime & Co. of Beverly Hills, the collection of 44 precious gems included the Transvaal and Kimberly Diamonds, each appraised at about \$1 million; a \$250,000 multi-faceted 50-carat sapphire; a \$125,000 18-karat gold necklace with 200 carats of rubies and diamonds and a \$250,000 17th Century Burmese elephant of ivory, covered with rubies, sapphires, emeralds and catseyes.

Quoth the press release: "This is one of the most pensive assortment of gems used in any production at the studio, according to Jim Nye, Universal City Studios Chief of Police, Plant Protection and Security, who personally supervised the armed convoy transporting the jewels."

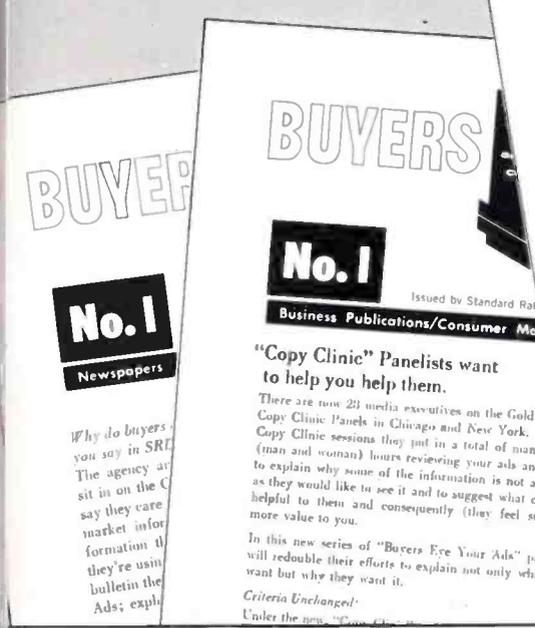
*True, it does make you stop and think.*

When it was announced that Hugh Downs would be off the *Today* show and *Concentration* for a month because of an operation on a herniated disc, the promotion department of WFGA-TV Jacksonville hit on the idea of a giant get-well letter.

A full box of TelePrompter paper was taken to a local shopping center and set up with a table, pencils and a picture of Hugh. In eight days viewers wrote notes on a ribbon of paper 725 feet long.

*Reading that ain't gonna help a herniated disc.*

# These Buyer-Bulletins can help media sell



These bulletins help media sellers set their sights on the areas of primary interest to the people who develop media plans, analyze, compare and buy media. They are free to all media owners, their sales and promotion staffs, and their agencies.



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In a continuing series of "Copy Clinic" sessions, agency media executives, account executives; company advertising and media managers in Chicago and New York comment on Service-Ads in SRDS from the viewpoint of the informative usefulness to them as they match media to campaign requirements.

They do this because they have a natural interest in all useful information that media see fit to provide for their convenient use in the Service-Ads they place in SRDS.

The constructive suggestions from these agency/advertiser panelists will give you much more than practical guidelines to resultful Service-Ad copy...

... they can help you sharpen your sales approach in all segments of your total communications efforts designed to sell your medium.

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