

Television Age

advertisers are converting co-op money into national spot
 year of the '30': what it may mean to agencies and stations
 at the commercials experts have to say about color video tape

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Sold Sight Unseen

Early this year Screen Gems released
 long color tape entertainment
 "SCREEN GEMS PRESENTS"
 such great headliners
 Fitzgerald and Duke Ellington,
 London, Jane Morgan and
 dletown Pipers, Gordon MacRae,
 Bassey and Polly Bergen.

To date these specials have been sold
 in more than 40 markets.

This kind of performance calls for an
 encore... and that's just what we plan: six
 more great specials with another outstanding
 group of star performers.

As quick as you could say Jackie
 Barnett—he's our producer—WCBS-TV

New York, WBBM-TV Chicago,
 KMOX-TV St. Louis, WCAU-TV Phila-
 delphia and KTLA Los Angeles, which
 were among the very first to license our
 initial group of specials, have already
 bought our second group—*sight unseen!*
 Obviously, one good turn deserves another.
Screen Gems

EVERYTHING'S THE SAME

Same executives

M. J. "Bud" Rifkin
President

Harvey Bernhard
Executive V. P. & Treas.

Walter Kingsley
Executive V. P.

Jerome M. Zeitman
Executive V. P.

Wynn Nathan
V. P., Syndication

Same creative film makers

Alan Landsburg
Executive V. P.

Jack Haley, Jr.
Executive V. P.

Warren Bush
Wally Green

Jack Kaufman
Jeff Myrow

Larry Neiman
Larry Savadove
David Seltzer
Bud Wisner

Same award winning past

Movin' with Nancy/Emmy
China: Roots of Madness/Emmy

National Geographic Series/
George Foster Peabody
Hidden World/Ohio State
Alaska/Cine Golden Eagle Award

The Making of the President '64/
Thomas Alva Edison,
Saturday Review

Let My People Go/Oscar Nomina-
tion, Monte Carlo TV Festival

A Thousand Days/San Francisco
International Film Festival

Hollywood and the Stars/
Venice Film Festival

Biography Series/
George Foster Peabody

And more than 60 other awards.

BUT THE NAME.

Same network plans

Whales (Jacques Cousteau)/
Nov. 15, 1968/ABC/
Sponsor: B.F. Goodrich

Reptiles (National Geographic)/
Dec. 3, 1968/CBS
Sponsor: Encyclopaedia Britannica
& Hamilton Watch

"Superman" (Jean-Claude Killy)/
Jan. 13, 1969/ABC
Sponsor: Chevrolet

Ice Capades '69/Feb. 16, 1969/
NBC/Sponsor: American Gas
Association

Australia (National Geographic)/
Feb. 18, 1969/CBS/
Sponsor: Encyclopaedia Britannica
& Hamilton Watch

Adventures in the Jade Sea/(William
Holden)/Mar. 26, 1969/CBS/
Sponsor: Westinghouse

Same network successes

Jacques Cousteau Series/ABC
National Geographic Series/CBS
Ice Capades/NBC
Rise and Fall of the Third Reich/ABC
Herb Alpert: Tijuana Brass/CBS
Certain Honorable Men (Drama)/NBC
Big Cats, Little Cats/NBC
World of Dogs/NBC
World of Horses/NBC

Same addresses & phones

New York:
485 Lexington Ave.
(212) 682-9100

Los Angeles:
8544 Sunset Blvd.
(213) 652-7075



MPC
Metromedia
Producers
Corporation

(Formerly: Wolper Productions, Inc.)

GROWTH Through Performance

140% Increase in Television
Station Representation
During 1968

WLTW-TV

Bowling Green, Kentucky

WHIZ-TV

Zanesville, Ohio

WTVK-TV

Knoxville, Tennessee

WOAY-TV

Oak Hill/Beckley, W. Virginia

WTAP-TV

Parkersburg, West Virginia

*WOWL-TV

Florence, Alabama

*KGTO-TV

Fayetteville, Arkansas

*KLXA-TV

Los Angeles, California

*WWOM-TV

New Orleans, Louisiana

*WXON-TV

Detroit, Michigan

*WABG-TV

Greenwood/Greenville, Miss.

*WNJU-TV

New York, N.Y.

*Representation acquired in 1968

Represented nationally by:

Savalli/Gates

INCORPORATED

509 Madison Avenue
New York, N.Y.

New York • Chicago • Atlanta
Dallas • Los Angeles
San Francisco

NOVEMBER 4, 1968

Television Age

19 OUTFLANKING CO-OP

Efforts are underway to parlay advertisers' disenchantment with co-op into new dollars for spot.

22 THE YEAR OF THE 30

As the independent 30-second commercial becomes a basic unit, agencies worry about rates and stations about piggy-backed 15s.

24 TAPE WITHOUT TEARS

The State-of-the-Art is improving as new technology, new techniques add dimension, flexibility to the video tape medium.

26 THE WORLD'S THEIR OYSTER

New agency title: 'Worldwide Creative Director.' Function: to help the agency compete better by communicating better.

28 THE CURIOUS VIEWER

Research indicates high interest in tv news and in time periods where news could expand.

DEPARTMENTS

8 **Publisher's Letter**
Report to the readers

10 **Letters to the Editor**
The customers always write

13 **Tele-scope**
What's behind the scenes

15 **Business Barometer**
Measuring the trends

17 **Newsfront**
The way it happened

29 **Viewpoints**
A no-holds-barred column

30 **Film/Tape Report**
Round-up of news

40 **Wall St. Report**
The financial picture

41 **Spot Report**
Digest of national activity

43 **One Seller's Opinion**
The other side of the coin

63 **In the Picture**
A man in the news

64 **In Camera**
The lighter side

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Donald's got 'em!

The biggest and best 29
markets in America:
49% of America's TV homes.

Source: SRDS 1968

**WNEW
KTTV
WKBS
WKBG
WWJ
KNEW
WKBF
WTTG
WIIC
KPLR
KDTV
WTTV
WBAL
KOMO
KHTV
WJRJ
WTIC
WCKT
KTXL
KMBC
KGW
WFLA
KBTW
WOWE
XETV
WATU
WSWO
WBJA
KPHO**

**New York
Los Angeles
Philadelphia
Boston
Detroit
San Francisco
Cleveland
Washington, D.C.
Pittsburgh
St. Louis
Dallas
Indianapolis
Baltimore
Seattle
Houston
Atlanta
Hartford
Miami
Sacramento
Kansas City
Portland, Ore.
Tampa
Denver
Albany
San Diego
Augusta, Ga.
Dayton-Springfield
Binghamton
Phoenix**

(And that's for openers!)

52 weeks with 46 weeks of 1st run—only 6 weeks of repeat.
90 minutes or 60 minutes! Never loses momentum!
More entertainment and more involvement!

The Donald 'Connor Show



MPC METROMEDIA PRODUCERS CORPORATION
(Formerly Wolper TV Sales)
485 Lexington Avenue, New York, N.Y. 10017, 682-9100

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 February-March '68. 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

Television Age

VOL. XVI

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S. J. Paul

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COLORFUL



San Diego's Sports Station

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

- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION

Represented by



The
Hollingbery
Company

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

Dayton's Best Television Buy!



FEATURING



MONDAY

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



TUESDAY

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



WEDNESDAY

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



THURSDAY

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



FRIDAY

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



Call
THE HOLLINGBERY CO.

New York Chicago Atlanta
Dallas Los Angeles San Francisco

Letter from the Publisher

Gold, silver and bronze medals

There are simply not enough words of praise in Webster's to describe the ABC-TV presentation of the Summer Olympic games from Mexico City. The camera work was superb, the commentary was professional on all the events. Most of all, the remote pick-ups were engineering achievements of genius proportions. For example, shots of the marathon were shown in action by a remote mobile unit moving in front of the runners, transmitting a signal to a helicopter, thence to the production center and from there over land lines to Dallas and on to the network. All the trials, the triumphs and the tears were transmitted in the living rooms across the nation. The ABC camera crew captured the excitement and drama of the games against the colorful back-drop of the Mexico City arenas and stadiums. **Roone Arledge, Chris Schenkel, Howard Cosell, Bill Flemming, Keith Jackson, Jim McKay** and all of the hundreds of persons involved deserve gold, silver and bronze medals for outstanding performance.

Tilted lancer

The Man from LaMancha from upper Fifth Avenue at The Metropolitan Museum's Don Quixote, **Thomas P. Hoving**, has jumped on his horse again and ridden off in all directions. Following his initial blast at commercial television, he has now re-named his committee, calling it the National Citizens Committee for Broadcasting. He is ready to do battle with commercial television and has broadened the base of his operations so that he will get more publicity than heretofore. The serious aspect of Mr. Hoving's activity is that he seems to be able to get unsuspecting individuals to serve on his committee. His statements also seem to be unilateral ones without consulting committee members who are acting as a prop for his continuing attacks on commercial television.

Hoving has accused the broadcasters and AT&T of "collusion." This is a reflection of his naivete, since anybody who knows anything about the broadcast business knows that there is a perennial behind-the-scenes battle going on between broadcasters and AT&T, particularly with respect to rates.

CBS president **Frank Stanton** wrote Hoving that "mischievous conduct and careless imputations for the sake of publicity in print are a disservice to both commercial and non-commercial broadcasters."

Cordially,

S. J. Paul

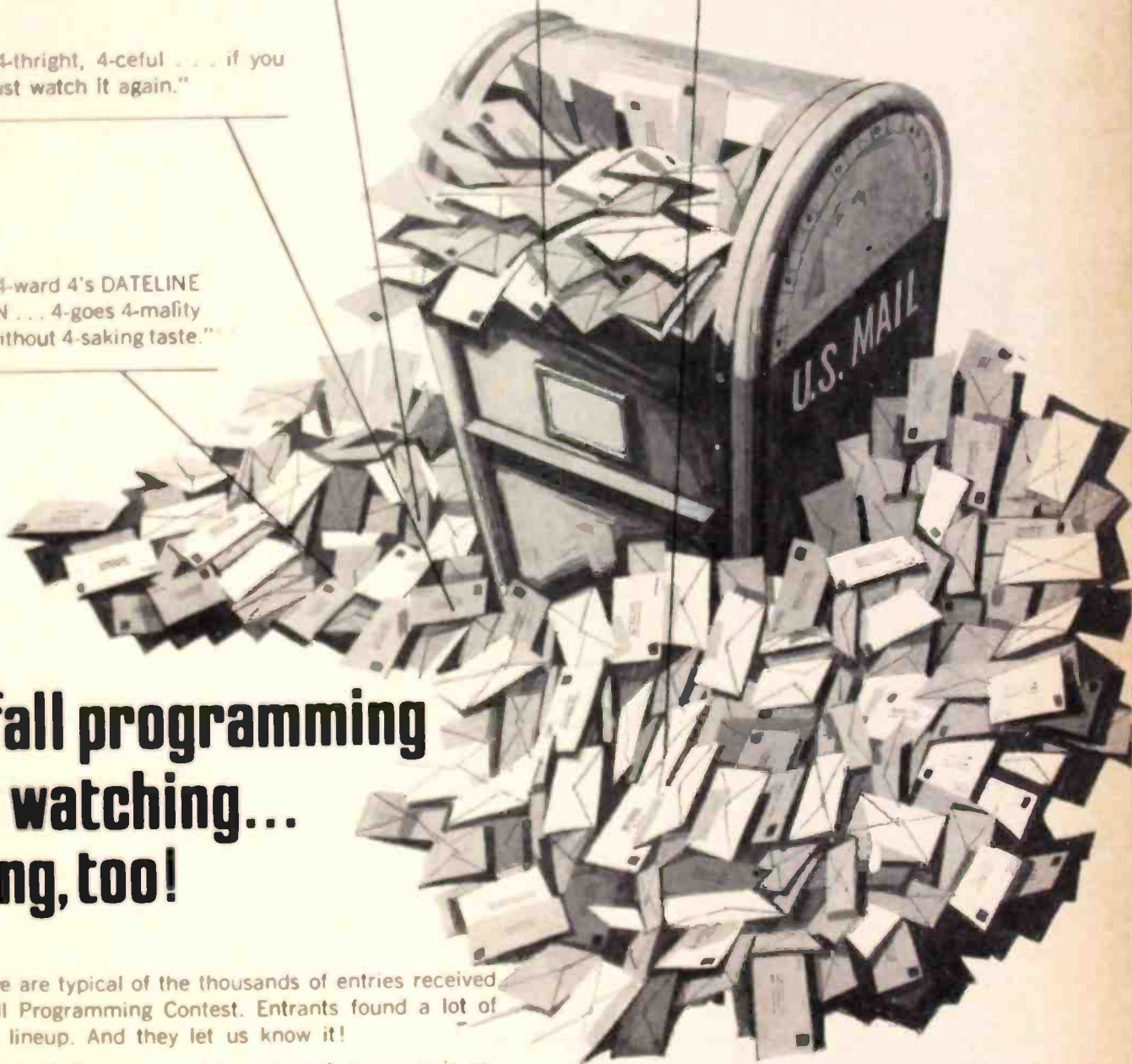
"MURL DEUSING SAFARI . . . wonder how this program happened . . . 4 those who brought such splendor into our home, we wish the best."

"MURL DEUSING SAFARI . . . 4-ceful photography . . . 4-eign environments . . . 4-ged into documentary 4-m . . . 4 acquainting one with the world we live in."

"DATELINE WISCONSIN . . . 4-mat's perfect . . . in-4-mative, 4-ceful, un-4-gettable yet in-4-mal, too."

"WADERS . . . 4-thright, 4-ceful . . . if you see it once, you must watch it again."

" . . . cheers 4 4-ward 4's DATELINE WISCONSIN . . . 4-goes 4-mality without 4-saking taste."



Our new fall programming keeps them watching... and writing, too!

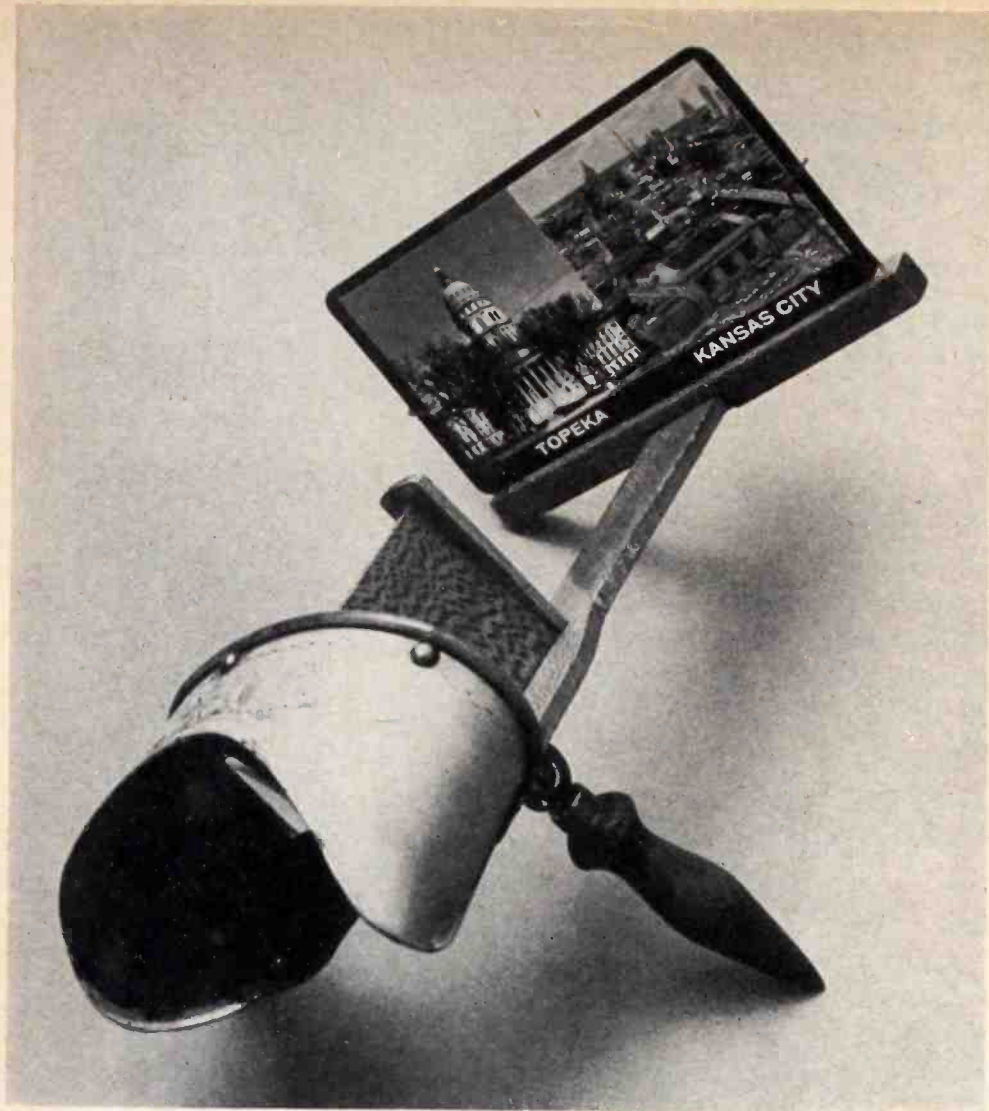
Like those above are typical of the thousands of entries received in the Fun with 4 Fall Programming Contest. Entrants found a lot of excitement in our fall lineup. And they let us know it!

That excitement can work for you . . . because each program is explained in a different way. And each can effectively carry your message to the thousands . . . who Look Forward to WTMJ-TV for interesting, stimulating programming. For details contact our representatives: Harrington, G. & Parsons—New York • Chicago • San Francisco • Boston • Atlanta • St. Louis • Los Angeles.

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

WTMJ-TV





Topeka and Kansas City Merger is Called Off!

Topeka *can't* be covered from Kansas City. Topeka is a separate market located 70 miles to the west—the nerve center of Kansas news, finance, politics, industry and agriculture.

ARB and NSI surveys show that WIBW-TV delivers more sales impressions in Eastern Kansas than all three Kansas City stations combined. WIBW-TV dominates this competitive market area as the *only* commercial VHF station.

Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

City, are reaching the populous area where two-thirds of the state's people live and work.

WIBW-TV is CBS plus the best of ABC programming. WIBW-TV is community involved and people endorsed. WIBW-TV is marketing oriented to food and drug sundry products through the giant Fleming Company, the nation's largest voluntary independent grocery group, with headquarters in Topeka.

If you try to cover Eastern Kansas without WIBW-TV, you get one thing:

Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knodel

Letters to the Editor

Re Needham, Harper & Steers

I've read your excellent story our agency (*From Michigan Ave. Madison Ave.*, TELEVISION AGE, September 9, 1968, page 24), and want to express the appreciation all of us here at NH&S for the time you spent in the development of the article.

I feel that above the facts expressed in the story, you also captured the spirit that runs through our operation.

PAUL C. HARPER, J.
Chairman of the Board
Needham, Harper & Steers, Inc.
New York

Down with daylight saving

In a recent *Program man's view* points column in TELEVISION AGE entitled "The depths of Summer," you discussed Summer primetime programming, its weaknesses and some needed improvements. However, you failed to bring to light one important point that probably does more to drop Summer ratings than any other single factor. I mean daylight saving time.

With scheduling the way it is in most areas, primetime programming and primetime viewing do not always coincide. In fact, primetime programs are over and into news and the late show almost before dark in a season when much of the audience is outside trying to take advantage of as much sun as possible.

If networks and local stations would delay their nighttime programming one, or even two hours (or until dark)—to where families start coming indoors—the programs would be where the people are, and vice versa.

This, with the changes and additions to Summer programs that you suggest, could conceivably make the Summer season one of the strongest quarters of the year.

KENT L. COLBY
KRTV
Great Falls, Mont.

Go where the action is.



When you're shooting life, it's for keeps. You mustn't get raw, gutsy footage on a roll. And you don't get street-talking scenes in a studio.

You get it with the new electric eye Beaulieu 16mm (R16B Auto) and Uher 1000 Pilotone tape recorder.

Together they give you the lightness and versatility to film the action while letting the tape run. You don't miss a thing.

The new Beaulieu is the first 16mm multi-lens camera with fully automatic exposure control. A mere 6 lbs. including a 200 ft. magazine, it features the Beaulieu patented reglomatic concept and a choice of Angenieux "automatic diaphragm"

zoom lenses. You never worry about changing light conditions.

Its new transistorized electronic speed control is calibrated by a tachometer for 24 fps sound and for all filming speeds from 2 to 64 fps. You can reverse drive at all speeds.

Remote control can be handled by radio or photocell. The unique mirror shutter system provides 100% of light to the film and the viewfinder.

The 60 cycle sync generator is custom-calibrated to the Uher Pilotone.

This professional, solid state tape recorder has a built-in sound synchronization for motion picture cameras.

It has an interruptable automatic photo

electric level control...interruptable overload filter...test button for pilotone level...test button for battery condition...monitoring both straight and off tape...continuous stroboscopic speed control...built-in monitoring speaker...and adjustable playback and record equalization (CCIR or NARTB).

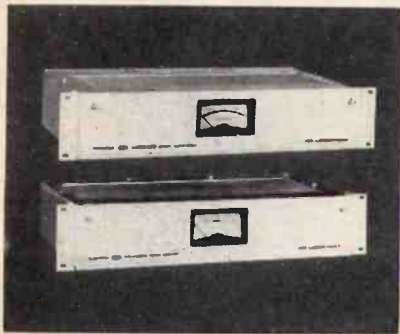
Together, you have an ultimate weapon against staid and still photography. It offers you matchless maneuverability and versatility in sight and sound.

For complete information on the Cinema Beaulieu R16B Auto Electric Eye Camera and Uher 1000 Pilotone recorder, write to Cinema Beaulieu, 921 Westwood Blvd., Los Angeles, California 90024.

CINEMA  **Uher**
Beaulieu **by Martel**

The ones the professionals talk about.

Comes the Evolution



Audimax and Volumax



Television Mobile Vans

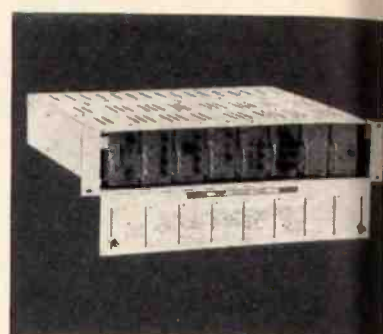
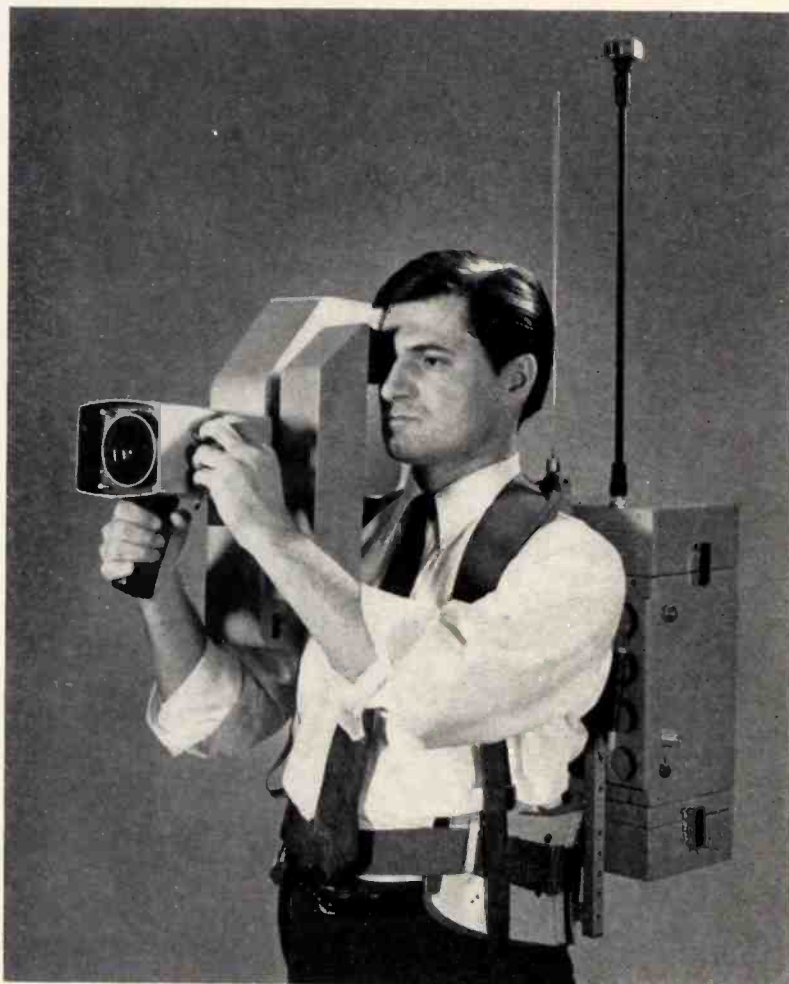


Image Enhancer

...and now the Minicam VI



The new Minicam VI is just one more innovation from CBS Laboratories—the organization which has researched, developed, produced and marketed such remarkable advances in the science of sight and sound as the Audimax and Volumax, Mobile Television Vans, and the Image Enhancer. The organization with vision on the move. Now the new Minicam is free to go anywhere: land, sea or air—riding easily on the shoulder of a single cameraman. And brings you studio-quality color pictures live right from the scene of action! Look to CBS Laboratories for tomorrow's electronics today.



CBS LABORATORIES

Stamford, Connecticut. A Division of
Columbia Broadcasting System, Inc.

As on middlemen: let each agency decide

The 4As study on barter and brokerage, which the association at one point had questioned the advisability of publishing, has been released. It's presented without commendations, leaving each agency to decide whether to use outside services.

The report does not estimate how much time is sold through barter and brokerage, but says, "It is surely the rate of millions of dollars per year." The study and agency experience with outside services ranging from excellent to bad. Both barter and time buying services it was said, "will not or cannot offer to perform for advertisers."

Said the report: "Most agencies have also come to realize that success or failure of the outside service's performance is purely comparative—in comparison with the agency's own performance. This is causing some agencies to take a hard look at the caliber of their own timebuying staffs."

Listing the pros and cons of timebuying services, the report cited these "possible advantages": (1) relieve the burden of the agency staff, (2) broker "claims to be more expert," (3) broker has inventory not available to agencies, (4) broker will frequently "sweeten schedules." The "possible disadvantages": (1) terms of unit buys are not disclosed, (2) brokering is not available to all accounts, (3) agency does not have full knowledge of broker's "deportment," (4) agency staff must direct and screen schedule.

Dispute about 'commercials rating'

One subject calculated to start a rousing argument at any time is agency efforts to pin down actual commercial exposure figures, as opposed to overall program audience levels. One area of dispute between agencies and broadcasters is Simmons' "attentiveness" measure, now being used for the second year. It flared up recently at an IRTS Advanced Media Concepts Seminar in New York, addressed by Ed Papazian, a BBDO vice president and director of media planning.

Papazian said that research available, some of it admittedly questionable, plus Simmons data indicated that, perhaps, eight out of 10 program viewers are exposed to the average commercial. And that ratio might be "generous." Station and rep salesmen attending the seminar questioned Papazian sharply in a question-and-answer period that ran about an hour. One key point: viewers are not an objective source of information about their own behavior.

While conceding Simmons may not provide the final answers, Papazian retorted that some basis for judgment must be used. He said BBDO was "noodling" over the idea of applying commercial exposure factors to ratings.

Outlook for brokers on tv

The outlook for more brokerage advertising on tv is quite good, according to Alec Benn, president of Benn & MacDonough, Inc., New York. Benn, a creative man, who

was last at Bozell & Jacobs and set up his agency last year with William A. MacDonough, once chief executive at Kudner, sees two requirements needed, however, before tv makes sense.

One is enough money to make an impact. This should be no problem. Benn sees more multi-million dollar ad budgets in the future with more big investment firms and fewer small firms.

The second is a policy of going after people new to investing. If a brokerage house wants to lure customers from the competition, it would be better off with print, Benn believes.

People new to investing fall in two categories, he explained. One covers those who had looked askance at the stock market, but are now changing their minds. This is a declining breed. More important are those coming up in the world who are or will soon be ready to invest. What brokers can do, says Benn, is hit heavily in nighttime tv so that when the potential investor is ready, he will think of the broker's name.

Benn sees some sense in broker sponsorship of news shows, but feels ad frequency often suffers because of the program's expense. He believes in saturating one time period, then hopping on to another.

Easy days over for movies?

Primetime movies are anything but a source of tranquility this season for network television executives. So far this season the movies haven't been drawing the consistently large audiences one would expect in the Fall. Secondly, competition against movies is getting stronger.

NBC-TV program head Mort Werner told a meeting of the International Radio and Television Society recently: "Viewers are tuning in on a selective basis and the competition against movies is getting tougher." CBS-TV program boss Mike Dann attributes this in part to the fact that people no longer respond to movies just because they are movies.

The kind of situation they're talking about is shown in the II September Nielsen report. It shows that on two succeeding weeks ABC-TV's *Cat Ballou* drew a 48 share while *Dr. Strangelove* in the same slot had only a 30. The ABC-TV movie *Do Not Disturb* drew a 28 share while *Suddenly Last Summer* pulled a 35.

However, part of this irregularity, according to Len Goldberg, ABC-TV program chief, can be explained by the networks' policy of saving some good features for showing later in the season, rather than bulking them in the Fall.

The decline in situation comedies has resulted in a tougher battle for the movies. Now such programs as *Dean Martin*, *The name of the Game*, *Mission Impossible*, and the *Smothers Brothers* form the bulk of the opposition.

None of these shows have such intrinsic strength that they can buck features willy nilly while, at the same time, program chiefs are finding out that movies can no longer get a rating without even trying.

145 TITLES

Metro - Goldwyn - Mayer is the leading name in motion pictures. The MGM/7 list includes 53 first-run titles plus 92 more that are first-run in syndication. There are 93 in color. They are all post-'48, of course, with more than half post '60. The 145 titles give a wide range of opportunity in programming for various audiences at different times of day or night. They offer unique flexibility in building prime audience schedules and in serving local demographic interests.

Trends come and go, but movies survive them all. A single picture usually has more impact than any combination of talk-shows, news programs, production and excitement than any series episode.

It's the titles and the stars that make the movies great. It's the titles and the stars that make the MGM/7 even better.



MGM/7

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

Business barometer

Re rises in spot and local revenues this year obviously have not been evenly distributed across-the-board. Past history reveals varied patterns both by market size and station size. Figures recently released by the FCC, which provided a tally of revenues on spot, local and network compensation for the top 50 markets in 1967 (with detailed data on 46), showed great variations in the various categories when '67 revenues were compared with '66.

National and regional spot, for example, the range of billings went from minus 13.9 per cent (Charleston-Huntington, W. Va.-Ashland, Ky.) to plus 19.4 per cent (Greenville-Spartanburg, S.C.-Asheville, N.C.). This compared with an average for 46 markets of 1.3 per cent. Interestingly, and as a good indication of the variations in revenue, both these markets were among the six which showed increases in total revenue, the former being up because of a major hike in local business.

The bigger markets fared best in spot. Eight of the top 10 were up; only four of the bottom 10 were. Of the top 25, 11 were up; of the remaining 21, only six showed increases. In local billings, however, the goodies were spread more evenly. Twenty of the top 25 were up as well as 17 of the remaining 21.

1967 vs. 1966 revenue changes—spot, local, network compensation

	National Spot			Local			Network Compensation		
	Under \$1 mil.	\$1-3 mil.	Over \$3 mil.	Under \$1 mil.	\$1-3 mil.	Over \$3 mil.	Under \$1 mil.	\$1-3 mil.	Over \$3 mil.
January	-1.1%	+1.2%	-3.0%	+3.2%	+7.2%	-0.2%	-4.6%	+2.1%	-1.2%
February	-2.8	+11.6	+4.1	+12.4	+12.5	+12.7	+6.0	+8.9	+6.6
March	+1.0	+1.6	+3.7	+10.1	+12.0	+9.0	+4.3	+4.1	-2.0
April	+15.4	+14.4	+13.3	+10.2	+17.2	+24.3	+9.4	+0.3	-0.2
May	+25.3	+19.6	+14.1	+14.5	+19.3	+23.4	+12.1	+0.8	+1.6
June	+9.8	+21.1	+17.5	-2.9	+12.0	+12.4	+12.2	+0.8	+5.0
July	+25.1	+20.0	+14.3	+9.6	+20.3	+25.9	-0.03	+1.1	-0.6
August	+0.8	+9.2	+5.0	+8.5	+23.4	+17.8	-3.6	-12.9	-8.2

As for this year, while there are, of course, no individual market figures yet available, some indication of the variations is shown by "Business barometer" figures on station-size trends. In national spot for example, it appears that the medium size stations (those with revenues between \$1-3 million annually) are ahead of the two other revenue classifications—those below \$1 million and those above \$3 million.

Monthly increases by medium size stations through August have averaged 12.3 per cent. This compares with 8.6 per cent for the larger stations and 9.2 per cent for the smaller stations. As for the local picture, the average monthly increase has been about the same for the medium and larger stations with the smaller stations about half their level. Specifically, the average increase for the larger station was 15.7 per cent, for the medium station, 15.5 per cent and the smaller station, 8.2 per cent. Note that these are unweighted averages—i.e., not adjusted by monthly revenue levels—since "Business barometer" does not make revenue estimates by station size. Also, it must be kept in mind, station size data come from sub-samples, so that estimates are not as precise as for all stations in the sample.

Revenue figures for the eight months, by source, are \$592.4 million in '68 vs. \$538.9 million in '67 for spot, \$260.1 million vs. \$225.5 million for local and \$161.0 vs. \$160.4 for network compensation.

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.)

RKO TELEVISION REPRESENTATIVES INC.

SELLING NATIONALLY FOR

WNAC-TV Boston

WHCT-TV Hartford

WOR-TV New York

WHBQ-TV Memphis

KHJ-TV Los Angeles

CKLW Detroit

Effective October, 1968

RKO
TELEVISION
REPRESENTATIVES
INC.
RTVR

"SPOT TELEVISION'S MOST DYNAMIC SELLING FORCE"

New York, Chicago, San Francisco, Los Angeles, Atlanta, Toronto

From Russia with relief

The day begins with a trip to the coffee pot and the search for a secretary to do some typing. Then come phone calls and the meetings, and budgets and more meetings. Perhaps lunch with a client is on the calendar, or maybe a quick sandwich is all anyone has time for.

Life at a Russian advertising agency, it first appears, is not much different from the United States.

Judy West, media director at Wyse Advertising New York, has just returned from a month-long exchange to the Soviet Union where she was able to visit and explore the world of Russian advertising. The trip was arranged by the Citizen Exchange Corp., and was designed to help her meet her counterpart in the Soviet Union.

Miss West's counterpart was a Mr. Vnyeshtorg who is vice president of marketing and media of Vnyeshtorg, the international agency which handles all foreign advertising and all Russian advertising outside of the Soviet Union.

Government controlled. This agency, as all others in the country, is government controlled and run under the strict eyes of the division of foreign trade.

"Russian advertising is still in its infancy," explained Miss West. "It has only been since the 1965 Khrushchev reforms that the Soviet Union has begun to institute techniques we see in the United States and other nations."

Until those reforms, she was told, Russia was on the quota system as compared with our profit system. A feeling of stagnancy was developing among the workers, however. They had no pride in their work, and the goods they manufactured were often shoddy.

Miss West went on to report that in order to correct this situation a profit system was developed. The government no longer subsidizes businesses but rather offers them 3% long term loans.

In addition, under this new system, defective goods may be returned to the manufacturer. If the complaint

is serious, the manufacturer may be socked with a severe fine.

The Russians felt that business would be stimulated faster through competition. The government now allows many foreign products to be sold in Russian stores. This influx of well-made products, it is felt, will stimulate business even more.

The advertising agencies in Russia play an important part in this new plan, although Miss West reports that the advertising in television hasn't yet reached 1946 American standards.

The decadent profession. The reason for this, she believes, is that until now, Russians have looked at advertising as a decadent American profession. It is not taught in the universities, and much of the creative work is done on a free-lance basis.

Film commercial production is still in the stage where the advertisement is nothing more than a live spot which has been preserved on film. There is no attempt to use any technique for added impact.

"In addition to all this," adds Miss West, "the announcers play it straight. They are conservative in both their dress and delivery."

"Timebuying is not at all like it is back home. In Russia there are no station reps, no audience reports, and no ratings."

"If you were an advertiser who wanted to promote your product on a national basis you would not find it as easy to do as in the U.S."

"Since the government owns all the advertising agencies, you'd go to the one in your city (there is only one per city) and it would plan your advertising. To place your ad, the agency would contact an agency in another city. Acting as a rep the agency checks availabilities and places the spot. You cannot buy time on a station directly."

Very often on Soviet television, news featurettes or public service shorts are run. To a U.S. television manager, these would be recognized as commercial messages distributed by business and industrial firms. They are sent by the public relations department in the hope of getting

free time. The only missing element is the hard sell.

These "public service shorts" are often used on Soviet television.

The Soviet government is trying to make foreign commercials the rule rather than the exception on the Russian airwaves. The Soviets hope that by allowing foreign manufacturers to advertise, business and competition will be stimulated.

The shoe situation. An example of how advertising is used to bolster the Russian economy is shown in an example related by Miss West.

"The quality of shoes in Russia is quite poor. In addition, they are lacking style and quite expensive. In order to stimulate competition, the department of foreign trade made arrangements with Clarke of England, a major shoe manufacturer, to import the product. The Russian government now buys them and resells them at lower cost than domestic-made shoes. The Russian shoe manufacturers are beginning to learn that they must either change their ways or go out of business."

This is not only being done with shoes, but many other products as well. Fiat, Olivetti, Revlon, American Airlines, watch companies, and perfume manufacturers are all advertising in Russia.

One of the things that interested Miss West was Russian programming. News, movies, operas, ballets, and interviews make up the bulk of Russian programming. In some programs, standard minute spots are inserted at regular intervals. In other programs, the spots were bunched together at the end for as long as 10 minutes.

Color television is only in the experimental stages in Russia. Nevertheless, the government is encouraging its citizens to buy color receivers even though they may not be able to use them before 1975.

Judy West returned home to Wyse Advertising in late August. She came back to a desk cluttered with rate books, audience surveys, and messages from harried station reps.

She was glad to be back at her "decadent bourgeois" profession. ■

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{\text{X}} = \frac{\text{DOMINANCE}^*}{\text{WKRG CHANNEL 5-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY



A CBS Affiliate

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



Efforts are underway to parlay advertisers' disenchantment with co-op into new dollars for spot



Outflanking co-op

If anyone tried to tell you that all retailers and manufacturers will one day voluntarily relinquish cooperative advertising, the friendliest thing to do would be to stake him to a sanity and/or sobriety test.

With a minor exception or two (mostly direct mail, regional magazine ads and radio time), co-op advertising means newspaper linage at least 50 per cent paid for by the manufacturer or, as in the case of fiber producers, by the basic material source. And co-op has become so much a fact of retail life that prying a merchant away from it is in the same league as separating Siamese twins.

There's strong evidence, however, that national spot is beginning to enter the retail advertising picture—supplanting co-op in one or two cases, but most often supplementing it. The leaders in this revolutionary, and as yet experimental movement are television station representatives, a few agencies, and a handful of manufacturers.

Among outstanding examples of advertiser use of store-tagged national spot are these:

- Owens-Corning Fiberglas, with a new and different method of creating highly personalized commercials for retailers, and a novel non-co-op newspaper tie-in;

- Hickok Manufacturing Co., with a 150-market national spot program as an answer to the hit-or-miss shot-gunning of co-op;

- Black & Decker, with a strong infusion of national spot to give cohesion and control to advertising.

Reps are pushing national spot as a retail advertising vehicle because the time is placed through them (not that they don't have plenty of talking points in favor of the medium per se).

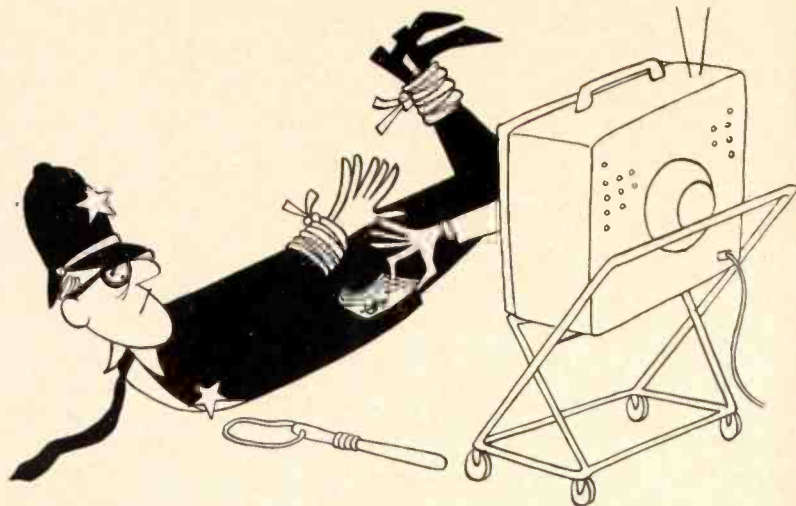
Agencies are no fans of co-op because, with rare exceptions, it's not commissionable. But more important, no agency wants to see its clients spend money in unproductive ways—partly because it's just plain lousy business, and partly because this sort of thing has a way of ending up on the agency's doorstep.



Fraudulent double-billing sometimes enters through the co-op door (one bill for the retailer, a higher one for the advertiser).

Of the many manufacturers who distrust co-op because it gives them little or no control over how their ad money is spent, a few are strong enough and gutsy enough to try to kick the co-op habit. And if national spot plays a part in their withdrawal process, it's just possible that Nathan Lanning and the Station Representatives Association may have had something to do with it.

Lanning, manager of the spot de-



Among national spot's prime selling points: when an advertiser sinks money into co-op, he is unable to police its use by retailers.

velopment division of SRA, is a canny veteran of the other side of the desk (10 years as ad director of Burlington Industries, working closely with department stores).

Lanning takes a dim view of co-op ("Handing your advertising money to your customers to spend never was the soundest business practice in the world"). His avowed objective is to induce advertisers to spin at least some of their budgets off into national spot instead. The 16 tv and radio rep firms that belong to SRA would have it so.

The SRA presentation

To this end, Lanning has built a formal presentation which he calls "ALP" ("Advertise Locally Productively"). He spends a good percentage of his time on the road, flipping his flip-charts for advertisers and agencies, trying to make them see the light of national spot tv as an alternative to co-op.

On advertiser calls, he targets in on the marketing manager, advertising director, sales promotion manager and sales manager. At agencies, he hits management supervisors and account executives, since any decision to alter the media mix must be made at the policy level.

Lanning launches his presentation by ticking off the four principal reasons for the birth of cooperative advertising, which took place in the 20's.

The reasons: to provide a manufacturer with advertising which

would tell consumers where products could be purchased; to enable the manufacturer to secure newspaper space through the retailer's local rate; to get more mileage out of ad money by charging a portion of it back to the retailer; and to create buying inducements for dealers in the hard-to-resist form of advertising subsidies.

Next, Lanning points out that changing times have changed the face of co-op, invalidating each of the above reasons wholly or in part. Through the broadcast media, he adds, "both the direct and indirect supplier are offered the unique opportunity to extricate themselves from the quagmire of co-op, to improve their brand positions, and successfully cope with current FTC requirements."

Lanning bids advertisers to "take direct control of co-op expense with manufacturer-placed store-tagged tv and radio . . . in place of co-op subsidies."

Then, in quick succession, the presentation strikes these blows for spot:

- Commercials are exactly what the advertiser orders, and they're "more effective" because an agency creates them;

- The same theme is carried through all local and national advertising, giving the advertiser continuity and impact;

- Store-tagged spots run on stations and in time slots selected by the client's agency;

- The broadcast media carry specific messages to the advertiser's target audiences;
- The client's agency protects his interests in spot buying ("Your interests in selection of programs and positions cannot be subordinated to the stores' multiple projects and promotions.");
- The client gains strategic control over advertising dates and periods.

Next, Lanning rips into composite newspaper ads in which competitive products are illustrated and copy-patched side-by-side—and hastens to point out that "every broadcast ad is a full page" ("Whether you use an



It's no secret that some 95 per cent of co-op funds goes to newspapers.

new department store branches.")

With Lanning, it's not a case of tv right or wrong. He assails store-produced spots as spawning "quickie-made," inferior commercials, production charges from every store involved, and as many versions of the advertiser's theme as there are stores.

No amateur buying

Next, the presentation counsels against letting the store buy time for commercials furnished by the agency, since it removes choice of station and time slot from the advertiser's control, can result in inefficient buys because the buying leverage in any given market is not exploited, and prevents the manufacturer from allotting tags to other stores within reach of the station.

Comparative dollar value comes into the presentation, as a 733-line

ad in the Philadelphia Sunday *Inquirer* for \$1,000 (279,700 homes) is contrasted to a pair of full-color, daytime tv spots with store tags for \$850 in the same market (672,000 home impressions).

Lanning's presentation winds up with a "typical" 12-market tv spot campaign, showing costs and rating points per market.

He admits that his missionary work is no snap, and points out, surprisingly enough, that the greatest resistance to national spot comes not from retailers but from manufacturers' sales managers, whose battle cry is, "Build that volume!"

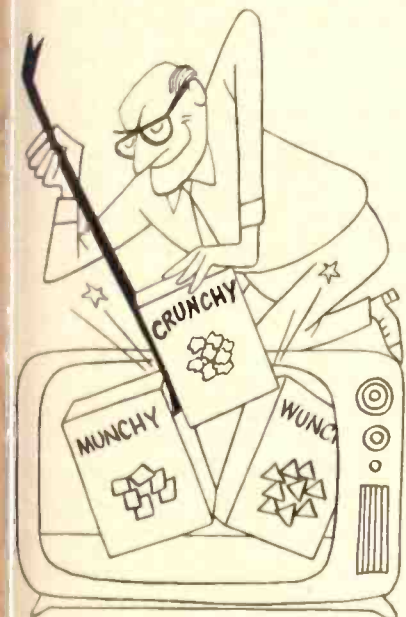
"They've been using co-op as a crutch and a dealer-loading device for so long that they're slow to cool it," he remarks. "But a lot of the department store ad directors I've talked to say they'd be willing to relinquish some ad control in order to get good commercials that would build volume for the store."

What Lanning and the SRA are pushing, then, is national spot tv 100 per cent paid for by the advertiser—in effect, an advertising service for the retailer.

If and when Lanning's pitch begins to look like a winner, you can bet that the individual SRA rep firms, which are behind him 100 per cent, will merchandise the idea.

Television Advertising Representatives is already doing just that. TvAR studied the success story that is being written by fiber producers in their use of store-tagged national spot, saw

(Continued on page 49)

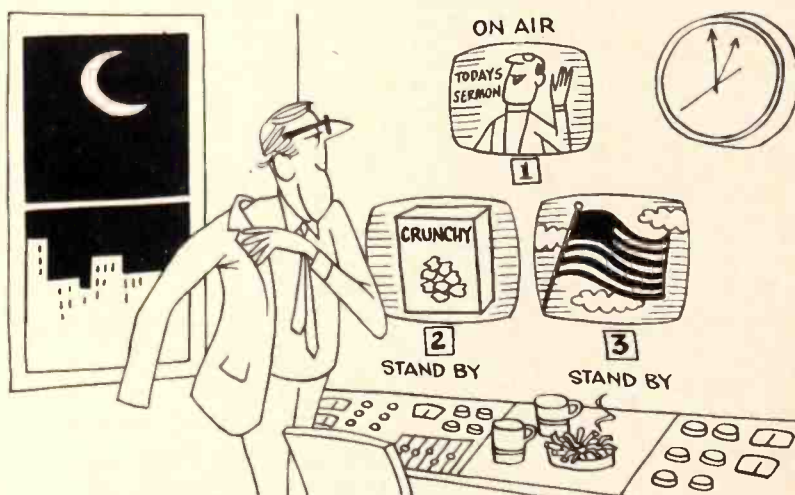


Composite ads—or commercials—are a calculated risk in the co-op biz.

or a 60-second commercial, nobody is on stage with you, and the consumer's attention is all yours.")

Lanning calls the roll of several big league advertisers that "have already taken the store-tagged broadcast route with success": Supp-Hose, Du Pont carpet fibers, Manhattan shirts, Burlington Industries and Celanese.

Then he takes a few swipes at newspapers (they're "overcrowded," their "climate has deteriorated," their circulation has not kept pace with ranch store additions or suburban population increase" and this, according to Lanning, "necessitates broadcast advertising to support the



Champions of national spot vs. co-op tv point out commercials in slots bought by stores sometimes get strange bedfellows.

Now that the independent (non-piggyback) 30-second spot is well on its way toward becoming the base unit of station sale, the industry is busy evaluating the consequences of so fundamental a shift.

Advertisers and their agencies are wondering whether the emergence of the independent 30 will lead to a restructuring of station charges for spot, what it will do to tv efficiency and whether it will not eventually lead to greater clutter and less product protection. Stations are wondering whether the independent 30 will not, in turn, lead to 15-second piggybacks.

The dimension of the breakthrough scored by the independent 30 in 1968 is considerable. According to the research department of TvB, by this past July 17.3 per cent of all non-network commercials were independent 30s; a year earlier the figure was 2.9 per cent. It's estimated that by September, 1968, the independent 30 was about 20 per cent of non-network commercials, and that by the end of the year about 25 per cent of all tv announcements will be independent half-minutes.

In certain markets, about one-quarter of all spot sales are already independent 30s. A study made by the Katz Agency shows that in July 26.6 per cent of the spots in Seattle were independent half-minutes, and in August the same percentage was being purchased in Cedar Rapids.

The great increase in independent 30s has come primarily at the expense of 60-second spots, down in use 10.2 per cent to 45.7 per cent over the period July, 1967, to July, 1968. Also losing ground, but at a much slower rate, according to the same TvB study, are 10- and 20-second spots, each of which dropped about two per cent over the same year.

In what time periods are independent 30s being bought? Station

representatives say they are being purchased in local news, in prime syndicated shows and local movies as well as in fringe time periods. The best availabilities are in daytime and fringe periods. The TvB report points out that, between January and July, 1968, independent 30s increased 1,285 per cent in the 5-7:30 p.m. period and 1,336 per cent from 11-11:30 p.m. Between 9 a.m. and 5 p.m. and 7:30-11 p.m., gains of above 900 per cent were made.

Welcomes a basic 30

At an ANA Advertiser Workshop last May, Thomas Dawson, president of CBS-TV, said that he expects the 30 to be "the basic unit of sale," adding, "I'll be the first to welcome it, since I see this as a turning point for the networks in their battle to make a profit." Dawson explained that the independent 30 is keyed to the marketing needs of most advertisers.

Clients are using them in increasing numbers on the networks. The independent 30s can be bought by purchasing a minute, and splitting it between two brands, one 30-second spot positioned early in the program, the other at the end. Or it can be done by cross-piggybacking—that is, by sharing a minute with another advertiser and exchanging positions. So far, the networks have not accepted orders for 30-second spots only.

But why have they not made greater inroads as vehicles for spot campaigns? Both station representatives and agencies have long expected the independent 30 to become the standard.

Pricing was a major barrier. However, in September, 1966, National Television Sales, Inc., stated that its stations "have agreed to sell 30-second announcements in all time classifications at 50 per cent of the 60-second rate." Subsequently, Blair, Katz, and Peters, Griffin & Wood-

ward, among others, proposed individual 30-second plans on a somewhat different—and higher—base.

The piggyback announcement dates back to 1956, and began to flourish later as a response by the advertiser to rising rates. As the years passed and brands multiplied, the piggyback provided a less satisfactory answer for many advertisers as servicing costs, paperwork, and media planning problems increased.

In a study made this past August, Ted Bates said of piggybacks, "One of the most significant problems was that the advertiser often had to subordinate individual brand needs to accommodate corporate piggyback requirements. Start dates were moved, rating pressures adjusted and occasionally marriages of convenience were imposed on incompatible brand partners.

"In addition to this," the report went on, "piggybacks were not always practical. For a manufacturer who had but a single product to advertise, or who marketed a related line of products that were essentially competitive to each other (such as cigarettes, for example), piggybacks could not be considered. Even those advertisers who did have partnerable brands experienced situations where all planned piggyback activity could not be accommodated within the corporate scheduling framework."

The wondrous answer

Yet another note was struck by Sam Viit, senior vice president and executive director of the media-program department at Bates. In a speech to an ANA Advertiser Workshop in 1967 he said, "The singly-sold 30 provides a stunningly brilliant solution to the mountainous detail snarl which broadcast buying and selling now require. . . . For advertisers and agencies it would mean eliminating the piggybacking problems of matching, splicing, coordi-

ting and all the rest of the count-
s details.”

With so much going for it, why
d the independent 30 take until
68 to score a breakthrough? For
e thing, 1967 was a bad year for
ot. Stations were unwilling to
ddle themselves with pricing poli-
es for independent 30s during a
yer's market.

Hence, there were strong disagree-
ents between stations and adver-
ers over the price of the inde-
endent 30s. The large majority of
ations are now charging about 60
er cent of the minute rate for single
alf-minutes. Most agencies seem
illing to pay this price on behalf
their clients, though they stress
at efficiency is the prime considera-
on when purchasing this type of
ot.

Pricing is a problem

Last year, advertisers sought to
ail down a 50 per cent rate for the
ependent 30. The chief spokesman
r this viewpoint was Vitt, repre-
enting the most powerful agency in
ot tv. In the speech referred to
rlier, he noted, “Even at 50 per
ent of the minute rate, stations
ould, in fact, make increased profits.
hey would do so because: (a) they
ould have more and better time to
ell, and (b) they would operate more
efficiently in the areas of selling,
affic and accounting, and the sav-
ings would be considerable.”

But last year the trend among sta-
ons was to flexible pricing of inde-
endent 30s. Stations were using
their grid cards to allow them a
reater variety of premium sales (see
new trend: flexible pricing for 30s,
ELEVISION AGE, October 9, 1967,
age 24). While advertisers still
maintain their resistance to large
remium rates for independent 30s,
hey seem more willing to pay a
ealed down premium if cost-per-
000 is satisfactory. Vitt recently

said, however, “While the 60 per
cent price seems to be firm, the Ted
Bates Agency, acting for its clients,
now owns many positions for which
it pays 50 per cent.”

The chief bone of contention be-
tween client and station seems to be
the 42-second station break in prime-
time, which can be converted to a
30- and 10-second to make for a
semi-isolated independent 30. Since
the 20s in primetime are priced at
100 per cent of the minute, most na-
tional advertisers refuse to pay that
price for a semi-independent 30. They
are accustomed to a 50 per cent rate

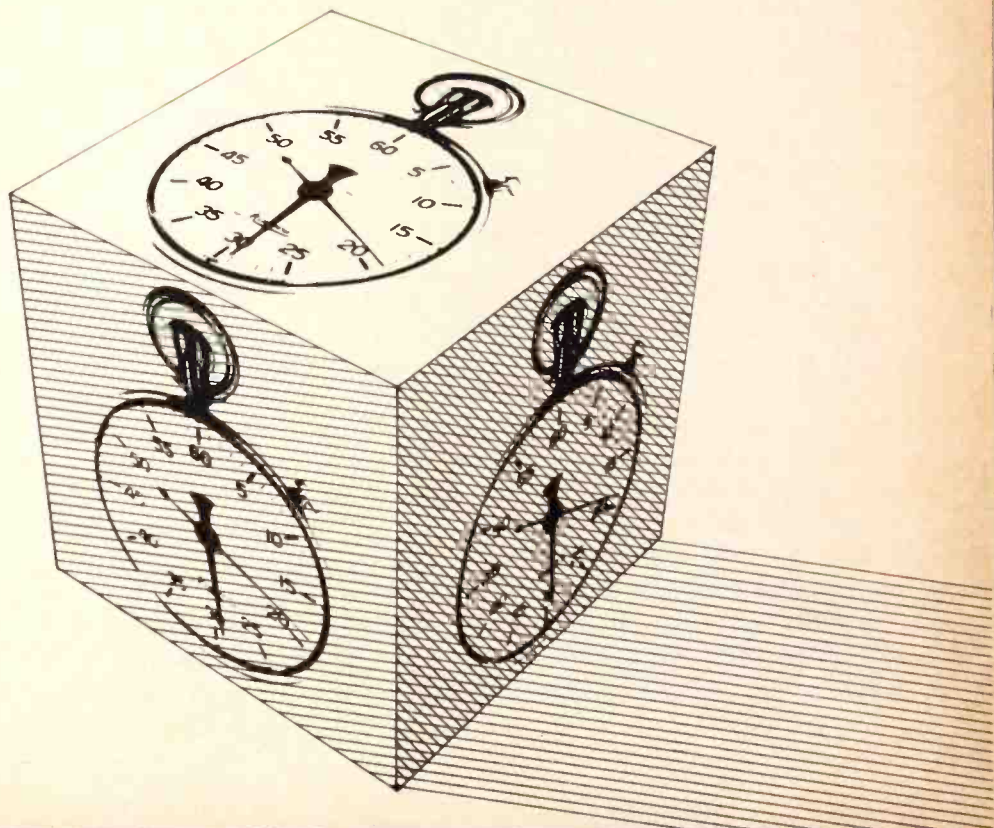
when they piggyback and get prime-
time exposure via network buys.
Semi-independent 30s are being
bought by regional and local adver-
tisers who want primetime exposure
adjacent to network shows.

The advertiser's resistance to pre-
miums for independent 30s is based
on a fear of what a complete re-
structuring of spot rates will mean
when independent 30s take over as
the workhorse. “It's inevitable,” says
William White, senior vice president
and director of media services for
Cunningham & Walsh. “A funda-

(Continued on page 58)

*As the independent, 30-second commercial
becomes a basic unit, agencies worry about
rates and stations about piggyback 15s*

The year of the 30



There seems to be spreading realization throughout the advertising business that tape, as a result of recent technological innovations, is not only a very versatile medium, but that perhaps more than any other, "tape is what you make of it."

There's not much mystery to tape, any more than there is to film, despite the efforts of some to turn the cinematographic process into something mystifying. Some admen new to tape have been a mite intimidated by the immense and impressive array of machinery used in video tape recording.

Much of this superficial mystery was dispelled recently, during an intensive two-day workshop in the latest video tape production techniques. The crash-course, was sponsored by six companies active in the video tape industry: Ampex, Memorex, Philips, RCA, and Reeves Video Services, which coordinated the course.

A lot of small details that one might tend to overlook in going into tape production were presented as critical to the overall success of the production. For example, one expert noted that "no makeup is better than too much makeup" in video tape. An agency production executive told the workshop that "less, not more light is needed for tape than for film." And so on.

Before the marathon sessions were over, there was no aspect of tape production that had not been covered, from the peculiarities of video tape production in Europe, as experienced by independent producer Roger Gimbel, to the editing of helical scan material, as expounded by Richard S. Marcus, vice president for engineering of Actron Corp.

Although some of the fervor and enthusiasm of an old-time revival meeting was in evidence at the workshop, the matters under consideration remained down-to-earth.

Taking tape apart—showing how it works and what can be done with it—were a number of top agency producers, production studio directors, producers, lighting specialists.

Leading off with a look at the capabilities of the tv camera was Manning Rubin, vice president and

creative director, Grey Advertising.

Rubin told the workshop that with video tape now "there are virtually no boundaries when it comes to special effects. In fact, video opens up dazzling possibilities you would be hard put to originate on film."

He added that while lighting for tv "is a great art in itself, you actually need less, not more, light to capture the perfect color picture. In tv, you have great tolerance for variations in lighting. On remotes, for example, by simple adjustments, you still get superb pictures after lighting has become totally inadequate for film."

At its best, Rubin remarked, "color video produces tv pictures superior to any other medium at its best."

Rubin also addressed himself to the problem of mobility. Noting that today's portable video cameras make location shooting feasible, the Grey executive said that the new wave of cameras now in development would enable video cameramen "to go pretty nearly anywhere they can take an Arriflex."

Mobility on the way

Once current experimental models, like the six-pound Plumbicon camera unveiled at the last NAB Convention, become production models, Rubin said, "Our discussion of tv camera mobility will become totally old-fashioned."

Speaking of color camera capabilities, Rubin said, "Because of the inherent separation of the three colors, special effects are easily accomplished. Left-to-right reversal of a single color is a simple feat in an electronic camera. Suppression of one or more colors for effects is possible without the use of optical filters, and with smooth transition of action."

He went on to note that "modulation of the entire picture for mood effects or dream sequence may be done electronically. All of the film techniques—masking, travelling mattes, background projection, miniatures, composites, wipes, infra-red and animation—can be applied to tv and picture quality and be evaluated instantly. In short, the use of color tv generally reduces the chance

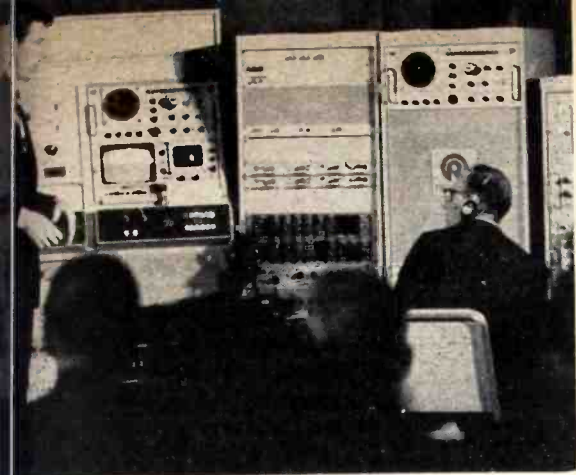
of error in production while also cutting down the time between shooting and release."

Rehearsals, Rubin pointed out, have far more impact in tv, since a poor camera angle is observable immediately on tape playback, and can be integrated into a sequence without the need for costly additional shooting at a later date. He also noted rehearsals may be recorded for final production changes, or act as a back-up to the release tape.

Also stressing the importance of rehearsals, Nat Eisenberg recalled that rehearsal was critical to the success of "Down by the Riverside," a prize-winning commercial directed by him for the Foundation for Commercial Banks and its agency Dancer Fitzgerald-Sample. Eisenberg told the workshop that the 90-second video tape commercial, budgeted at \$26,000, came in at \$31,000. "Poor scheduling? No! A more exciting and polished commercial? Yes!"

Originally, Eisenberg related, the production schedule called for one dry-run day in a rehearsal hall, one pre-light and staging day in the studio without cameras, and two eight-hour days of video taping with two cameras. A Houston crane and a Movieola crab dolly were ordered to offer a variety of movement and an assortment of angles.





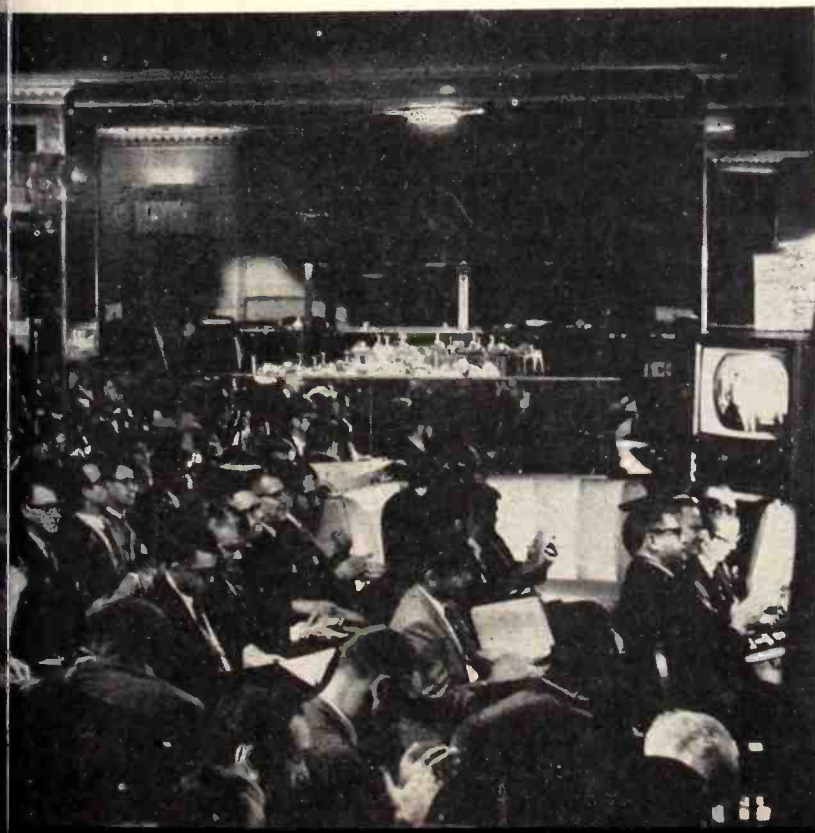
Phases in the marathon two-day workshop in video tape techniques organized in New York under the auspices of six tape companies.

John Shultis of Reeves explains electronic editing (l.); colleague Bill Edwards talks about "A & B" rolls (below); educators monitor speakers and visuals (bottom).



Tape without tears

*The State-of-the-Art is improving
with new technology, new techniques
and added dimensions, flexibility to
the video tape medium*



Before the commercial was completed, Eisenberg recounted, "there were two additional dry-run rehearsal days—an additional four hours of video tape facilities—and one of the cameras was taken off the dolly for more varied staging of particular dance routines."

This, it is clear, was hardly a typical video tape commercial. It was more like a big-time Broadway musical comedy crammed into 90-seconds.

The "musical" was designed as an "entertainment relief spot" to fit into tv specials with Andy Williams and Fred Astaire.

The "musical" involved extensive choreography. Ralph Beaumont, choreographer of the New York City Center, was brought in to work out dance steps and to direct the two comedienne, Charlotte Rae and Alice Beardsley, in their "Mutt and Jeff" cleaning-lady routines.

Dance to the music

Before blocking out the dance steps, the musical score was recorded by a group of 30 musicians and singers assembled by Dancer-Fitzgerald-Sample's music director, Arnold Brown, and conducted by Ralph Byrnes.

"Then," Eisenberg said, "armed with a lead sheet, a seven-and-a-half ips tape and some 12-inch discs, we were off to dry-run rehearsal land. Early sessions found Ralph Beaumont setting the steps, the leaps, the kicks, easing the long and short gals into shape.

"Each actress took home a disc to practice lip synching, and I began to play it on my own home tape machine with an eye to staging. I knew we had a winner from the enthusiastic reactions of my three gals—ages 8, 12 and 16. You'd be surprised what keen insight kids have for storyboards, scripts, etc., especially when their house is full of them. In this case there were no end to volunteers for preliminary home staging. I have long been an advocate of directorial preparation well before the day of shooting, but my best results have always been commensurate with the amount of pre-

(Continued on page 61)

Welling up out of the welter of advertising agency organizational structures comes a new title and a new function that is a sign and a token of the growing internationalization and homogenization of the business. In some degree, it's also a response to the creative revolution that has overtaken advertising in the past few years.

At Batten, Barton, Durstine & Osborn, James J. Jordan has been promoted from creative director of the New York office to a new post, that of worldwide creative director.

At Ted Bates & Co., Jeremy Gury has gone up from senior vice president and creative director in New York to deputy chairman of the board in charge of creative services, supervising creative work in Bates' 28 offices around the world as well as in the New York headquarters.

At Norman, Craig & Kummel, Solita Arbib has been promoted from creative director in the New York office to director of worldwide creative services.

The revolution has been characterized by the swift rise of agencies run by creative people. The most rapid, and of course the most publicized, of these meteoric ascensions has been that of Mary Wells and Wells, Rich, Greene, but the line begins with David Ogilvy and Ogilvy & Mather, and William Bernbach and Doyle Dane Bernbach.

The rest of the litany is also familiar: Papert, Koenig, Lois; Carl Ally, Inc.; Jack Tinker & Partners. And from these a wide new wave of spin-off agencies, among them Scali, McCabe & Sloves and Lois, Holland, Callaway.

Beyond the spin-offs, almost all the small "hot shops"—the likes of Daniel & Charles; Delehanty, Kurnit & Geller; DeGarmo and Caffrey—are partnerships of creative types. And in many of the big, older agencies, the creative people have in large measure taken over.

For example the presidents of both

Young & Rubicam and Batten, Barton, Durstine & Osborn are creative types, although BBDO's Tom Dillon has long since completed the transition from creative to executive and no longer indulges in writing ads. Y&R's Steve Frankfurt, on the other hand, doubles as creative director of Y&R in the United States while heading the agency.

Gossett moves up

And only last month, at Compton Advertising, co-creative director Milton Gossett was elected president and at the same time was put in charge of all of the agency's creative services.

Of the choice, Compton's board chairman and chief executive officer Barton Cummings said, "There are many people who can handle the details of running an agency, but there are few people in the entire advertising industry who can lead a good creative operation. Gossett is one of them."

Cummings remarked that Gossett's election is a recognition of "the importance Compton places on the

agency's creative product." What more, he said, it "gives him merited stature and authority to with his responsibility in the creative area."

To a large extent, the "creative revolution" has resulted in a new emphasis put upon selling ideas of a decade or so in which quantification threatened to become cock of the walk on Madison Avenue (a time when such notions as "total marketing" nearly became acceptable jargon, and agencies competed not through cogency or brilliance of ideas but through volume of research services and such.)

One by-product of the creative revolution has been a revolution in rising expectations among copywriters and art directors and tv producers of all manner of rank, stature, and pay-bracket. It could be said that now even a cub copywriter expects, however vaguely, someday to be a part of agency management. What existing managements have to work on is whether the management will be that of their own agency or

The world's their oyster

New agency title

'Worldwide Creative Director'

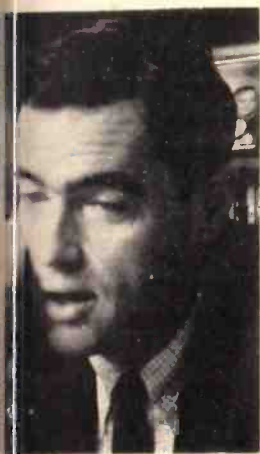
Function:

to help the agency compete better

by communicating better



Jeremy Gury, deputy chairman in charge of creative services at Ted Bates.



James J. Jordan, worldwide creative director at BBDO.



Solita Arbib, director of worldwide services at Norman, Craig & Kummel.



Milton Gossett, president and creative director of Compton.

that of another agency.

The prevalence of rising expectation coupled with the need to raise the level of the creative output has spurred many agency managements to promote copywriters and art directors and sometimes producers not only to creative director posts but to positions in the senior management echelons.

The creation of worldwide creative director posts at BBDO, Bates, and NC&K falls somewhere between the two poles.

A senior job

In varying degree (at the three agencies), the post of worldwide creative director, or more precisely as far as NC&K is concerned, director of worldwide creative services, is a senior management job. But its hierarchical relation to the flow of creative work varies from one agency to the other.

It's commonly observed in the advertising business that creative people are often bored when promoted to a job that is purely administrative, managerial, in nature.

Creative directorships, and now worldwide creative directorships, are hardly so one-dimensional; creative action is the essence of the work of a creative director as it is of a group head or a copy chief or whatever. But inescapably a certain amount of administrative chores fall under the purview of the creative director. Hiring and firing, primarily, are major functions of the creative director.

Client contact is another important function, but whether this is "administrative" or "creative" in nature probably depends on the nature of both men in each such relationship.

Increasingly, "client contact," when it is between a high-ranking advertiser executive and a creative director or creative executive, is "creative" in nature.

Steve Frankfurt mentioned that, shortly after becoming president of Y&R, he met with the president of

General Foods, an important Y&R client, and was surprised to discover that this client had not been aware that Frankfurt had earlier been working on GF campaigns.

Jeremy Gury mentioned that nowadays—in fact, ever since the late '50s, "when the balance tipped toward the creative man—the creative man has been the agency person the client most wanted to talk to."

Even the most crusty advertisers discovered that the well-schooled creative man could talk marketing, research, demographics, all the facets of the business, as well as anyone.

"There's no such thing as brilliant copy unless it's rooted in the marketing situation of the product," Gury remarked.

"The game took another serious turn," he said, "when Jack Tinker found he could hire an accountant to run the agency-business part of the operation. Then Papert, Koenig, Lois found they too could get sharp-pencil boys to do the routine chores of running the business. Earlier David Ogilvy, Bill Bernbach, made the same discovery, and many more have since then."

Gury cited an analogy made by the late Nicholas Samstag, who divided admen into two species: "tediophobes and mammonophiles."

"The tediophobe," said Samstag, "is the creative guy who is bored by routine, repetitive chores. The mammonophile is a guy to whom money is an end in itself, while for the tediophobe money is only a means to an end."

Continued Gury, "The advertising business discovered that it pays to hire mammonophiles to handle business chores in order to free the tediophobes to pursue the real work of advertising, which is selling the client's goods."

Gury said he did not depreciate the vital role of the skilled marketing man. "As marketing becomes more sophisticated, the highly-trained business administrator has an increasing-

(Continued on page 56)



The curious viewer

Research indicates high interest in tv news and in time periods where news could expand

The appeal of tv news is not one that lends itself readily to conventional analysis. When asked to isolate viewing habits to news in marketing terms, the rating services find that consistent patterns are elusive, that too many variations intrude and they suspect that even exhaustive analysis might not result in any facts worth spending a lot of money on.

That the growing volume of tv news is, at least in part, related to viewer appeal is obvious, but there are no sensational rises in audience apparent.

There is certainly a greater reliance on tv news by viewers and the impact is unquestionably greater than in the past as the medium learns to grapple competently with complex and dramatic events.

At the least, news audiences seem to be increasing at about the same rate as tv audiences in general.

For example, a Television Information Office analysis of Nielsen audience data comparing the 1962-63 with the 1967-68 seasons (October through April average) in "news strip" time periods shows an 11 per cent rise in the 6:30-7 p.m. span and an eight per cent rise in the 7-7:30 p.m. period. There are other programs besides news in these

periods, of course, but they are commonly used for network news slotting as well as the early evening local news shows.

The five-year span measured begins with the season before CBS-TV and NBC-TV expanded their news strips from 15 minutes to a half hour. Owing to the wide variety of slotting times for network news, as well as other factors, it would be hasty to assume that the increase shown was solely due to the Huntley-Brinkley and Cronkite spreads, though they no doubt contributed to the increase.

The rise in early evening viewing is also probably connected with the overall rise in viewing shown by Nielsen during the 60s.

During the same five years, daily viewing per home (November through April average) rose from five hours and 41 minutes in 1962-63 to six hours and 18 minutes in 1967-68. This represents an increase of 10.9 per cent.

It is interesting to note, however, that a day-part analysis reveals that the increases were greater outside of primetime. In short, tv is growing where its potential is greatest and where, not so incidentally, there is the greatest opportunity for expansion of news.

Late fringe up 15.4%

The late fringe period (11 p.m. to 1 a.m.) rose from an average of 26 minutes to 30 minutes daily per home. Though four minutes doesn't sound like much, it represents a rise of 15.4 per cent.

Weekday daytime (10 a.m. to 5 p.m.) registered an increase of 13.5 per cent, rising from an hour and 29 minutes at the beginning of the five-year period to an hour and 41 minutes at the end.

Early fringe (5 to 7:30 p.m.) went up from 54 to 59 minutes daily, representing a jump of 9.3 per cent. Note that this is close to the average for the two fringe half hours analyzed by the TIO.

Primetime (7:30 to 11 p.m.) inched up only 1.8 per cent or from an hour and 54 minutes to an hour and 56 minutes.

All other times, mainly weekender daytime, jumped from 22 minutes per home daily to 28 minutes, a increase of 27.3 per cent.

Audience figures, as indicated are only part of the story. Among the more meaningful data relating to the appeal of tv news are the national studies of public attitude commissioned by the TIO and gathered by Roper Research Associates.

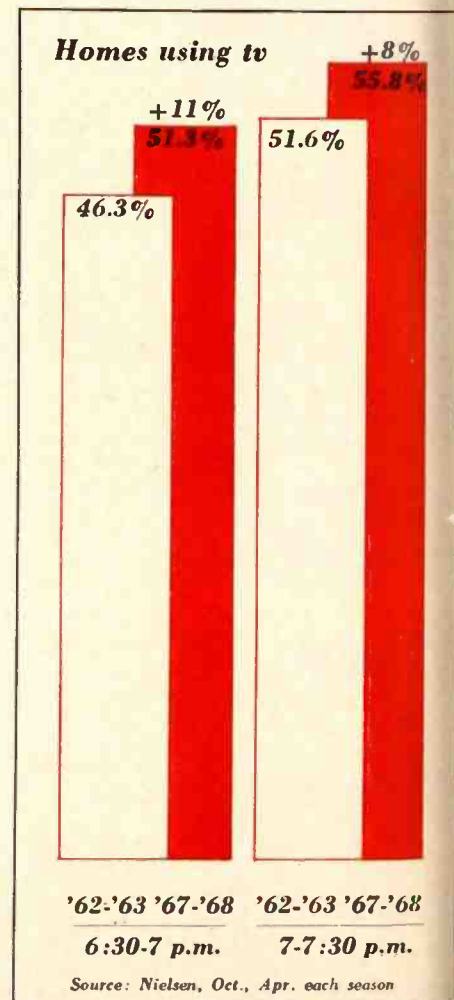
In a series of five studies over the 1959-67 period, Roper asked a number of identical questions.

The first question in each study was: "First, I'd like to ask you where you usually get most of your news about what's going on in the world today—from the newspapers, or radio or television or magazines, or talking to people, or where?"

In 1959, more people picked

(Continued on page 55)

Increased audience in 'news strip time'



CBS has fewest problems

According to the early returns, and allowing for late starts and emergency problems that may be cleared later, ABC appears to be the winner of the booty in the new season lineup with 12 problems, while NBC has four, and CBS has only two.

This reckoning, of course, includes all shows—not just the ones—since, in renewing a show for the new season, management must be held responsible for that decision. The list of problems also takes into consideration factors like news shows or defensive shows, which are expected to get an average share of audience. These are programs which should be replaced.

In evaluating the new shows on CBS, it must be noted that this network did not have all of the problems of the others, and they had a little help from outside sources.

Take *Mayberry RFD*. This show is another clever spin-off of a long line of successes in the rural field founded by Andy Griffith. The technique of counter-acting a character in a successful show is sure-fire. When the dominant chap moves out to better things, the under-dominant guy moves up, over a period of time. The same brains run the show backstage, and away we go. And *Mayberry RFD*'s time period doesn't exactly handicap it either, with a good inheritance and minor competition.

The sincerest form of flattery?

It's often clever to imitate. On Tuesday at 7:30-8:30 p.m., CBS discovered *Lancer* which bears a remarkable resemblance to *Bonanza*, and a favorable one. The characters are vivid and believable. There is plenty of action without violence—that is excessive violence, which is the thin line all producers must define. This one, plus *Mod Squad*, will drive Jerry Lewis back to the movie business.

Then there is *The Doris Day Show*, which also came with a little help from outside sources. With a cleverly obvious format, which aids the Day image and borrows the necessary ingredients like children and suburbs, this show looks like a hit.

The time period (Tuesday 9:30-10 p.m.) is receptive to this kind of show, and there is no doubt that Doris Day is a BIG star. Her movies have appealed to a broad section of the U.S., and her television show merely has a wider base to select the same audiences from. The combination of a star and a pleasant vehicle is good for commercial tv—no violence, no problems with morals, a safe environment for commercials. Just dull, but so what—it works.

Now, on the surface, the next CBS venture, *The Good Guys*, Wednesday, 8:30-9 p.m., is an early hit, at least from a rating point of view. But the critics and the trend ratings indicate some future problems.

As assets, the show has two comedians who work well together, have fine timing, and are likeable. The producer, who did *Get Smart*, is top-drawer. The belly laughs are right out of the best of the old burlesque

routines, but something isn't quite right.

For one thing, the program seems to be shot like a vaudeville show. The one dimensional restrictions of the fixed multi-camera technique sort of stifle it. The sets look like flats, which is what they are. Is it possible that realism in the movies and in television is ultimately going to move all shows outdoors or into real rooms with real ceilings?

The other problem with *The Good Guys* is the wife who isn't really a part of the trio. She seems to be a nag because she is sensible, while in reality she should be an anchor and a comfort. The situations start out real enough, but often end in a farcical frustration which is too far out for the empathetic response necessary to make a hit show. Lucy, in contrast, can take a ridiculous situation and make you believe it's real. Until *The Good Guys* gets that feeling, the show has bigger problems than the plot says.

The next contribution of CBS to culture is *Blondie* Thursday, 7:30-8:30 p.m. Here we have a farcical interpretation of a comic strip, done as literally as it is possible to translate. What it really demonstrates is that a comic strip is unique, and real live people don't look like the artist's concepts. The result is that the real people look like asses. The first ratings indicate big



"Mayberry RFD": Exit Griffith, enter Berry (above).

problems coming up, although the show is benefitted by an ABC weakness.

Right after *Blondie* comes *Hawaii Five-O*, which is a well-mounted cop and robber show with good actors, good production and normal plot—meaning that while it strains credibility you can't really write it off as godawful.

Despite the usual acceptability of this kind of show, there seems an early indifference on the part of the audiences to it. The professional programmer, then, must ask certain basic questions. Are the police becoming anti-heros because of their actions in real life? Is *Hawaii* as a setting too foreign for the average home? Are there too many cops and robbers shows on now?

If the answers to those questions are yes, then this show and others like it are in trouble, despite the production values.

All in all, CBS has done a good job, considering the odds, and it just could be that, barring an unfriendly act of God, no substitute will be needed at halftime (if indeed there are any waiting in the locker room at the network).—J. B.

Ages to The Carolingian Renaissance); *The Great Thaw* (the 12th century, the Crusades, and Chartres); *Romance and Reality*; *Man: the Measure of All Things* (the Florentine Renaissance); *The Hero as Artist* (Michelangelo, Leonardo, and Raphael).

Then, *Protest and Communication* (Gutenberg, humanism, Luther, and Shakespeare); *Grandeur and Obedience* (St. Peter's and the Baroque).

Next, *The Light of Reason* (how the thought of Descartes, Spinoza, Galileo and Newton was reflected in Dutch painting); *The Pursuit of Happiness* (Enlightenment and rococo); *The Enlightenment* (art subordinate to philosophy); *The Worship of Nature* (the Romantic response to the Enlightenment), and *The Great Adventure* (the 19th century and after). The culminating special, now in production, is *The Awakened Consciousness* (what's happening in the U.S. today).

NEW MEDIUM?

Meanwhile, back in Britain, a display outfit called Maurice Grosse Display has manufactured a point-of-sale display unit that shows up to 40 standard posters at chosen intervals, from three to 60 seconds each. Commercial makers, watch out?

With the three-second interval, that's 40 scenes in two-minutes. After this mutoscope or nickolodeon, what next?

ONE IF BY LAND

A note of British cheer was struck along Madison Avenue last month as a skirmishing party of flamboyant Britons invaded advertising agencies up and down the avenue. It was not a warlike landing party: The Britons—eight of them—were here to trumpet the splendors of British graphics and design, and drum up a bit more transatlantic trade.

The eight represented DADA, the Designers and Art Directors Association of London, Ltd., and their mission to America was called "The British Are Coming—Design and Art Direction '68."

Last year, many will recall, another party from DADA hit New York and set up a show called "It's Great! Britain." This time the trade mission jumped New York and went straight to the West Coast, there to set up an exhibit at the Jeffrey's Banknote Company. But on the way home the team stopped off in Chicago for a few days, in Washington, and in New York to spend a week visiting agencies. They also made side trips to San Francisco, Detroit and Philadelphia.

The mission was led by Edward Booth-Clibborn, DADA vice president who set up the New York show last year. With him were Jim Baker, commercials director and producer and Len Fulford, photographer, both of Brooks, Baker and Fulford; special effects expert Roy Pace; Derek Younghusband of MRM Produc-

tions; Michael Wolff, designer is partner and creative director of Wolff Olins and Partners, Ltd.; Iain Copplestone, publishing director of the Hamlyn group; and an advertising representative Stephen Vercoe.

The members of the mission were feted before leaving New York at a sundowner ritual at the British American Chamber of Commerce.

HERE COMES ZAIBATSU!

One of the zaibatsu, the huge Japanese industrial empires elaborated through long vertical and horizontal integration (Nippon Kokkan, Mitsubishi, are two of them) has acquired an interest in Jacom, Ken Fuji company.

Fujita is well known to the U.S. tv industry; for the past six years has been co-producing cartoons animated in Japan and distributed in U. S.

The zaibatsu in question is Mitsui which manufactures goods in over 5,000 product categories and grossed some six billion a year. Mitsui now handle distribution of Fujita product abroad.

SALOON CASTING

A commercials studio in New York, Drew Lawrence Productions, is holding casting sessions in a saloon, Yorkville snug called The Rig Place. The reasons for holding cattle calls in a bistrot, according to Arnold Stone, studio president, there's more room than in office and since talent is more relaxed through the waits with refreshments at hand, "they can present themselves more realistically." Only trouble, says Stone, is cost, but he thinks good casting worth it.

LANCER SPREAD

Eighteen overseas sales were chalked up for *Lancer* by 20th Century Fox Tv.

Taking the series, which started this season on CBS-TV, are Argentina, Chile, Colombia, Costa Rica, Dominican Republic, El Salvador, Guatemala, Honduras, Hong Kong, Japan, Mexico, Nicaragua, Panama, the Philippines, Puerto Rico, Thailand, Uruguay and Venezuela.

Meanwhile, 20th Fox Tv reports it's completely sold out on new-season product in Chile. Chileton Television of Santiago bought all six of

Artemis Films made two films this year.

The first won a Bronze Medal and the second won a Silver Medal in the International Film and TV Festival of New York And that's a good beginning.

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new network shows: *Lancer*, *The Ghost and Mrs. Muir*, *Way to the Unknown*, *Fantastic Voyage* and *Land of the Giants*. In the states, ABC-TV ordered more episodes of *Land of the Giants*; with 17 episodes already in production, a full season of 26 is now scheduled.

FOUR GUY

For the fourth year in a row, ABC is syndicating a 90-minute feed *New Year's Eve with Guy Lombardo*. It will be circulated across the country from 11:30 p.m. to 1:00 a.m. EST on New Year's Eve. In the past, stations in the Central, Mountain, and Pacific time zones will tape the live feed for broadcast one, two, three hours later, starting at midnight on the button.

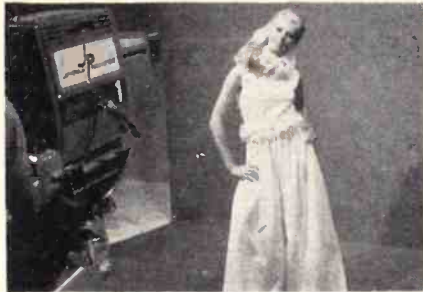
DOTTED LINE

Sponsorship in 40 markets of color coverage of the *Stardust Grand Prix* has been sold to the Union Oil Company by **Triangle Stations**. The program, covering the climactic event of the Canadian-American Challenge auto races, is being filmed this month in Las Vegas. The deal with Union Oil was made through Smock-Waddell, agency for the company's western outlets. The program is a first-run syndication and available to markets not covered in the regular buy.

Independent Tv. Corp. sold its *Flight on Stars* series of nine specials to Pacific Power & Light Co. for sponsorship in 11 markets in the Northwest. The specials are now sold in 10 markets, with recent sales to WPTV Philadelphia and WSB-TV Atlanta.

Bob Mandell, president of ITC, says the series was inevitably completely sold out wherever it had been bought. Among the national sponsors here and there are RCA, Procter & Gamble, Pabst, Chevrolet, Folgers Coffee, Coca-Cola, Schick's Men's Shavers, Toyota, MJB Coffee, Serta Mattress, Bonded Oil, Toni, Sears Roebuck, MacLean's Tooth Paste. Among the local or regional sponsors are Alabama Gas, Kroger Food Stores, and in Las Vegas, The Showboat Hotel, which bought the nine specials for broadcast on KORK-TV Las Vegas. ITC made the shows with Bernard Productions, Hollywood.

Atlantic Richfield • N. W. Ayer



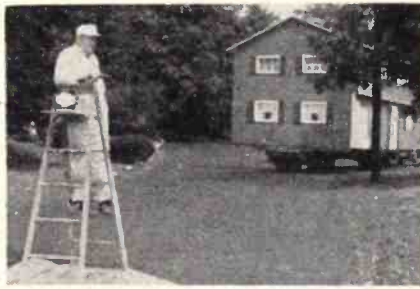
JEFFERSON PRODUCTIONS, Charlotte

Falstaff Brewing Corp. • FC&B



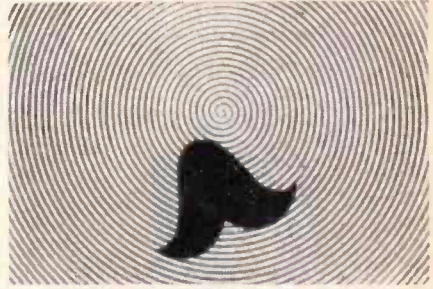
N. LEE LACY/ASSOCIATES, LTD., Hollywood

Benjamin Moore Paints • Dreher Adv.



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Fidelity Capital Fund • Harold Cabot



PAUL KIM & LEW GIFFORD, New York

Chevrolet • Campbell-Ewald



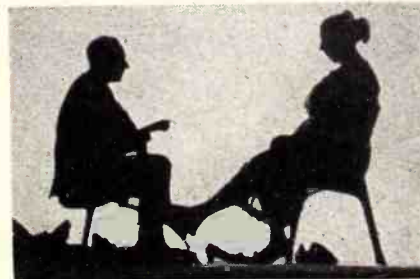
GERALD SCHNITZER PRODS., Hollywood

Goodyear Tires • Young & Rubicam



FILMFAIR, HOLLYWOOD

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Gulf • Young & Rubicam



FILMFAIR, New York

AD MAKERS

At Norman, Craig & Kummel, M. JAY BROTHERS was named creative director of the agency, succeeding



BROTHERS

SOLITA ARBIB (see *The world's their oyster*, page 26), who has been promoted to director of worldwide creative services.

Brothers, a vice president of the agency, was earlier at Grey Advertising as vice president and associate creative director. Prior to that, he was a group head at Benton & Bowles, and for six years before that, a copywriter and copy group head at McCann-Erickson.

At Compton Advertising, co-creative director MILTON GOSSETT was elected president. He was also placed in charge of creative services, and given a seat on the agency's board of directors.

Commenting on the move, Barton A. Cummings, chairman and chief executive officer of Compton, said it "recognizes the importance Compton places on the agency's creative product. Gossett's election gives him the merited stature and authority to go with his responsibility in the creative area."

Gossett started out in advertising with Compton in 1949. After two years in the traffic department, he moved into copywriting and advanced to copy group head, division supervisor and associate creative director. Since early '67, Gossett has been co-creative director and chairman of the creative review board, and since early '66 he has been a senior vice president.

At BBDO, LAWRENCE BERGER, vice president and head of tv production, has been promoted to a new post, that of director of commercial design. Succeeding Berger as head of tv production is KARL M. FISCHER, vice president and executive producer.

Berger joined BBDO in 1947 as an assistant art director; earlier he had been a designer of theatrical pro-



BERGER



FISCHER

ductions. He became head of tv art in '50, vice president in '59, an executive film producer in '62, and senior executive producer of tv production and art in '65.

Fischer joined BBDO in 1950 as a tv producer. Earlier he was an assistant producer at X. F. Sutton Associates. At BBDO, he became an executive tv producer four years ago, and a vice president in '65.

At Smith/Greenland, MURRAY L. KLEIN was elevated to the post of

executive vice president in charge of all creative operations. Klein has been with the agency since it began first as copywriter, then as copy chief, creative director and senior vice president.

At Compton Advertising, CHAUNCE SKILLING, an executive producer, was



SKILLING

elected a vice president of the agency. Skilling joined Compton in '66. Earlier, he was with Grey Advertising and before that, for five years was associate producer and director of NBC-TV's *The Children's Hour*.

At Compton, he supervises production of commercials for Liggett & Myers and Procter & Gamble.

At J. Walter Thompson Co., executive tv producer JOHN C. NICHOLAS



NICHOLAS

was elected a vice president. He joined the agency in '62, after seven years as a writer and producer with another New York agency. Earlier, Nicholas was a copywriter at Remington Rand.

At Grey Advertising, STEPHEN A. NOVICK, creative supervisor, was elected a vice president. Novick joined Grey two years ago as a producer. He is a member of the Governor's Arts Council for the State of Maine, a director of the Harvard-Brandeis Theatre Group, and an arranger-conductor for the New York Chorale Association.

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Lark Cigarettes
Volkswagen
Clairol
Ballantine (rock)
Canoe

COMPOSING ARRANGING A&R DIRECTION

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CHARLES S. ADORNEY joined Ross of New York as vice president and creative director. He was a creative director at McCann-Erickson on Shell Oil, Esso, E. F. Hutton, and Laboratories, International Advertising Organization, and The Mead Corporation.

Earlier, Adorney was a partner with Skyline Films, making commercials. For eight years before that, he worked with Cunningham & Walsh, cultivating as vice president and executive art director.

Lennen & Newell, LOUIS Z. KAPLAN was named senior vice president. Kaplan joined the agency four years ago as a copywriter, and then became vice president and creative copy director. Earlier, he was with McCann-Erickson, Richard K. Manning-Lawrence C. Gumbinner, and BBDO.

STEPHEN ROSENBLATT was named president and creative group leader at Gumbinner-North. Rosenblatt joined the agency two years ago. He had been an art director with Rose International, and before that an art instructor.

PETER PALAZZO joined Smith/England as creative director and president of its new design department. For the past four years, he has headed his own design firm. He designed *The New York Sunday Herald-Tribune* during that time.

Art directors CHARLES ROSNER and RY ENGEL, along with copywriter L BECKER, also joined Smith/England. Helen Nolan and Ira Koff, co-creative directors, have resigned.

In Chicago, ROBERT WOODRUFF joined Gerson, Howe & Johnson as creative director and vice president. Woodruff was associate creative director at Campbell-Ewald, and earlier was a group copy head at McCann-Erickson, a senior writer and producer at BBDO, and a print and live writer for Leo Burnett.

SHOOTING SET-UP

In Los Angeles, Western Video Industries, parent company of Hollywood Video Center, set up a production subsidiary called Western Video Productions to make tv series and specials.

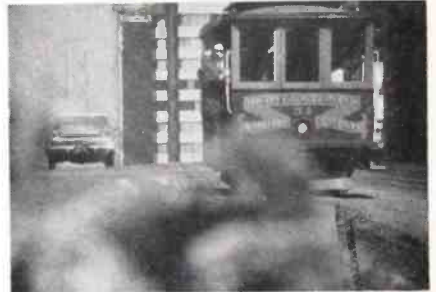
Heading the subsidiary as executive producers will be Richard M. Attlieb, HVC executive vice president, and Dick Ward, HVC vice president in charge of production.

IGA Stores • The Biddle Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Sunbeam Corp. • Perrin & Associates



SARRA, INC.

Robert Hall • Arkwright Adv.



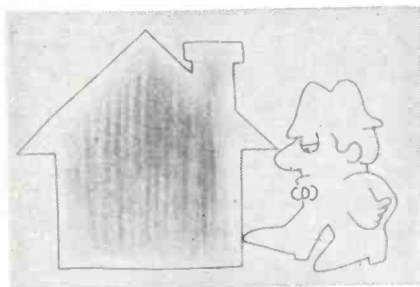
PELICAN PRODUCTIONS, INC., New York

Toledo Edison Company • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

United Crusade • Grey Advertising



SANDLER FILMS, INC., Hollywood

Standard Oil Company • D'Arcy



Fred A. Niles - Chicago, Hollywood, N.Y.

Volkswagen of America, Inc. • DDB



VIDEOTAPE CENTER, New York

Wall Street Report

Decisions, decisions. Procter & Gamble shareholders will soon have to make a decision: whether to hold their P&G shares or swap all or some of them for Clorox.

The situation arises out of a Supreme Court decision ordering P&G to divest itself of Clorox. Last Spring, P&G sold 1.2 million shares of Clorox common at \$27.50 a share. To complete the divestiture, it now proposes to give P&G holders the opportunity of trading their P&G common for the remaining 6.8 million Clorox outstanding.

The deal, of course, is voluntary; nobody can make the shareholders swap. What will happen if all of the offer is not taken up? "I don't know," a P&G representative said. "I guess we'll have to think of something else."

Whether or not the swap plan comes off depends entirely on what kind of inducement P&G is prepared to offer. The company has said that the exchange would be tax free, and that "we expect to announce the exact time and terms of the exchange offer sometime between now and May 15, 1969."

How sweet the ratio? While P&G so far has not said what the exchange ratio will be, Howard J. Morgens, president, indicated management is aware it will have to be sweet enough to make shareholders want to swap stock in a solidly established and highly regarded company for a piece of Clorox, which is still something of an unknown quantity.

Morgens noted, "Exchange offers of this kind usually carry with them a premium which makes them attractive. Procter & Gamble shareholders, therefore, can anticipate being offered Clorox shares with a somewhat greater total market value than the market value of the Procter & Gamble shares they may wish to exchange."

Recently, P&G has been selling around 88, well off its 1968 high of 100½. Clorox, on the other hand, has been selling at 29, above the original spin-off price of 27.

It is to P&G's advantage, in this context, if Clorox goes up and P&G dips a little. It would be easier to offer the premium that Morgens

spoke about, since the deal will be based on current market prices rather than any predetermined value.

The common knowledge that P&G will have to sweeten the pot to effect the swap obviously has some relation to P&G's currently rather depressed price and Clorox's slight "premium" over its original market evaluation.

P&G, after all, was described by Standard & Poor's as a "well-regarded conservative holding" at 94½. Without the Clorox distortion, it would seem to be a good buy at 88, particularly in view of the fact that good earnings gains (above the \$4.30 a share of 1967-68) are expected for the fiscal year ending June 30, 1969.

What about Clorox? How it will affect Clorox is another matter. There is no question that Clorox had certain advantages while operating within the protective shadow of P&G.

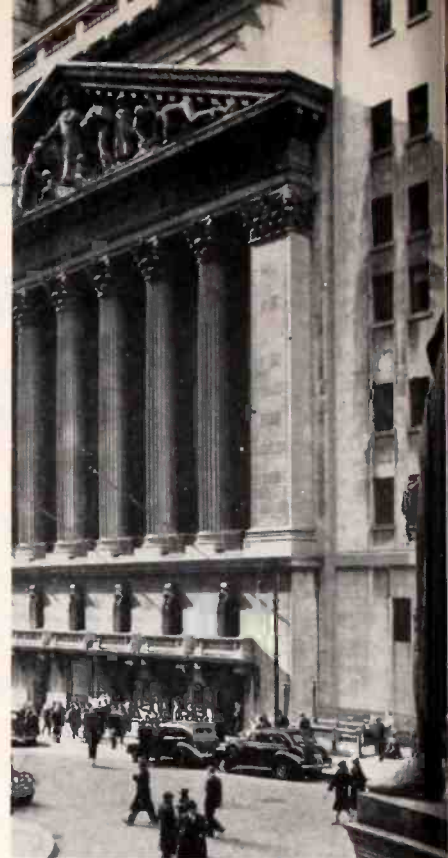
From an advertising viewpoint, it is likely that Clorox will have to increase its billings to establish its own new corporate identity as well as that of its products.

So far, there has been no discernible change in expenditures. Clorox spent \$3,202,000 in the first half of this year in spot television—its major outlet—against about \$6 million for all of last year, according to figures released by the Television Bureau of Advertising.

Just to put things in perspective, P&G's spot billings were \$78,878,000 last year and its network was \$113,173,000 (see *Procter & Gamble, marketing's number one practitioner*, TELEVISION AGE, July 29, 1968, pages 37-50).

There is a consensus that Clorox will have to stage an intensified ad campaign not only because of its new status but also because of competitive pressures. The chlorine bleaches are beginning to feel the effects of the enzyme-active, stain-removing laundry products. Procter & Gamble itself has recently moved into this area with Biz, a pre-soaking enzyme product, and Tide XK and Gain, which are detergents containing enzymes.

However, P&G had an encouraging word for Clorox on this: "Despite



our high expectations for the success of these products, we do not believe that under American washing conditions they will replace any important volume of liquid hypochlorite bleach."

People from P&G. Clorox management has a strong contingent of P&G men who were on loan to Clorox and who have decided to stay on.

This group, combined with the old hands, gives Clorox good management depth.

The "team", headed by Robert B. Shetterly, president, already has taken steps to reduce the company's dependence on chlorine bleach, through introduction of new products and through acquisition of other companies.

Meanwhile, for the latest fiscal quarter, Clorox chalked up a 17.5 per cent increase in net before taxes, bearing out to some extent a Street report of "spectacular" earnings.

However, net after taxes was less spectacular—a rise of 6.6 per cent to 42 cents a share. This was for the first quarter (ended September) in Clorox's fiscal year. For the whole of 1967-68, Clorox earned \$1.43, continuing a sharp uptrend.

The same Street source that predicted spectacular earnings gains also forecast that the P&G swap deal would be three Clorox for each P&G share, which doesn't give shareholders much of a premium, on current prices. ■

NOVEMBER 4, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

conglomerate mergers of large companies often have far-reaching effects. Many of these are obvious but others are not so clear. In some cases, for example, mergers may be responsible for changes in media strategy.

Prior to its acquisition a year and a half ago by the SCM Corp., the Shetland Co. was doing its own thing. Although they had national distribution, they relied on dealers, point-of-purchase displays and direct mail to sell their product.

Things changed however when SCM took over the Salem, Mass., plant.

SCM had already acquired the Peter-Silex Co. and their experience with spot tv told them that Shetland's line of floor care products might do well nationally as well.

Last Fall, Shetland made the jump to a big way. They opened with a 13-week buy in the top 19 markets. For their Spring 1968 push, they expanded their campaign into 40 markets.

This Fall, the top 40 markets will be seeing the commercials in the biggest push to date.

The company is buying 100 grps a week in each market.

Max Tendrich of Shetland's agent, Weiss and Greller, Inc. reported, "We are buying spots in all time periods all during the week." He

said many of the spots are running in Merv Griffin and Mike Douglas type programs, but that fringe and primetime are being used as well.

The reason for this, Tendrich explains, is that many women are not daytime watchers. In addition, the evening spots are better for merchandising purposes.

A large cross-section of the population is what the company is after. They hope to reach not only the woman who might buy the appliance for herself, but her husband who will buy it for a Christmas gift, or teenage girls who will soon be planning marriage and will probably fill out a bridal registry in a department store.

Product awareness is an important



Rose Sardo buys for The Borden Co.'s Instant Kava at Ross Roy of New York, Inc.

part of this campaign. The company feels that with their type of product they must plan for the future and look at tomorrow's sales. Not everyone needs a sweeper-vac or a floor polisher now. They feel that greater sales growth is yet to come.

In the plans now is a Spring campaign which will begin running as early as February.

Shetland commercials are produced in 10, 30, and minute lengths and rely on a heavy use of graphics to underscore the major selling points. Bill Shipley is spokesman in the latest series of ads, which stresses value-prices. Each spot ends with a dealer tag.

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

Best Foods Div. Corn Products Co.

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

A buy for HELLMANN'S REAL MAYONNAISE will begin November 18 and run until December 21. Atlanta, Washington, Tampa-St. Petersburg, Orlando, and Jacksonville are the markets involved. Prime and fringe 20s, 30s, and minutes will be used. Patrick Tighe did the buying.

KOVR-13

GREAT EARLY EVENING FALL SHOWS

Cap'n Delta's Comedy Hour

- 4:30 Gilligan's Island
- 5:00 I Love Lucy

KOVR EVENING NEWS

- 5:30 ABC News with Frank Reynolds
- 6:00 KOVR Evening News

Followed by the highly successful PERRY MASON at 6:30.

Get your message on KOVR-13, the station that is growing in California's 3rd TV Market — a \$5.5 billion market**.*

*SRDS Sept. '68 Areas of Dominant Influence
**Sts. Mgmt., '68 Copyrighted Survey (Effective Buying Income.)

McCLATCHY
BROADCASTING



BASIC ABC AFFILIATE -
REPRESENTED NATIONALLY BY
KATZ TELEVISION

Agency Appointments

DAVID L. McDONALD has joined Campbell-Ewald as vice president and account supervisor on the Admiral account. McDonald comes to the Detroit agency from the Westinghouse Sales and Service Co., where he was vice president of merchandising.

JOHN PAVASARS and CAROL CUTSHALL have been promoted at the Needham, Harper & Steers' Chicago Division. Pavasars will become a market research supervisor, and Miss Cutshall a research assistant.

JAMES D. CAMERON, JR. and WILLIAM D. LANE have been named senior vice presidents at Young & Rubicam, Inc., New York. Cameron has been with the agency since 1951. Lane joined Y&R in 1952.

JOHN CHARLES FERRIES has been made a vice president at Benton &



FERRIES

Bowles, Inc., New York. Ferries, who has been with the agency since 1960, is an account executive.

HARRY D. LEHEW has joined Needham, Harper & Steers' Chicago Division as an account executive. He was previously with Foote, Cone & Belding.

BARRY J. NOVA has been named senior vice president of Lennen & Newell, Inc., New York. Nova joined the agency in 1959 as a member of the merchandising department and was a management account supervisor prior to his appointment.

MONIE VANDERVORT has been promoted to brand supervisor at Leo Burnett Co., Chicago. Vandervort has been with the agency since 1961. Previously he was with General Mills for 12 years. STEPHEN NIENABER has been appointed eastern area account executive on the

Schlitz Beer account. Nienaber has been with the agency since 1965, working as a media analyst, media buyer and Schlitz timebuyer.

DONNA TIERNEY has been elected a vice president of Sullivan, Stauffer, Colwell & Bayles Inc., New York. Miss Tierney joined SSC&B in 1965. She is account executive for various Breck hair products.

GARY L. KNEISLEY has joined Nelson Stern & Associates, Cleveland, as an account executive. Kneisley will assist on accounts in the electronics field. He was formerly program director of WPVL Painesville, Ohio.

KENNETH E. CAFFREY, JOSEPH E. CAMPION, and ROBERT E. LETHBRIDGE have been elected vice presidents of Ogilvy & Mather Inc., New York. Caffrey joined the agency in 1963 as an associate media director. Previously he had been senior media buyer at Ted Bates & Co. Since 1964, Campion has been an associate media director at the agency. Prior to his coming to Ogilvy & Mather he had been a media supervisor with Dancer-Fitzgerald-Sample. Lethbridge has been associate director of account coordination since 1964.

JOSEPH A. ALBANESE and JOSEPH A. SCUTERO have been appointed vice presidents of Dancer-Fitzgerald-Sample, Inc., New York. Albanese is an account supervisor on the Best Foods account. Before he joined the agency last year he was a product manager at R. J. Reynolds Tobacco Co. Scutero joined D-F-S in 1960 as a project director in the research department. He became an account executive in 1966.

WILLIAM W. MULVEY has been named chairman of the executive policy committee of McCann-Erickson, Inc. Mulvey has been an executive vice president at the agency since 1961. He was previously an executive vice president at Cunningham & Walsh.

HAROLD A. BRAUN and JORDAN I. ROSUCK, account supervisors at Grey Advertising Inc., have been elected vice presidents of the agency. Braun, who joined Grey in 1966, had previously been with McCann-Erickson as an account supervisor. Rosuck has been with Grey since 1959. He has worked in media and market research, and since 1964 has been in account work.

One Seller's Opinion . . .

THE OUTSIDE MEDIA BUYER

Lately, a great deal of attention has been focused toward outside media buying services. Agency people are not only doubting the value of these services, but seriously questioning the possible methods used by them to obtain "superior" buys.

Question after question is directed toward the every-day mechanics involved in making better buys. Just how buying services make their money is a question being asked by almost everyone on Madison Avenue. Is it by a flat fee, or 15% of 15%, or by other methods entirely? No one seems to know for sure. The controversy and inquiry go on.

As a rep who calls on a number of these outside buying services, as well as major advertising agencies, I see certain comparisons. Although normal curiosity demands answers to the "hows" and "whys" of outside media buying service operations, I am more concerned with why they are presently successful. I think they provide a unique and beneficial service. Let me tell you why.

A simple comparison of buyer experience, knowledge and forcefulness shows the advantage of media service buyers over agency buyers. The reason for this, better compensation, is another topic of discussion.

However, because media services do remunerate their buyers better than agencies do *their* buyers, media services attract better talent. The question to be asked is this: Can the buyers at these media services actually make that much better a buy, so that advertisers would wish to avail themselves of media service abilities? Personally, I think so.

Buyers at media services not only know more about the markets to be bought, but are actually on a first-name basis with most of the station men in these markets. Does this really help? Unquestionably!

Buyers at media services are not afraid to ask for something they want or think necessary in order to complete a buy on a particular station; all completely within station rate card outlines. Occasionally, areas of value are not offered for purchase for a variety of reasons. The media service buyer will ask if that spot can be obtained, and most often will insist that it be made available. How many agency buyers do this?

Buyers at media services usually control more of the dollars going into a market because, unlike agency brand buyers, their buying is done on a market specialist setup. More money means more leverage. However, you have to know how to use this leverage to get what you want. Big budgets don't always insure good buys. Media service buyers are adept at handling reps and station people. Many agency buyers are not.

There are many, many ways to make one buy superior to another. And these methods are legitimate manipulations of existing station rates and availabilities. My experience has demonstrated that media service buyers have a better facility for getting what they want than do most agency buyers.

The only problem I see with media service agencies is that they will grow too big. If this happens they won't be able to keep up the quality of the buyers they've been retaining up to now. They will become limited as many agencies do because they have to hire people just to get a seat filled.

Perhaps one of the solutions to this situation is being undertaken right now. Young & Rubicam has taken the lead among advertising agencies and is installing market specialists. They presumably hope that this will put them on an even basis with the media buying services.

KMJ-TV HAS 1,345 FEATURE FILMS FOR FRESNO VIEWERS

KMJ-TV presents the finest motion pictures from its fabulous library of 1,345 movies from 28 film packages that includes:

PARAMOUNT —
Portfolios I & II
MGM 4, 5 & 6
MCA — UA — SCREEN GEMS
— and many others.

Put your message where the Fresno Movie audience is . . . at these times:

- 2:30 PM Nancy Allan's Movie Matinee
 - 7:00 PM Monday Night At The Movies
- BIG DOUBLE FEATURES

- 4:30 PM Saturday Cinema
 - 5:30 PM Sunday Cinema
- Plus NBC Monday, Tuesday and Saturday Night Movies.

Smart advertisers know KMJ-TV produces sales results in the \$1.98 billion Fresno Market.*

*Sls. Mgmt., '68 Copyrighted Survey (Effective Buying Income).

McCLATCHY
BROADCASTING



BASIC NBC AFFILIATE
REPRESENTED NATIONALLY BY
KATZ TELEVISION

THINK

POWER . . .

Texas' highest maximum rated power . . . full color . . .

THINK

POTENTIAL . . .

Greater buying opportunity reaches total market . . . not available on any other station in area . . .

THINK

PROGRAMMING...

Stock Market . . . Business and World News . . . Children's Programs . . . Spanish Programming . . . Bullfights . . . Variety Shows . . . Movies . . .

THINK

BIG . . .

Covering Houston-Galveston . . . Texas' richest market.



Full Color and Texas' highest maximum rated power.

KVVV-TV

CHANNEL 16 / KVVV-TV

Executive Sales Offices at 1217 Prairie Houston, Texas 77002 Represented by the Hollingbery Co.

Spot (From page 41)

The Borden Co.

(Young & Rubicam Inc., New York)

A quarter buy for BORDEN'S YOGURT is already underway in about 12 markets. Fringe 30s are being used. Frank Becker did the buying.

Burlington Industries, Inc.

(Doyle Dane Bernbach Inc., New York)

A two week flight for BURLINGTON panty hosiery takes off November 4 in about a dozen markets. Day and fringe 30s and minutes will be used. Larry Fried is the contact.

Chesebrough-Pond's, Inc.

(Papert, Koenig, Lois, Inc., New York)

A pre-Christmas push for PRINCE MATCHABELLI BLACK WATCH men's cologne will begin November 24 and run through December 21. Prime 30s and IDs will be used in about 20 markets. Betty Sue Garner made the buy.

Chesebrough-Pond's, Inc.

(J. Walter Thompson Co. New York)

A play for POND'S cold cream begins November 10 in 20 markets. Primetime IDs will be used during the four week flight. Dorothy Thornton is the buyer.

The Colgate Palmolive Co.

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

A four week flight for various COLGATE products began November 3. A minimum of 21 markets are involved. Day and early fringe minutes will be used to reach women. Monique Stephans worked on the buy.

Coty

(Delehanty, Kurnit & Geller, New York)

A four week flight for EMERAUD, ELAN, and IMPREVU breaks November 23 in
(Continued on page 45)



Richard Rawls was named general manager of Channel 53, Pittsburgh, which goes on the air in December. Channel 53 will be the fourth U.S. Communications station. Others: WPHL-TV Philadelphia, KEMO-TV San Francisco, WXIX-TV Cincinnati.

Media Personals

RICHARD WEINSTEIN has rejoined Dancer-Fitzgerald-Sample, Inc., a manager of the media research section. Weinstein replaces Anthony J. Aurichio, who has resigned to form his own research firm. Weinstein, who was with D-F-S in 1964 and 1965, has more recently been a media analyst for Sullivan, Stauffer, Colwell & Bayles.

WARREN HALPERN has joined Carson/Roberts, Los Angeles, as an associate media director. His former position had been marketing services director of the recently formed Chait/Day. Before that he was media director for Faust/Day, both of Los Angeles.

MRS. MICHAEL M. HOLLAND has joined Kal & Merrick Advertising, Washington, as a media buyer. She



HOLLAND

was previously with J. Walter Thompson, New York, in a similar position.

ROBERT ADLER has joined Sullivan, Stauffer, Colwell & Bayles, New York, as an assistant media director. He was formerly a planner/supervisor at Norman, Craig & Kummel, New York.

introducing...

mini-hints*

*subliminal broadcast publicity (at way below time buy costs.)

Thread a joke or public service message with a subtle link to your product, hem it with our exclusive national disc jockey contacts, and behold . . . an astounding new concept in modern subliminal advertising. Serving the record industry 11 years.

mini-hints

1650 B'way · N.Y., N.Y. 10019 (212) 247-2160

Robert Adler, assistant media director at Sullivan, Stauffer, Colwell & Bayles, is a young man who sees media as the way to the top. He entered media because he felt that a strong knowledge of the area was as important as a foundation for advancement in advertising.



But Adler didn't enter media just for the future. The young bachelor, whose interests include sailing, skiing and camping, says he happens to enjoy what he is doing very much. Prior to joining SSC&B, he was a media planner for Norman, Craig & Hummel for three years.

During that time, the City College of New York graduate learned a few things about buying by the numbers: first, don't do it; second, all too often you have to.

"At many agencies the buyer is removed from the planning and overall strategies of the brand. The buyers are given only numerical guidelines such as overall efficiency and audience reach."

Adler feels it is important to get

buyers involved in product planning and strategy. He feels that instead of waiting for a spot buy to occur, he should be continually involved with the brand.

"This will serve to give the buyer a better feeling for the brand and a better incentive to be more careful in his buying."

Adler, who works on Johnson & Johnson's Micrin and Baby Shampoo and Lipton Main Dishes, sees media planning and buying becoming more sophisticated.

"The future has several things in store for buyers," he predicts. "They can look forward to statistics that will get into the areas of attitudes, psychology, and motivation."

"Anyone who is buying will have so much information to work with that he'll have to set priorities as to what to use."

"I look for the day," envisions the young planner, "when you won't see homes in a rating book. Some of this is already being done, but basically agencies now use homes."

Computers play a key roll in Adler's future picture of media planning. Computers, he says, will enable planners to assimilate much of the information they will have at their disposal.

"Human judgement must still play an important part, however. If we just throw all our information into a computer and let the machine do the analysis and, through other computers, place the buy, then all we've done is go the full circle back to buying by the numbers."

spot (From page 44)

the top 30 markets. IDs and chainbreaks will be used in primetime. In addition spots for EMERAUD will be seen in an additional 10 markets beginning December 1. Jerry Gelinis placed the buy.

The Dow Chemical Co.
MacManus, John & Adams, Inc., New York

A push for DOW LIQUID TIRE CHAIN already underway in some areas. Shortly before issue date a four week flight began in 21 heavy snow areas. Following a two week hiatus the commercials will run for two additional weeks. Beginning November 6 in 45 light snow areas the commercials will be seen in three two week campaigns. Two week hiatus will separate those campaigns. The prime and fringe spots are directed to men. Stuart Lima placed the buy.

Endicott-Johnson Corp.
Hicks & Greist, Inc., New York

About eight markets are carrying commercials for ENDICOTT-JOHNSON leather goods. The fringe minutes hit the air shortly before issue date and will run for ten weeks. Irene Melicki is the buyer.

General Foods Corp.
Young & Rubicam Inc., New York

A seven to ten week buy in generally the top 30 markets will begin in late January

for JELL-O instant puddings. Day and fringe 30s equally divided will make up the bulk of the spot buy. Pat Kane and Bob Glass will probably do the buying.

General Foods Corp.
Young & Rubicam Inc., New York

A buy for SANKA COFFEE began shortly before issue date and will continue through the end of November. Fringe 30s and piggybacks are being used in about 40 markets. Mike Jarmolowsky engineered the buy.

H. J. Heinz Co.
(Doyle Dane Bernbach Inc., New York)

A play for various HEINZ products will begin November 4 and continue until January 5. Day and fringe piggybacks will be used in 25 markets. Mike Gottisman made the buy.

Humble Oil & Refining Co.
(McCann-Erickson, Inc., New York)

A four week flight for HUMBLE products will begin November 18 in 50 markets. Primetime IDs will be used to reach men. Annette Mendola placed the buy.

The National Biscuit Co.
(McCann-Erickson, Inc., New York)

A four-week flight for NABISCO CHIPSTERS will begin November 22 in 32 markets. Fringe and prime minutes will be used to reach women. Andy Grant is the buyer. Commercials for NABISCO SNACKS will

break in 50 markets November 25. The four week flight will feature prime and fringe 30s in an attempt to reach women. Lee Ansell did the buying.

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

(Continued on page 46)



Looking at contributions coming in to the WHAS stations Crusade for Children, Louisville, are president Victor Sholis (r.) and air personality "Cactus" Tom Brooks. Station musician Carl "Tiny" Thomale looks over Brooks' shoulder.

Buyer's Checklist

New Representatives

KMST Monterey-Salinas, Calif., has appointed Avery-Knodel as national representative. The station is scheduled to go on the air in mid-December.

WSUN-TV St. Petersburg-Tampa has appointed Avery-Knodel as national representative effective immediately.

KTNT-TV Seattle-Tacoma has appointed Tele-Rep, Inc., its national sales representative effective January 1, 1969.

Station Changes

KMST Monterey-Salinas has been named the primary outlet for the CBS Television Network in the central coast counties. The scheduled air date is mid-December.

WBKB-TV Chicago has changed its call letters to WLS-TV effective October 7, 1968.

Spot (From page 45)

A bid for COVER GIRL PLUS 3 began shortly before issue date and will continue until December 16. Fringe 30s in 25 markets are being used. John Keigley is the buyer.

Pillsbury Company (BBDO, Inc., New York)

Pillsbury introduced FRENCH FRAUDS in five test markets shortly before issue date. Topeka, Kansas City, Green Bay, Madison, and Milwaukee are the cities involved. Most markets will see the 10s, 30s, and minutes through December 22. Day, fringe and r.o.s time is being used. Jeri Keeley did the buying.

The Quaker Oats Co. (LaRoche, McCaffrey & McCall, Inc., New York)

Buys of various lengths have been made for SNACKS. Some commercials hit the air prior to issue date, others will begin November 4. In all nine markets will be seeing the 30s and minutes through February. Day, prime and fringe time have been bought. Joan Barron is the contact.

Revlon, Inc. (Leber, Katz, Piccione, New York)

Commercials for REVLON INTIMATE take to the air December 11 in the top 12 markets. Fringe and primetime 60s will be used during the two week flight. Diana Bird assisted on the buy.

Roux Laboratories, Inc. (Dundes & Frank, Inc., New York)

A four week flight for ROUX hair colorings will begin shortly in 174 markets. Daytime minutes will be used to reach women. Harold Dundes placed the buy.

Salada Foods (Norman, Craig & Kummel, Inc., New York)

(Continued on page 47)



At contract signing making KMST Monterey-Salinas a CBS-TV affiliate are (l. to r.): Gordon Hayes, national manager, CBS-TV affiliate relations; Stoddard Johnson, president, Monterey-Salinas, Inc.; Carl Ward, vice president, affiliate relations, CBS-TV; William Schuyler, vice president, general manager, Monterey-Salinas, Inc.

'Laffiti' winners

William M. Wood, Jr., account director at McCann-Erickson, Houston, has been named grand prize winner in WBAL-TV's "Laffiti" contest.

The Baltimore station held the contest for agency media people. They were invited to be creative and display their artistic prowess by applying choice witticisms, a la body painting style, to an oversize drawing of a bikinied lass.

The term "Laffiti" comes from the venerable art of graffiti and the iconoclastic humor of Rowan and Martin's Laugh-In.

Wood took home \$500 grand prize money. Second place went to Virginia Russet of Post-Keys-Gardner, Chicago who collected \$200. The \$100 third prize went to Rick Busciglio of Cunningham & Walsh, New York.

Other agencies with winners included Young & Rubicam, Dancer - Fitzgerald - Sample, Richard K. Manoff, Inc., and MacManus, John & Adams.

Who's Who

in
Des Moines TV?



WHO TV

...that's who!

NB COLOR 13
DES MOINES, IOWA

WDTV

COVERING A
VITAL

area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
Avery-Knodel

Rep Report

HARRY APPEL has joined Avery-Knodel, Inc., New York, as sales promotion manager. He was previously a senior research analyst for the ABC-TV network.

EUGENE J. SUTORIUS has been named television account executive at Peters, Griffin, Woodward, Inc., New York. He had been an account executive at the Hollingbery Co. prior to his appointment.

LLOYD WERNER has joined Tele-Rep, Inc. as sales manager of the Chicago office. He has been in sales at ABC for the past three years.

GERARD J. SPERRY has been appointed assistant creative director of Blair Television's market division, New York. Sperry had been assistant sales promotion manager at Metromedia.

PIERCE FOSTER has joined the sales staff of Metro Tv Sales, New York. He has been an account executive at Edward Petry & Co. for the past seven years.

CHARLES W. CONRAD has been named account executive at Storer Television Sales, Chicago. He comes to Storer after two years as a sales representative for the Katz Agency.

JAMES A. SOWARDS has been appointed account executive at CBS Television National Sales, New York. He was previously in a similar position at the San Francisco office.

GERALD S. SCHREINER has been appointed manager of special projects at Television Advertising Representatives, Inc., New York. He has been with the Curtis Publishing Co. as sales manager of *Holiday* magazine.

JOSEPH NIEDZWECKI has been named to the sales staff of Edward Petry & Co.'s tv division, New York. He had been with Ogilvy & Mather, Inc., as a media buyer for one year. Prior to that, he was with WNY-TV Syracuse as sales service director.

pot (From page 46)

seven to ten week bid is already underway for SALADA TEA. Fringe spots are being used in about 20 markets. John Kelly and Pam Edsworth did the buying.

Sauter Labs., Inc.

(McCann-Erickson, Inc., New York)
Commercials for ZESTABS began shortly before issue date in Houston, Kansas City, and Dallas. Daytime 30s will be used until December 15 in an attempt to reach women. Abbey Lester did the buying.

Swank, Inc.

(Shaller-Rubin Co., Inc., New York)
A two-week bid for JADE EAST begins December 10 in 43 markets. The minute spots will run until Christmas generally during the news. Irene Rivera and Marjorie Abrams worked together on this buy.

Warner-Lambert Pharmaceutical Co.

(Papert, Koenig, Lois, Inc., New York)

A five week push for CORN HUSKERS lotion will begin November 4 in 20 markets. Fringe 30s will be used. Linda Dwortz is the buyer.

Wool Bureau

(A. C. & R., Inc., New York)

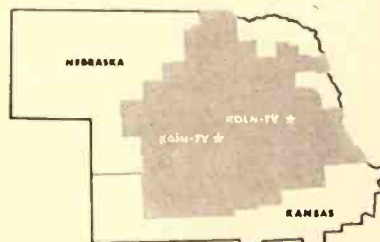
A four week flight for men's sweaters will be undertaken by the WOOL BUREAU beginning November 18. Prime and fringe 20s and minutes will be used in 16 markets for the pre-Christmas push. Sheldon Marks is the contact.

You're only HALF COVERED in Nebraska...

if you don't use
KOLN-TV/KGIN-TV

You have to reach the right people if you want to be *influential* in Nebraska.

You need Lincoln-Hastings-Kearney, the state's *other* big market. It's served best by KOLN-TV/KGIN-TV, the official CBS outlet for most of Nebraska and Northern Kansas. Avery-Knodel can *reserve* it for you.



The Feltz Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA
1300 FT. TOWER

GRAND ISLAND, NEBRASKA
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

NEWSWATCH



A new "look" — and a new "sound"!

A television news leader for two decades, WMAR-TV is still ahead of the field with Maryland's only full color news report and Maryland's only television colorfilm laboratory. An augmented staff this season expands and intensifies Channel 2 news coverage of the Maryland scene.

In the above photograph
(left to right):

Dave Stickle, Commentator; Perry Andrews, Weather Man; Ron Meroney, Weather Man; Lowell James, News Reporter; George Rogers, News Director; Jack Bowden, News Reporter; Chuck Richards, News Reporter; Jack Dawson, Sports Director; Bill Burton, Outdoors Reporter; Susan White, Special Feature Reporter.

*No Wonder... In Maryland
Most People Watch **COLOR-FULL***

WMAR-TV 

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by KATZ TELEVISION

the FTC is breathing down the neck of the whole concept of co-op—put two and two together.

We were intrigued by the unbed potential," says Ham Andon, president of marketing and research at TvAR, "particularly in the areas of apparel, furniture and home furnishings, and we decided to go after it."

TvAR is pitching manufacturers this way: "You, as a national advertiser, can score if you'll go into a market with a well planned, well thought spot campaign which you control. Simply say to your retailers in the market, 'I'm coming in here for a week to spend x dollars to push x brands. I'll make commercials, tag them with your name and buy the time. Here's how I'd like you to support me. . . .'"

Co-existence policy

Reading lightly at the start, TvAR is not out to cold-cock co-op. "There's a middle ground," says Andon, "in which the manufacturer can offer the dealer co-op money with the 'suggestion' that the dealer use it to tie in the television promotion."

Why not hand the retailer finished commercials and let him place them locally? "Spot is tricky," says Andon. Local media expertise is required to handle it right. Sure, the store's manager may be buddy-buddy with the station manager, but this doesn't mean the 'deal' he gets will be the one he needs to meet his advertising objectives.

"You need an agency and a rep to get the picture," Andon adds, "and even if the agency even that doesn't guarantee a winner, it sure narrows the odds. Remember, the agency guy may be buying a lot of time in that same market for other clients, and this means that the agency knows the various stations' capacities for different situations. And at the timebuyer doesn't know, the agency does."

Andon feels it won't be long before the really big retail chains and the manufacturers begin setting up regional timebuying offices and working through reps. "Overlapping coverage will almost make this happen." Does TvAR hard-sell its prospects? "It wouldn't work," Andon remarks. "We never ask an advertiser to stop what he's doing. Instead, we ask him

to check out tv, to evaluate the potential. We tell him, 'We'll compete for the bucks later. Right now, we just want to see you get your feet wet in spot.'"

Some advertisers have gotten a lot more than their feet wet. Take Owens-Corning Fiberglas, from whose yarn manufacturers make finished products for retail. Owens-Corning was very big in national spot last year, and will be even bigger this year.

Through 1967, the company's retail advertising had been all newspaper, no national spot. Last Spring, Owens-Corning ran a test to determine whether its program should be broadened to include national spot.

The test focussed on several leading independent department stores and a major chain outlet in each of six cities.

The control stores in two of the cities used only newspaper advertising; those in two more used only tv; and those in the remaining two used both.

An analysis of consumer awareness and intent to buy showed that the cities using both media were strongest, and relative sales followed a similar pattern. Accordingly, Owens-Corning decided to take the combination tv-newspaper route.

Dealer can write scripts

For Fall, '68, the company and McCann-Erickson turned out nine 60-second generic commercials in color with sound tracks. With Owens-Corning paying 100 per cent of the time and audio alteration charges, participating dealers (77 independent department stores in 34 markets) were invited to select a commercial, and to personalize it by having closing tags affixed at Owens-Corning's expense, or by using one of several new scripts supplied to them, or by writing their own.

Store-written scripts were cleared by the company, then passed along to McCann-Erickson to be recorded by a professional announcer. The finished commercial was shipped directly to the station, ready to roll. (Station and time slot were designated by the agency, based on gross rating points for a given city).

This was backed up at the network level by two generic Fiberglas commercials run in 208 *Today Show* and *Tonight Show* markets, with five-second cut-ins for dealer tags.

For Spring, '69, Owens-Corning is fine-tuning its tv advertising into a truly unique program that incorporates a novel newspaper twist.

To begin with, the company is taking 30-second lifts from each of its nine generic curtain and drapery commercials of this year. The vacant half-minute will be filled by each dealer's choice of three 10-second color segments, each featuring a specific curtain or drapery style or function. Dealers will be able to select any three segments from a library of over 100 of the 10-second sections that will be filmed for Owens-Corning.

In addition, the retailer will be able to use prepared scripts for each of the sections he selects, or to write his own scripts. He'll make his merchandise and script selections from a kit furnished by Owens-Corning and McCann-Erickson. The kit will also include a form on which the dealer will specify the station and time slot he prefers for his commercials.

From these pieces—the original 30-second canned video segment, the three 10-second sections and the custom-written script—a single 60-second commercial is built, personalized in both audio and video (the store logo is burned into the film as a closing tag).

Audio is recorded, again by a professional announcer, and the package is sent to the station (whenever possible, the one requested by the dealer) to be run in or near the desired slot.

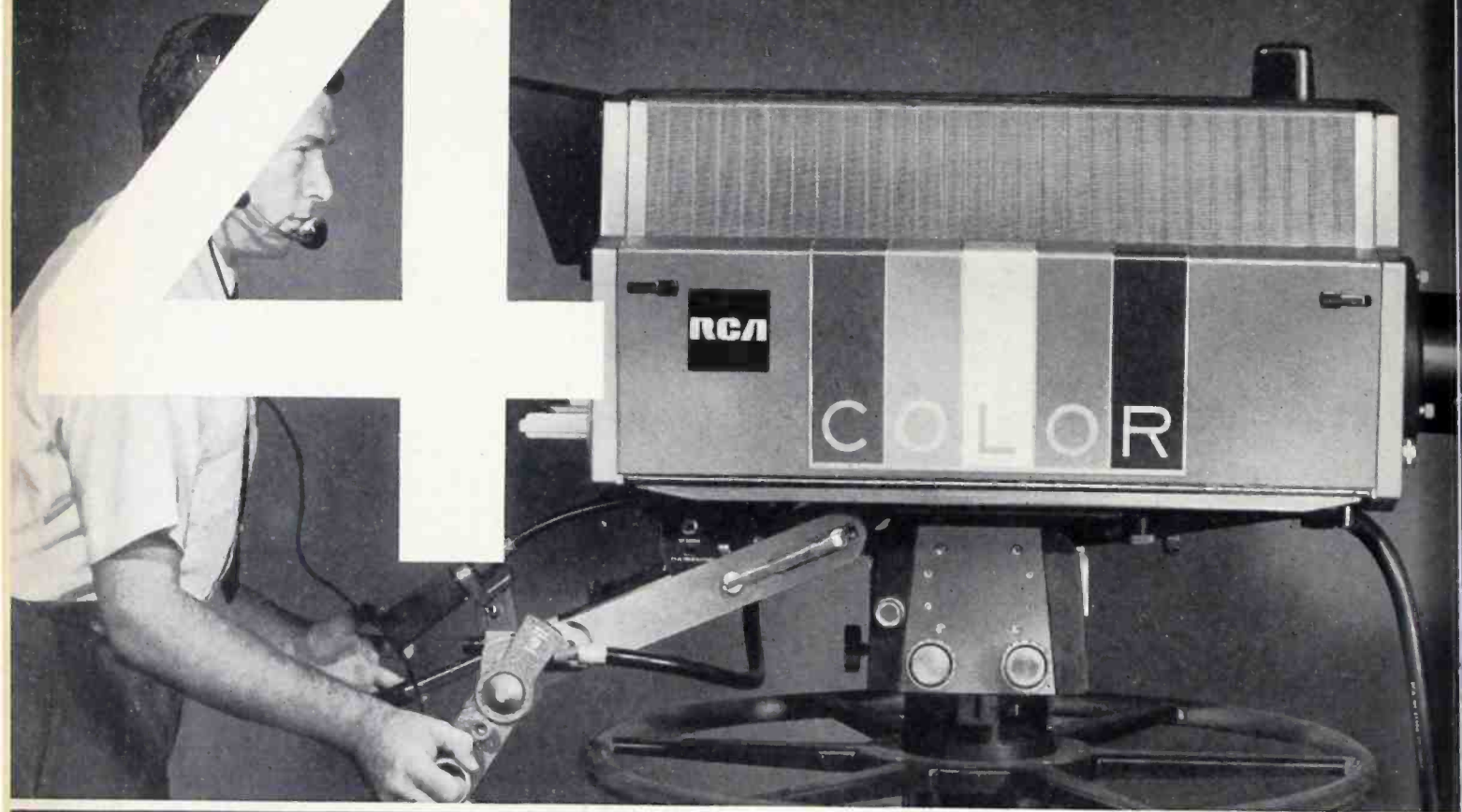
Owens-Corning will be back on



Cecil M. Sansbury has been appointed executive vice president, Barcroft Advertising, Columbus, Ohio. He will continue to operate his own broadcast management consultant organization.

4

Tube Camera
TK-42



3

Tube Camera
TK-44A



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



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

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

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

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

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

Three lead oxide tubes in color channels

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

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

RCA Broadcast
Equipment

Today and Tonight with a total of more than 3,000 minutes for the three months, March-May.

It seems like a lot to get for nothing, and it is. In order to qualify for the spot, a retailer must pay for newspaper space in an amount that matches the dollars that Owens-Corning has paid for his tv time, plus production costs of the commercial (pro-rated over some 34 markets) and 100 per cent of the cost of the customized audio.

Does the company consider its '68-'69 advertising program a radical new departure?

"Not really," says Frank Winnert, vice president and general manager of Owens-Corning Fiberglas. "We've had co-op advertising promotions with stores for years, and as far as we're concerned this is still co-op. We're just combining two media."

Will department store ad directors bellow like wounded water buffalo at the newspaper hook-in?

"They shouldn't," Winnert says. "They've always told us that newspapers are their forte, and that they can handle them better than we can—so we're letting them."

Hickok Manufacturing Co., which offers newspaper co-op to promote its men's accessory lines in all markets, is now using national spot in 150.

Why spot? "As an alternative to the terrible abuses of newspaper advertising," says David Bernard, account supervisor on Hickok at Altman-Stoller-Chalk, New York.

Three years ago, Hickok came to the conclusion that its initialled merchandise should be advertised in a complete, integrated program, rather than by the fragmentary shotgunning of co-opped newspaper ads.

"We produced 60-second commercials," says Bernard, "putting in them exactly what we wanted. We hooked each participating store into a commercial by recording a personalized voice-over and superimposing eight-second opening and closing slides on the film. To be credited on a spot, dealers bought any of the five or six merchandise packages we worked up."

All the time is paid for by Hickok and placed by Altman-Stoller-Chalk. Spot money does not come out of the co-op pot. Has newspaper co-op diminished since the spot plan got going? "Yes indeed," says Bernard.

At Black & Decker, where the advertising effort has been largely twin-engined—network tv and newspaper and radio co-op—national spot has recently entered the picture.

Says a company spokesman, "When budget increases came through for '68, we put that money into national spot to help strengthen our brand in key markets which weren't getting enough network weight."

Black & Decker's agency, VanSant Dugdale, was behind the move, since the addition of spot was another step in the direction of client/agency control of advertising.

VanSant Dugdale makes the commercials, and 11-second store tags are applied as closings. About half of the company's spot tv is placed by the agency (at the national rate, of course), and paid for 100 per cent by Black & Decker.

Some spot is co-opped

The rest of the spot is under the control of Black & Decker's regional managers, who offer it directly to dealers on a co-op basis. With the regional managers serving as advisors, the dealers place their own co-opped tv at local rates.

The company will continue to use newspaper co-op, but to a lesser extent than before. Dealers will be encouraged to go the spot tv route.

Another manufacturer which figures to sink a sizeable percentage of its ad money into spot next year is Gravely Tractor Co. This firm brought spot into the picture for the first time during the first six months of this year, by offering dealers a choice of newspapers or tv. When the half-year ended, Gravely did a little scorekeeping and found that purchases from the factory by dealers who had used spot increased 52.7 per cent over the comparable period of 1967, while dealers who stuck to newspapers exclusively showed an average increase of 10.6 per cent.

Other key advertisers will come into the national spot fold next year, among them the Alexander Smith division of Mohasco Industries, American Cyanamid (blankets), Fieldcrest Mills and Stride-Rite. Celanese is already there. More are almost certain to follow. Spot television appears to have a bright future in the big and growing realm of retail advertising. ■

'Television News'

Television News, by Irving E. Fang, Hastings House, New York, 285 pp., \$8.95.

"At seven o'clock each weekday morning, the dayside editor at one of our large city television stations arrives at work."

From this beginning, Dr. Irving E. Fang unfolds the process and philosophy of digging, coverage, preparation and presentation of television news.

An assistant manager for the ABC News political unit, Dr. Fang, who earned his doctorate in speech, has 17 years of experience in journalism and television to his credit.

A comprehensive book, *Television News* covers the entire subject of tv news coverage from writing through filming and editing to the final broadcast.

For a basic text, the book goes into considerable depth. Each chapter covers not only the fundamentals but the more advanced aspects of a particular topic. This makes it both a practical text for students and a useful refresher for professionals.

The chapter on "The Television News Day" begins with a discussion of how news is assembled, telling how an editor keeps abreast of breaking and developing stories, and how the program is put on the air.

The chapter on filming spot news supplies a shooting script for the nine most common occurrences a tv cameraman will come up against.

Chapters on "Television News Reporting" and "Television News as News" explore the problems and techniques of tv news and how these differ from other media.

One valuable characteristic of the book is its extensive use of examples and illustrations. Also in the book is an appendix containing samples of newscasts from the three networks and a sample of wirecopy.

ESTABLISHED NAMES ARE THE KEY TO HIGH RATINGS FOR SPECIALS

What makes a popular special? There is no formula, of course, but a review of last season's ratings of primetime entertainment and dramatic shows in the one-time category (see list below) reveals some patterns.

The listing, compiled by Warwick Pegler (see "The special way to advertise," TELEVISION AGE, October 21, 1968) ranks these shows by average audience ratings.

One readily apparent factor is what might be called the "familiarity

quotient." The top 10 shows either aired an established name or character or an established event. Nobody took a chance here.

This play-it-safe syndrome is still apparent as one goes down the line of listed shows. The indestructible Bob Hope appears again and again. Ditto Charlie Brown. Other names everyone knows include Jack Benny, Andy Williams, Clark Gable, Bill Cosby, Herb Alpert.

Down around the second and third group of 10 shows a little adventure-

someness is apparent, a la *How the Grinch Stole Christmas* and *Hawaii-Ho* with Don Ho, the latter a big name on the islands but not too well known stateside.

It should be pointed out, however, that the Cousteau underwater series and the *National Geographic* specials, which did pretty well, are not included here, since documentary-type programs were excluded from the W&L listing. The two series provided an important lift to last season's schedule.

RATINGS OF PRIMETIME ENTERTAINMENT AND DRAMATIC SPECIALS

Ranked By AA Rating 1967-1968 Season*

Program	Net.	Date	Day	Prime-time**	Rtg.	Share
Bob Hope Christmas Show	NBC	Jan. 18	Thurs.	8:30-10	36.3	52
Academy Awards	ABC	Apr. 10	Wed.	10-11	35.6	59
Charlie Brown's Christmas	CBS	Dec. 10	Sun.	7:30-8	34.3	51
Tennessee Ernie Ford	CBS	Dec. 3	Sun.	9-10	32.5	46
It's Your Dog—Charlie Brown	CBS	Feb. 14	Wed.	8:30-9	32.3	47
Herb Alpert Tijuana Brass	CBS	Apr. 22	Mon.	9-10	31.4	49
Bob Hope	NBC	Mar. 20	Wed.	9-10	30.0	48
Emmy Awards	NBC	May 19	Sun.	10-11	29.9	49
Tommy Capades	NBC	Mar. 24	Sun.	9-10	29.2	44
Spin' With Nancy (Rpt)	NBC	Apr. 15	Mon.	9-10	28.5	43
It's A Great Pumpkin—Charlie Brown	CBS	Oct. 26	Thurs.	7:30-8	28.1	48
Bob Hope—USO Show	NBC	Feb. 12	Mon.	9-10	28.1	40
Jack Benny Special	NBC	Mar. 20	Wed.	10-11	27.9	51
Bob Hope	NBC	Nov. 8	Wed.	9-10	27.3	43
How The Grinch Stole Christmas	CBS	Dec. 17	Sun.	7-7:30	27.8	47
Andy Williams Christmas Show	NBC	Dec. 13	Wed.	10-11	27.2	49
Clark Mr. Gable	NBC	Mar. 5	Tues.	8-9	27.0	38
Bill Cosby Special	NBC	Mar. 18	Mon.	8-9	26.8	38
Laughing Funnies	NBC	Feb. 11	Sun.	9-10	26.7	39
Charlie Brown's All-Stars (Rpt)	CBS	Apr. 6	Sat.	8:30-9	26.7	41
Bob Hope	NBC	Dec. 14	Thurs.	8:30-9:30	26.1	41
Hawaii-Ho	NBC	May 27	Mon.	9-10	26.0	40
Rolph The Red Nosed Reindeer	NBC	Dec. 8	Fri.	7:30-8:30	26.0	44
Tommy Sullivan Special	CBS	May 5	Sun.	7:30-9	25.3	45
Miss Universe Pageant	CBS	July 13	Sat.	10-11	24.8	49
The King And I	ABC	Oct. 25	Wed.	7:30-10	24.7	39
Bob Hope	NBC	Nov. 29	Wed.	9-10	24.3	37
Jerry Como Holiday Special	NBC	Nov. 30	Thurs.	7:30-8:30	24.1	37
Spin' With Nancy	NBC	Dec. 11	Mon.	8-9	23.9	36
Radio City At Christmas Time	NBC	Dec. 10	Sun.	9-10	23.7	34
Fred Astaire Show	NBC	Feb. 7	Wed.	9-10	23.7	34
John Knotts Album	CBS	Oct. 26	Thurs.	8-9	23.7	37
We're In Love Charlie Brown (Rpt)	CBS	June 10	Mon.	8:30-9	23.6	46
Miss USA Beauty Pageant	CBS	May 18	Sat.	10-11	23.6	41
Bob Hope	NBC	Sept. 20	Wed.	9-10	23.5	37
Cinderella	CBS	Feb. 22	Thurs.	7:30-9	23.4	35
Paula Clark	NBC	Apr. 2	Tues.	8-9	23.3	36
Andrew Williams Kaleidoscope	NBC	Apr. 28	Sun.	10-11	23.3	40
Jack Paar/Funny Thing Everywhere	NBC	Dec. 6	Wed.	9-10	23.0	37
Destiny On The Bounty	ABC	Sept. 24	Sun.	8-11	23.0	37
Jack & The Beanstalk (Rpt)	NBC	Jan. 16	Tues.	8-9	22.9	33
Playhouse—Dear Friends	CBS	Dec. 6	Wed.	9-11	22.6	36
Jack Van Dyke Special	CBS	Apr. 7	Sun.	8-9	22.3	34
Fast On Record	NBC	May 8	Wed.	9-10	22.2	37
Herb Alpert Tijuana Brass (Rpt)	NBC	Nov. 24	Fri.	8:30-9:30	22.0	37
Bob Hope	NBC	Oct. 16	Mon.	9-10	21.8	33
And Debbie Makes Six	ABC	Mar. 7	Thurs.	8-9	21.7	33

(Continued on page 54)

Program	Net.	Date	Day	Prime-Time**	Rtg.	Shar
<i>Miss Teenage America</i>	CBS	Nov. 11	Sat.	10-11	21.7	39
<i>It's A Hard Day's Night</i>	NBC	Oct. 24	Tues.	7:30-9	21.6	35
<i>The Robe (Rpt)</i>	ABC	Apr. 7	Sun.	8-10:30	21.4	37
<i>Ice Follies</i>	NBC	Nov. 13	Mon.	8-9	21.1	31
<i>Where The Girls Are</i>	NBC	Apr. 23	Tues.	8-9	21.0	34
<i>The Wizard Of Oz (Rpt)</i>	NBC	Apr. 20	Sat.	7:30-9	20.9	37
<i>Golden Globe Awards</i>	NBC	Feb. 12	Mon.	10-11	20.8	35
<i>In Concert/Herman's Hermits</i>	NBC	Jan. 9	Tues.	7:30-8	20.5	30
<i>Ringling Brothers Circus</i>	NBC	Mar. 22	Fri.	8:30-9:30	20.3	33
<i>Mr. Magoo's Christmas Carol</i>	NBC	Dec. 16	Sat.	7:30-8:30	20.2	32
<i>One More Time</i>	ABC	Apr. 10	Wed.	9-10	20.2	34
<i>Frank Sinatra, A Man & His Music</i>	NBC	Nov. 13	Mon.	9-10	20.1	31
<i>CBS Playhouse—My Father & My Mother</i>	CBS	Feb. 13	Tues.	9:30-11	20.1	34
<i>Johnny Belinda</i>	ABC	Dec. 22	Sun.	7-11	19.9	33
<i>Bob Hope Show</i>	NBC	Apr. 11	Thurs.	8:30-9:30	19.8	33
<i>Carol Channing and 101 Men</i>	ABC	Feb. 29	Thurs.	9-10	19.6	30
<i>The Tony Awards</i>	NBC	Apr. 21	Sun.	10-11	19.3	38
<i>Christmas With Lorne Greene (Rpt)</i>	NBC	Dec. 16	Sat.	8:30-9	19.3	29
<i>Dial M For Murder</i>	ABC	Nov. 15	Wed.	9-11	19.1	33
<i>Danny Thomas—Burlesque</i>	NBC	Sept. 11	Mon.	9-11	19.1	30
<i>Holiday On Ice</i>	ABC	Sept. 24	Sun.	7:30-8	19.1	35
<i>World Of Horses</i>	NBC	Jan. 19	Fri.	7:30-8:30	18.9	31
<i>Alice In Wonderland (Rpt)</i>	ABC	Nov. 19	Sun.	8-9	18.9	28
<i>Love Andy</i>	NBC	Nov. 6	Mon.	10-11	18.7	33
<i>Travels With Charley</i>	NBC	Mar. 17	Sun.	10-11	18.5	32
<i>Danny Thomas—Royal Follies of 1933</i>	NBC	Dec. 11	Mon.	9-10	17.8	27
<i>Big Cats Little Cats</i>	NBC	May 14	Tues.	8-9	17.8	34
<i>Hollywood Stars Of Tomorrow</i>	ABC	Jan. 27	Sat.	9:30-10:30	17.6	29
<i>Comedy Is King</i>	NBC	Apr. 11	Thurs.	7:30-8:30	17.4	33
<i>Frank Sinatra, A Man & His Music (Rpt)</i>	NBC	Apr. 21	Sun.	9-10	17.2	27
<i>Pependippity</i>	ABC	Nov. 16	Thurs.	9-10	16.9	27
<i>Legend Of Robin Hood</i>	NBC	Feb. 18	Sun.	7:30-9	17.2	26
<i>CBS Playhouse—Do Not Go Gentle Into That Good Night</i>	CBS	Oct. 17	Tues.	9:30-11	17.1	30
<i>Miss Teen International</i>	ABC	Apr. 13	Sat.	9:30-10:30	16.7	29
<i>CBS Playhouse—Secrets</i>	CBS	May 15	Wed.	9:30-11	16.6	31
<i>With Love Sophia</i>	ABC	Oct. 25	Wed.	10-11	16.3	32
<i>Danny Thomas—Sea World</i>	NBC	Oct. 23	Mon.	9-10	16.5	26
<i>Aladdin</i>	CBS	Dec. 6	Wed.	7:30-8:30	16.2	26
<i>Hallmark: Elizabeth The Queen</i>	NBC	Jan. 31	Wed.	7:30-9	16.2	25
<i>Belle of 14th Street</i>	CBS	Oct. 11	Wed.	10-11	15.4	27
<i>Comedy of Ernie Kovacs</i>	ABC	Apr. 9	Tues.	10-11	14.8	29
<i>Desperate Hours</i>	ABC	Dec. 13	Wed.	9-11	15.8	27
<i>Danny Thomas—It's All Greek To Me</i>	NBC	Oct. 2	Mon.	9-10	14.7	24
<i>Armstrong Circle Th.—Kiss Me Kate</i>	ABC	Mar. 25	Mon.	9:30-11	14.5	26
<i>Androcles</i>	NBC	Nov. 15	Wed.	7:30-9	14.5	23
<i>Children's Th.—Reluctant Dragon</i>	NBC	Mar. 21	Thurs.	7:30-8:30	14.2	22
<i>Orange Bowl Parade</i>	NBC	Dec. 30	Sat.	7:30-8:30	14.2	22
<i>Kismet</i>	ABC	Oct. 24	Tues.	9:30-11	14.0	26
<i>Bell For Adano</i>	NBC	Nov. 11	Sat.	7:30-9	13.9	23
<i>America's Junior Miss Pageant</i>	NBC	Mar. 15	Fri.	10-11	13.2	23
<i>Xerox Sp. Among The Paths To Eden</i>	ABC	Dec. 17	Sun.	8-9	13.2	20
<i>St. Joan</i>	NBC	Dec. 4	Mon.	9-11	13.0	22
<i>Flesh And Blood</i>	NBC	Jan. 26	Fri.	8:30-10:30	13.0	22
<i>National College Queen Pageant</i>	NBC	June 17	Mon.	9-10	13.0	23
<i>It's A Dog's World (Rpt)</i>	NBC	June 4	Tues.	8-9	12.9	30
<i>Hallelujah Leslie</i>	ABC	May 1	Wed.	8:30-9:30	12.4	23
<i>Diary Of Ann Frank</i>	ABC	Nov. 26	Sun.	9-11	12.4	21
<i>Hallmark: Admirable Crichton</i>	NBC	May 2	Thurs.	8:30-10	12.2	22
<i>Xerox Sp. Paths Of Glory</i>	ABC	May 1	Wed.	9:30-11	11.7	22
<i>Hallmark: Give Us Barabbas (Rpt)</i>	NBC	Mar. 29	Fri.	9:30-11	11.4	21
<i>John Davidson At Notre Dame</i>	ABC	Oct. 27	Fri.	10-11	11.3	22
<i>Xerox Sp. Luther</i>	ABC	Jan. 29	Mon.	8:30-10	10.5	15
<i>Pursuit of Excellence—Vienna Boy's-Choir</i>	ABC	Feb. 24	Sat.	7:30-8:30	9.5	17
<i>Sol Hurok Presents</i>	CBS	Mar. 5	Tues.	9:30-11	8.1	14

Source: NTI * Through May 31, 1968 ** Primetime portion only

papers than any other medium, television second; 57 per cent newspapers and 51 per cent, tv. In the third study, in 1963, television moved into the lead and has remained there. Last year, the results were television, 64 per cent; newspapers, 55; radio, 28; magazines, seven; other answers, six.

This rising reliance on tv was as true of upper-income and college-educated groups as the public as a whole.

The proportion of the former who said they got most of their news on tv rose from 48 per cent in 1959 to 62 per cent last year. As for the college-educated, the increase went from 39 to 56 per cent. These figures were used by the TIO to counter attacks on tv, attacks that maintained the medium has been dominating the upper socio-economic strata.

Tv most credible

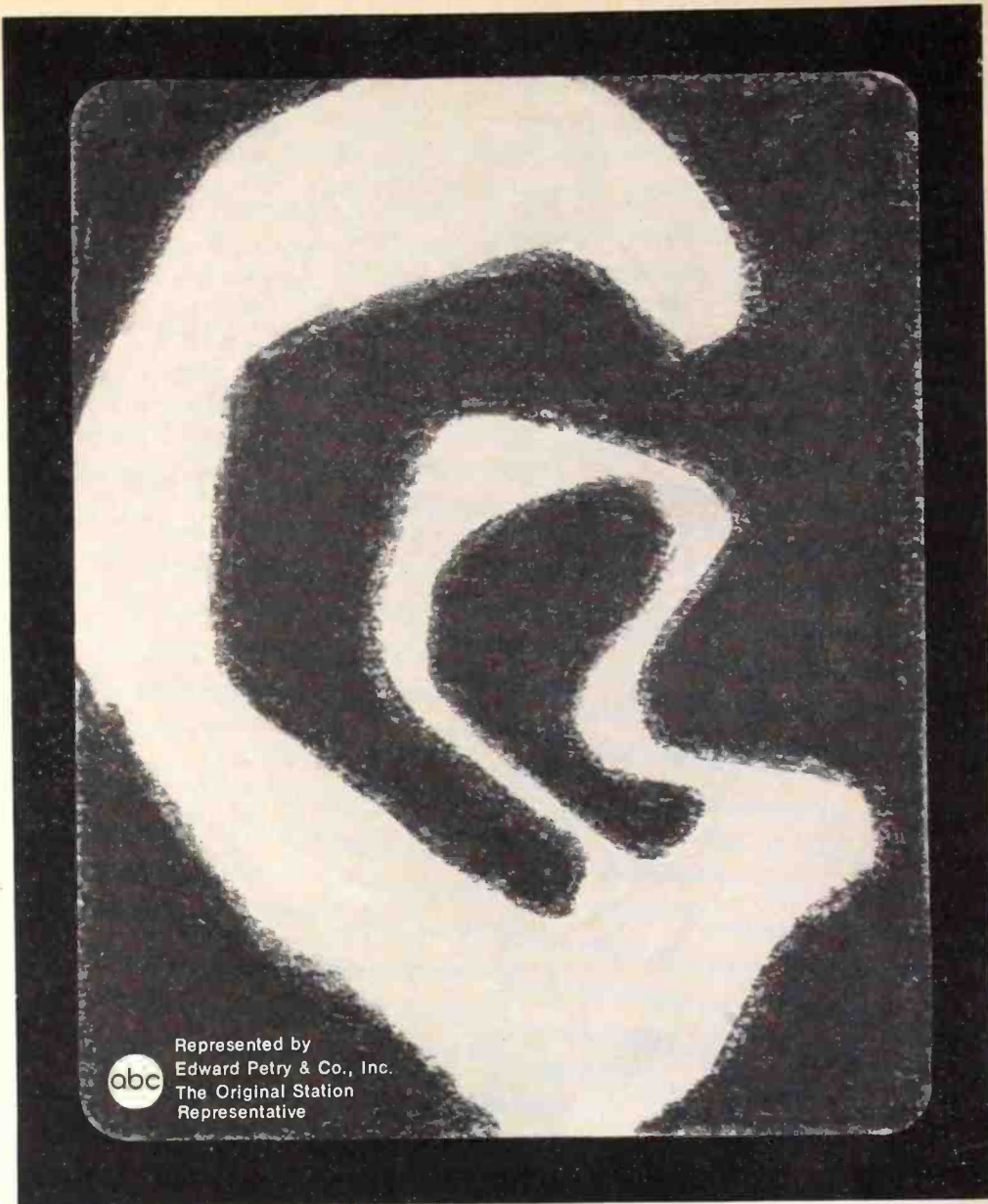
Another dimension of the importance tv news plays in the public's efforts to keep up with what's happening was in the answers to a survey question on which of the media the respondent would believe if four conflicting versions of the same news were put out.

In 1959, newspapers had the high believability figure with 32 per cent of respondents choosing that medium, while tv, in second place, trailed with 29 per cent. But in the second study, positions were reversed, and tv has remained the most believable of the news media.

In the last two of the five studies, a plateau seems to have been reached in the believability question. The figures in 1967, quite close to those of 1964, were: television, 41 per cent; newspapers, 24; magazines, eight; radio, seven; no answer or don't know, 20.

From a practical point of view, tv news has been assured a firm foothold by the value placed on it by advertisers. Its appeal on adults is unquestioned. Last season, the ratio of adults viewing network news shows, for example, during November-December, ranged from 68 to 75 per cent.

In many of the major markets, tv's share is even higher. To some extent, this depends on the time periods in which network news is



Secret weapon.

Channel 40's ear-to-the-ground NEWSbeat team has made it southern New England's favorite news medium.

No less than 22 local NEWSbeat reports each week keep over 1,000,000 New Englanders (\$2 billion worth!)

turned on. And on. And on.

Which means that at least 22 times each week, Channel 40 isn't Channel 40 at all. It's Channel 1.

Do you hear that, all you advertisers out there?



WHYN TELEVISION/SPRINGFIELD, MASS. 01101

slotted. Though this does not always hold true, in general the closer the news to network time, the higher the share of adults.

On the NBC-TV news, an average of three major eastern time zone markets, where the news was slotted between 6:30 and 7:30, showed a 94 per cent share of adults (Nielsen, March, 1968). In the case of two important mountain time zone markets, where Huntley-Brinkley was placed in the 5:30 to 6:30 span, the share was about 90 per cent.

Similarly, the CBS-TV news, when run in the same eastern zone markets between 6:30 and 7:30, averaged a 93 per cent share of adults. In the two mountain zone markets, the news between 5 and 6 p.m. averaged an 84 per cent share.

A comparison of the network news shows' national audiences in November-December, 1966 and 1967, reveals not only the percentage of children and teenagers down but the actual number dropping, despite an overall increase in homes viewing the three programs.

With news important to both adult viewers and advertisers, it will remain an important marketing tool. ■

"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.

Creativity (From page 27)

ly important role to play."

Unfortunately, Gury remarked, most of the well-trained MBA's go into big corporations, not into the agency business.

The selective affinity of advertiser for creative executive has accelerated the obsolescence of the old fashioned kind of account executive, Gury indicated—the man whose skills were purely social, the personality guy who believed it more important to know the right people than to know the right things.

Anyway, Gury said, "a creative guy would rather talk to the skillful marketing executive; they have a good relationship."

Gury cited Ted Bates, who once had told him, "Jerry, if we haven't got great selling copy, everybody else can go home."

A danger to the good young copywriter, Gury remarked, is that he may become impressed with the status that some attach to administrative duties. "As Rosser Reeves said, 'the best title in the business is *copywriter*,'" Gury remarked. "Titles can get in the way of creative work, can cause people to lose sight of the objectives."

As for himself, Gury said that in his function as worldwide creative director he will continue on a wider scale what he had long been doing as creative topper in the New York office: "Find the best people, and develop techniques to liberate creativity." The basic approaches that work in America work worldwide.

Bates has 28 offices around the world. As he moves on the global plane, some of Gury's New York duties have been delegated to Barry J. Ballister and Erwin A. Levine, both creative directors and senior vice presidents. Gury's official title now is deputy chairman of the board in charge of creative services.

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

Over at BBDO, James J. Jordan's new job as worldwide creative director is rather less globe-girdling—at least in the foreseeable future—than the jet-age assignments of Gury.

A large part of Jordan's job is in-

volvement in the creative output of BBDO's dozen branch offices in the U.S. and Canada, which account for more than a third of BBDO's billing (so far, BBDO International—London, Paris, Milan, Vienna, and Frankfurt—only accounts for some five per cent).

Jordan sees the job as continuing to improve the creative output of the BBDO offices, and the key to this is again, finding good men and firing the poorer performers.

In three years as creative director of the New York office preceding his recent elevation to worldwide creative director, Jordan has continued to involve himself directly in the creation of ads, and he's been able to do this while supervising the whole creative output by working ever longer hours.

He doesn't plan to retrench, now that his responsibilities have been extended, and it's probable that not a little future BBDO copy will be written at altitudes above 10,000 feet as Jordan goes from office to office.

Creativity is chronic

The transition to higher administrative posts has always been problematic and a matter even of some discussion by onlookers in the business.

You can even find people who wonder how a creative man can be creative if his range of involvement is wide. To this, Jeremy Gury replies that unlike other men, the creative man is creative 24 hours a day, working every waking hour and probably even in his sleep.

"What distinguishes the creative guy is that he's in continual touch with his own consciousness and his own subconscious, while the administrative type is interested only in what is already known. But the creative man can't shut the door and walk out on his own ideas. That's why he works 24 hours a day."

Talking about his own transition years ago from the creative side to management, Tom Dillon, president of BBDO, said that for the first year or so in the new job "you continue out of habit to do your old job. We're all creatures of habit; it's a carryover. But in the meantime you grow into your new job, and you grow with it.

"There are always some people in any field who are not suited one way or another to administrative jobs," Dillon remarked. "The best salesman

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

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

Prière de noter: Cette année nous avons ajouté au vision No. 7. Ceci est limité aux reclames faites da courager de nouvelles entrées par cette catégorie, télévision est encore une nouveauté.

Nota: A televisão categoria No. 7 só se aplica a pertencentes aos idiomas estrangeiros. Está limitada em anúncios feitos em outros idiomas e entradas nesta categoria principalmente em áreas onde o aviso comercial é novo.

Please Note: Television Category No. 7 has been added. It is limited to commercials made in languages other than English. Entries by means of this category, particularly from areas where the commercial is new.

注: IBAのテレビ部内に本年第7項目を設け、この項目はCFに限定されます。IBAは、この機会に新しくCFを開発された作品を歓迎します。

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

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

World Honors From Hollywood

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

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

may not make the best sales manager. Writers may not make good editors; authors may not make good publishers."

How to stay young

Solita Arbib's ascension to director of worldwide creative services is as much a liberation of energy as it is extension of responsibility.

"You reach an age in advertising when you've pretty much made your creative contribution. The way to stay contemporary then is to go into the strategic planning, and not lose yourself in the youth cult. Give your younger colleagues their head, and you stay young."

Miss Arbib said her successor as creative director of Norman, Craig & Kummel in New York, M. Jay Brothers, was brought into the agency by her to succeed her. "I hired Jay to take my job." She will continue to work closely with him.

In her new worldwide job, Miss Arbib said she will be applying the basic methodology developed at Norman, Craig & Kummel in New York to the problems of clients abroad.

"There's a need to maintain a standard around the world." Increasingly, European campaigns will be based on U.S. campaigns and U.S. techniques, she said, whereas the reverse used to be true.

She added that she will do much more than merely review campaigns abroad, and will work on exploratory campaigns for clients abroad. Miss Arbib will also hold creative seminars abroad, show affiliates how earlier problems were resolved, expose to them the latest techniques in television.

Talent-scouting, that is, finding creative people for affiliates abroad, will also be an important part of her work.

Referring to the transition from creative to executive, Miss Arbib mentioned that if a person is creative, he can be creative in all areas. "The basic thing is the ability to work with people; this is what you do when you're writing copy. The important thing is to be yourself, not play roles.

"If you're a good creative person," she added, "you want to grow into new areas." ■

The 30 (From page 23)

mental restructuring of the medium will take place, built around the independent 30-second spot."

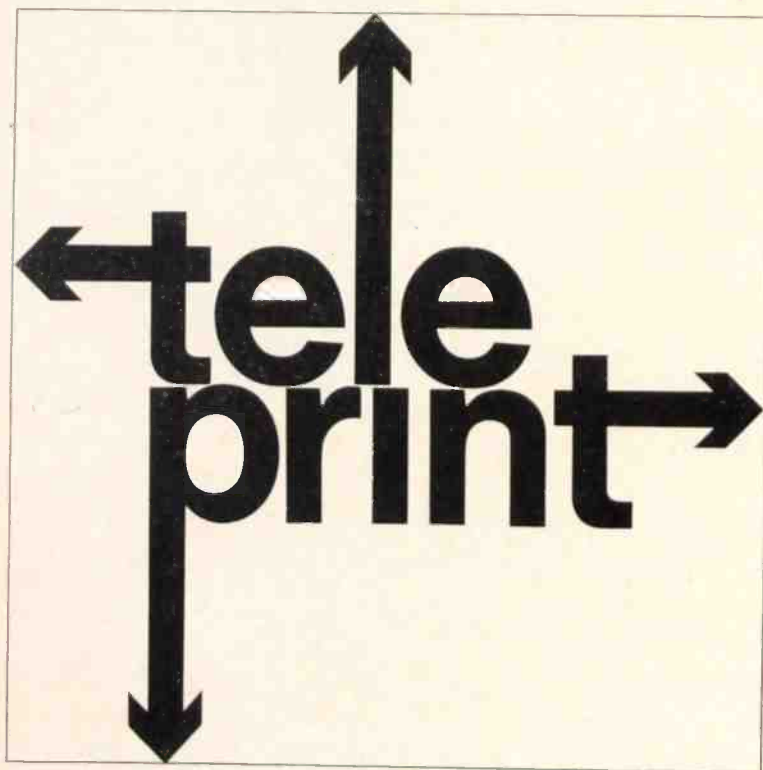
Many agencies are afraid that when this occurs, some kind of premium price will be charged for minutes, particularly piggybacks. If the stations can get 60 per cent of the minute rate for single 30s, it's said they will naturally wish to convert minutes into two 30s at that rate. Thus, agencies foresee a time when those who wish to purchase piggybacks may have to pay something additional. This kind of restructuring already seems to be taking place in network movie over-runs. Stations have these minutes to sell, and some will sell only independent 30s, not full minutes, in these over-run feature films.

The restructuring, therefore, could lead to an erosion of the piggyback. It will also have consequences for 20s and 10s. Many media specialists believe the primetime 20 is now overpriced. Their opinion is that fewer 20s will be made available in the future, and that if 30s and 60s advance in price, 20s will not. Many station representatives, too, believe that the time is not far away when networks will give their affiliates a 63-second station break (ABC-TV not long ago offered its affiliates this length primetime break, but retreated from the proposal).

Some like it piggyback

Not all advertisers, of course, are solidly behind the independent 30. There are some companies which have so many non-competitive brands that the piggyback works well for them. Procter & Gamble is a prime example—though for new products it has, on occasion, paid 55 per cent of the minute for an independent 30. There are also those agencies, J. Walter Thompson among them, who feel that the piggyback permits them to select a mate from among brands they service, and thus offers better product protection than the independent 30.

Naturally, advertisers and their agencies are concerned about the problems of product protection and clutter during the age of the independent 30. The new NAB Code rules now allow four contiguous ads per program interruption, which makes possible a cluster of four con-



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

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

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

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

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

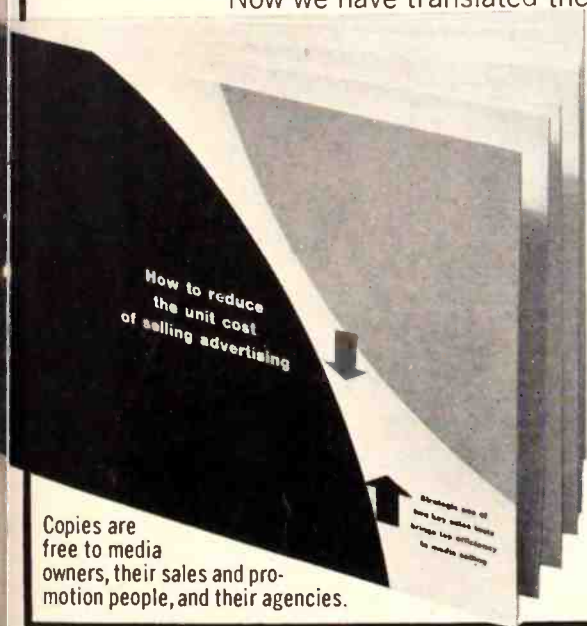
It averages about \$40 per 1,000 contacts.

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

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

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

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



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Skokie, Illinois 60076 — Phone: 312 YO 6-8500

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NAME _____

TITLE _____

COMPANY _____

ADDRESS _____



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

secutive independent 30s in the movies, for example. Some observers feel it will not be long before this cluster is extended to five and even six consecutive 30s and U.S. tv begins to resemble European tv in featuring commercial intermissions.

Opinions are divided as to whether the present 10-15 minutes of product protection can be maintained by stations. The problem has been complicated by the proliferation of new products created to reach segments of the same market—for example, cigarettes. The problem increases, moreover, to a considerable degree by the use of the shorter form of announcement. There are many in agency circles who seem to feel hopeless about product protection and are almost resigned to a loss of it when 30s become the dominant length.

How to cut out clutter

Clutter is also being given a great deal of thought by agencies. The new Code now permits two interruptions per half hour and four interruptions per hour in primetime. The networks interpret these interruptions to be within the main body of the program material. They position a 30-second spot before the program proper and a 30 second spot after the program proper, in addition to the two 60s in the main body of the material. These 30 second adjacencies to credits, billboards, station IDs and station breaks only create the "spectre of increased clutter," according to a spokesman at Ted Bates.

The NAB Code, it seems obvious, is not looked upon as an adequate solution to clutter by many agencies.



Newly elected vice presidents at Avco Broadcasting Corp. are John R. Vrba (l.) and William E. Wuerch. Vrba joined Avco Broadcasting in June as director of television sales. Wuerch spent 16 years with Westinghouse Broadcasting before joining Avco in March as general manager of WLWI, Indianapolis.

The greatest concern by agencies is that the clustering of four commercials may detract from effectiveness. Dick Newnham, associate media director of Needham, Harper & Steers, maintains, along with many others, that the clustering of four commercials will lead to loss of recall for some of these spots. "It's obvious that you're better off being one of two spots than one of four."

Little research has been done in this area. Two recent studies, however, have been conducted on three commercials in a two-minute break. One by Gallup-Robinson suggests that the third position produces the best results and the second (or middle) position the poorest results. A study conducted in Canada on the same question indicated that the first position produced the best recall results and the third position the poorest. There are, nevertheless, unanswered questions about the methods used in both studies.

It is believed that the rotation of spots within the four commercial positions might be beneficial to all purchasers. As yet, this suggestion has not been considered seriously by stations, and, in all likelihood, will not be until advertisers can present definitive evidence that recall is damaged by the clustering of four spots. Since it would entail large administrative costs, stations would obviously prefer not to go into rotation, unless there were no alternative.

The one real fear of stations is that the independent 30-second commercial may itself be piggybacked. In his speech to the ANA's Advertiser's Workshop last year, Bates' Vitt dealt with this question. His conclusion: "I suspect we can forget it and put it down as a mental exercise. . . . Nothing available in copy or media experience currently reveals any meaningful evidence that a 15-second piggyback would survive."

Won't sell 15/15

Yet reports are that Bristol-Myers recently tried to secure piggyback 15s, only to be told by stations that they would not accept them. Many stations now have a statement in their rate cards which says they will not accept more than two advertisements in a minute. In spite of that statement, the fear persists among station representatives that the piggy-

backed 30 is a real possibility. To look for it to appear first as an integrated commercial with several products included.

At present, most of the independent 30s are being bought by package goods clients, particularly those for whom piggybacks are difficult to use. Though there are many clients who could use minutes because they need the time to build a mood or tell an involved product story, even so, many of them are using independent 30s. Airlines are an example.

The 30s are effective

At the same time, the agencies are still busy researching the effectiveness of the 30-second commercial compared to the minute. According to Bates, it has been widely established that the "relative effectiveness of a 30-second commercial in an island or piggyback environment is more than half that of an entire minute."

For example, a study made by Daniel Yankelovich for the Corinthian stations found that the effectiveness of the 30-second commercial compared to the 60-second is much more than 50 per cent. Research done for CBS-TV by the late Dr. Gary Steiner states, "The piggyback analysis suggests that in attention value a 30-second commercial can score as high as a 60-second one." However, issue is taken with both the Steiner and Yankelovich studies on the grounds that the methodology is faulty.

In the event that the independent 30 should begin to make inroads into the piggyback and replace it to a great degree, what then of the master control agency? How will its position be affected if this aspect of the servicing function it provides for clients is ended?

Most agency executives expect the master control agency to continue as in the past. Newnham says, "Its function is to consolidate buying in general. It will continue to buy the best spots in the market and run the brands through, among other functions." Another agency executive says, "It will continue to provide a point of overview so that the purchasing of clients with multi-brands can be effectively coordinated."

But if the independent 30 does not have much impact in this area, it certainly will in others.

(From page 25)

duction invested in advance of outcome."

Noting that the week before the voting was taken up by final wardrobe selection and color coordination and "myriad other details that precede a project of this scope," Eisenberg added that he still had to go off to Nova Scotia on a location assignment.

Back in New York the actual taping, Eisenberg continued, was preceded by the setting up of the Reeves-Mobile equipment at the West Side Studio where, earlier, a \$6,000 "bank interior" set had been constructed in four building days.

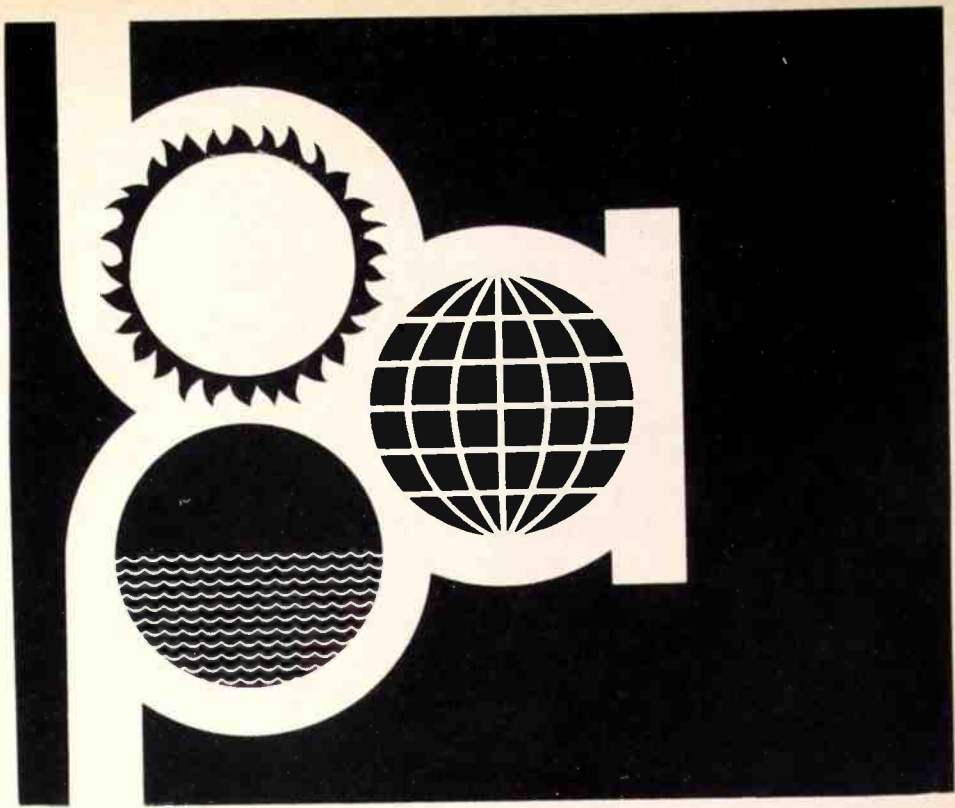
Pre-edited a la kine

"I shot the commercial in eight sequences, using two cameras in most of them," Eisenberg related. When it was finished, as planned, we went the kine pre-editing route prior to final electronic editing and mix at Reeves. When the kine was 16 mm; today we try to use only 35 mm, it's much easier on the editors) was roughcut to everyone's satisfaction, down it went to Reeves 42nd Street where the final transition to video tape and final audio and video mixes were done. A color film transfer was then made at Technicolor on the Coast."

It's worth remarking, as evidence there's nothing arcane about the video taping process, that "Down by the Riverside" was the first tape job ever for Eisenberg's cameraman, Ernesto Caparros. Of Caparros, Eisenberg said, "Here is an artist with a great eye. Like others of his breed, he can paint a set with light and with no need of a monitor. Yet his pro spent one week on his own in advance of the taping, nosing around CBS and around Reeves, observing and questioning."

During the first rehearsals, Ernesto paid little heed to the monitor, but as the taping got going full blast he became more and more intrigued with the elements of video shading and editing controls.

Norman H. Grant, director of color coordination and administration at ABC-TV, talked of three basic elements in color videotape production—the first being the contrast range, the second being the control necessary through careful pre-planning of design, lighting, wardrobe, makeup, graphics, programming and



the many worlds of promotion

How many hats do you wear as a promotion man?

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

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

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

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Name.....

Station or Firm.....

Address.....

City..... State.....

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

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

video areas, and the third, "what the home viewer sees," and what colors he remembers seeing.

Grant feels that "the home viewer has a limited color memory," remembering only "flesh tones, commercial products, his country's flag, exterior blues and greens" and such.

Talking about the new color tv cameras, he noted that "less makeup is required than was true with the old image orthicon cameras. The secret to good color makeup is in the application and not in the amount used. If the subject is to look natural on color tv, the makeup must be applied with subtlety, allowing some of the subject's natural coloring to show through. I would rather see no makeup on the talent than too much."

Grant added that depending on the color imagery of the various color tv systems, some will require a warmer makeup than others. He found that the Phillips PC 70 camera requires a warmer makeup than the GE and RCA camera systems.

John C. Shultis, supervisor of electronic editing at Reeves, pointed out that the way to save time and money in electronic editing is through efficient preplanning both before taping and before post-production.

"Just as a director can prevent problems by conferring with his cameramen, script writers and technicians before shooting, he can save post-production time by conferring with the electronic editor prior to production. The editor can advise how many cameras will be needed to achieve certain effects, and provide general guidance on shooting



James Conley has joined the Meredith Corp. as vice president-operations of the broadcasting division. Conley, a veteran in the broadcasting field, will establish an office in New York.

techniques which will minimize editing time."

Shultis offered the following tips as ways to save money:

- Put 60 seconds of color bars at the head of each roll of tape to simplify machine preparation.

- Don't add music or sound effects to the original track if the audio correction is going to be done later. The editor can work faster if he only has to work with dialogue. If the background music and sound effects are recorded with the picture, it's impossible to separate them from the dialogue during post-production.

- If the plan is to correct the audio after editing, it's advisable not to over-equalize during recording.

- Record at a constant volume, as necessary variations can be adjusted in post-production.

- If the director views each take right after he makes it, continuity can be easily maintained.

- Always take 'insurance' shots.

- Before an editing session, tell the post-production service the number of titles to be used and what transitions or special effects are desired. The editor will advise whether artwork or slides are needed. Artwork as a rule is easier to handle. All artwork should be prepared with white letters, adequately separated, on a matte black background.

- Bring a storyboard to an editing session. It will help the editor visualize the effects desired.

What to look out for when producing abroad was pointed out by Roger Gimbel. "Go European! Make it a co-production," advised Gimbel. "Otherwise, you as an innocent Yank abroad are likely to be fleeced."

Gimbel, the head of Roger Gimbel Enterprises, has become something of a specialist in European production in the past couple of years, what with *Monaco—C'Est La Rose*; and a special set in Rome with Sophia Loren, what Gimbel calls "actuality musicals" since they're set in real locations and feature "real" events.

To commercials producers, Gimbel said, "Since you've got to save money simply to justify your own hotel bill—which after all, is the real reason you go foreign in the first place, isn't it—you need help, a lot of it. So, work through a single European-based facility, and with a team made up of Europeans.

"These Europeans don't go shopping wearing a big American dollar

sign on their foreheads. They know the real prices: they've bought it before. Whereas we Americans? Why, every farmer, flower girl, taxi driver is used to the avalanche of dollars they can expect whenever an American job is in the offing."

But European film-makers, Gimbel said, are not accustomed to largesse from Americans—yet. Gimbel mentioned that in his first European work, *Continental Showdown*, a series for CBS-TV, he decided to use Bavaria Studios in Munich and to use Bavaria's people all down the line, camera crews, secretaries, production assistants. The only Americans were Gimbel and his two partners, Frank Peppiatt and John Aylesworth, who wrote the show.

"Here come the Americans"

What to avoid, Gimbel said is the "ugly American" syndrome: "Here comes the morning plane, with American executives and production people aboard, and American dollars too. They only have a few hours before time for dinner at the best restaurant, the sights, and after sobering up the next morning, they latch on to that special friend of a friend—the one who speaks English.

"Anybody over there who can speak English is often regarded as 'an enlightened source.'

"It's been my experience that those folks who hang around and tell you where the best labs are, and who the best director is, and speak beautiful English, are often the same types who hung around street corners during the war, telling American GIs in perfect English where the best girls were."

In the more far-out areas, there was talk about tape being, in some ways, the possible successor of the tv medium.

By the end of the 30 hours of workshops, it could be assumed that the 300-odd participants knew their way around video tape.

Many of the pundits of media among them Marshall McLuhan's boss, Rev. John Culkin, S. J., head of the Communications Department at Fordham University, who spoke at the Production '69 workshop maintain that tv as we know it now will be surviving only marginally some 10 years hence, and that home cartridge tape will be the dominant "mass medium." There are, of course, many who question this. ■

In the picture

is not often that someone starts off to be a museum director and ends up as a media director. Erwin Ephron, as a matter of fact, may be only such case in advertising an-

Be that as it may, after a thorough winding in the history of art and a couple of career zig-zags, he took his present line of work like the proverbial duck. Last month, he was named to head up the media department at Papert, Koenig, Lois, Inc., New York. A vice president, Ephron had been director of media planning and research. He replaces Michael J. Novan, now with CBS-TV in Chicago.

What turns a budding curator into a media expert? A friend who has known him for about a dozen years said: "Erwin's got a restless, analytical mind. He's not content with the obvious answers; he's inclined to distrust them and to look underneath the surface. He enjoys talking about abstract concepts and he plunges into facts and figures as if they were something good to eat."

Ephron says he was driven away from art as a career by the inbred, real atmosphere of the field. He attended Swarthmore College, just outside of Philadelphia, where he earned an AB with honors in art history and then went on to the Harvard Graduate School of Fine Arts. After one semester (with an "A" average), he had had it.

What was 1955. In shucking his cultural training, Ephron headed to the West Coast and spent about a year there, first working as a page-boy for NBC and then switching to ABC for \$6 more a week. Then back to New York, where he worked in production for the late *Sponsor* magazine for two years and six years for *Newsweek* as director of press relations. Thus, his career in the agency field didn't start until four years ago, when he went to BBDO as media research manager. In 1966, he transferred to PKL as director of media research. In the interim, he had picked up an MBA in economics at New York University.

A few weeks ago, with new responsibilities, he assembled some thoughts on what is probably *the* issue of the

moment, the middleman timebuying service.

"I don't think this kind of operation can last. It's inherently unstable, having a two-price system. It's true there has always been some degree of price-cutting—barter, distress rates and so forth—but there were drawbacks in buying such time. Schedules were uncertain and the quality wasn't good.

"Now, however, the two-price system appears to have spread and more business that was bought on the card is diverted to discount buys. Stations must eventually conclude long range they'll get more revenue with a somewhat lower but firm rate card and a modest level of unsold inventory."

In the meantime, Ephron said, agencies should take fullest advantage of the situation. PKL hasn't used a timebuying service yet, he maintained, but "we're looking."

The outside services, said the new media director, "may or may not be able to deliver better buys, depending on the situation. To the degree they can, they should be supported."

Addressing himself to the inevitable question of why agencies haven't done what the timebuying services are presumably able to do, Ephron analyzes the situation as follows:

"Most major agencies serve blue chip clients and can't afford the reputation of being chiselers on media prices. We have felt this a matter of integrity.

"That was yesterday. The buying services have shown that printed station rate cards do not mean a firm price structure, so hard rate negotiation is no longer 'chiseling,' it's become common sense.

"I think this is the major contribution of the buying services. They have focused industry attention back on price where it evidently belongs right now.

"Another thing is we've been too busy concentrating on other spot problems—internal control, reducing paper work and holding down the cost of handling spot. We've been trying to 'idiot proof' the buying system so that the risk of using relatively inexperienced people can be minimized. This has changed the role



Erwin Ephron
Sees dim future for middleman

of the buyer. Under the current system he is more of an accountant than a negotiator.

"When you come down to it, the whole agency buying system is designed badly. Agencies have lacked the motivation needed for hard negotiation. And this is the key difference between a buying service operation and a media buying department. Only the buying service makes a direct profit by buying better."

So much for the analysis. Will the agencies do anything about the situation?

Ephron feels the agencies may be pushed into upgrading the buyer.

"But that isn't the whole answer. Agencies are in a profit squeeze and if they are to spend more on buying, they will have to recover the dollars somewhere else, either through direct compensation or by cutting down on other services."

If Ephron's right, a change in the role of the buyer on top of the supposedly self-correcting features of the two-price system make the middleman's future look pretty dim.

Outside of agency work, Ephron has been particularly active in the International Radio and Television Society. He is the founder and current chairman of the IRTS' Advanced Media Concepts Seminar and was the founding chairman of the organization's Timebuying and Selling Seminar. He lives in New York City (Riverdale) with his wife, Ellen, and three children. ■

Irene Ryan, co-star of *The Beverly Hillbillies*, said recently, "Audiences were really tough when I broke into show business at age 11. Those were the days when, if you weren't good, a giant hook came out of the wings and dragged you off the stage."

You were young, Irene, so it only seemed that way.

* * *

A contest about promises made in courtship days in connection with the musical *Promises, Promises*, staged at a local theatre, brought Ed Miller of WNAC-TV Boston's *Dialing 2 O'clock Movie* some interesting responses.

One woman viewer wrote: "He promised me before we were married that I would always be everything to him—and if he hasn't kept his promise, at least he's tried. I've been his cook, cleaner, laundress, nurse, gardener, accountant, chauffeur, errand boy, official hostess, housekeeper, etc., etc."

* * *

As everybody knows, eight out of 10 new products fail in the market place and we recently found out the real reason why. It's games marketers play.

Management consultant Dana Weithers expressed it pithily last month at an American Management Association seminar:

"Bringing creative, intuitive, scientific and management-oriented people together in the stress of new product development sometimes produces a type of activity or game which the player feels is more secure than carrying out his job."

Among the games cited by Weithers, who heads a Chicago-based marketing management consulting firm:

"*What was the size of your sample?*" This is not a request for methodological information but a meeting gambit which questions the validity of the research.

"*What do they (i.e., the consumers) know?*" This is typically played by the creative type who finds the research at odds with his "gut" feeling.

"*Go do six group interviews!*" This game is played by the product manager who can't verbalize or or-

ganize his objective, so he orders a technique instead. A variation of this is, "*Remember the study you did last year?*"

"*Look at Hershey.*" Here the player takes exception to a rule, such as the need for advertising, and notes Hershey's former success without advertising. This game is frequently played by product managers short on advertising funds.

"*We're loyal to you, Hudson High!*" Symbolically stated, this game is frequently played at the end of a disappointing research presentation and suggests that loyalty, company spirit and the will to win can achieve marketing success even if the consumer doesn't like the product. The objective of this game is to reassure management you're with them.

"*Now I've got you!*" This is a game played by the researcher, who leads the product manager out on a technical limb and then saws it off.

"*How long have you had that feeling?*" Another game played by the researcher, who suggests to the executive that the latter may, in fact, be more influenced by a "problem" than by his analysis of the situation.

* * *

Arch Oboler, one of radio's top dramatists in the medium's heyday, is going to write his first novel. He's not talking much about it, but if you want a hint, he signed a contract with Bartholomew House Ltd., publishers of *The Cannibals*.

Oboler did say, however, that the book "may shatter some of the foundations of motherhood and love."

We didn't know there were any left.

* * *

In trying to explain to its apparently affluent audience how big \$1 billion really is, a tv station pointed out that if someone were to give his wife that much money with instructions to go out and spend it at the rate of \$1,000 a day, he wouldn't see her for 2,739 years.

We'd hate to lose all that dough, but the peace would be welcome.

* * *

We understand the following actually took place on WTOP-TV

Washington.

A razor manufacturing company flew in a barber from Seville, Spain (calling him "The Barber of Seville," of course) for a promotion. He got on the station's locally produced *Cadence* show and demonstrated the attributes of a razor by shaving host Lee Shephard for the benefit of the viewing audience.

The barber started with a straight edge razor and separated a square inch of skin from Shepard's face in color, yet. Obviously embarrassed, the barber finished the shave with a safety razor.

It would have to happen in Washington. We hope that's not considered violence on tv.

* * *

A new show on WOR-TV New York is called *The Weaker (?) Sex* and is hosted by Pamela Mason. It is billed as "an arena in the eternal battle of the sexes."

But, don't forget, you can't have a battle of the sexes unless you can tell which is which.

* * *

This editorial was aired recently by WTVN Columbus:

"The outstanding thing about the race for President is that none of the candidates are (sic) saying anything very original, or, for that matter, very meaningful. As a matter of fact, Hubert Humphrey and Richard Nixon—judging from their speeches—are nearly as much alike as two peas in a pod. George Wallace, it is true, has won a certain distinction. His rabble-rousing technique is stirring up waves of ill-will from coast to coast.

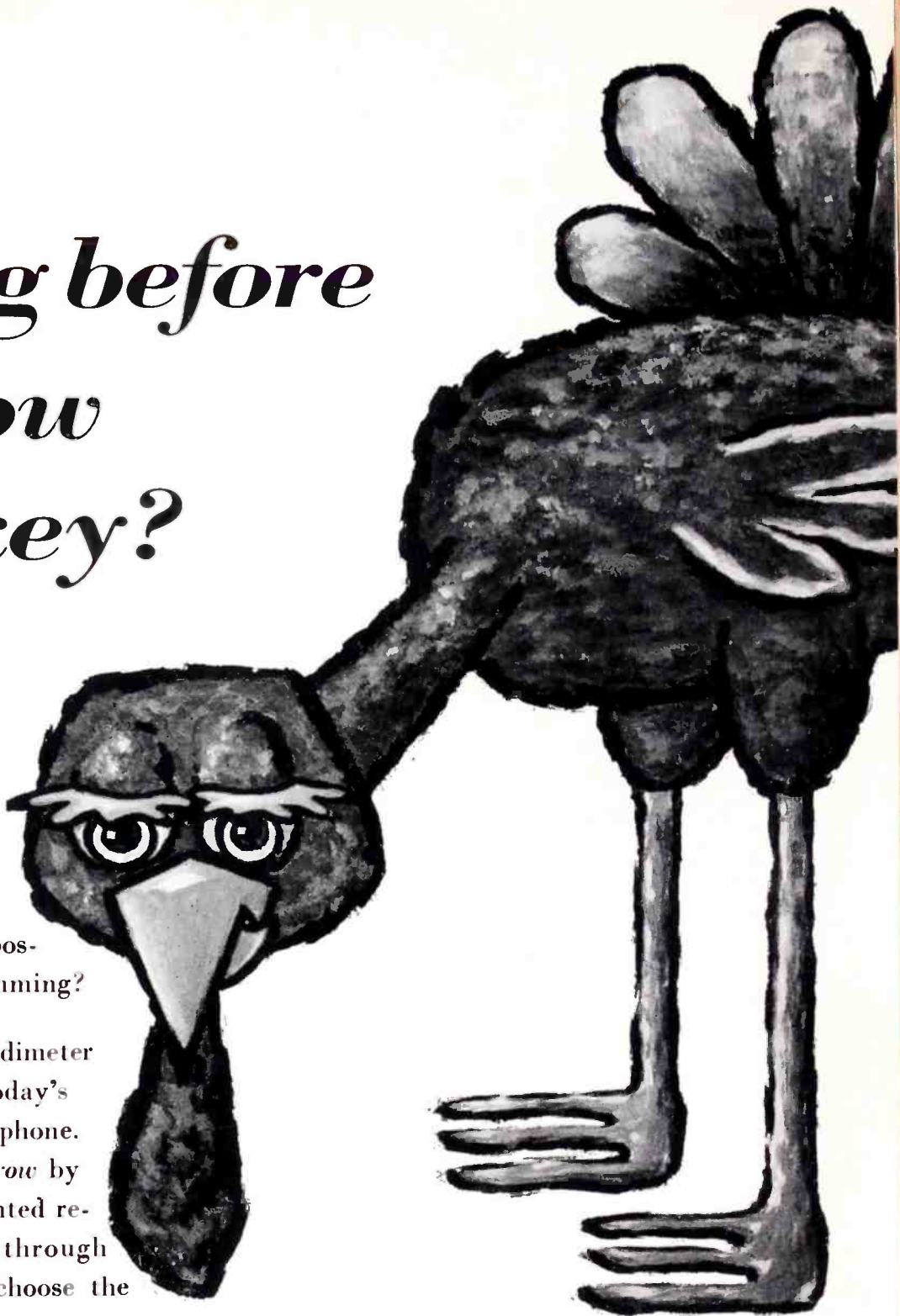
"What all America is looking for is a candidate who—just for once—will forget the polls, forget the double talk and seize the challenges of the times by the scruff of the neck. Instead, we hear daily the same carefully shaded phrases, intended not to express anything real, but to conjure up illusions and vague assurances. The public is getting wise to this stuff. The man who starts talking straight from the shoulder will be the man this country really needs."

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