

Television Age

V. 17

Indiana Univ
SEP 19 1969
Library

Confessions of a media model, or: Oh, computer! The naked facts on **PAGE 25**
 Why the network daytime schedule is more of a horse race **PAGE 28**
 An old agency shows new life and some cool copy-testing ideas **PAGE 30**

**There are now
 more Americans in Viet Nam
 than in Nevada, Vermont,
 Wyoming or Alaska.**



**Maybe we
 should make
 it a state.**

TNT/5

Buss

When we talk about Viet Nam, we do more than read items off the news ticker.

We give our viewers the insight of John MacDougall and Bob Ryan, two of the most informed and involved newscasters in the business. When they report on a story, they know what they're talking about.

Take Viet Nam. Bob Ryan's been there. During two weeks in the field, he went on helicopter assaults, river patrols in the Mekong Delta, and Air Force raids from Phan Rang. He interviewed Minnesota-area GI's.

He also interviewed Madame Chiang Kai Shek in Taiwan and President Marcos in the

Philippines, as he traveled through six other countries.

This is nothing new. Since 1955, he's made fourteen news-gathering trips to world trouble spots. In 1959 when Cuba was in the news, Bob was in Havana. Last year when Czechoslovakia was invaded, he went to Prague. These aren't pleasure junkets. He's been followed, spied on, and had cameras confiscated. But he's come back with a breadth of experience no other local tv journalist can match.

This is just one example of the kind of people we have on KSTP's *Twin News Tonight*. And just one reason why it's one of the finest news operations in the nation.

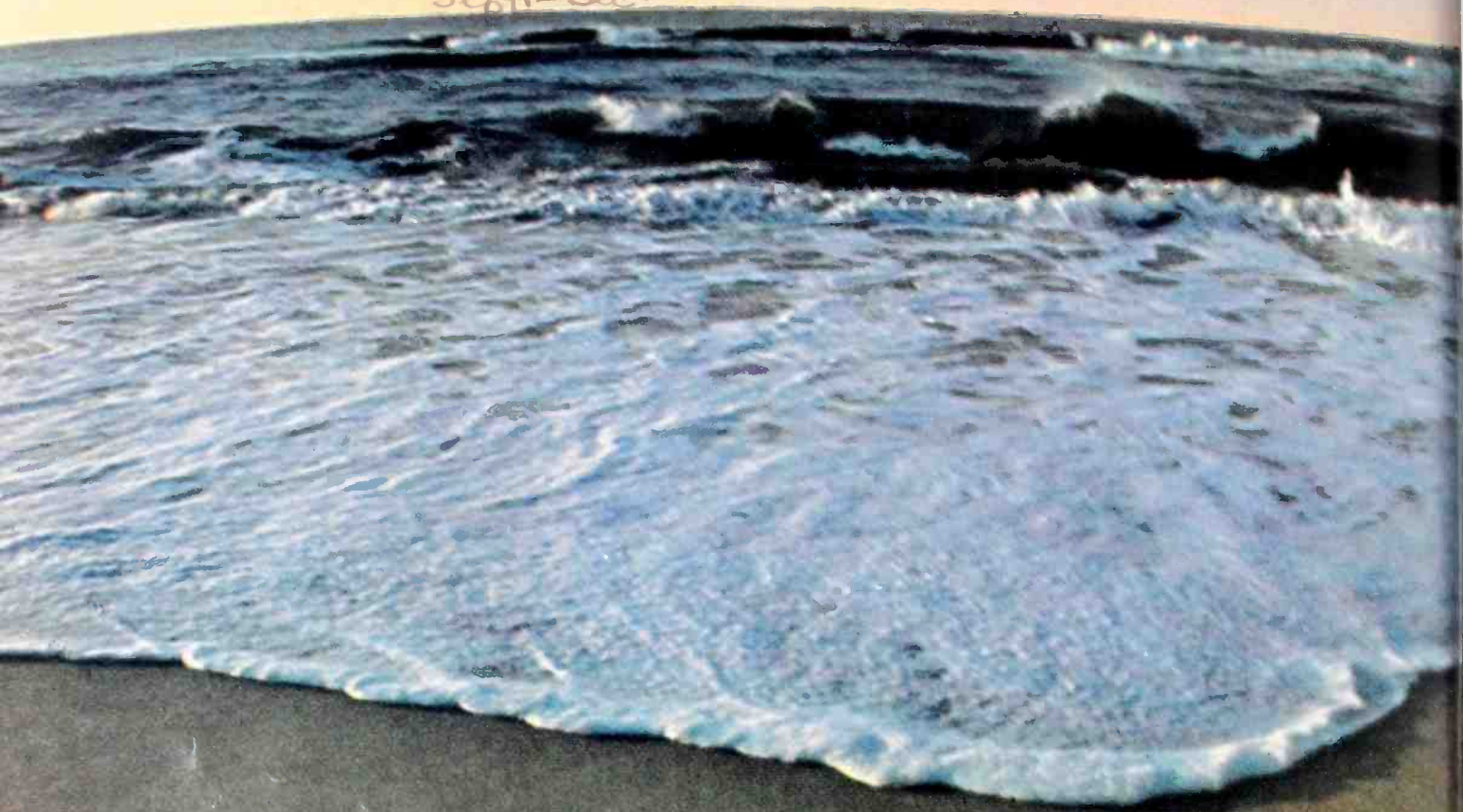


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Sept-Dec.



FLIPPER'S
AVAILABLE

8-1-70

FLIPPER IS ENTERTAINMENT

A very special series produced with that special touch of Ivan Tors. That means the center of attraction is on unique action, exciting and beautiful underwater photography, the interrelation of happy young people enjoying adventures... the ingredients of tireless vitality for long-term popularity.

FLIPPER IS SUCCESS

a network record of great popularity which averaged a 20.8 Nielsen rating and a 35.4 share during its three first-run seasons at 7:30 PM Saturdays on NBC-TV.

FLIPPER IS FOR EVERYONE

with an appeal that is strongly aimed at the whole family, the series delivers all segments of the family. When scheduled at 7:30 the audience comp was 45% adult, 14% teens and 42% children. *And* when scheduled in network repeats at 6:30 Sundays, the audience comp became 57% adult 9% teens and 34% children.

FLIPPER IS COMPETITIVE

and proved this when re-run Sundays on NBC-TV. The TvQ for this period gave Flipper a ranking competitive to such first-run series as Lassie, Batman, I Dream of Jeannie, and That Girl... among all viewers and importantly, among the *husband/wife* viewers. In this adult category Flipper topped Dennis the Menace, F Troop and Gilligan's Island, series in successful syndication.

FLIPPER IS SOLD

in New York (WOR), Los Angeles (KHJ), Detroit (CKLW), Seattle (KING), Portland (KGW), Spokane (KREM), San Francisco-Oakland (KTVU), Milwaukee (WVTV), Harlingen (KGBT), Phoenix (KPHO-TV), Las Vegas (KORK), St. Louis (KPLR), Houston-Galveston (KVVV), Philadelphia (WIBF), Nashville (WSIX).



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IN MINNEAPOLIS-ST. PAUL

WCCO

RADIO

BIGGER

THAN

TV.

16 WAYS BIGGER

A radio station with bigger audiences than TV? You've got to be kidding!

It's for real. It's WCCO Radio—the one station that proves there's more to broadcasting than meets the eye.

The latest ARB Reports for radio and television in the Minneapolis-St. Paul market include four important areas in which average quarter-hour audiences can be compared. On a total of 16 different points.

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- **Total Day/Total Week:** WCCO Radio delivers larger audiences than any of the four television stations in the Twin Cities market. So much larger that WCCO Radio nearly equals the top two TV channels combined! (6am-12 Mid., Monday-Sunday)
- **Daytime:** WCCO Radio's audience is greater than all four TV stations combined! (6 am-6 pm Monday-Friday)
- **Prime Time:** WCCO Radio's morning drive audience is bigger than the glamorous evening block on any TV station. (6-10 am, Monday-Friday, for WCCO Radio; 6:30-10:30 pm, Monday-Friday for TV)
- **Top Hours:** WCCO Radio has two separate hours with bigger audiences than any hour on any TV station. (6am-12 Mid., Monday-Friday)

In each of the four areas, WCCO Radio attracts more total persons 12+. More adults. More women. More men.

That's not all. WCCO Radio also provides superior coverage. Unmatched advertising economy. A setting of top acceptance for your sales story.

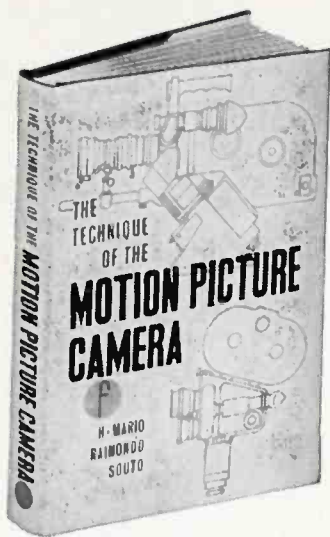


WCCO RADIO

MINNEAPOLIS-ST. PAUL Represented by
CBS RADIO SPOT SALES

Source: ARB estimates. Radio: April-May 1969; TV: May 1969. Total survey areas.
All data subject to qualifications which WCCO Radio will supply on request.

NEW, REVISED



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by

H. Mario Raimondo Souto

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

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

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Profusely illustrated with easy-to-read line drawings.

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Gentlemen:

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

Name _____

Address _____

City _____

State _____ Zip _____

Add 50¢ per copy for postage and handling.

SEPTEMBER 8, 1969

Television Age

25 **CONFESSIONS OF A MEDIA MODEL, OR: OH, COMPUTER!**

She had everything an agency planner could want. But somehow she went wrong. Here are the naked facts. . .

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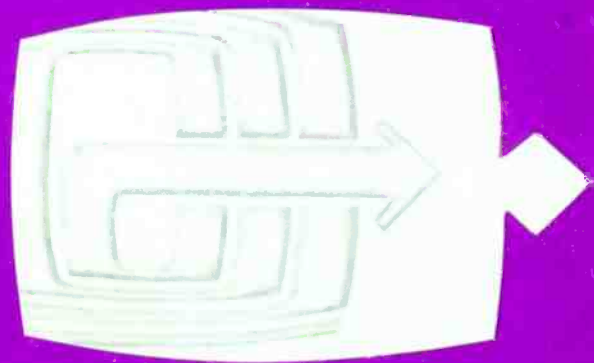
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**For
major
market
marketers
looking
for a
dynamic
selling
program...**





DELLA

Finest and freshest show of the season, "Della" stars multifaceted performer Della Reese in a five a week sixty minute variety program syndicated nationally by RKO. Assisted by comedian Sandy Baron and Peter Myers' fifteen piece orchestra, Della bounces through a potpourri of songs and improvisational comedy featuring top guests. This no-couch, no-chair, no-desk hour of pure entertainment is earning an enthusiastic reception over five RKO stations.

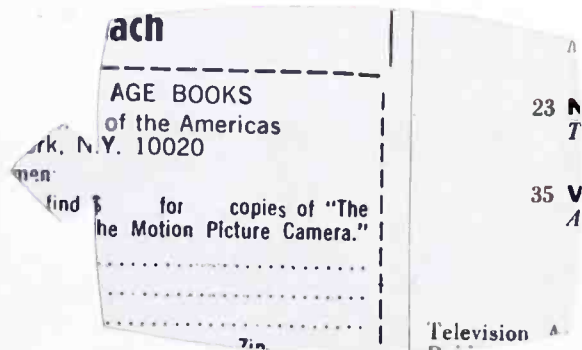
Boston	5:00 — 6:00 P
Hartford	9:00 — 10:00 P
New York	8:30 — 9:30 P
Memphis	10:00 — 11:00 P
Los Angeles	10:00 — 11:00 P



GARROWAY

He's back and RKO Television has him! The master showman of "Today" and "Wide, Wide World" has returned to preside over "Tempo" a live and lively program which ranges daily from controversial discussions with stars, senators and scientists to music, comedy and off-beat stunts. Said Time Magazine's review—"far more interesting than most of Boston's local programs and for that matter the network competition as well." Boston's instant success is also not available in New York.

Boston	10:30 AM — Noon
New York	10:30 AM — Noon



(The only hole in our programming)

"IT'S THE BIGGEST PROGRAM SPLURGE IN THE HISTORY OF THE RKO GENERAL SUBSID"

so says Variety about the new RKO Television's great fall lineup. Here are a few of the top selling programs available to RKO advertisers right now!





**You'll
find
them
hour
by hour...
station
by station...
on the
new**

RKKG
TELEVISION

VISION OF RKO GENERAL, INC.



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(213) HO-2-2133

SAN FRANCISCO

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LORD SIMCOE HOTEL
TORONTO, CANADA
(416) 368-6194

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REPRESENTATIVES
INC.
RTVR

Television Age

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No. 3

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BOISE...MAKES NEWS:

In the past five years the Boise market has had . . .

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedicated to the service of the Boise area.

(KBOI-TV leads in late afternoon news

5:30 to 6 p.m. with a 63 per cent share.

Source: February-March ARB).



KBOI

TELEVISION

KBOI-TV Boise, Idaho

Represented by:

INTERNATIONAL TELEVISION SERVICE



A CBS AFFILIATE

new books

for the
broadcast industry

RADIO PROMOTION HANDBOOK

By William A. Peck

\$9.95

comb-bound

A complete guide to help stations increase sales, develop better ratings and improve results.

On-air and off-air campaigns including contest, promotional announcements, public service, news programming, etc. are discussed and studied for effectiveness.

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Contains hundreds of ways to increase station billing with sales-proven copy. Many "impossible" prospects have been sold using the copy methods provided in this idea-packed book.

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\$5.95

comb-bound

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TELEVISION AGE BOOKS

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New York, N. Y. 10020

Gentlemen:

Please send me the books checked below. A check for \$..... enclosed. (Please add 50¢ per book for mailing and handling.)

RADIO PROMOTION HANDBOOK	\$9.95
ANATOMY OF LOCAL RADIO-TV COPY	\$5.95
INTERPRETING FCC BROADCAST RULES AND REGULATIONS	\$5.95

Name

Address

City

State Zip

Letter from the Publisher

The Economic Picture

This is the time of year when station management is looking at the fourth quarter with the usual amount of uncertainty.

The nation's economists, well versed in the art of circumlocution, are making all kinds of predictions for the fourth quarter and for 1970. The Gross National Product figure increased \$16 billion in the second quarter to \$925 billion. However, most of this increase has been attributed to inflation. The inflationary pressures and tight money continue to becloud the economic picture. The nationally known economist, Roger Wallace, writing in *The Magazine of Wall Street*, sees a better outlook for the fourth quarter than had been indicated earlier. Mr. Wallace predicts a higher level of business activity for the rest of the year. "Aggregate corporate earnings during the balance of this year may hold close to the second quarter rate and will *not* show the declines that most economists have been predicting."

Looking ahead into 1970, he sees that "much depends on what the Federal Reserve does in the near future. If the money supply is permitted to rise at the annual rate of about 4 per cent, no pronounced slowing in the pace of business activity would seem likely."

Projections for the broadcast industry for the last quarter appear to be strong. (Television Age's prediction at the beginning of the year was that spot would be up in 1969 about 10-12 per cent.) While national spot has been soft in some areas in recent weeks, corporate profits and revenues of major television advertisers are at all-time highs. For example, Procter & Gamble recently released their annual figures, which show a sales increase of 6% to \$2.7 billion and an earnings increase of 3% to \$187 million. Bristol-Myers in the first six months of the year increased their sales 11% to \$438 million while earnings increased 12% to \$32 million. Cigarette advertising will not affect the industry's figures for the remainder of this year at least.

The industry's biggest problem, of course, is centered in Washington within the FCC and the Department of Justice. Finger pointing at conglomerates, concentration of media, group ownership has had a direct effect on broadcast stocks. Every time a blast comes out of the FCC, the broadcast stocks take a dip. Of the broadcast stocks listed on the New York Stock Exchange, these are off almost 50 per cent from their 1969 highs. At this point, they represent attractive buys for the prudent investor.

Cordially,





Books of the Year 1968: Non-Fiction Category.

Our 1968 Annual Report is an engrossing case history of how our growth has been achieved. In 1968 our sales and revenues rose to an all-time record high of \$4 billion, net income reached \$180 million, and we increased our earnings to \$2.58 per common share.

For the first time in the history of our corporation, earnings from United States and Canadian sources accounted for about 60% of total earnings, compared with 50% in 1967 and only 30%

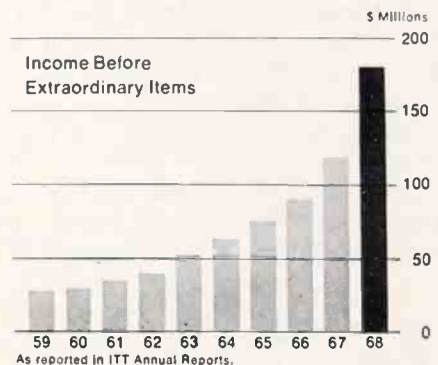
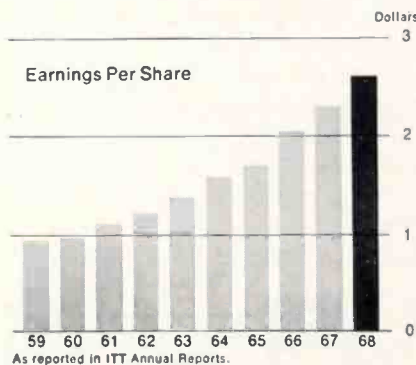
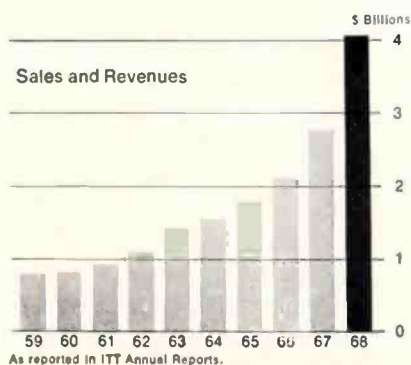
as recently as 1964.

For the past nine years our earnings per share have grown at a compounded annual rate of 12%. There are only two other companies of our size which have had consistent earnings improvements at a rate higher than 12% over this same nine-year period.

The 1968 Annual Report also tells what factors within ITT contributed to our success. Factors such as our strong and innovative worldwide manage-

ment group and our use of equity securities, rather than debt, in making acquisitions. (Full conversion of all dilutive convertible securities outstanding—which would appear to be remote—would result in a per-share earnings dilution of less than 4%.)

We invite you to send for a copy today. Please write to the Director of Investor Relations, International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.



ITT

SERVING PEOPLE AND NATIONS EVERYWHERE

Where can you buy a
\$12,000 tire swing?



Where else but

Topeka!

The 50-acres-under-one roof Goodyear tire plant at Topeka is the world's top producer of those giant tires you see on earthmovers and the like. Goodyear employs 3100 people in Topeka on a \$30,000,000 payroll to roll out 2,000 different ones, including auto tires...25,000 per day!

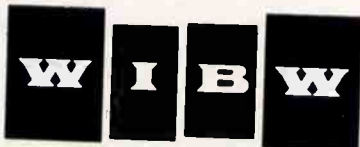
Topeka is full of other surprises, too.

It dominates distribution in the populous eastern third of Kansas, where two-thirds of the people

live...just as WIBW-TV dominates the viewing in the area with the best of CBS plus community-involved, people-endorsed programming. WIBW-TV—the only commercial VHF signal from the state capital—is the authoritative source of state government, financial, business and sports news...the news Kansans want to hear.

It's the big market, too: 150,000 homes, delivered to you direct and via 48 cable systems. Many never get another signal.

Where else but Topeka are big (and little) wheels so well accommodated? Let Avery-Knodel unroll the whole picture for you. They're tireless. Or call (913) 272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Sears on top again

The *Tele-scope* page of the June 30 issue of TELEVISION AGE (page 15) carried an item regarding the 324 radio commercials run by J. L. Hudson Co. of Detroit in one day. Your piece goes on to say that this is "probably the heaviest campaign ever broadcast by a department store in either radio or tv."

We were a little doubtful about this being a world's record, so we checked our files and found that, in one 24-hour period beginning at 4 p.m. on July 22, 1968, we placed 441 radio spots on 13 stations for Sears in Philadelphia. In addition, we placed 82 IDs on television for Sears in that same period. These spots were devoted entirely to the promotion of a storewide event, a "Six-Hour sale."

It would be interesting to know if any of your readers have ever topped that kind of saturation.

BERNARD J. KRAMER
President
Gresh and Kramer
Philadelphia

The international scene

I enjoyed your recent article on the international television scene (*The agency pot: bubbling again*, TELEVISION AGE, July 14, page 21).

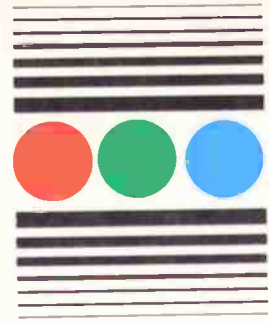
I recall discussing an article of this type with you some time ago, and thinking then that it was a good idea. Now that I see it in print, I still feel the same way.

I happen to believe it is a very healthy thing for your magazine to review the international business, where so much is happening and will continue to happen. As you may know, a good portion of the International Advertising Association World Congress, which will be held in Tokyo on September 24-26, will be on the subject of global television and satellite use in the 70s.

EDWARD N. NEY
President
Young & Rubicam International
New York

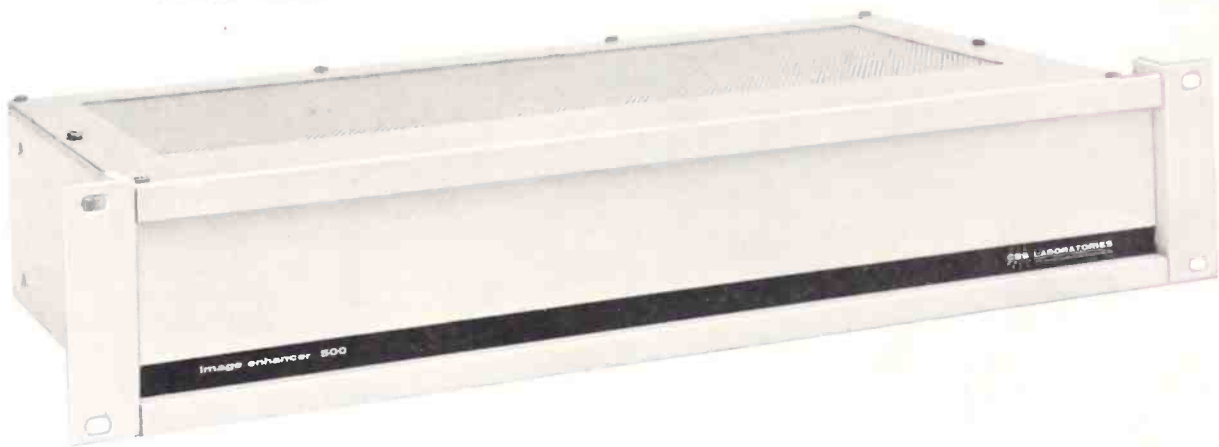


CBS LABORATORIES TECHNICAL BULLETIN



PROFESSIONAL PRODUCTS
CBS LABORATORIES
A DIVISION OF COLUMBIA
BROADCASTING SYSTEM, INC.

MARK II IMAGE ENHANCER



The new CBS Laboratories Mark II Image Enhancer provides truly effective enhancing of the vertical and horizontal detail of a television video signal, thus producing increased picture resolution and color fidelity. The Mark II line of image enhancers provides operational compatibility with all types of monochrome and color television cameras.

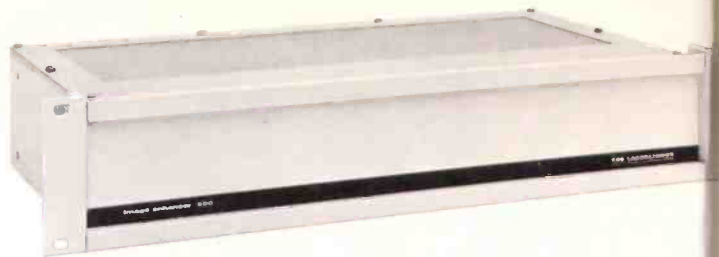
By comparing each picture element with its adjacent horizontal and vertical elements within a picture field, a detail signal is generated. The detail signal is then combined with the main video signal to enhance the sharpness of the picture element being analyzed.

Using the new "crispener" comb filter, the Mark II Image Enhancer provides video enhancement without degrading color signal quality by effectively separating chrominance and luminance signals.

CBS Laboratories Mark II Image Enhancer is available for black and white and color cameras. An NTSC program line model is also available.

*Now available at a
new low price of \$3500.
give us a call to arrange
for a FREE TRIAL unit!*

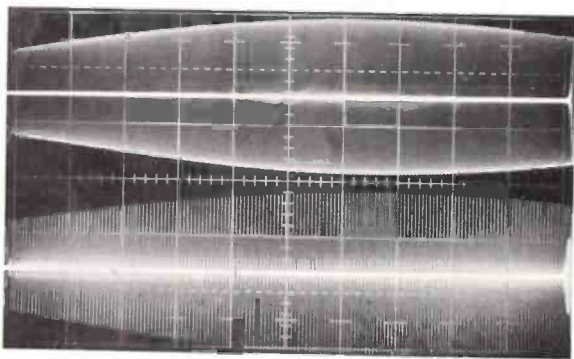
MARK II IMAGE ENHANCER WITH "CRISPENED" COMB FILTER



VERTICAL ENHANCEMENT is accomplished by comparing the elements on each line to the respective elements on the lines preceding and following it. When element differences are detected, corrective signals are introduced to enhance the sharpness of the element being acted upon. This is far more effective than single line correction.

HORIZONTAL ENHANCEMENT is accomplished by comparing each element of each scan line to the adjacent elements. The difference is added to the element being acted upon, thus sharpening horizontal transitions.

"CRISPENED" COMB FILTER. The CBS Laboratories Mark II "crispended" comb filter enables enhancement to be performed only on the luminance signal. Actual oscilloscope readouts show the horizontal element waveform with and without the "crispended" comb filter. Notice the separation of color signals from luminance signals by the comb filter, eliminating the possibility of color signal distortion during enhancement of the luminance signal.



Top: Horizontal detail frequency response without "crispended" comb filter

Bottom: Horizontal detail frequency response with "crispended" comb filter

LEVEL-DEPENDENT APERTURE EQUALIZING. Live color cameras have high noise levels in the dark picture areas due, in part, to the black noise being stretched in the gamma circuits. Because aperture equalization of these dark areas is unnecessary, the Mark II Image Enhancer has a control to remove the detail signal from black to any shade of gray, thus permitting maximum equalization without increasing the black noise in the picture.

DYNAMIC BLACK AND WHITE CLIPPING. Normally, when the detail signal is added to the main signal, it results in blacker-than-black and whiter-than-white peaks. Simple diode peak clippers are ineffective because the peaks might intrude into the main video signal. CBS Laboratories Mark II Image Enhancer solves this problem by clipping the peaks of the detail signal only, as a function of the instantaneous video content of the main signal. This assures that the sum of the detail and main signals can never exceed peak black or peak white and that the normal picture peaks of the main signal will not be affected.

"CRISPENING" is a process used to eliminate noise while allowing the important picture transitions to sharpen. Aperture correction is thus accomplished without noticeably affecting the signal-to-noise ratio of the picture.

MODEL NO.	CAMERA
500	3-tube color cameras
501	NTSC program line 4-tube color cameras and monochrome cameras

SPECIFICATIONS

Frequency Response:	30 Hz to 5 MHz \pm 1 dB 10 Hz to 6 MHz \pm 2 dB
Vertical Correction Capability:	An abrupt line-to-line black-to-white change will produce a correction signal equal to the change. Adjustable for 0 to 100%
Signal-to-Noise Ratio:	Greater than 50 dB peak white signal to rms noise
*Pulse Signal Requirements:	Composite sync 4 V p-p and Horizontal drive 4 V negative from camera control unit
Gain:	0 to 2:1 adjustable
Output Level:	1.5 volts p-p maximum composite video*, white positive
Input Impedance:	Bridging in excess of 1000 ohms
Output Impedance:	75 ohms
Power Requirements:	115/230 V AC \pm 10%, 50/60 Hz, 40 watts
Operating Temperature Range:	0° to 50° C
Size:	3½" high by 19" wide by 15¼" deep
Signal Connectors:	UHF

*FOR COLOR MODEL

Write. Or better yet, call us collect: (203) 327-2000.

PROFESSIONAL
PRODUCTS

CBS LABORATORIES

Stamford, Connecticut 06905

A Division of Columbia Broadcasting System, Inc.

Why Hope Martinez joined Norman King

The question of why BBDO vice president and media department veteran Hope Martinez joined Norman King's timebuying shop, U.S. Media, after a long agency career has puzzled many. The reason, it is now understood, is that Miss Martinez was promised the presidency of the company. No date has been set, but it's not expected to take long. King's motive in luring Miss Martinez to U.S. Media was to burnish his shop's image, not to mention the acquisition of her fabled buying talents.

In-home tv researcher gets agency contract

Television Testing Co., the CATV research operation that beams closed-circuit commercials into households in 12 test markets, has gotten a three-year contract from a large advertising agency to do in-home testing for its clients. There are 100,000 homes in the 12 TTC markets.

Though Television Testing, a subsidiary of Audits & Surveys, Inc., has done work for about 20 clients in its 18-month existence, the new contract is the largest yet awarded. Paul K. Murphy, recently promoted to vice president and director of research for the firm, will act as liaison between the testing company and the unnamed agency.

More show for HoJo?

Howard Johnson, which breaks in as a full-fledged tv sponsor this Fall by backing (for \$500,000) seven NBC-TV weekend daytime children's specials, is considering more network tv, possibly in primetime.

According to Frank J. Lionette, director of marketing, planning and services for the restaurant-motel chain, Howard Johnson decided to go into full sponsorship after a few participations last year because it wanted more "continuity" in its advertising, and a more direct route to children.

As to the future, Lionette said, "We're very interested in network tv, but it's too early to make any definite short run plans. A good deal will depend on the outcome of the children's series, though we're aware it's only one partial segment of total network television."

Meanwhile, the HoJo children's series on NBC-TV, *American Rainbow*, is coming along well, the network reports. Three of the seven planned installments were previously announced (see *Saturday morning's big program parade*, TELEVISION AGE, August 11, 1969), and now three more are in production.

One, "Christopher Discovers America", is about a Korean boy befriended by five GIs, who stows away on a plane to follow them back to the U.S. Another, "We Opened in Boston", is a story based on the struggle of American Colonials to break the British blockade of Boston in 1776 with a fantastic one-night surprise maneuver by George Washington and a rag-tailed group of out-of-work performers. The third new show is "Beyond the Moon," a simplified report on what man has learned about the moon from the Apollo flights, why this knowledge is important, and what the outcome of the successful landing may be.

Cigarette ads to kids

Of the 38 primetime network shows that will be fully or partially sponsored by cigarette advertising this Fall, eight are expected to have shares of children equal to, or greater than, those of adults.

The shows are *Tom Jones*, *Green Acres*, *Petticoat Junction*, *Mannix*, *Adam-12*, *Jim Nabors*, *Andy Williams* and *Debbie Reynolds*. (Share estimates are those from N. W. Ayer, which appeared in *Primetime Profiles*, TELEVISION AGE, August 25, 1969.)

Of the eight shows, five (*Green Acres*, *Petticoat Junction*, *Adam-12*, *Jim Nabors* and *Debbie Reynolds*) are anticipated to have their largest concentration of children in the 6-11 age group. The other three are expected to have their biggest juvenile shares from the 12-17 group. Two, however, *Adam-12* and *Debbie Reynolds*, are projected to have larger shares of viewers aged 2-5 than those aged 12-17.

In addition to the shows mentioned above, another six with cigarette advertising are expected to have shares of kids almost as great as those of adults.

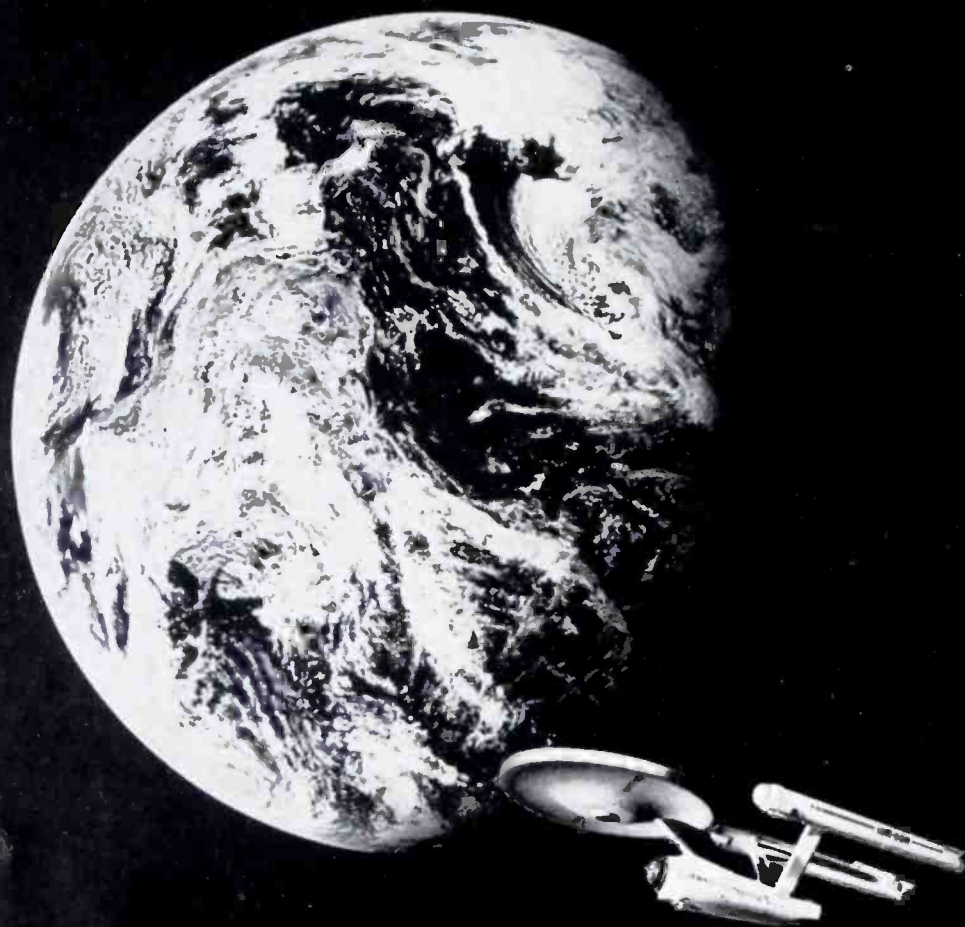
Retail buying offices pitch into tv

The ever increasing interest of the retail community in television is indicated by current activities of two of the major department store buying offices, Arkwright, Inc., and Frederick Atkins. Arkwright is actively into the business of producing commercials for the use of its member stores, under the leadership of advertising and sales promotion director Leonard Rubin.

To date, Rubin has supervised production of nine retail commercials (they're keyed to women's raincoats, back-to-school merchandise, ready-to-wear, Christmas cards, pillows and white sale goods). Now, his job is to induce the Arkwright member stores to use tv (so far, 20 stores are participating in the television ad program set up by Rubin's department.) Manufacturers underwrote production of some of the commercials and are making prints available free to stores, with the latter picking up the time tab as part of their regular ad budgets. In the case of those commercials Arkwright produced at its own expense, the stores that use them will share production costs.

An interesting wrinkle: In markets where there are no Arkwright stores, the buying office will make the commercials available to other department stores.

Frederick Atkins' preoccupation with television is symbolized by a two-day seminar being staged by that buying office at John Wanamaker and WCAU-TV Philadelphia today and tomorrow (September 8 and 9). On hand at the seminar are some 40 executives of more than 20 Atkins member stores. They're being exposed to an A-to-Z study of in-store coordination of tv advertising, as well as the basics of production techniques. Not surprisingly, most of those attending are store advertising and sales promotion executives. They'll spend much of the seminar's second day watching actual production at WCAU-TV and listening to members of the station's staff tell it like it is.



star trek is out of this world

In terms of national and international viewers of TV and the market share captured, Star Trek is really out of this world!

Star Trek is currently being seen in over 60 countries of the world and in 61 markets nationally.

The ARB Network Program Analysis, Spring 1968, reveals that in the 61 domestic markets, Star

Trek had a share of 30 or more. The average share of Star Trek for these markets was 39.5. Star Trek was seen by 11% of all women in these 61 markets; 13% of all women under 50; and 11% of all men.

Get your share of the world aboard the Enterprise! Some of the many TV stations who have are: KTSM, El Paso / WGN, Chicago / KTVU, San

Francisco / KCOP, Los Angeles / WTCN, Minneapolis / WPIX, New York / WKBG, Boston / WKBF, Cleveland / WKBS, Philadelphia / WKBD, Detroit / WISN, Milwaukee / WKEF, Dayton / WPGH, Pittsburgh / WATL, Atlanta / WAST, Albany / WCKT, Miami.

PARAMOUNT
TELEVISION



PARAMOUNT TELEVISION / A DIVISION OF PARAMOUNT PICTURES CORPORATION, 5451 MARATHON STREET, HOLLYWOOD, CALIF. 90038
SALES OFFICES IN NEW YORK, CHICAGO, ST. LOUIS, TORONTO, LONDON AND SYDNEY

Business barometer

The increase in spot business for June was the lowest for the year so far, but it was still a goodly rise. The June hike came to 12.3 per cent, which meant a revenue total of \$92.2 million. The dollar total is calculated on the basis of a slight revision in the '68 June spot figure based on the publication of the FCC financial data for 1968. The FCC data showed that the "Business barometer" total for spot in '68 was less than a half of 1 per cent off.

The 12.3 per cent rise is the lowest since January, when the year-to-year increase was 14.2 per cent. Spot's best month in '69 was April, when the increase came to 21.6 per cent.

Interestingly, June '68 was the best month for spot in the first half of the year. At that time, the rise in spot revenue over the previous year was 18.4 per cent.

The "Business barometer" sample of stations for June averaged a decline in spot billings from May of 16.1 per cent. This is primarily a seasonal matter. Spot billings rise in revenue during the first five months of the year, then drop sharply in June.

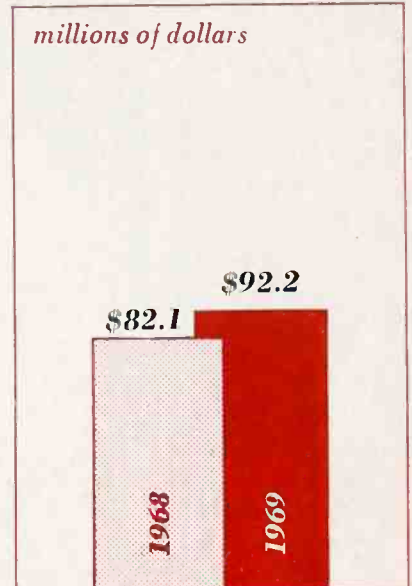
The smaller stations, which have been doing particularly well in spot during the second quarter, showed the biggest gains among the three revenue brackets of stations reported by the "Business barometer." The average rise in spot billings for stations under \$1 million in annual revenue was 16.5 per cent in June compared with the corresponding month the year before. June was the third straight month during which the smaller stations performed best in spot gains. Yet, during the first three months of the year, the under-\$1 million group of outlets performed the worst in spot billings compared with the previous year. As a matter of fact, the smaller stations actually showed a decline in spot billings in February.

Outlets in the \$1-3 million annual revenue bracket gained least in June spot revenue with a 9.4 per cent rise over '68. This group of stations had done particularly well in spot during the first three months of the year. The over-\$3 million group scored an intermediate 13.2 per cent rise in spot.

For the first six months, spot billings came to \$558.1 million, compared to last year's \$483.4 million.

Next issue: a report on June local revenue and network compensation.

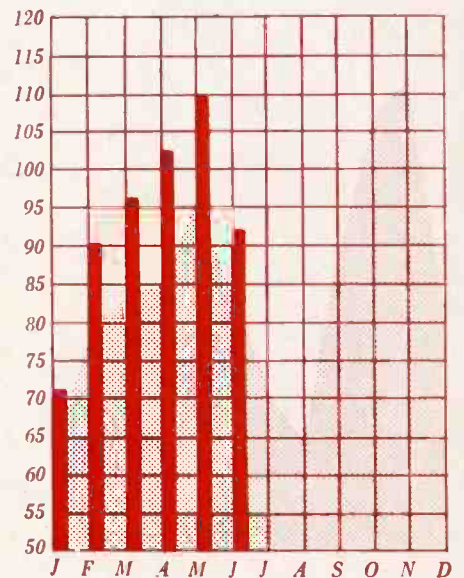
NATIONAL SPOT



June (up 12.3%)

Year-to-year changes by annual station revenue.

Station Size	Spot T _u
Under \$1 million	+16.5%
\$1-3 million	+ 9.4%
\$3 million-up	+13.2%



1969-68 comparison

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



On September 22, *Television Age* will publish its annual issue on News. The issue will highlight byline articles by news experts, Reuven Frank (NBC), Dick Salant (CBS), Elmer Lower (ABC) and Bill Roberts (Time-Life Broadcast). A special feature in this issue will be a status report on all-news radio.

Look for the who, what, when, why and where of broadcast news in the September 22 issue of *Television Age*.

Television Age

1270 Avenue of the Americas
New York, New York 10020
212-PL 7-8400

Television Age, September 8, 1969

Grey area

Com-Step, Inc., a subsidiary of Grey Advertising, reports that it will soon be giving a new twist to the sale of its Com-Step computerized timebuying service to outside agencies.

The system, in operation at Grey since last January, has been shown to 10 agencies so far. Though none has bought the system, many of the prospects have shown interest in parts of the four-step-system. So, says Grey, it is making plans to sell or lease components of Com-Step. The company is currently working up a price structure for that sort of distribution.

Grey itself is so sold on the system that it expects to be doing 90 per cent of its spot television buying by computer before the year is out. From last January to now, about 25 per cent of the agency's tv spot buying was computerized, for about 15 clients.

"We think this is going to be one of the breakthrough areas of computerization," observes Philip A. Branch, executive vice president of Com-Step. "It will be one of the rare occasions that a computer will actually cost less than a manual operation. We think, in some steps of the operation at least, the computer can do the work ten times faster than the human at half the cost."

What it costs. Though Branch can't estimate just how much Com-Step will save in media department costs, he has no doubt that it will cost less. Minimum annual charge for use of the system varies from \$5,000 for agencies billing under \$10 million, to \$20,000 for those doing over \$40 million. For houses in the \$10-20 million bracket the minimum charge is \$10,000 a year; for those billing \$20-40 million it's \$15,000.

Branch is quick to stress that possible reduced costs aren't the only advantages that the system has over a manual operation.

"It upgrades the role of the buyer, leaving him more time for negotiation," he points out. "It takes the

clerical work out of the buyer's hands and lets people who love to buy really buy.

"Agencies will find that their turnover in the media department won't be so great. They'll actually be able to develop a better breed of buyers."

Basically, Com-Step's routine goes this way:

In Step 1, the buyer calls the rep and requests avails. The two parties get together and talk over the avail offerings. The rep brings in his avails on a standard form, which the buyer notates and checks for accuracy. These he sends to the Com-Step operation for keypunching. Punched cards are fed into the computer, which has in its "memory" bank audience data on every market and station in the country.

Step 2 starts with the ranking of the avails on a buyer's worksheet. In this operation, all cost-per-1,000 calculations that would have to be performed manually are done by the machine.

Promising package. When the worksheet arrives the following day from the computer, the buyer is in a better bargaining position, Branch says, because he has all his markets ranked. This enables him to work out a more promising package with the rep, he believes.

The rep and buyer consummate a deal, based on the rankings and the buyer's knowledge of markets, programs, stations. "The buyer, not the machine, executes the actual buy," Branch comments.

After selecting his spots, the buyer circles those he wants on the worksheet and makes any alterations on prices, cancellations, changes etc. The marked work sheet goes back to the computer for Step 3, creation of budget control, formal estimates, printout of financial documents, billing and payment papers.

Step 4 is post-evaluation and improvement of the buy phase. As new rating reports come out, the buyer receives an updated comparison on the results vs. the standards set for the buy. If necessary, he can renegotiate his package.

Branch is particularly enthusiastic about the time savings that can be achieved on this final step. Manually, when a buyer has to check the results of a major buy it can take days for him to thumb through rating books and check the result of every spot. The computer cuts this time down to minutes.

Time bonus. Time saved at the early stages of the buy can be important too, Branch notes. If the time lapse between submission and acceptance of avails is a few days, a package may change. With the overnight ranking by the computer, the buyer is better able to stay on top of the situation, and can act faster in locking up choice spots, Branch indicates.

Though Com-Step is a subsidiary of Grey, its offices are separated from those of the agency. This, says Branch, is to insure customer agencies that proprietary data is kept private and secure.

On the other hand, if Com-Step leases its program to other agencies, it would have to be used within that agency, not in a data processing center, where piracy of the program might be a danger.

Com-Step is the second computerized media buying program developed in the eight years that Grey has been trying to automate repetitive jobs. A few years ago, the agency introduced its MACE program for magazine buys. Long operational, this program is being sold outside the agency by Com-Step, Inc., also.

Branch expects that no backup will be required for Com-Step, in the unlikely event that the computer ever fails. "The only backup necessary is a manual buy," he says.

One prime consideration in the writing of Com-Step's program was observation of traditional ways of doing business, meaning, of course, inclusion of the rep's function.

So far, says Branch, he's encountered no negative reaction to the system from reps. "Some say it's helpful to them, since the buyer gets his worksheet overnight, and cuts down the need for reps to freshen up avails." ■

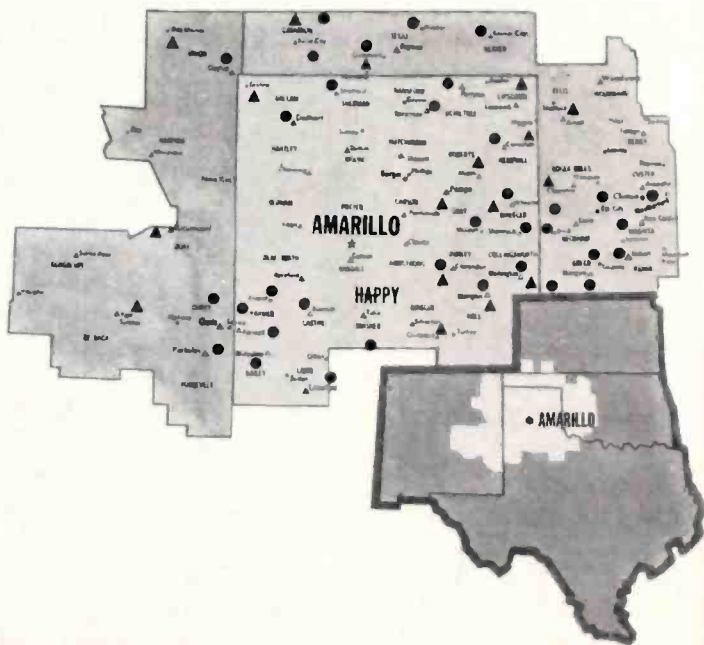
Get Happy... Go Amarillo!



When you want to sell in Happy, Texas, the best way is through a spot schedule on Amarillo TV. Nope, Happy doesn't make much more than a ripple in the road, boasting only about 624 mighty pleasant, smilin' Texans — give or take a couple of grouchy old codgers.

But, it's a right clever part of the half-million fun-lovin', Happy-Go-Amarillo, big-income and big-spendin' folks in the No. 4 Texas* market. They sport better than a billion bucks to blow on someone's products. Might just as well be your'n.

(* ARB ADI, 1969 - Houston, Dallas-Ft. Worth, San Antonio, Amarillo)



To SELL the Happy-Go-Amarillo folks in Happy, contact the reps for these three Amarillo TV stations:

KFDA-TV
Blair Television

KGNC-TV
Avery-Knodel, Inc.

KVII-TV
HR Television, Inc.

Amarillo, Texas

*She had everything
an agency planner could want,
but somehow she went wrong.
Here are the naked facts . . .*

Confessions of a media model, or: Oh, computer!

Dazzling, mysterious, with an insatiable appetite for statistics, she swept into Madison Avenue about 10 years ago, blinking rapidly and purring seductively. She was hailed as the greatest thing to hit the media department since the advent of the cardboard coffee cup.

But the tremendous expectations that agency media planners held out for the computer haven't paid off. Somehow, along the way, she went astray.

Envisioned as the "ultimate" tool to produce the optimum "model" for media plans, she has slipped into a lesser niche—as an extremely useful, but limited, device to help the human

planner rank markets, compute costs-per-1,000s, compute reach and frequency, estimate audiences, check on budgets, etc.

When she's good, she supplies the planning people with extensive media information and cuts down on manual calculations enormously. But the magic that she was supposed to perform on planning, well, she never quite made that scene.

Though many agency people admit that EDP expectations have far exceeded achievements, they are far from ready to stuff the computer into a closet and let her click away like some expensive, gargantuan adding machine. They

Though results with the box have been disappointing, there is still hope if agencies can cooperate.



The ideal: press a button and, whamo, an always-perfect media plan.

still think the marvelous box will yet make it to the bigtime and eventually do what the human can't do—create an optimum media mix for a specific campaign, splitting a budget neatly by market, medium and frequency of exposure.

The 4As, which recently undertook a massive study into current uses of the computer in agency media planning and marketing operations, has taken the first tentative step toward creating a media planning program. A feasibility study on computerized media planning has been okayed by the 4As board of directors and proposals are coming in now from systems experts who want to undertake the study.

Noted Herbert Zeltner, senior vice president and corporate director of marketing services, Needham, Harper & Steers, New York, and chairman of the 4As committee which made the survey: "Painstaking examination of all the specific marketing service applications now operational suggests that [EDP applications] are generally primitive and diffuse in nature. They appear to be little more than the automating of clerical and tabulating tasks previously done by hand. Additionally, agencies do not seem to be universally satisfied with their progress in these professional applications so far."

However, says Zeltner, a study of agency thinking stimulated by the survey indicates that advertising people "are quite positive regarding their intent to do more" in the computerized media planning area in the future.

Adds Erwin Ephron, vice president and media director at Carl Ally, New York, who served on Zeltner's committee: "It's my belief that we are going to see a tremendous increase in productivity by the computer on the media side in the next few years."

While only six of 61 agencies included in the 4As survey are using in-house computers to help in media planning and selection, another 10 are receiving media planning information from outside data processing services, and two more agencies are using both sources for media planning help. Additionally, 10 other

agencies say they have computerized media planning systems under development. But, perhaps more important, when the 61 agencies (all billing over \$10 million annually) were asked if they'd be interested in systems to evaluate and select media, 43 said they would.

There is also evidence that at least two of the agencies which first tried out EDP almost a decade ago—Young & Rubicam and BBDO—have shown renewed interest in ways to utilize the computer. Both agencies report that they are developing new systems to replace existing ones, and, again, these agencies are expressing hope about producing media models to develop optimum solutions.

Great press notices

In the beginning, the electronic wonder was much heralded as the perfect tool for all-purpose media planning. She had the ability to take the most complicated set of statistics, massage, distribute and analyze them, ranking markets and media in such a way that a campaign's budget would be ideally divided to reach the largest and most appropriate audiences with the ideal number of messages at lowest cost.

The reasons for her mini-success in media planning are numerous, although the computer has won a lasting place in other agency departments (of 64 agencies reporting to the 4As survey, 60 are using the machine for billing, estimating, payroll and similar administrative functions).

Cost, naturally, is the most common reason given for any computer failure. Most admen were more than willing to let the other guy foot the bill, and only a few thought the multi-million dollar expenditures were worthwhile originally. These, incidentally, were the ones with computer firms as their clients. Even so, as they delved further and further into the mysteries and frustrations of computerization, they did learn a valuable lesson—it's possible to take a bath with one's clothes on.

What do computers cost? Now, most agencies that use them for administrative functions are likely to pay \$5-10,000 a month to own or lease equipment, or \$1-5,000 a month

outside services for providing this help.

But money wasn't everything in the computerized media planning business. Agency jealousy reared its ugly head. Lack of cooperation among agencies was a sharp thorn in the plans of those who hoped to make automated media schemes pay their way. Agencies which might have bought a competitor's program, might have worked collectively or one, feared disclosure of internal client secrets, or were reluctant to share personnel. More important, most had misgivings about diluting their image.

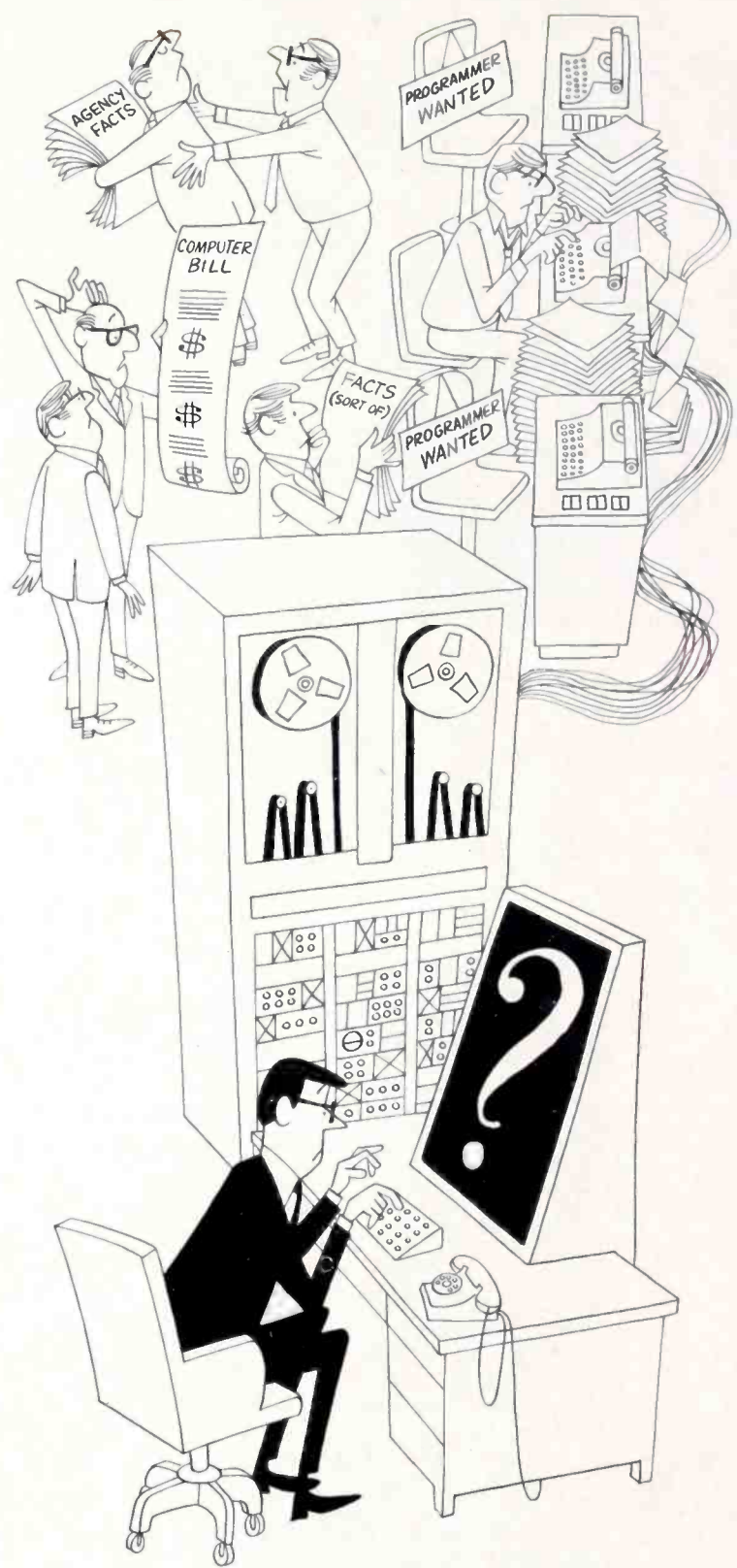
One media man tried to explain his sentiment: "You couldn't, in good conscience, buy a program that had been perfected by another agency and run a client's data on it. It could have been downright embarrassing, and he would have broken out a cold sweat."

A few agencies do have programs available for use by outsiders, but, again, distribution is carefully controlled to non-competitive agencies. More common are media programs offered by EDP services like Marketonics, Innovation Research Corp., and Telmar Communications Corp., to name a few. Though there are satisfied customers for these services, agencies haven't stampeded their offices to use them.

There was, and is, one outstanding example of a cooperative effort on the part of agencies in the computerized media planning area. This is a nine-member group called COUSIN, which has been working on a program, COMPASS, for the past six years. Though few members are willing to talk about purpose or accomplishment, it's common knowledge that the collaboration has had more than its share of problems.

"Whenever you get nine individuals working on the same project, naturally you're going to have a too-many-cooks situation," said one member. "To start, some wanted to use the FORTRAN program to communicate with the computer, others wanted to use a more complicated language. Others preferred leaving that decision to the experts. Eventu-

(Continued on page 54)



The reality: jealousy, guarded secrets, garbled research, timidity, uninitiated personnel and the big devil—unexpected costs.



NBC hopes "Letters to Laugh-In" (left) will help haul it back into second place this season. ABC, which turned the tide with "Let's Make a Deal" (below) is standing pat.



Network daytime: more of a horse race

CBS's 19-year old soap, "Love of Life," moves to new time. NBC is counting on dramatic star Dana Andrews (below, left) to help carry new sudser, "Bright Promise," and Jack Kelly (formerly of "Maverick") to charm as "Sale of the Century" host.



Changes in daytime network programming usually come slowly. The sense of "season" is lacking (or was never developed), the viewer doesn't like to be jolted out of her accustomed routine, and economics of daytime discourage novelty.

The volume of changes coming up this season, however, should cause as much of a stir as divorce proceedings on a soap opera. No less than six new day shows will premiere this month. Upsets of this magnitude are almost unheard of, but this doesn't exhaust the daylight developments.

Part of the big news this season is that CBS-TV, long king of the daytime and leading purveyor of detergent drama, is defying "taboo" by moving the 19-year-old sudser, *Love of Life*, up a half-hour into a pre-noon slot. In *Love of Life's* customary noon spot, CBS-TV will launch a new drama, *Where the Heart Is*, the eighth serial in the network's Monday-through-Friday schedule.

What makes the switch especially noteworthy is that it's *not* the first time this unusual event has taken place. NBC-TV has tried again and again to break the pre-noon barrier with a sudser, each time with marked lack of success.

As far back as 1953 and 1955, NBC tried no less than six pre-noon soapers. They lasted an average of four and a half months. As recently as 1965-66, the network tried again, with *Paradise Bay*, but that show hung on for only 10 months, a short existence indeed, compared with the longevity of some successful serials.

Another big daytime development is ABC-TV's quietly slipping past NBC early last Spring into the number two spot, and causing near-frantic program shuffles at NBC. Next season ABC will be in the unaccustomed position of standing pat with a winning hand, again concentrating its attention on the noon to 4:30 segment, having eliminated morning programming for its affiliates last January. ABC is committed to non-network programming in the weekday morning hours until October, 1970.

Of the six new daytime programs inserted into the schedule, two will

on CBS. In addition to *Where the Heart Is*, there will be reruns of *Gomer Pyle* at 4, succeeding *The Inkletter Show*.

NBC will serve up four premieres: *Right Promise*, a soaper, at 3:30; *Letters to Laugh-In* at 4; *Sale of the Century* at 11 and *Name Dropers* at 12:30. Going off are *You Don't Say*, *The Match Game*, *Personality* and *Eye Guess*.

The four NBC changes are in addition to the pair of new programs (*It Takes Two* at 10, and *You're Putting Me On* at 1:30) which were inserted into that network's schedule in June to bolster its sagging ratings. According to June 1969 Nielsen, CBS had an average rating 44 per cent over NBC's (8.9 vs 6.) and 3 per cent over ABC's (8.9 vs 6.7).

Fall is a sellout

Whatever the networks' ups and downs, the trend in advertising is up in daytime. All three networks are virtually sold out this Fall.

CBS reports that its attempts to encourage small advertisers to invest in daytime is bearing fruit. The network is 99 per cent sold out for its October-December quarter. "We're dealing with a greater number of advertisers than we were five years ago," notes Bob Stolfi, vice president of daytime sales for the chain. "If we had 100 advertisers then, we have 200 today."

Minute prices are also up, though the increases are slightly smaller than those of primetime. Stolfi estimates that his network's daytime rates are up 8-9 per cent over last year, compared to 10 per cent in primetime. The ratio of cost to advertiser, at CBS at least, is about 1 to 5; that is, a \$10,000 minute in daytime would cost \$50,000 at night.

ABC's cost-per-minute has also climbed. A minute that cost \$7,000 on *Dark Shadows* in 1968-69 will bring \$9,000 in 1969-70. *General Hospital*, which sold at \$9,000 a minute last year, will go for \$10,000 this Fall.

NBC, likewise has boosted its day rates. A minute on *The Doctors*, for instance, which went for \$9,200 in September, 1968, will sell for \$11,300 on September 1.

As to cost-per-1,000, BBDO es-

timates that, for households, its costs about \$4.25 to reach a family at night compared to about \$2.00 during the day. The cost of reaching women is also lower during the day, though the ratio is somewhat smaller.

Network income from weekday daytime is running at about one-third of nighttime income at the three networks. According to the January-June 1969 network billing report from the Television Bureau of Advertising, Monday-Friday daytime billings were \$210 million, nighttime \$631 million.

In terms of growth for the six-month period, weekday time billings increased 5.5 per cent over the comparable period of 1968, compared to a 9.9 per cent rise in nighttime billing, and a 9.2 per cent rise in total network billing. With the networks expecting close to full sell-outs on time this Fall, daytime increases should come closer to the other more-dynamic time periods.

Those who believe that the mistakes of the past should serve as danger signals of the future would probably advise CBS against pushing its fourth-highest rated soap opera, *Love of Life*, into the 11:30 a.m. spot.

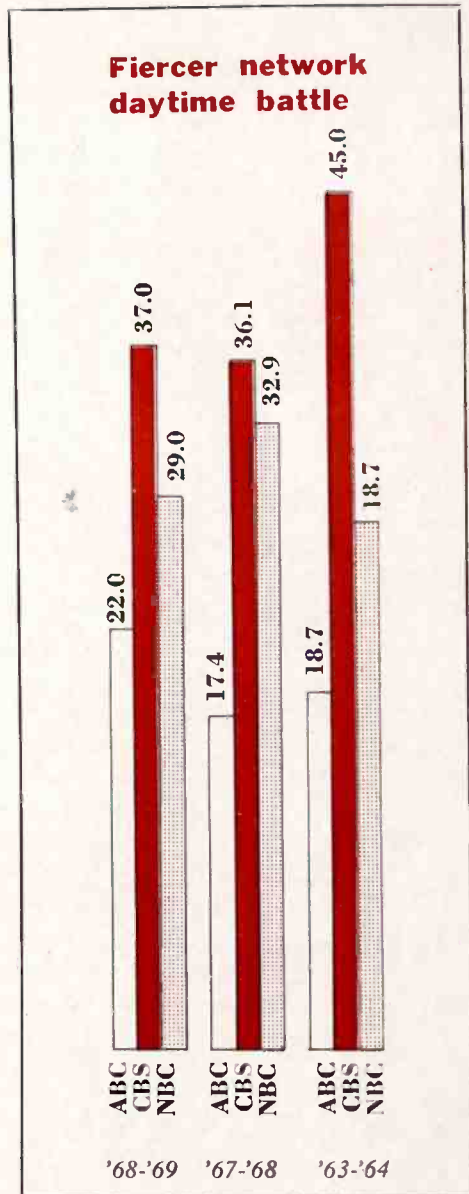
After all, they might argue, the show has done well in the noon spot, and with six other soapers behind it on the CBS agenda, the network doesn't really need another sudser.

But, the network would reply, the *Dick Van Dyke Show*, which had been in the 11:30 spot, is going into syndication this Fall and CBS has done so well with its other serials that it can hardly be taking a big risk by adding an eighth to its list.

"Soaps deliver the best demographics," says Fred Silverman, CBS-TV vice president of daytime programs, "with the youngest, largest audience, the greatest longevity and appeal." He and Stolfi, the sales vice president, admit that losing a show with the appeal of Dick Van Dyke (in the March-April, 1969 Nielsen it was fifth rated daytime show, with a 10.2 rating and 45 share) can be hard to replace, but they aren't worried.

"When you trade a situation comedy with a 45 share for a soap with a 45 share, you aren't trading
(Continued on page 56)

New shows go into daytime schedules in unprecedented numbers, as NBC tries to regain lost ground and CBS hopes to protect its lead



Full-season share ratings from Nielsen show CBS's lead shrinking

Kelly, Nason— An old name shows new life

Kelly, Nason is one of those agencies whose names don't bring much to mind. "It's a 40 year-old New York shop billing around three or four million with a bunch of travel accounts," you say, right? Wrong!

Kelly, Nason is around 40 years old alright and it's in New York but it's billing around \$16 million (most of it in tv) and has several accounts right out of the top 50 list of national spot advertisers. Other clients, while not as big, are equally well known. The changes are fairly recent, however.

Among the clients who have joined Kelly, Nason since the agency took on new ownership and management two years ago are Beech-Nut, Church & Dwight, American Home Products, Braniff International, Scott Paper and Revlon's Thayer Labs.

The new Kelly, Nason took shape about two years ago when Gerald Schoenfeld, then of MacManus, John & Adams together with Shelton Weeks of Norman, Craig & Kummel bought control of the agency. Since then they've given key agency executives a piece of the action.

The agency says success of the new Kelly, Nason is due primarily to one aspect: research. They've developed a method of concept and copy testing which, if not unique in its conception, is unusual in its execution.

Everyone from copywriter to art director, from creative director Connie Malatak to Schoenfeld himself takes to the streets to do his own research. The rule of thumb for creative people is that, out of every five days, two are spent on the streets of New York.

"While a research company can give you definitive answers about how many people said yes or no; they can't indicate the degree to which the person responded. If a person says he likes a commercial,

that isn't quite the same as if he smiles or talks more fluently about it," explained Schoenfeld.

"By exposing our copy and art people to the public they are trying to reach, we feel these bits of information aren't lost. In addition to coming away with a positive or negative response, the copy people often come away with adjectives consumers use to describe the product."

Peter Einstein, one of the newer copywriters at the agency explained, "I'm trying to sell a certain type of consumer. I may think I know what the housewife thinks and how she would describe a product, but you can never be sure you've picked the right word. When I show a woman an ad rough and she questions a description of the product or suggests a soap should make you feel 'tingly' not just 'clean,' I've got a better indication of how to write the ad."

From the man on the street interviews eventually come test commercials, then panel interviews, then final commercials.

The creative department isn't the only one tied up in the interview project. Media director Des O'Neill finds that by sitting in on panels he gets a better idea of who he's trying to reach.

Kelly, Nason has some other interesting ideas about how an agency should be run.

"I insist my people all be in good shape," says Schoenfeld. "Exercising at the 'Y' is just as important as showing up for work."

There are several reasons for Schoenfeld's policy. First, is his conviction that someone in good physical condition is able to do a better job because he feels good. He can work to midnight and then (hopefully) show up the next morning ready for a client meeting looking as if he had gone to bed at nine. By working out, not only has the employee gotten into better physical



President Gerald Schoenfeld.

Connie Malatak, creative director.



Des O'Neill, media director.



Hank Jacobson, marketing director.



***New management turns
40-year-old travel
shop into hot consumer
products agency***

shape, but he's eliminated some of his tensions so he isn't uptight and nursing an ulcer. Then there is the fact that a Kelly, Nason employee has to be in good shape to be able to traipse around New York interviewing.

One thing Schoenfeld didn't explain is what happens when an employee over-exercises and gets a harley-horse—which Schoenfeld got recently from playing basketball the night before.

If the agency sounds a bit unbelievable, there is the believable fact that they've cornered some pretty fancy accounts over the last couple of years.

Down—then up

When the agency was bought out a couple of years ago its big accounts were Nassau Tourist Board and American Export Lines. The agency had almost no broadcast billings. The big accounts soon left Kelly, Nason—through no fault of the agency's says Schoenfeld. The Nassau government changed—and so did their agency; and American Export Lines curtailed their advertising.

The agency then went out actively after accounts and in the course of two years landed Church & Dwight's Arm & Hammer brand products; Beech-Nut's new soft drink line; Scott Paper's Cut-Rite wax paper; Johnson & Johnson's Band-Aid by Band-Aid, Sincatin for sinus headache, Thirsty-Skin soap and new products; American Home Products' Aero-Wax, Old English furniture polish, Griffin shoe polish and Easy-Off ½-cup bleach and new product items; Braniff's in-flight magazine and special assignments; Atlas magazine; Long Island Lighting Co.; Emigrant Savings Bank; B. Altman & Co. New York department store; Tidy House household cleaners; Revlon's Thayer Labs, and new products for Gillette.

Obviously Kelly, Nason must be

doing something right. What it is, apparently is the execution of Schoenfeld's theory of "the lady in the red dress" and the corollary "we hope we're wrong."

The red dress theory is, to back into it negatively, that creative guys in a Madison Ave. environment can't possibly know what it's like to do washing and ironing or remember what it's like to have pimples. Yet these same copywriters have to write about such problems.

There is a problem in sending advertising people instead of professional researchers out in the street. Ad people are more comfortable talking than listening.

What makes it worse is that they have to listen to a lady in a red dress who knows nothing about advertising telling them why an ad they did stinks.

"It's completely devastating as a creative person to find out that you aren't writing for your advertising peers on an awards committee but for that lady who chewed you out yesterday," explained Malatak.

Despite the negatives, the Kelly, Nason creative staff goes out regularly with ad roughs to get the public's opinion.

They usually go in pairs, a guy and a girl. They stop a person on the street who appears to be the type of person they're interested in and, if the person agrees to be interviewed, he's given a gift.

"This is the most important part," explained Schoenfeld. "Once they've taken the gift they feel committed to being honest and talking with you."

The interviewers don't let on that they're from an agency, but tell the "lady in the red dress" they're from a research company. In this way, the person won't feel she's hurting the feelings of the ad creator.

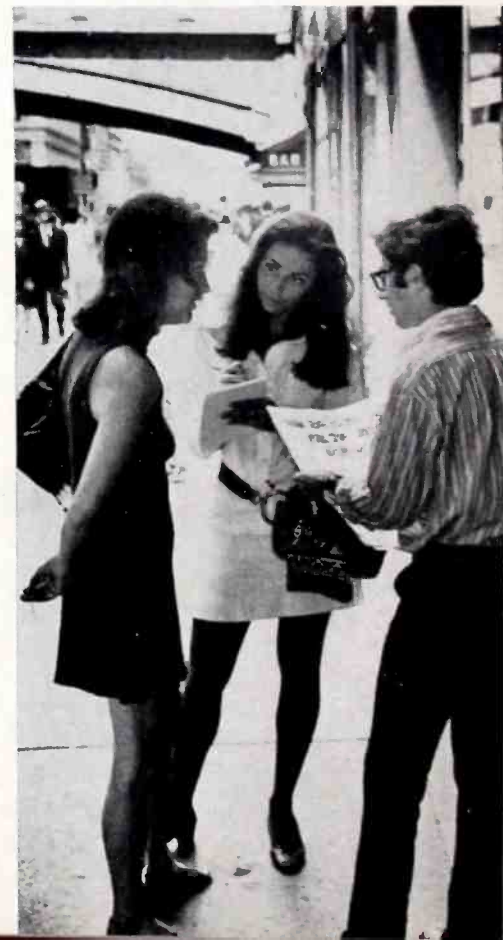
The respondent is shown maybe, five ad roughs, and asked which one

(Continued on page 61)



Copy chief Barbara Siegel takes a call from one of the copywriters checking to see if it's time to move on to a new interviewing location.

Marilyn Andon (c.) and Peter Einstein conduct an interview in front of Grand Central station. Peter displays the ad roughs while Marilyn takes notes.



Everybody knew the lull couldn't last.

The perennial new product fire-fight among the soapmakers had subsided into a series of sporadic, half-hearted volleys—advantages more apparent in the laboratory than in the laundry room, optical illusions, and just plain illusions.

Then, the bomb. Colgate recruited enzymes and threw Axion pre-soak into the fray nationally, and the war was on again.

Now, veteran marketing men agree, it's like old times—the mid-40s, when Tide, "the washday miracle," was wreaking havoc on behalf of Procter & Gamble, and Colgate and Lever were hastily preparing to pitch their synthetic detergents, Fab and Surf, into the breach.

The spoils of this particular war are considerable. Last year, The Soap

and Detergent Association tells us, some 4.8 billion pounds of synthetic detergents were manufactured, compared with a mere 978 million pounds of soaps of all types. Put it into dollars, and detergents outsold soaps by \$1.1 billion to \$366 million at manufacturers' prices. It's reliably estimated that by the end of this year, at least half of all dry detergents manufactured in the U.S. will contain enzymes.

Dollarwise, this would translate into some \$500 million. Clearly, the game is worth the candle. And not surprisingly, the name of the enzyme game, as far as the sultans of soap are concerned, is television.

Where the soapers are reported to have spent \$70 million in all media to push laundry products during the past 12 months, they're said to be thinking in total terms of close to

\$100 million for the ensuing 12 months and enzyme products will doubtless play the lead role.

As of this writing, the shelves of the well-dressed supermarkets were offering 13 major enzyme facings in two only peripherally competitive categories—pre-soaks, and enzyme-detergent combinations.

Pre-soaks included Amaze (Lever), Axion (Colgate), Biz (P&G), Brion (Purex) and Sure (Calgon).

The enzyme-active detergent forces were somewhat more impressive: Ajax (Colgate), Bold (P&G), Cold Power (Colgate), Drive (Lever), Fab (Colgate), Gain (P&G), Punch (Colgate) and Tide XK (P&G), Procter's Oxydol is joining them even now (it began going enzyme last month).

Proving that it knows a favorable market climate when it sees one,

**Out, damned spot—
with tv's help**



ENZYMES

*The soap tycoons are locked in battle, with enzymes
their artillery, a billion-dollar market their objective,
and tv their prime battlefield*

Brillo has developed an enzyme detergent, imaginatively named Brillo Enzyme Detergent, and is currently testing it.

The fundamental formulations of all are based on an idea patented in Germany in 1913—using pancreas extracts to remove protein stains from textiles. There is, as they say, nothing new under the sun.

To go on with the chronology, a laundry product containing enzymes hit the Swiss market in the late 40s, but fizzled. Then a hiatus until 1963, when a product called Biotex snared a significant share of the Dutch detergent market, and enzymes were off the ground. It took them three or four years more to make the scene in the U.S.

For the media man—if there still is one—who lacks familiarity with the way enzymes do battle with certain classifications of stains, it's like this:

Conventional detergents have a very tough time handling stains with an organic base—milk, chocolate, blood, egg, gravy, grass—because the proteins these materials contain act as binding agents. Beyond this, however, lab work has shown that even ordinary soil clings to clothing through the binding action of proteins and body fats.

Enzymes are bio-catalysts which have the ability to break proteins into soluble peptones and proteoses that can then be removed by detergents.

That, at least, is what science says. *Consumer Reports* isn't having any—but more of that later.

With television, as is customary in the soap business, the real battlefield of the enzymes, the dollars involved are impressive. Leaving Purex and Calgon out of it—since that's precisely where they are when it comes to tv spending—the big three (P&G, Colgate and Lever) are, so far at least, locked in a two-way struggle (P&G and Colgate).

At this juncture, it looks as if Lever is late again. Drive, its enzymatic detergent, is nothing to write home about saleswise, so far anyway; and Amaze, its pre-soak, has yet to get off the ground.

Interestingly enough, the main event has been taking place in the comparatively minor pre-soak category—Colgate's Axion versus Procter's Biz. Axion got into national distribution last year, stealing a march on Biz, which didn't make it coast-to-coast until this year.

The dollar derby

The comparative market situations of the two are roughly reflected in their tv expenditure figures, as released by the Television Bureau of Advertising last year on behalf of Axion, Colgate sank \$2.3 million into spot and \$1.7 million into network for a total of \$4 million. Meanwhile, P&G was promoting Biz in spot only to the tune of \$2.6 million, as it took the regional rollout route toward national distribution.

The television coverage pattern being used for enzyme products is not unfamiliar: Heavy local in the test markets, graduating first to regional network feeds with cutins and cutouts to make coverage areas and distribution areas jibe, and then to network when national distribution is achieved.

Back to Axion vs. Biz. They really went to war in Omaha in late Summer and early Fall of last year. Non-combatants recall how Colgate was testing Axion in the town, when P&G swooped in and began spreading Biz money around in what a cynical marketing man or two interpreted as an attempt to ruin Axion's test.

Local tv expenditures boomed, as each side continued to see the other, and raise it. Result: an environment of almost wall-to-wall pre-soak commercials. Omaha, you may be sure, knows the enzyme story.

In the soap business, however, the

race is not always to the swift. This year, with both products national, Procter has pulled ahead of Colgate in terms of tv money. During the first six months, Biz led Axion \$3.9 million to \$3.2 million in network time. The latest spot figures, covering January-April only, show Biz at \$2 million and Axion at \$1.5 million. (It should be noted that 1969 spot expenditures figures, from TVB via BAR, are not comparable to 1968 data, from TVB via Rorabaugh.)

Until recently, the battle of the pre-soaks pitted folksy Arthur Godfrey, dealing Axion straight from the shoulder, against folksy Eddie Albert, dealing Biz straight from the shoulder. Now, however, P&G has apparently decided to go girl-talk, and Kaye Ballard is currently dealing Biz—you guessed it—straight from the shoulder. Sheila MacRae has been peddling Colgate's Punch the same way ("Listen to Sheila . . .").

Again, the soap sellers are playing their conventional game. The direct man-to-woman or woman-to-woman descriptive product pitch for pre-soaks is characteristic of their new product introductions.

"We use it," says an enzyme account man, "when we figure the public needs to be educated fast. It's a good device when you want to create a quick awareness of a new item and get its advantages across."

If history continues to repeat itself, pre-soak commercials should begin to evolve into 30- and 60-second slices of life late this year or early next, dramatizing the product advantages that are now receiving direct verbalization.

The millions being poured into pre-soak tv seem like a big investment for a small potential return. It's estimated that pre-soakers can hope to capture no more than two per cent of the laundry products market. True, that two per cent trans-

(Continued on page 60)

Wise tv money goes a long way



"Summer's here" commercial shot in Winter.

*For potato chips,
that is, IDs have
helped firm push up
sales against heavy-
spending competition*

New snack brands have been coming on the market like there was no tomorrow but it hasn't hurt Wise Foods, the potato chip people, and there's a sneaking suspicion that tv has had something to do with it.

Since Wise is a subsidiary of Borden, Inc., there are no figures available publicly on divisional sales. However, authoritative trade sources put Wise's sales at about 35 per cent higher than three years ago. And it was just about then that Wise made a major move into tv. It went practically whole-hog into the medium, and that's the media story today, too.

Wise is a spot advertiser. This, in itself, is of no particular consequence, since the company's distribution is regional, covering the East Coast and halfway across Ohio. However, its chief competitor, the Frito-Lay division of Pepsico, Inc., advertises nationally its Lay's potato chips—and heavily.

Wise and its agency, The Lynn Organization of Wilkes-Barre, Pa. (Wise is located in Berwick, Pa.), figure that their total business is not far behind that of Lay's chips. Yet the latter is spending about three times as much as Wise on tv, the prime medium for both. Of course, the percentage is not that great in Wise's marketing area (it's more like two-to-one); but it is clear to the Borden subsidiary that the Lay's advertising-to-sales ratio is considerably higher than its own.

This is one of the reasons why Wise relies on the ID. Low-cost tv time offers Wise the opportunity to remind viewers constantly of the Wise name. Dollar-conscious Wise also found that IDs were an especial-

ly good buy on daytime, when it could reach its major target, the housewife. Many advertisers keep away from short messages on daytime tv on the theory that the housewife is not always paying close attention to the tube, being busy with home-making chores. This shunning of the ID gave The Lynn Organization some great buying opportunities. These were even further enhanced by the policy of buying pre-emptible locations and run-of-schedule spots.

The Lynn shop has found it no problem to tailor-make brief sales themes for the ID. Before 1968 the Wise copy line (usually set to music) was, "Are you wise, wise, wise to the difference in potato chips? It's the flavor!" The repetition of the Wise name is obviously an important talking point for this copy theme.

Shorter and crisper

In 1968, the company shifted to a shorter theme—"Watch 'em disappear." Several series of IDs were made in which, as an example, bowls would instantly be emptied.

This year, the basic Wise commercial has been featuring Carl Ballantine as the "magician" who makes Wise chips disappear but only with the help of a small boy, who eats them. Ballantine made a name for himself as Gruber in *McHale's Navy*, but he had been well-known for his "unsuccessful magic" act long before the tv series.

Wise's tv effort represents about 95 per cent of its ad budget. But before 1967, tv was one of three or four media which Wise rotated. There was also radio, newspapers and, sometimes, outdoor. Tv was usually em-

ployed in short bursts and this was the case in late 1965 and throughout 1966.

It was becoming apparent to Wise that tv was exhibiting some fast feedback. One reason Wise could tell was its method of distribution, a traditional one in the field. This is by independent distributors. Wise will not go along with chain warehouse delivery.

Wholesale distributors give Wise a quick reading on re-orders; the impact of tv advertising, it was assumed, would make itself felt at the Berwick plant within a few days.

So Lynn made a study of tv by comparing the rate of sales growth during the time tv was used as against times when other media or no advertising was used.

Donald A. Smith, Lynn vice president and top tv creative man, but a marketing-oriented type withal, reported: "In short-term use, tv demonstrated an immediate and positive effect on sales growth. During 1966, we checked 12 tv markets which covered 38 of our independent distributors. Overall throughout the year the average growth rate in tv weeks was three times as great as for the other weeks, and the superior performance during the tv periods held true for 11 out of the 12 different markets."

This was pretty heady evidence. Wise could do no less than increase its tv schedule, which it did in 1967, running every other week in 34 markets for a full year. Last year, the company increased its tv schedule further, going where possible to a 52-week campaign. Each time the tv

(Continued on page 55)

Nighty-night

Many years ago, the National Broadcasting Company made a remarkable financial discovery which is generally attributed to the nimble mind of Pat Weaver. NBC determined that listening habits in television are different in the morning and in the late evening.

It was further determined that 7-9 a.m. and 11:30 p.m.-1 a.m. belonged to the local stations, and under the old system the network got no revenue whatsoever from these time periods.

As a result of this shrewd analysis, two shows were born: *The Today Show* and—clever—*The Tonight Show*. *The Today Show* belongs for the most part, to NBC, but *The Tonight Show* is now programmed to the third prime, and after many years' dominance by NBC the cool night air is now up for grabs. Who will win the fierce struggle for the insomniacs?

People who stay up at night are not like you or me. They need less sleep than average people. They smoke more, they drink more. They avoid bedding down as long as possible, for reasons best explained by their shrinks or divorce lawyers. They are often single and seek vicarious company. They are more gullible. Some are nuts, some are lulled to sleep by tv. But all put together, they contribute handsomely to the net profit of NBC, and the other two networks have quite understandably coveted that revenue.

Carson vs. Bishop vs. Griffin

Year before last, ABC blossomed out with Joey Bishop at bargain rates for pioneering advertisers, who got a good cost per 1,000 value, even though Bishop's rating was well below NBC's incumbent Carson. Now CBS is juggling it out with the early birds via Merv Griffin, properly broken in with a long run in the minors. The best bets are for a great switching of dials, and the guy with the most provocative guests getting the brass ring—but with long odds in favor of Carson staying champ and CBS, because of superior stations if nothing else, second, and ABC taking its usual tail position.

A word about why the stations go for this kind of network intrusion into their precious local time is worthwhile at this point. Obviously, if the net dollars were the same the stations wouldn't let the network get five minutes of their jealously guarded option time. But, net dollars turn out to be the ultimate secret to every otherwise inexplicable move. The fact is that the movies the stations used to run after the evening news are kaput, vanished, dried up, exhausted, prohibitively expensive, not available, old hat, oversexed, and—as if that weren't enough—a bother to program.

Therefore, when a network offers a program competitive with the other networks, and with the station getting a chance to sell varying amounts of time locally in exchange for running it, the station manager (at no expense except the projectionist putting in the local commercials) is damn well going to welcome it, no matter what the size of his market. Trust the appeal of not having

vast sums of money tied up in long-range motion picture inventory to persuade the last few remaining reluctant dragons.

The only thing that kept the two me-tooers from pitching in earlier was the lack of a program that their affiliates might buy. Both watched NBC struggle with Jerry Lester and fight "Crying Jack" Paar in his battle against accepting success, and then pay astronomical tributes to Johnny Carson to appease his whims and assuage his greed.

Not that talent working on that late night grind day in and day out isn't entitled to a lot of money, but there is just so much a network can pay any talent without setting an unfortunate precedent that will live to haunt the network with all other talent.

The latecomers were betting on Carson to drive NBC up a competitive wall by over-pricing their star—and this at a time when the new competition would cause attrition to join the normal talent fatigue that inevitably sets in when a star has been on too long.

History figures to repeat itself

In the past, this reasoning has proved correct. It probably will this time. NBC must ask premium prices, while CBS and ABC have to take half of that or even less. All this occurs when the three-way split of audience takes place, making Carson's cpm very high and the Bishop and Griffin cpm's very reasonable.

Actually, the personalities are not that important when the analyst looks at the wide variety of types NBC has had success with. Bishop, on the surface, is an arrogant night club type who seems to feel superior to his audience. Griffin is more of a homey type, but less sharp than his competitors. Carson has been on so long he believes his press notices.



The probable champ and his second banana.

There really isn't a lot of choice, and the guest stars will make the difference. And let's not under-estimate the importance of supporting personalities that the regulars of the sleepless corps will look forward to seeing, night after night after night.

The battle is joined, and the audience is the loser. In the past, there was a choice between a good old movie and a personality. Now there is only an eensy-weensy choice with a chance to switch from one egomaniac to another.

—J.B.

Film/Tape Report

COMPUTER ANIMATION

Until now, computer animation has not been considered a feasible method of producing commercials, but at least one company is out to change that.

Computer Image Corp. of Denver claims to have produced the first computer-animated commercial. Done for a bank, it aired earlier this Summer.

CIC believes the introduction of the animated commercial marks a revolutionary break-through in reducing the cost of commercials and making possible the wide use of tv commercials by smaller industrial and business firms.

The company says it can produce a 60-second animated commercial in color for \$2,500. Production time is 10 days, from beginning to release print. This time can be reduced to a day or two if video tape is used instead of film.

Just what do you get for \$2,500 and how is it produced?

Contrary to the traditional concept, in which animated graphics are incidental to the primary function of a computer, CIC's objective was to develop a computer solely to produce animated images under the direct control of an artist.

The computer generates characters or figures, animates and displays them in real time (the time it takes you to look at them) on a high resolution cathode ray tube. Figures generated with three-dimensional fidelity create an illusion of depth when viewed on a two-dimensional screen.

The character to be animated, once created by the artist or engineer, under the artist's direction, can be moved within six degrees of freedom.

These sequences are recorded on film or video tape.

The two-dimensional figures can be animated by a human wearing a specially developed harness. Motion of the image is controlled by imitation of actual movements. They can also be animated manually by turning knobs on the computer.

Lip formation is created through another section of the computer, which divides the audio into 16 parts which correspond to basic formations of the lip. The lip movement, in any language, is then automatic.

Aside from figures, the computer can animate logos. The logo is fed into the computer and then twisted and rotated in three dimensions by turning dials.

CIC also has a small graphics animation computer which clients can use in their own offices. A small, simplified version of the larger CIC computer, Scanimate is designed primarily for use by producers of tv, educational and industrial tapes.

Scanimate works by putting artwork in front of a camera. The computer then breaks the artwork into sections according to the wishes of the operator. Each section can then be animated independently.

S.F. FESTIVAL ADDS SPOTS

San Francisco International Film Festival (October 22-November 2), which is now in its 13th year, has added a new category in the festival's competition. This will be the first year for television commercial competition in the nation's "oldest film festival."

There are special categories which include live action, animation, station ID's, humor and public service. A handling fee of \$15 must accompany each entry.

The tv commercial division is open to any company or individual engaged in creating or producing tv advertising. The only stipulations are that the commercial must have been broadcast (anywhere in the world) between July, 1968, and September, 1969. Also, no commercial may exceed three minutes or 84 meters in length.

Further information and entry forms can be obtained by writing the festival executive offices at 425 California St., San Francisco, or by calling (415) 421-6167.

The entry deadline is September 22.

TOTAL PACKAGE ROLE?

At least one music house, Herman Edel Associates, feels that the responsibilities of music producers are increasing in today's commercial production field.

"More and more, the music producer is being brought into the picture earlier," said Herman Edel. As

an example, he cited a series of Ca ling Beer ads he recently completed which starred six different jazz groups.

"In addition to producing and arranging the music," explained Edel "I picked the various groups and made the arrangements with them directly."

Edel believes that agencies now realize that the music producer who is negotiating constantly with music groups has a better idea of what he can get a group to record for.

Another example of the trend Edel sees is the Menley & James Love cosmetics campaign. Edel negotiated for the Donovan song "Wear Your Love Like Heaven," then arranged and produced the spot.

Edel, who produced the music for a Block Drug campaign which was rhythm and blues oriented, was called in by the agency as a consultant in the selection of artists, and handled all artist negotiations.

Edel admits he prefers this new found responsibility. "Because I'm called into the commercial earlier in its conception, I can add my own ideas on how it should be done. It's a lot more satisfying than being called in, shown a piece of film, and being asked to score it."

FREE VIDEO TAPE . . . ALMOST

Reeves Production Services division of Reeves Telecom Corp. has come up with a plan for program syndicators which virtually frees them from buying the hundreds of reels of tape necessary when syndicating a program.

According to the company, the Videolease plan offers syndicators efficient duplication and distribution of their shows at prices compatible with film.

Basically, the way the plan works is that Reeves makes duplicates of a syndicator's programming, supplies the tape stock (which normally sells for around \$325 per hour of stock) and handles all the traffic responsibilities including setting up bicycle schedules, shipping and follow-up. The client pays only for the duping, plus a nominal air charge.

Reeves assures 15 air plays per tape, and replaces any tapes which

**The best damn crew
in the industry is back.**

**And we're going to work
their tails off.**

Our crew is back from the strike. They were bargaining from a strong position, because they are the best.

Without them we'd only be the largest independent videotape facility in the world. And that's a far cry from being the best.



REEVES

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101 W. 67th St., New York 10023.
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A DIVISION OF REEVES TELECOM CORPORATION

are unsatisfactory at no charge. If one tape is played 30 times it becomes the client's property.

Among the clients who have or are already using Videolease are 20th Century-Fox's *Beat the Clock*, Holiday Inn of America's *He Said, She Said* and Ford Motor's *Tennessee Ernie Ford Special* and *The Going Thing Special*.

TRULY INTERNATIONAL

In case anyone ever doubted the International Broadcasting Awards of the Hollywood Radio and Television Society were indeed international in scope, the society has just released the number of invitations being sent out for this year's competition.

A total of 25,000 invitations are being dispatched to advertisers, ad agencies, production companies and broadcasters in 100 countries. More than a third of the invitations, 9,000 are being sent to companies outside of the U.S.

The number of countries invited, the total invitation list and the mailings to foreign companies are all records for the competition, which has been conducted since 1960.

The Society explains the reason for the lengthy list as being that more than 70 countries now have some form of commercial broadcasting, and that commercials are produced in many countries which themselves do not have broadcast advertising. It's their hope that the

widest possible invitation list will help promote world interest in commercial broadcasting.

Last year, the IBA's drew 3,315 entries from 39 countries.

Heading up the award's program this year as general chairman is Russell C. Stoneham, director of program development for Metro-Goldwyn-Mayer Television. Stoneham was named to his present post in March. He joined M-G-M from CBS-TV, where he served successively as director of live programming, specials and nighttime programming during the two years he spent there. Prior to that, he was with NBC-TV on the West Coast as director of program development.

The deadline for the IBA's is December 12. Award winners will be chosen in 12 television and eight radio categories by 40 creative screening panels meeting in various parts of the world. An international board of judges meeting in Hollywood in March will select trophy winners from among the finalists.

The winners will be announced at a dinner in the Century Plaza Hotel on March 10.

IN SYNDICATION

E. G. Marshall will host *Why Not Quit?*, the instructional series on smoking to be released nationally by **Triangle Stations**.

Production of the 20 five-minute color tapes has just been completed at WFIL-TV Philadelphia, with the co-

operation of the medical facilities of the University of Pennsylvania. Dr. Luther L. Terry, former Surgeon General of the United States and now vice president for medical affairs at the university, appears in two of the programs.

Serving as consultant for the series is Dr. Daniel Horn, Washington specialist on smoking, whose "insight diagnosis test" has attracted wide attention this year. Dr. Horn believes each individual must learn his own particular problem characteristics in order to break the habit. The series examines the four basic reasons for quitting: health, self-mastery, set-an-example and esthetics.

Profits from the national syndication sale of the series are earmarked for medical research at the University of Pennsylvania.

Avco Embassy Pictures/Television Corp. has launched its national syndication of *The Phil Donahue Show* with a kickoff sale to New York's independent WPIX-TV.

The Phil Donahue Show, produced by WLW-D, the Avco Broadcasting station in Dayton, is prepared as hour and half-hour programs in color, on tape. New York's Channel 11 will strip the 30-minute format.



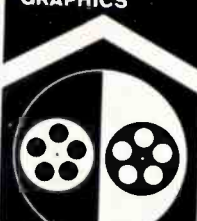
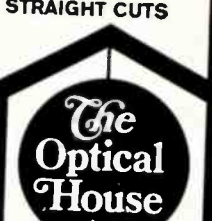
The guest list includes Mr. & Mrs. Neil A. Armstrong, John Glenn, Tommy Smothers (in his first non-network appearance since cancellation by CBS), Dr. Sam Sheppard, Melvin Belli, Bishop Pike, Baroness Maria Von Trapp, Chet Huntley, Jan Sterling and others.

Later this month *The Phil Donahue Show* begins broadcasts in Cincinnati. The WPIX-TV buy in New York marks the program's first sale outside the Avco group of stations and launches Avco Embassy's distribution effort.

Screen Gems has entered into an agreement with the Canadian Broadcasting Corporation to distribute the *Tommy Hunter Show* in the U. S. The announcement was made jointly by Dan Goodman, vice president and director of national spot sales for Screen Gems and Bruce Raymond, divisional head of foreign relations and export sales for the CBC.

The *Tommy Hunter Show* is the highest-rated Canadian-produced show on the CBC and the fourth highest rated regularly scheduled series on that network.

The package will include 125 half-

<p>SOLARIZATION MULTIPLE SCREEN</p> 	<p>STROBE EFFECTS</p> 	<p>ANIMATION GRAPHICS</p> 	<p>DISSOLVES STRAIGHT CUTS</p> 
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DICK SWANEK - WILLY TOMAS - SANDY DUKE - IRWIN SCHMEIZER - DICK RAUH - BILL ROWOHLT

<p>djm FILMS INC.</p> <p>25 WEST 45 STREET NEW YORK, N.Y. 10036 582-2320</p>	<p>582-2320</p> <p>ED FRIEDMAN DAVID BREEN</p> <p>EDITORIAL SERVICE • PRINT DISTRIBUTION</p>
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The better you get, the better we look.

We can't really take the credit. Of course, we take pride in providing you with the finest film stock we know how to make. But from then on, baby, it's anybody's commercial.

Maybe that's the key—because it seems that anybody who's anybody in television commercial-dom is in film. The really creative new ideas that hit the screen night after night in quest of sales come from really creative film people. Of course, we keep coming up with new products that give you more

creative elbowroom. But that doesn't explain why you keep flocking to film and raising its standard. Could it be film's flexibility? Portability? Universality? We think it's these "...ities" and many other itty-bitty film advantages that add up to so much of what keeps film the leading medium.

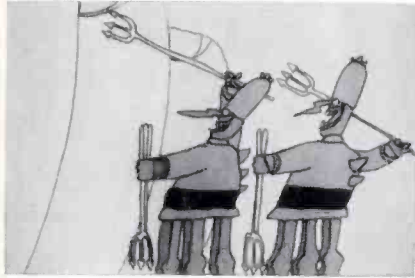
EASTMAN KODAK COMPANY

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Kodak

Advertising Directory of SELLING COMMERCIALS

Absorbine, Jr. • J. Walter Thompson



THE HABOUSH COMPANY, Los Angeles

Dr. Pepper • Grant Advertising



JAMIESON FILM CO., Dallas

Armstrong Floor Covering • BBDO



GERALD SCHNITZER PRODS., Hollywood

Gulfspray Insect Killer • Erwin Wasey



PELICAN FILMS, INC., New York

Chase Manhattan Bank • Ted Bates



TELETRONICS INTERNATIONAL, INC.

M. J. Holloway & Co. • I/MAC



FRED A. NILES-Chicago, Hollywood, N. Y.

Del Monte Green Beans • McC-E



DVI FILMS

Hormel Company • BBDO



SANDLER FILMS, INC., Hollywood

hour musical variety shows, which were produced over the past three years and which star the popular Canadian country and western performer. Goodman added that he plans to offer this next season's product to advertisers, as well.

COMMERCIAL MAKERS

Commercials director RICHARD CHAMBERS has joined EUE/Screen Gems. Chambers, who will be headquartered in Hollywood, will direct commercials in New York for the next three months.

Chambers, who has been directing for the N. Lee Lacy Company in London, Hollywood and New York since 1967, won The Gold Medal at this year's San Francisco Art Directors' Festival and the Silver Medal at the Cannes Film Festival for his commercials. He has also received recognition from the International Broadcasting Association for spots which he directed in England.

Prior to joining Lacy, Chambers served in different television and film production capacities, including an association with actor-director John Cassavetes.

ANDY BALTIMORE, formerly of Movielab has joined Pablo Ferro Films. Baltimore will be vice president sales representative at Ferro.

RICHARD MINER has moved from Production Manager of WNHC-TV in New Haven, to the presidency of Lobo Productions, a New Haven company specializing in television and industrial program production.

ON THE DOTTED LINE

The Walter Reade Organization has reported an increase in the sales of its syndicated packages for the first half of 1969. The syndicator reports that sales activity has been particularly good for *The Abbott & Costello Show*, *The Films of Laurel & Hardy* and the *Adventure Theatre* series.

Stations which have acquired or renewed these properties include KEMO-TV San Francisco, WJBK-TV Detroit, WBFF-TV Baltimore, WPIX-TV New York, KSD-TV St. Louis, WQXI-TV Atlanta, WOW-TV Omaha, WHO-TV Des Moines and KTTV Los Angeles.

Also, WAVE-TV Louisville, KOIN-TV Portland, WUAB Cleveland, WTOP-TV Washington, D.C., WJBF Augusta and KNOP-TV North Platte.

Metromedia Program Sales?

ew special *O.J.* has been picked up in 25 markets its first month in syndication.

Stations picking up the special on football star O. J. Simpson are WYEN-TV Buffalo, WCSH-TV Portland, WIBW-TV Topeka, KZAZ-TV Tucson, KGGM-TV Albuquerque, WTSJ-TV San Juan, WLBZ-TV Bangor, and KFMB-TV San Diego.

Also KBTV Denver, KGW-TV Portland, KARK-TV Little Rock, WROC-TV Rochester, WJBF-TV Augusta, KING-TV Seattle, WTRF-TV Wheeling, WTVM-TV Columbus, KTVU-TV San Francisco, KHFI-TV Austin, WSM-TV Nashville, WFGA-TV Jacksonville, WKBS-TV Philadelphia, WHC-TV Pittsburgh and KRNT-TV Des Moines.

The special, produced by NCAA Films, shows the action highlights of Simpson's college career, film comparisons of Simpson and past superstars, plus an intimate look at O. J. Simpson, the man behind the legend.

NEW NAMES IN PRODUCTION

A Milwaukee tv station, WISN-TV, has joined the list of tv stations which have gone into the commercial production business. The station's Studio 12 has done commercials for clients all over the country, as well as industrials for clients in Chicago and New York.

Studio 12 not only produces spots but creates them as well. When required, the studio will write, produce and create for an agency or client, and act as a tv consultant to industrial agencies and ad agencies.

Aside from average equipment, Studio 12 has a HS-100 disc recorder which will soon be converted to a HS-200, four high-band recorders and two new TK-44A cameras. The station also has two studios. One is 35 by 60 feet, the other 42 by 60 feet.

Communications, Inc., is a new Denver firm specializing in the preparation of tv and radio commercials. It will also prepare audio-visual concepts for annual meetings, seminars, sales gatherings and stockholder groups. The company is headed by Harry F. Landon, who has been broadcast director for Frye-Sills, a Denver ad agency, for the past three years.

Communications, Inc., has studio affiliations with Western Cine Service and Summit Studios in Denver,

Advertising Directory of SELLING COMMERCIALS

Johnston's Yogurt • Milton Carlson Co.



SPI TELEVISION CENTER, San Francisco

Maxwell House • Ogilvy & Mather



KIM & GIFFORD PRODUCTIONS, INC., N. Y.

Kellogg's "Midwest" • Leo Burnett



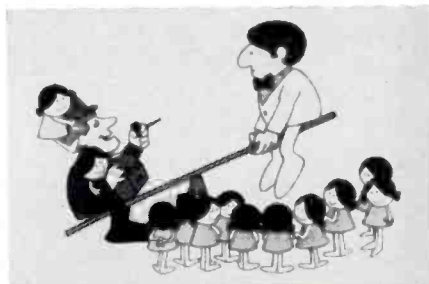
FILMFAIR, HOLLYWOOD

Nelson Brothers Furniture • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Lutheran Brotherhood Insurance • C-M



PANTOMIME PICTURES, Hollywood

Rival Pet Foods • Dancer-Fitzgerald-Sample



JEFFERSON PRODUCTIONS, Charlotte

M & M/Mars, Inc. • Ted Bates



TOTEM PRODUCTIONS, INC., New York

Venus/Esterbrook • MacM, J&A



LOGOS TELEPRODUCTIONS, INC., N. Y.

as well as recording and video tape supply services in Hollywood.

A new name, to the West Coast at least, is **Imero Fiorentino Associates**. The lighting designers and consultants for commercials, industrial shows, specials, athletic events and studio and theater facilities are already located in New York.

The office will be at 7250 Franklin Ave. in Hollywood, and will be staffed by people who are familiar with problems unique to California. The branch will also serve as a satellite for Fiorentino's self-packaged production projects.

San Francisco's newest film company goes by the name of **Medion, Inc.** The principals of the company are writer-director Richard Heffron, producer Herbert Decker and one-time child star Claude Jarman, Jr.

A former partner in Guggenheim Productions, Washington, D.C., Heffron has directed some 20 award winning documentaries.

Decker, co-produced the Academy Award winning *Robert Kennedy Remembered*.

Jarman, who won an academy Award for his performance in *The Yearling*, is also executive director of the San Francisco Film Festival.

ONE OUT OF MANY

Most principals in the commercial production business are men, but there are exceptions and Lynda Kay Woodworth is one of them.

At 28, the single, blonde vice president and producer for Goldeneye has also held the reputation of having been one of the youngest agency producers in the business.

In 1962, with the ink still wet on her University of Michigan degree in radio and tv, she got a job with Post Keyes & Gardner in Chicago as a

producer. She worked on Maybelline Cosmetics, Old Milwaukee Beer and Burgermeister Beer commercials, among others, before she moved over to Allan, Anderson, Niefeld & Paley in the same city. In her three years there, she worked on Country Club Malt Liquor and Morrell Meat accounts, among others.



Lynda Woodworth takes time to look through the camera during a shooting.

She found, however, that she was spending more time in New York, where most of the commercials were being produced, then in Chicago. Tired of living out of a suitcase, she packed her bags once and for all and moved East.

She found a place at Grey Advertising as a producer, and worked on various accounts including Bristol-Myers, General Electric, Flying A gasoline and Celanese.

She made the move to a production house because, as an agency producer, she had to get everyone else's ok on whatever was done. At Goldeneye she is now in a position to suggest changes and approaches in com-

mercials.

The biggest problem a girl like Lynda believes, is to avoid becoming a witch. "Too many women in business think they have to scare everyone in order to be listened to. I try to maintain my femininity, while still being the boss."

EASTERN VIDEO FORMED

A company involved in color facility and equipment rental for production, broadcast and video tape recording of commercials and programs has been formed.

Eastern Video Productions will maintain offices and facilities in New York at 210 East 49th St., and in Miami. The company will also engage in independent program packaging, production and syndication.

George Weber, former vice president and sales representative of Mac Arthur Productions, is president of the new organization.

BOB NASH MUSIC

Robert Nash, former vice president and executive music director of Foote, Cone & Belding, has formed Bob Nash Productions. The company will specialize in musical concepts, composition, arranging and music production services to agencies.

Nash joined FC&B as music director in 1966. Prior to that, he spent more than five years with William Esty Co. in the same capacity.

He is known for his musical compositions of such past and present ad campaigns as True cigarettes' "Shouldn't your brand be True?", Winston's "It's not how long you make it" and "Salem softness freshens your taste," as well as numerous rock, contemporary and electronic music tracks for other advertisers.

TV IS COLOR BLIND

According to a recent report by two Michigan State communication faculty members, television is still very white. Dr. Bradley Greenberg, an associate professor of communication and Joseph Deminick, a graduate assistant compared two average weeks of tv viewing in the '67-'68 season, and in the '68-'69 season.

In their report they stated their findings as being: major roles played by blacks stayed basically the same, while the number of supporting actors increased in the 68 season.

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animation

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SPOT REMOVERS

for TOTEM PRODUCTIONS, INC.

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Now!**

Television Age

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New York, N.Y. 10020

Gentlemen:

Please send me copies of the 1969

TEN CITY MAJOR MARKET GUIDE at \$1.00 per copy

\$5.00 per 10 copies.

Name _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed



**RALPH KESSLER
NEIL KOBIN**

**RALPH KESSLER PROD.
19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313**

They found that most black actors portrayed good guys with the most popular professions for these actors during the 67 season as being musicians, doctors, and soldiers.

In 68, this changed slightly to include law-enforcers and cowboys. During both seasons the dress and language conformed to white standards and these actors seemed more apt to take orders than to give them. This study was one of a series on communication among the urban poor.

AD MAKERS

STEWART M. BIRBROWER, an art director, has joined Kenyon & Eckhardt. Birbrower will work primarily on the agency's Brown & Williamson and Elgin National Industries accounts. He comes to K&E from Papert, Koenig, Lois, where he was art supervisor and a vice president.

PERRY RENGEPIE has joined Katz, Jacobs & Douglas as art director. He was formerly with Benton & Bowles.

ARIEL ALLEN, an associate creative director, has been elected a vice president of Norman, Craig & Kummel.

Miss Allen joined Norman, Craig & Kummel in June 1968 as Creative Group Head. In January 1969, she was named an associate creative director. She has been responsible for products of the Chesebrough-Pondus Co., including Angel Face and Cuticle for Chanel, and for Ajax cleanser and new products of the Colgate-Palmolive Co.



ALLEN

Previously, she was a copywriter and copy group head at Ted Bates from 1960-1968.

ANTHONY DE GREGERIO has joined Warwick & Legler, Inc., as an art director. He had been an assistant art director with Doyle Dane Bernbach and, before that, an art director with Batten, Barton, Durstine & Osborn, Inc.

DAVID (SANDY) CATE has been promoted to television-radio producer in the Chicago Division of Needham, Harper & Steers, Inc.

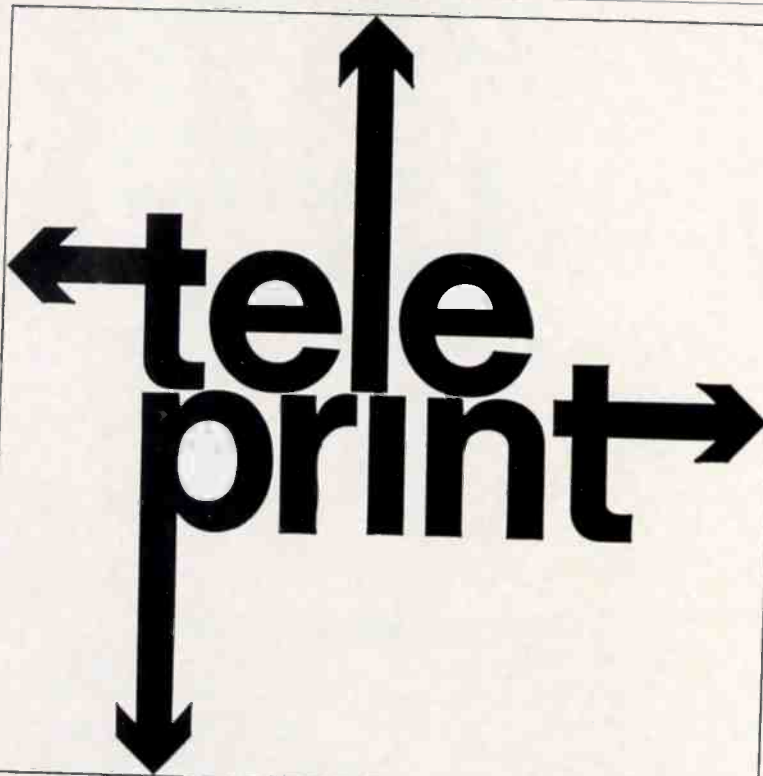
RICHARD CROUSER and MRS. MARLENE COHEN have joined the creative department of Harold Cabot & Co. Crouser was formerly creative group head at Campbell/Mithun, Minneapolis and comes to Cabot in that same capacity. Mrs. Cohen, formerly of BBDO and Kenyon & Eckhardt, joins as a senior writer.

MORE WOMEN EDITORS

Teletronics International, which reportedly broke the ice in the tape industry by hiring two girls to train as video tape editors, has expanded the program.

The trainees have worked out so well that Teletronics has hired another girl and transferred two employees to the tape room from other jobs in the company.

The two in-company promotions are Vannesa Allen and Nancy Ramirez. Mary Vee, who is joining the company, previously worked for LewRon.



When it comes to: print and tape procurement, distribution, importation, exportation, revisions, adaptations and editing . . .

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Offices in: New York, 630 Ninth Avenue, N.Y. 10036/Chicago, 18 East Erie St., Illinois 60611/Los Angeles, 6043 Hollywood Blvd., Calif. 90028

SEPTEMBER 8, 1969

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

One of the axioms of television is that programmers can do little with basic patterns of viewing. If a show is a big hit, it almost invariably gets its audience from the competition rather than raising the level of tv usage.

This concept is at the core of the program planning by KTTV Los Angeles for this coming season, and dominates the station's sales pitch as well.

As described to timebuyers recently by Phillip von Ladau, director of Metromedia Television research, the independent station's presentation makes the following stylistic definition of *available audience*: "that remaining after the dominant programs have taken their share."

In a closely-reasoned analysis, von Ladau starts off with an estimate of total homes using television, then subtracts that portion commanded by the three network stations, considered "not available," leaving the rest of the audience available to the four independent outlets (von Ladau ignores the U's as unimportant).

For example, at 6 p.m., all news and child program audiences were considered essentially unavailable to KABC-TV because of two local news shows on two of the network outlets and a strong child appeal program—*Star Trek*—on KCOP, one of the independents. There was a strong movie show

KABC-TV.

Taking the 6-6:15 p.m. period as

an illustration: von Ladau estimated 1.3 million women in the total audience. Considered not available were 490,000 women 50+ and 390,000 women 18-49. That left 175,000 women 50+ and 270,000 women 18-49. The greater numbers of younger women estimated was one of the factors which led to the placing of the off-network *Peyton Place* in the 6-6:30 period as well as the syndicated first-run serial, *Strange Paradise*, in the following half hour, thus making an hour block for drama lovers.

In addition to the precept that programs should be directed to the people who are available, von Ladau offered seven other basic programming principles:

(1) Attack where the shares of



Dorothy Barnett buys for Pamprin, Harvey's Bristol Cream and various Colgate products at Masius, Wynne-Williams, Street & Finney, New York.

audience are well divided. (It's easier to take a little audience from everybody than a lot from a single, strong competitor.)

(2) Build both ways from a strong program. (Besides its value as lead-in, a strong show induces early tune-in and thus creates sampling of the preceding program.)

(3) Sequence programs demographically. (Don't create unnecessary turnover.)

(4) When a change in appeal is called for, accomplish the transition in stages. (Retain as large a base audience as possible in each step.)

(5) Place "new" programs in time periods representing the greatest increases in set-usage among targeted audiences.

(6) Counter-program to present an alternative when the competition is heavily oriented in a single direction.

(7) Keep a winning program in its current spot whenever possible.

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

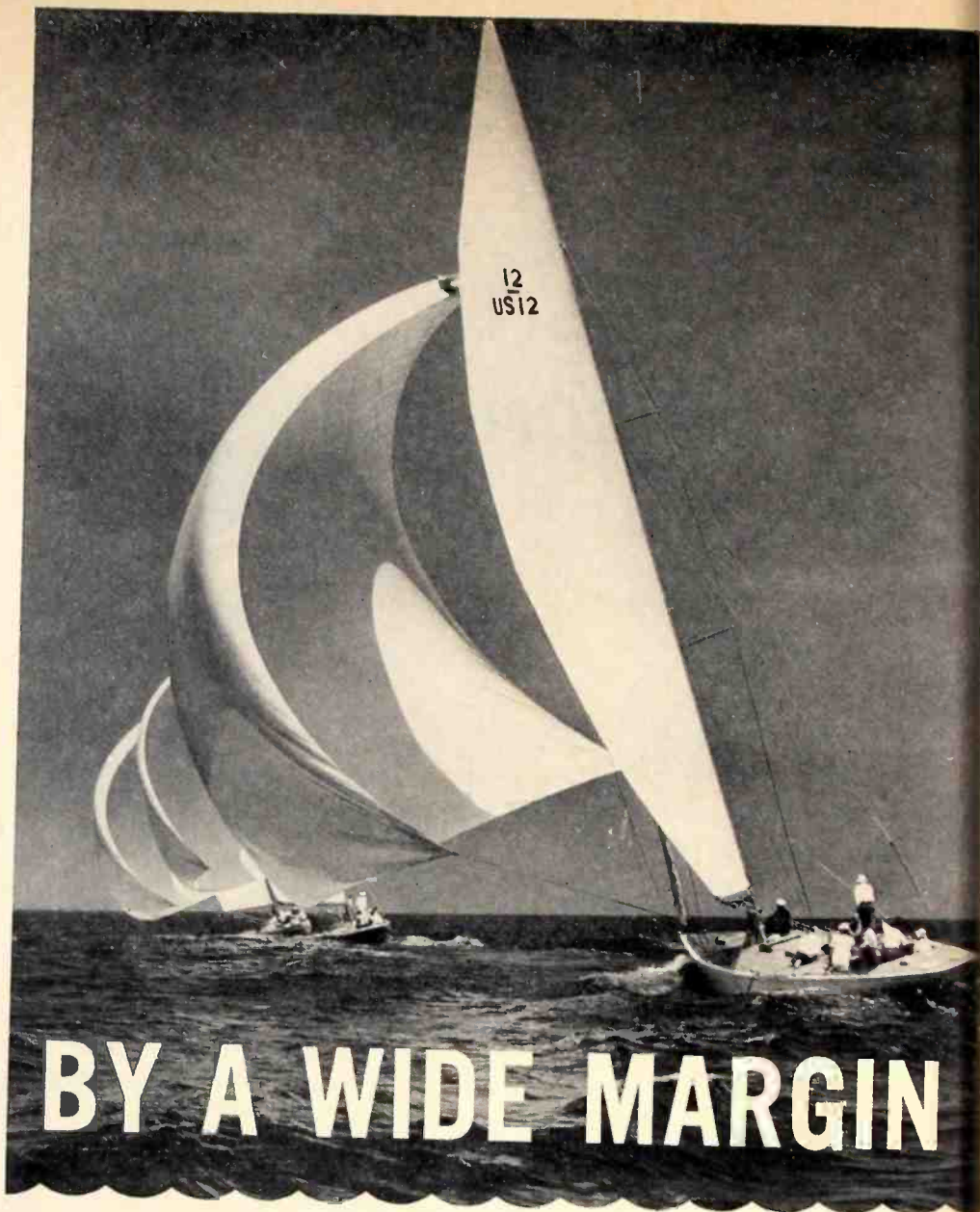
American Can Co.

(Hicks & Greist, New York)

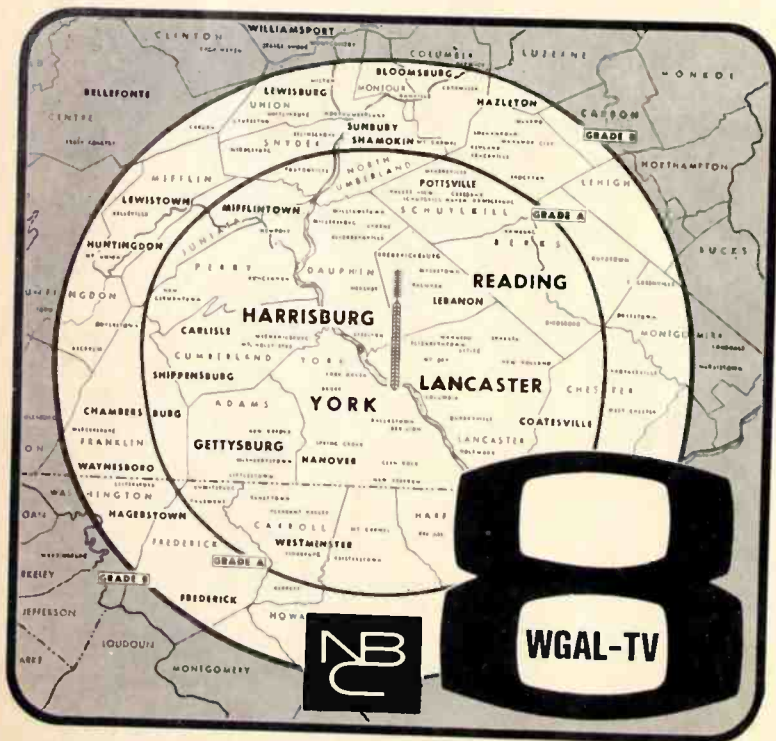
Breaking just before issue date were two sets of buys for DIXIE CUPS and other American Can products. Selected New England and New York State markets will receive the 30s running variously for five to 10 weeks. Day, prime and fringes are being used to sell total women.

Donna Lieb did the buying.

(Continued on page 48)



WINNER BY A WIDE MARGIN



Alert and running, Channel 8 should be the first choice in this high-ranking market. It delivers more viewers than all other stations in the market combined*. Its out-front 40% color penetration* rounds out its splendid sales potential for your products.

WGAL-TV Channel 8 • Lancaster, Pa.

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

**Based on Feb.-Mar. 1969 ARB estimates; subject to inherent limitations of sampling techniques and other qualifications issued by ARB, available upon request.*

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa. • WTEV Providence, R. I./New Bedford-Fall River, Mass.

The Buyer's Opinion . . .

USING 30s MAKES CENTS

One of the recent developments within spot television that should see rapid acceleration and quick acceptance is the trend from 60 second announcements to 30s in day and fringe time. For some time there has been talk about this change coming, but now there is tangible evidence that an upsurge is here. The reasons for it are many.

The most basic factor influencing the trend is economic. All media costs are increasing, not just spot. But running 30s has the somewhat unique distinction of benefitting both the advertiser and the station from a monetary standpoint. The advertiser is able to purchase time at a reduced cost per gross rating point. The station increases revenue by charging 60 per cent of the minute rate, so that for each minute of time sold it receives 120 per cent of the original minute price. (While some stations price 30s at half the 60 rate, some of us cynics wonder if perhaps the original 60 price was boosted to equalize the rates first.)

While the economics are simple, they are by no means new. Imaginative stations have been practicing this system for years, to varying degrees. It just hasn't been as widespread as it is now. Radio does it, too, although radio stations discourage 30s by pricing them in the 75-80 per cent bracket. Magazines and newspapers have *always* done this with fractional units. The big difference is that print media don't approach a sold out situation that tv does during peak seasons. With a few notable exceptions, newspapers and magazines can add pages to increase revenue.

The impending withdrawal of cigarette advertising from tv has appeared, unexpectedly, to hasten the move to the 30. If local stations can encourage smaller advertisers to enter the medium by using 30s, a demand for time can be cultivated so that, when cigarettes do leave, a market will be ready to pick up the slack. The faster this market is cultivated, the more readily the networks and local stations will acquiesce to the wishes of the tobacco industry and Sen. Frank Moss, who chairs the subcommittee handling cigarette legislation.

Multi-product advertisers can now be relieved of the pressures of piggybacking brands. They can zero in on individual target profiles and the confusion in scheduling and resultant stacks of piggyback paperwork can be reduced.

In light of these developments, media strategies which call for 60s in day and fringe might be re-evaluated. It has been documented that 30s are about 75 per cent as effective as 60s in communicating copy points. While such a generality might not be valid for a specific pair of commercials, simple arithmetic shows that in most cases if you purchase a 30 for 50-60 per cent of the minute cost you're ahead of the game.

Relinquishing the full 60 may be difficult for some media and creative people to swallow. Media planners have long held that one of the virtues of fringe is its capacity to accommodate longer 60-second copy, while prime restricts you to 10s and 20s. But almost every campaign does use the shorter lengths to utilize primetime anyway. This provides the base of the campaign by building reach quickly. Day and fringe in this instance merely build frequency. It is almost impossible to surpass a 60 reach using daytime exclusively, no matter how heavy the grp level. And who can you reach in fringe that you can't in prime? Therefore, it seems to make sense that if frequency is the value of day and fringe, buying 30s instead of 60s is a natural progression. With a lower per-unit cost you can increase frequency to a far greater extent.

The two keys here are relative effectiveness of the shorter length compared to 60s, and the erstwhile sanctity of the longer sales message. In approaching the latter from a positive position, it can be pointed out that in a mix of prime, day and fringe, using 30s in day and fringe, still affords 50 per cent more selling time over prime 20s. And if that 50 per cent still isn't enough to move your product, perhaps it belongs in another medium.

tower power

WDBO-TV's new antenna and transmitter facility delivers the greatest television coverage in Central Florida. From its lofty tower 1,549 feet above sea level, the antenna beams a clear, powerful signal into 376,000 TV homes* in the metro triangle of Orlando, Daytona Beach, and the Cape Kennedy area.

The new tower — the tallest structure in Florida — puts more power into your advertising messages as it adds 75,000 more TV homes in both the Grade A and Grade B coverage areas of WDBO-TV. TowerPower programming — highly rated WDBO-TV and CBS shows — provide the right atmosphere and audience for your advertising.

*TV Homes based on American Research Bureau estimates of U.S. TV Households, Sept. '68 - Aug. '69

wdbotv6 
A CBS Affiliate

The Outlet Company
Orlando, Florida
A CBS affiliate

Represented by Edward Petry & Co.



Buyer's Checklist

New Representatives

WAJA-TV Miami, Fla., has appointed Savalli/Gates its national sales representative, effective immediately.

KLYD-TV Bakersfield, has appointed Peters, Griffin, Woodward its national sales representative, effective immediately.

KBAK-TV Bakersfield has appointed HR Television its national spot representative, effective immediately.

Spot (From page 45)

American Oil (D'Arcy, Chicago)

Selected southern and western markets are receiving a campaign for HOME HEATING OIL and other American Oil products, for three or six weeks. The 10s, 30s and 60s are slotted mostly into early and late fringes and primetime. Marilyn McDermott is one of the buyers on the account.

Avon Products, Inc. (Dreher Advertising, New York)

A major campaign for various AVON PRODUCTS gets under way September 22

for 10 weeks in about 50 markets. Using prime 20s only, the pre-Christmas push is intended to attract both men and women, 18-49. Virginia Youle and is one of the buyers on the account.

Block Drug Co. (Sullivan, Stauffer, Colwell & Bayl, New York)

A 10-week buy for TEGRIN SHAMPOO breaks on September 15 in four scattered markets. Composed of 30s in prime, early and late fringe, the campaign is angled toward adults, 18-49. Bob Bird made the buy.

Borden Co. (Needham, Harper & Steers, New York)

CREMORA is being promoted in a 24-market penetration starting on September 29 for 10 weeks. Slotted into day, early and late fringes, the 30s are directed at women 35 and over. Bob Markan is the buyer.

Chattam Drug Co. (Masius, Wynne-Williams, Street & Finney, New York)

A major buy for PAMPRIN breaks in the middle of September for five to seven weeks, depending on the market. Made up of 30s in early and late fringe, the campaign is aimed at women, 18-34. Dorothy Barnett is the buyer.

Dow Chemical Corp. (Norman, Craig & Kummel, New York)

A buy for Dow ZIPLOC plastic bags broke just before issue date in selected markets of the midwest, running until

(Continued on page 51)

New TvAR execs

Robert G. Baal has been appointed vice president and general sales manager for TvAR, and Peter F. Yaman has been named vice president and Eastern sales manager for the rep firm.

Baal had been a general executive



BAAL

YAMAN

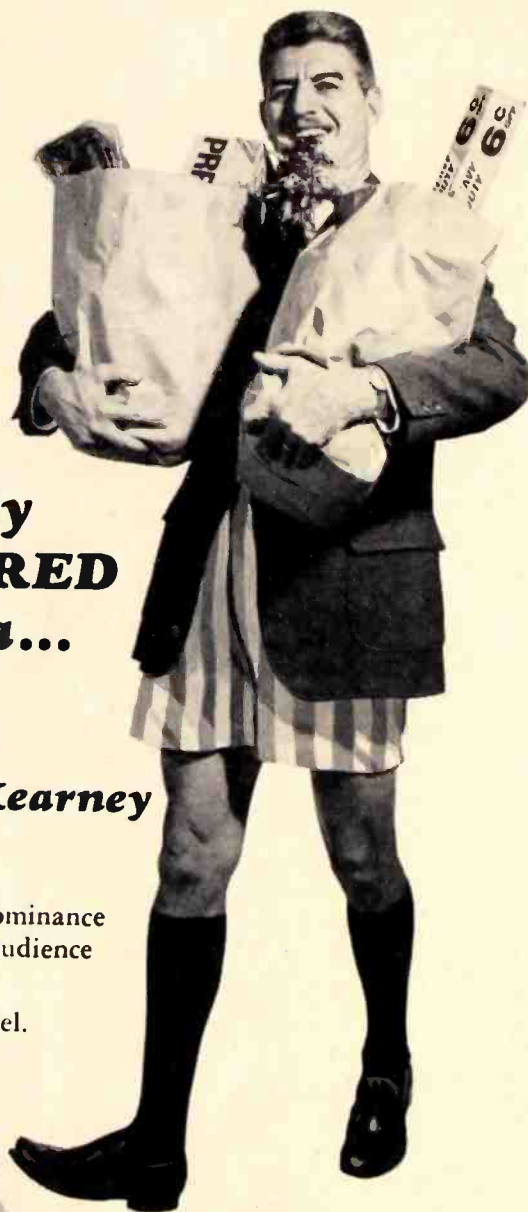
at Group W, TvAR's first organization. He was formerly director of sales, NBC Radio Network; vice president, Advertising Times Sales; and an account exec with both WCBS-TV and WABC-TV.

Yaman was New York sales manager for TvAR; eastern sales manager for National Telefilm and an account exec for WABC and Adam Young.

You're only
HALF COVERED
in Nebraska...

without
Lincoln-Hastings-Kearney

- Check retail sales.
- Check the top station dominance with one of the largest audience shares in the nation.
- Check with Avery-Knodel.



The Foltz Stations

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

TELEVISION
WKZD-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
1500 FT. TOWER

GRAND ISLAND, NEBRASKA
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

Agency Appointments

JOHN P. BERESFORD has been elected chairman of the executive committee of Norman, Craig & Kummel, New York. President of The Data Base Corp., he succeeds B. David Kaplan as NC&K's executive committee chairman. Beresford will resign his post at Data Base, but will continue as a director of that corporation. He was formerly executive vice president of McCann-Erickson.

COREY M. ALLEN has been elected a senior vice president of Sullivan, Stauffer, Colwell & Bayles, New York. Formerly director of eastern



ALLEN

sales for CBS-TV, he joined SSC&B late last year as vice president and management supervisor on the American Tobacco account.

DAVID PYLE has left Rumrill-Hoyt, New York, where he was a group supervisor, to become an account supervisor at SSC&B.

RICHARD N. RISTEEN has been elected a senior vice president at Bozell & Jacobs, New York, and RICHARD A. FOLEY has joined that agency as account supervisor. Risteen is general manager of B&J's corporate headquarters, Foley had been a vice president at Dodge & Delano.

JOHN A. GIBBS and ALFRED A. NEELY, account supervisors at Batten

Barton, Durstine & Osborn, have been named vice presidents. PAT KATER has been promoted from senior account executive to account supervisor.

JOHN C. FLYNN, JR., has been named a vice president of MacManus, John & Adams, New York. He joined the agency last year from McCann-Erickson.

RONALD SMILLIE has been named a vice president of Leo Burnett, Chicago. He is an account supervisor.

DANIEL A. PELLETTIERE, JR., account supervisor on the Alberto-Culver account at N. W. Ayer, Chicago, has been made a vice president.

RICHARD H. BOLSTER has left KDKA radio to become an account executive at Sautel, Pittsburgh.

ED WALPERT and HERRERT H. RINGOLD have been promoted from senior vice presidents to executive vice presidents, and NORMAN R. TISSIAN has been elevated from vice president to senior vice president at Kalish, Shapiro, Walpert & Ringold, Philadelphia.

MICHAEL I. MARCUS has joined Scali, McCabe, Sloves, New York as an account executive on the Vigoro account. He had been at Doyle Dane Bernbach.

ARNOLD CLARK has left Ogilvy & Mather, New York, to become an account executive at Tatham-Laird & Kudner, New York.

PAT SMITH has joined Dodge & Delano, New York, as an account executive. He had been in brand management at Lever Brothers.

THOMAS N. KIRK has joined Earle Ludgin, Chicago, as account executive. He comes from Libby, McNeil & Libby.

BUYS IN BRIEF

The Toni Company will utilize the top 40 markets in the tv portion of its promotion for WHITE RAIN SHAMPOO WITH LEMON. The campaign is scheduled to start October 27, with an emphasis on teenage sales. Clinton E. Frank, Chicago, is the agency.

CHEVROLET will launch a strong advertising campaign this Fall for its Monte Carlo "personal" car. Emphasis will be on a more aggressive approach with stress on the contemporary scene. Extensive spot announcements will be used in major mar-

kets. Campbell-Ewald, Detroit, is the agency.

What's described as the largest ad effort in the history of CHUN KING frozen foods broke this week and runs to October 7 in major markets, intended to reach half the households in the country 3.5 times per week. A coupon promotion is the theme. A similar spot campaign early in 1968 increased sales 40 per cent in advertised markets, the company said. J. Walter Thompson, New York, handles the campaign.

Media Personals

W. W. THOMAS has been named vice president, media, and R. T. WILLIAMSON has been appointed media director, for Earle Ludgin,



THOMAS

WILLIAMSON

Chicago. Thomas had been media director, and, before that associate media director; Williamson had been media supervisor for the past year.

GORDON G. BRING, Jr., has been named media director at J. M. Mathes, New York. He joined the agency in 1963 as a media buyer.

BILL ZUSPAN has joined Needham, Harper & Steers, New York, as assistant media director. He comes from Deutsch, Shea & Evans, New York, where he was head of media operations. Previously, he was with Benton & Bowles as a media planner.

**"AFTER ATLANTA
WTVM COLUMBUS
IS A MUST ...
IT DELIVERS MORE
HOMES THAN ANY
OTHER GEORGIA
TELEVISION STATION"**

(ARB MAR. '69 CIRCULATION DATA)

	NET WEEKLY CIRCULATION
1. WSB-TV	671,300
2. WAGA-TV	670,400
3. WQXI-TV	595,300

4. WTVM CIRCULATION
242,100



BLAIR TELEVISION

Louise Gainey isn't the type of woman who likes to complain. But when something irks her, she doesn't hesitate to speak out.

This veteran of 19 years' buying experience (the last 13 spent with her present agency, Kenyon & Eckhardt, New York) has two suggestions at the moment. First, she's not happy about the way some stations insist on packaging their desirable spots along with "junk," and second, she's been turned off by some presentations that reps and stations mount at great expense, but with little concern for what the buyer needs and should be able to get out of them.

Since most of her television buying is for Helena Rubinstein, Louise looks for special shows to carry that firm's commercials—she prefers news and talk programs which attract women who care about their personal and "social appearance."

Frequently, Louise has found, when she requests spots on these shows she can't get them on some sta-



tions without buying a package of undesirable spots.

"The package isn't usually good for my audience," notes Louise. "And if I buy the spots I want singly, the cost is too high."

On the second point, Louise has been disappointed at some station and rep presentations she's had to sit through that didn't tell her the thing she most wanted to know—what the station's program is and what the new shows are about.

"Presentations can become too

clever," notes the charming K&E buyer with a master's degree from NYU. "When a station has a new program, especially a syndicated show that we don't see in New York, I'd like to see something that will give me the flavor of it. I'd like to judge for myself whether or not it's right for my client."

As to written presentations, Louise has been around too long to be overly impressed by them. "They're often biased in favor of the station," she comments. "There's much that isn't pertinent."

Other things which Louise would like to see reps do more of: Informing buyers when stations change their rates, and earlier distribution of Fall program schedules and rate cards.

This last element is another paradox to Louise. She's tried to get stations to send her rate cards, but a great many of them refuse to accommodate her. "They just don't seem to want to give them out," she shrugs.

Rep Report

JAMES W. O'NEILL has joined the Chicago sales staff of Blair TV from Katz's Chicago staff. He had



O'NEILL

previously been a buyer with Leeward Burnett. O'Neill replaces DAVID W. GRACE, who has joined Blair's Dallas office. EDWARD N. KRONINGER has joined the rep's Detroit office. He had been with Household Finance Corp.

PAUL A. SACKS has rejoined Edward Petry as a San Francisco account executive. He had been with Petry from 1965-1968, when he left to enter military service. Following his discharge, he joined TIPS, a closed circuit tv network, as president. He had been with KFMB-TV San Diego; KGO-TV San Francisco, and KHJ-TV Los Angeles.

NB

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

WILX-TV



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

WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933



Spot (From page 48)

December 6. The 30s are being seen in early and late fringe and primetime, intended for women, 18-49. Karen Desnick is one of the buyers on the account.

General Foods
(Ogilvy & Mather, New York)

A nationwide promotion for MAXIM started just before issue and continues for, variously, two to 10 weeks. Early and late fringe only are being used for women, 18-49. Sue Rubin is one of the buyers.

General Foods
(Benton & Bowles, New York)

A nationwide blast for GRAPE NUTS broke just before issue date, running through September in many markets, through early October in others. The push uses 30s to edify women, 35 and over. Elliott Riskin managed the buy.

General Motors Corp.
(Campbell-Ewald, Detroit)

A nationwide campaign for CHEVROLET breaks on September 17 and runs through October 19, then picks up on November 3 to November 23. The 60s, 30s, 20s and 10s are slated 60 per cent into primetime, 40 per cent into early early and late fringes. Men, 18-49, are the expected customers. Barbara Canary did the buying.

Howard-Foreman-Clark
(Griswold-Eshleman, New York)

A seven-week buy, advertising HOWARD CLOTHES in the East, and FOREMAN-CLARK CLOTHES in the West, starts September 28 in 12 markets. Using 60s, 30s and 10s, early and late fringe and primetime are being used, to garner men, 18-49. Bill Einhorn is the buyer.

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

A national buy for HUMBLE GAS breaks September 15, running to December 24. The campaign is geared toward men, 18-34, in prime and fringe. Annette Mendola placed the buy.

Interstate Brands
(Dancer-Fitzgerald-Sample, San Francisco)

A four-week buy for MILLBROOK BREAD breaks in selected New York State markets on September 29, using 60s and 30s to reach kids. All time spots will be used. Kit Carson engineered the buy.

Andrew Jergens
(Cunningham & Walsh, New York)

Two flights of 60s and 30s will be used this Fall and Winter for JERGENS FOR MEN. The first set runs from October 19 to December 13, the second from January 4 to February 21 in 30-odd markets. Early fringe, prime and late fringe are being used. Mike Spitalnik is the buyer.

S. C. Johnson Co.
(Foote, Cone & Belding, Chicago)

Nationwide campaigns for GLORY FOAM, BRAVO, GLO COAT and KLEAR will be breaking throughout the Fall and running through most of the Winter. Using mostly 30s, with some 20s included, emphasis is on early and late fringes. Women, 18-49 are the prime audience.

Linda Wodder is one of the buyers on the account.

Kimberly-Clark
(Needham, Harper & Steers, New York)

A push for TERA-TOWELS has been updated in about five markets starting just before issue date and running through the end of the year. Primetime, early and late fringes are being used, to attract women, 18-49 to the 60s. Bob Markan worked on the buy.

Malt-O-Meal Company
(Campbell, Mithun, Minneapolis)

A flight of 60s and 30s for Malt-O-Meal HOT CEREAL starts on October 6 in

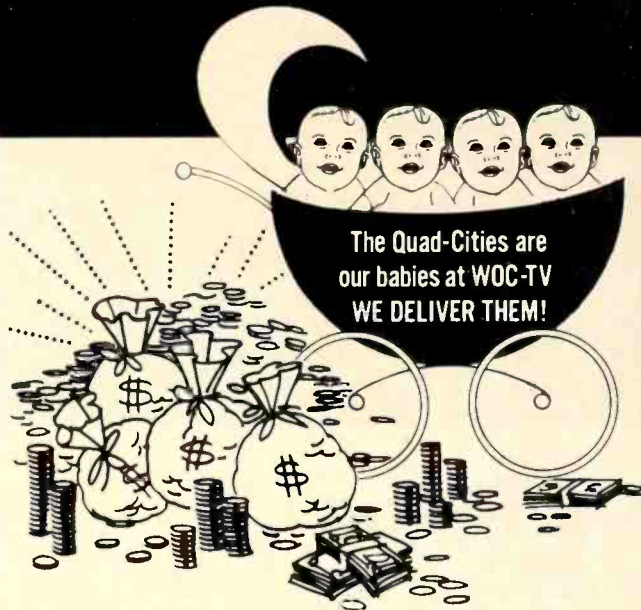
more than 25 markets, aimed at kids in daytime spots and running through December 14. Rudy Marti placed the buy.

Mennen Co.
(Warren, Muller, Dolobowsky, New York)

A large buy for various MENNEN products breaks on September 14 in 36 markets, running through November 8. Prime, early and late fringe spots are being used for the 60s and 30s, with men, 18-34 the prime target. Mary Ann Okleson did the buying.

Mercedes Benz
(Ogilvy & Mather, New York)

The Quads. Billion dollar babies.



Effective Buying Income
\$1,163,937,000*
Net Cash Income
\$1,075,048,000*

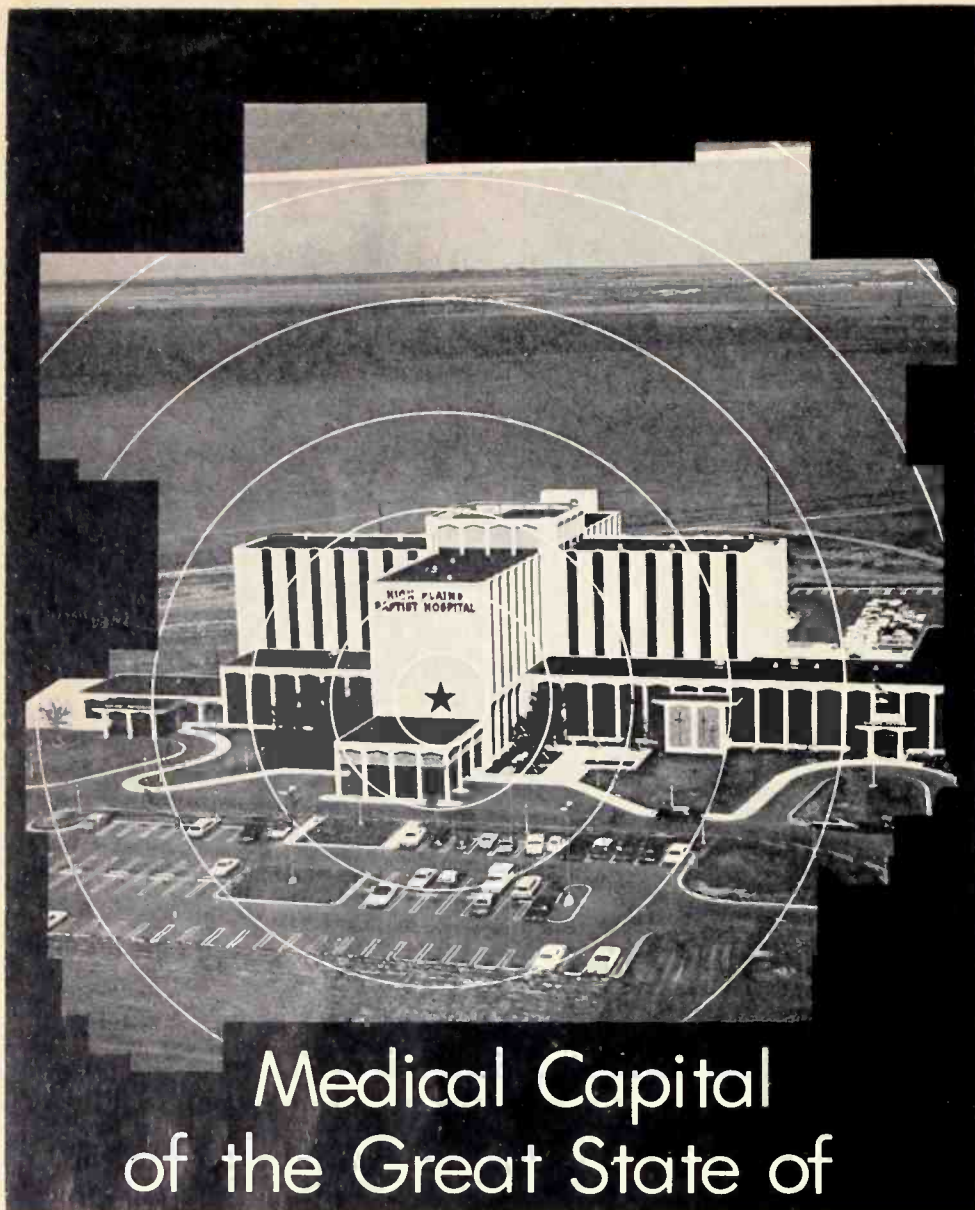
The Quad Cities . . . a going market with money to spend. Four large cities and six smaller ones join together to form this ready-made BILLION DOLLAR package. Maximum potential for your advertising dollar. Tailor-made for your next marketing venture.

Why try to create a market when you could be making sales? The "Quads" are already here and ready for your message. Ready with money to spend. Promote where it counts. Where the results can be bigger. Contact WOC-TV and start going after a big piece of this BILLION DOLLAR market. We deliver the "Quads". They're our babies at WOC.

*SM Survey of Buying Power, 1969



We Deliver the Quads
Exclusive National Representative — Peters, Griffin, Woodward, Inc.



Medical Capital of the Great State of

NW Texas

Where do NW Texans go when they're not quite up to par? Or really sick? Same place they go for just about anything else: AMARILLO! Here's the greatest collection of medical facilities in a day's drive...1,371 hospital beds in eight structures over 396 acres.

It's not surprising, when you examine the Amarillo Retail Trading Area: This 50-county expanse has ONE BILLION DOLLARS-plus sales...some 350 supermarkets...nearly 150,000 homes...Gross Farm Income greater than 26 other states!

Here's a Pulse worth checking. (Nielson and ARB, too.) Why not let Avery-Knodel tell you about the healthiest buys in the Panhandle.



TV - Radio - FM
AMARILLO

Affiliate: WIBW, TV Radio FM, Topeka, Kansas

A nationwide campaign for MERCEDES BENZ CARS begins at various times in September and October, lasting into November and December. The 60s will be seen in prime and fringe spots, with men, 35-49, the intended audience. Leslie Baker organized the buy.

Murine Co.

(J. Walter Thompson, Chicago)

A five-week buy for MURINE eye wash starts September 22 in more than a dozen scattered markets. The 30s will be seen in day, fringe and primetime, with men and women, 18-49, the intended targets. Sylvia Schaefer placed the buy.

Pharmaco

(Warwick & Legler, New York)

An eight-week campaign for CHOOZ starts on issue date in six markets. Using IDs in prime and fringe spots, the ads are directed at women and men. Joseph Hudack made the buy.

Plumrose Ham

(Daniel & Charles, New York)

A 22-market buy for PLUMROSE HAM breaks on October 6 and runs through November 2. Women, 18-49, are expected to see the 30s in primetime, early and late fringe. Phyllis McLoon executed the buy.

Helena Rubinstein

(Kenvon & Eckhardt, New York)

A pre-Christmas campaign for HEAVEN SENT and other Helena Rubinstein products runs from November 27 to December 24 in 24 markets, with girl teens, 12-17, the target. All the 60s and 30s are tied to teenage dance and music shows. Louise Gainey executed the buy.

Jos. Schlitz Brewing Co.

(Burnett, Chicago)

A large group of markets, mostly southern and western, will be tried in a major boom for SCHLITZ and OLD MILWAUKEE beers. Breaking on September 14 and lasting through early November, the spots, in 60-, 30-, and 20-second duration will run in prime, early and late fringes, with men, 18-34, the goal. L. Garrison is the buyer.

Simplicity Patterns

(Daniel & Charles, New York)

A short buy for SIMPLICITY PATTERNS will run from October 10-16 in some five markets, with women, 18-34 and teens the target. Phyllis McLoon placed the 60s.

Alexander Smith

(Smith-Greenland, New York)

About 20 markets have been picked for a push for MOHASCO INDUSTRIES, running through September and October for an average of four weeks. The 60s will be seen mostly in fringe and primetimes, with women, 18-49, the intended audience. Sylvia Alles executed the buy.

Wohl Shoes

(Daniel & Charles, New York)

Breaking just before issue date was a 16-market promotion for CONNIE and JACQUELINE shoes. The ads, running to various dates in September, are directed toward younger women, 16-34, connected to movies in fringe time. All ads run 50 seconds with 10-second dealer tags. George Duffy engineered the buy.

Wall Street Report



ood buy. The fortunes of the American Broadcasting Companies in the past few years have been up, down and sideways. This company, strong in television, radio, motion pictures, records and other entertainment areas, has been beleaguered, pursued, romanced by such financial giants as Howard Hughes, Norton Simon and Harold Geneen. From time to time over the past years, merger talks have taken place with Motion Industries, Monogram Industries, G.E., C.I.T. and others.

In some of the these discussions, ABC backed off. In others, the acquisition-conscious companies dropped the idea. Any merger would, of course, have to hurdle both the FCC and the Department of Justice. After the ITT fiasco and with the Justice Department's dim view of conglomerate expansion, any company big enough to make a serious bid for ABC would have a tough time getting the Government's blessing.

ounces back. But ABC is a company of amazing resiliency. It had a rough 1967 when its earnings were off a whopping 34.4 per cent from the previous year. But it came right back in 1968 with a 6.4 per cent increase in earnings per share. It

as well as a good buy.

The book value of ABC is estimated at \$33 a share. However, what intrigues some Wall Street analysts is a realistic book value that could be closer to \$100 a share.

The balance sheet for the close of 1968 carries an assets column which amounts to \$129 million. Assuming this includes all the television and radio stations, network arrangements, theaters and other fixed assets owned by ABC, analysts agree it is an understatement.

For example, ABC owns five tv stations in as many major markets. On an appraisal basis, the five ABC channels are worth no less than \$200 million. Furthermore, ABC owns seven radio stations, with an estimated total value of \$75 million.

A more realistic estimate of ABC's worth is about \$275 million in these broadcasting assets. With 4.8 million shares outstanding in 1968, \$56 a share of unstated value could be added to the \$33-per-share book figure.

In addition to this \$89 figure, the value of theaters (ABC's ownership of 400 movie theaters makes it the largest cinema exhibitor in the country), and taking into account network arrangements which were

publishing activities and scenic attractions like Florida's Weeki Wachee and Silver Springs and California's Marine World, increased from \$58 million in 1967 to \$81 million in 1968.

By comparison, the broadcasting operation increased its revenues from \$431 million in 1967 to \$454 million in 1968, and theaters jumped from \$85 million to \$97.6 million in the same period.

AMERICAN BROADCASTING COMPANIES, INC.

Income Data (adjusted)

Year ended Dec. 31	Sales (\$ million)	Operating income as % of sales	Net income		Earnings per share	
			Net income (\$ million)	as % of sales	Amount	Annual change
1968	\$633.99	7.7%	\$12.68	2.0%	\$2.66	+ 6.4%
1967	574.95	7.1	11.76	2.0	2.50	-34.4
1966	539.97	8.4	17.86	3.3	3.81	+12.4
1965	476.47	8.1	15.72	3.3	3.39	+42.4
1964	420.92	7.4	11.02	2.6	2.38	+46.9
1963	386.73	6.5	7.39	1.9	1.62	-32.8
1962	379.74	8.2	10.76	2.8	2.41	+ 6.6
1961	363.09	8.2	9.91	2.7	2.26	- 8.1
1960	334.44	9.5	10.47	3.1	2.46	+31.6
1959	287.96	9.6	7.97	2.8	1.87	—

ould appear that President Leonard Goldenson is no longer engaging in merger talks, but, on the contrary, looking for a good earnings statement this year with his own acquisitions in view.

The repurchase by ABC of some 50,000 shares of stock at the current market price of \$48 significantly reflects a confidence in the company,

omitted from annual-report calculations, the true value of a share of ABC stock may be closer to the \$100 figure than it is to its market value of around \$48. P/E ratio is currently 18.

In areas other than tv and motion pictures, ABC is experiencing a period of impressive growth. Earnings from its record company, farm

Holding dividends. Although dividends have held steady at \$1.60 per share since 1966, earnings per share went up strongly, from \$2.88 to \$3.43 1968 over 1967, after capital gains. Last year's per share earnings were down only slightly from 1966's record \$3.81.

ABC has been adding properties, both real and creative, to its list of assets. Its movie theater chain has grown by six so far in 1969, with another 40 in various stages of construction; it added seven tv network primary affiliates last year; is in production with five feature films, to mention but a few of the companies areas of interest.

Goldenson expects revenues and earnings will continue to grow, dependent largely on the network's share of added advertising from continuing business prosperity.

What's the possibility of another acquisition attempt on ABC? Not as good as in the past, but not out of the question altogether. ■

Computers (From page 27)

ally, we worked out a compromise. The present program probably takes a longer time to get what's needed than either of the others."

Another COUSIN member noted that some skepticism had arisen about the type of data used for media selection. Since it relies heavily on BRI data, a few members thought it weighed too heavily in favor of television, at the expense of print.

In concept, the program was to work this way: demographic and audience data would be fed into the computer, as well as information on frequency and objectives of a national campaign. The computer would analyze, examine and compare the research data with the campaign's objectives and deliver generalized media rankings.

"It's a very complicated program," observed the media man. "It would work for a time, then inconsistencies would begin to creep in. Still, we feel it's a good program and it will eventually work."

Most reports are that COMPASS is producing results after a long, torturous and expensive history. A year and one-half ago it was reported, finally, to have become "operational."

What is perhaps most encouraging about the COMPASS experience is that, conflicts aside, member agencies were able to collaborate on an EDP program without tearing each other's hair out. (Only one original partner, Ted Bates, withdrew from the fold leaving as members Compton, Leo Burnett, Cunningham & Walsh, D'Arcy, Doyle Dane Bern-

bach, Grey, Foote, Cone & Belding, Ogilvy & Mather and Tatham-Laird & Kudner.)

Says another agency executive close to the cooperative: "The atmosphere was very free and easy. No confidential information was divulged."

It's ecumenism time

There are many who think that the only way the computer will ever make a success of media planning is through this sort of broad-based participation. "The buzz word is 'ecumenism,'" notes Carl Ally's Ephron. "The 'haves' now want to meet with the 'have-nots,' perhaps to spread knowledge and certainly to share costs."

NH&S's Zeltner is in strong agreement. What he envisions, ultimately, and what he hopes will emerge from the 4A's feasibility report, is a "library" of media research under industry-wide supervision. In this bank might be the likes of BRI, Nielsen, ARB, Simmons, Starch and other pertinent data, from which all agencies could draw necessary research statistics for campaign planning.

But that's not all. Zeltner would also like to see the 4As library serve as a clearing house and forum to which agencies could turn for advice about software, hardware, data services, etc. "We're not talking about putting in proprietary information," Zeltner is careful to point out, "but about inventories of knowledge that could be shared by everyone."

This emphasis on valid research information has been another obstacle in the way of a successful computerized media planning system. Many agencies that might have lent their weight to the development of a scheme, pooh-poohed the idea because, they felt, available media data was too "soft" to satisfy the computer.

This attitude infuriates many in media. "They didn't have the guts to ignore the trivia," notes one. "They wanted exact measurement, and took to nitpicking about what is relevant in planning."

Ephron, another challenger on this issue, points out that in 80 per cent of the cases research is reliable and sufficient for most planning purposes. "It's the other 20 per cent that people talk about," he explains.

Unfamiliarity with computer techniques was another stumbling block and skeptics had a field day laughing up their sleeves at the early use of the machine. "Back in 1960-4 most clients couldn't tell you what cities they were selling in," relates one media executive. "There was little copy testing, no selling philosophy, nothing of value was on hand and buying was strictly on intuition. The client would tell the agency 'Buy cheap,' the agency would tell the computer, 'Buy demographics and the machine would spew out 'You told me to buy cheap, so buy outdoor, buy radio, buy True Confessions.' That's when people got discouraged with the computer. It kept making the same marketing decisions."

As one indication of the problems computer people face with media analysis, Philip A. Branch, executive vice president of Com-Step, Inc. Grey's subsidiary for marketing its computerized timebuying program, points to the question of feeding non-numerical judgments into the machine. "There are many qualitative decisions which aren't easy to put numbers on," observes Branch. "How do you weight the effectiveness, say, of a full page in *Life* vs. a primetime evening minute? And what is effectiveness, anyway? Does it mean that someone was exposed to your ad, or does it mean that he bought your product? Then, after you've quantified all media, you've got to weight all possibilities of using that media, black and white vs. color, the 60 vs. the 30 and so on. And, as media change, you've got to adjust all the numbers. When you're finished with that, you can go ahead and do it for all products."

Standards are lacking

What makes weighting such a touchy problem, especially to statistical purists, is that there are no standards. In order for any broad-based media system to get off the ground, one of the first things that will have to be done is the development of an industry-wide weighting standard. Those like Bernard Lipsky, vice president and manager of the information service department of Compton, think the first logical step for agencies to undertake together is "an investigation into how the advertising process works," with a



Attending debut of newest U.S. Communications Corp. station, WATL-TV Atlanta, were Dr. Frank H. Reichel, board chairman USC; Glenda Cockhran, media director, Davis Newman, Hollis; Robert M. McGredy, president, USC.

standard weighting code the result. Lipsky also believes that more intensive research should be made into market-by-market comparisons. "On a national level we have good measurements, but locally we're pretty deprived," he points out.

Another major reason that the computer, so far, hasn't been able to achieve the success expected of it, is the very nature of advertising. The agency business is actually a very small one in comparison to other industries, and has never been particularly well known for advanced technology," Zeltner observes. "Also not routinized. What enabled other businesses, like banking and insurance, to use the computer successfully is their high degree of routinization."

Unavailability of proper personnel is another pitfall for those who set out to computerize media planning. Systems people didn't have the depth knowledge of agency procedures to pull off the highly intricate programs that were needed. Agency people, new to computerization, didn't know how to communicate with the machine.

Versatile personnel

This situation, however, seems to be working itself out with the help of time and attrition. Agencies are acquiring, and developing, a better breed of ambidextrous systems men, usually comfortable in the gray flannel suit or the programmer's shirt-sleeves.

Compton's Lipsky recommends that all people involved in media planning should be given some understanding of computer skills, and he'd also like to see all those coming to the job market equipped with some basic familiarity with the computer.

One more possible reason that the teaching young EDP thing didn't quite win over the multitudes was the inherent lack of understanding of computer capabilities.

Erwin Ephron quotes a computer authority to clear up this point. "The purpose of building a model, like an optimum media model, is to control the process and see how it works. When you build a model you don't understand, it's by necessity simple. The trouble is that it's so simple it eliminates variables and doesn't correspond to reality."

Even with the renewed enthusiasm that seems to be accompanying the third generation of computers into advertising, a few media people sense a threat hovering over their shoulders. Advertisers, with their own vast computerized facilities, plus money to invest in research and a new, piercing interest in media and marketing functions, may try to cut the agency off from this end of the business.

"Bit by bit," notes Zeltner, "many large and small agencies have been abdicating some of their traditional responsibilities in providing expertise and trail-blazing in media planning, buying, record keeping. The growing sophistication and size of advertiser organizations and the continuing challenge of severely limited agency profits have compelled agency management to look for relief wherever possible."

And, drawing one more simile about the dazzling creature that invaded Madison Avenue almost 10 years ago, Erwin Ephron contributes this picture: "Agency computer needs are more uncertain than ever as would-be systems and suppliers multiply. And just off-stage, the shadow of advertiser media control broods. Will a computer capability help keep agencies in the media business, or will computer costs force them out? Only that shadow knows." ■

Camille coverage

In order to bring more complete coverage of the century's most devastating hurricane, Camille, WDSU-TV and radio, New Orleans sent cameramen and reporters into the storm areas. Cameraman Bill Delgade and reporter John McMillan arrived in Buras, La., at least three and a half hours before the final force of the 190-mile-per-hour winds swept the town. While filming the levees breaking under the extreme pressure, the deluge covered their car.

For the benefit of the WDSU-TV viewers, the Mayor of Gulfport, Miss., in a live phone conversation held his telephone receiver out a window so viewers could hear the 150-mile-an-hour winds.

Wise (From page 34)

pressure was heaved up, the results showed up in sales. When tv was used on an "every-other-week" basis, the growth rate was 200 per cent greater than when tv was used sporadically. When tv was used on an "everyweek" basis, the growth rate was 30 per cent greater than when used "every-other week."

Wise had spent \$140,000 in spot in 1964, according to LNA-Rorabaugh expenditure figures as published by the Television Bureau of Advertising. In 1965, tv dropped to \$104,000. The next year, during the test, expenditures rose to \$330,000. The big move to tv in 1967 boosted spending in spot to \$1,010,000 and last year LNA-Rorabaugh reported expenditures of \$1,160,000 for Wise potato chips.

Facts on the figures

LNA-Rorabaugh figures (no longer the basis of TvB-reported expenditures) are based on one-time (gross) rates and, hence, are usually higher than the sums actually spent. On the other hand, since all stations did not report their spot billings to LNA-Rorabaugh, key spot data were sometimes missed. This may explain why last year's figures did not reflect the sizeable increases in actual tv spending.

Lay's potato chips five-year history in tv shows a strong effort in spot, until Frito-Lay was taken over by Pepsico, after which most of the weight was on the network side.

In 1964, Lay's chips were supported by \$1,908,000 in spot and \$60,100 in network. The next year, the comparable figures were \$1,830,000 and \$800,000. In '66, the spot total declined to \$630,000, while the network total advanced to \$2,620,000. In '67, spot went away down to \$230,000 while network slipped slightly to \$2,400,000. Last year, spot jumped up to \$517,000 while network also increased, in this case to \$2,919,800.

With Lay's total tv in 1968 measured at \$3.4 million, Wise listed at \$1.2 million, and total sales of each not far apart (by Wise's reckoning), there remains the interesting question of how come.

One answer may lie in the fact that Frito-Lay, as an entity, is bigger than Wise, and can afford to spend

more. It could, for example, take money from its corn chip product, which dominates the market and is not that heavily advertised considering its sales level. Frito-Lay's total snack advertising in tv in '67 and '68 was almost \$11 million each year. Wise is certainly a careful spender of ad money and that could explain part of the differential.

Summer season swings

However, it is worth noting that Wise has gotten bolder in its tv spending. Up until its major switch to tv dominance, Wise, though tv had always been important to it, had never used video during July and August because "everybody knew" people watched less tv at that time. Smith said that data supplied by TvB convinced the agency and client that tv could be as efficient during the hot months as at other times of the year. So far as Wise's customer target (the housewife) went, the only period in viewing was during early primetime.

What nailed down the belief in summer advertising on tv were figures on sales. During the two summers that Wise used tv, the rate of sales growth has been equal to or greater than that in other periods.

Lynn's Smith finds that tv gives Wise an overall efficiency that no other medium can. The firm gets "much more" coverage for the money available in the 34 markets which cover 90 per cent of the independent, franchised Wise distributors.

Says the agency executive: "When we tried to allocate the same dollars in other forms of local mass media, we found that we could cover only a couple of dozen major distributor areas at a level and frequency of impact seemingly comparable to our tv advertising."

Of more recent importance is tv's value in new product introductions. Last year, Wise introduced Onion-Flavored Rings, with the bulk of the ad budget given to tv. Borden, which introduces scores of new products every year through its various divisions, named Wise Onion-Flavored Rings as their outstanding new product of 1968.

This year, Wise put Pizza wheels on the market, again betting heavily on tv. About half of Wise's message in '69 have been for chips, a quarter for onion rings, and the rest for other products. ■

Daytime (From page 29)

equal qualities," Stolfi says. "The soap is a much more attractive show in all considerations."

Says Silverman, "What our schedule looks like is radio of 20 years ago. We're going for the soap audience, and profiles show serials draw these better than game shows."

With most advertisers looking for younger women, the soaps do have better demographics. In a recent survey by Foote, Cone & Belding, for example, detergent dramas proved to be the most popular daytime program type with women, 18-34, while those aged over 50 split their attention between soaps and game shows.

In an analysis made by CBS-TV's research staff, average shares of 14 soaps outpulled the same number of game shows, 32.3 to 27.3. In the crucial 18-34 female group, the same dramas rang up a 32 share, compared to 24 for the lighter shows. Women in the 35-49 age group were about evenly split between the two varieties of programs, but those 50 and over preferred the game shows, the shares being 42 to 39.

Why the time slot?

CBS decided to break the noon barrier with *Love of Life* for two reasons: (1) it precedes the normal starting time for soaps by only half an hour, and (2) it will buck relatively little network opposition—a game show from NBC (*Hollywood Squares*) and nothing from ABC-TV.

There is another big advantage to the new spot, CBS contends. *Love of Life* will be a strong lead-in for *Where the Heart Is*. Since both are products of the same producer, Bert Berman, it's considered likely that the audience for one show will want to follow the other.

NBC looking at second

NBC, meanwhile, hopes that its new shows will get it back into the number two daytime spot. It's counting heavily on the popularity of *Laugh-In* to draw an audience at 4:30 for *Letters to Laugh-In*. Emceed by Gary Owens, familiar to primetime viewers as the hand-to-eye announcer of *Laugh-In*, this show will be a joke jury, with the viewing audience submitting material.

The show will premiere on September 29, when NBC's other new shows, *Bright Promise*, sudser set on a college campus, *Sale of the Century*, a game show with Jack Kelly as host, and *Name Droppers*, a comedy panel co-hosted by Al Lohman and Roger Barkley, will also premiere.

With some minor exceptions, the three-network schedule is definitely trending toward block programming.

ABC's plan is the most stratified. With the shows starting at noon, this network is blocking out two comedies, *Bewitched* and *That Girl*, from 12 to 1 p.m.

Following is a solid raft of game shows, *Dream House*, *Let's Make a Deal*, *The Newlywed Game* and *The Dating Game*, from 1 to 3 p.m. Then come the soapers, *General Hospital*,

Three-network daytime schedule, Fall, 1969

Time	ABC-TV	CBS-TV	NBC-TV
10:00		The Lucy Show	It Takes Two
10:30		Beverly Hillbillies	10:25 News
11:00		Andy Griffith	Concentration
11:30		Love of Life	Sale of the Century
12:00	Bewitched	Where the Heart Is	Hollywood Squares
		12:25 News	Jeopardy
12:30	That Girl	Search for Tomorrow	Name Droppers
			12:25 News
1:00	Dream House	Local	Local
1:30	Let's Make a Deal	As the World Turns	You're Putting Me On
2:00	The Newlywed Game	Love Is a Many Splendored Thing	Days of Our Lives
2:30	The Dating Game	Guiding Light	The Doctors
3:00	General Hospital	The Secret Storm	Another World
3:30	One Life to Live	Edge of Night	Bright Promise
4:00	Dark Shadows	Gomer Pyle	Letters to Laugh-In

One Life to Live and *Dark Shadows* until 4:30.

CBS is doing essentially the same thing, but without the game shows. It launches its programming with three rerun comedies back-to-back from 10 to 11:30, then runs off its string of soapers straight through to 1:00 when *Gomer Pyle* wraps up the schedule. A half-hour break for local programming is inserted at 1.

NBC starts its day with a block of game shows from 10 a.m. to 1, takes a half-hour break for local programming, then goes to another game show at 1:30, *You're Putting Me On*, before getting down to serious business with soaps from 2 to 4, when *Letters to Laugh-In* makes its appearance.

With its tightened line-up and improved ratings, ABC is feeling more confident than ever about its daytime prospects. "We're enjoying the best daytime position we've had as far as ratings and sales are concerned," beams George Newi, vice president of daytime sales for the network.

Newi, as well as others in the business, can pinpoint the exact date that ABC started its upturn. It was January 1, 1969, when ABC took over *Let's Make a Deal* from NBC, which replaced that game show in its 1:30 p.m. spot with *Hidden Faces*, a new soaper.

Let's Make a Deal had been moderately successful on NBC, ranking 15 about the 14th most popular daytime show with typical ratings of 9 and a share of 30. Butting heads with *Hidden Faces* and the perennial daytime champ, *As the World Turns*, *Let's Make a Deal* pulled viewers from NBC and improved its rating to 9.2.

How to take a bath

Hidden Faces suffered a disastrous fate. It drew ratings of 2 to 3 and average shares of less than 10, and succumbed after six months as the lowest rated daytime show in Nielsen's March-April sampling.

The feeling in tv circles is that ABC's *Hidden Faces* blunder may have cost the network as much as 20 million in lost sales, production costs, lost audiences on the show itself and its adjacencies.

Explains George Boremo, manager of NBC-TV daytime programming, "It had a weak story line and never

quite got off the ground. The writers had been in the business for a long time, and were writing for 20 years ago."

Another reason ABC feels it did well in daytime was because it dropped its morning programming to concentrate on afternoon productions, enabling the network to cut back its inventory. Then, says George Newi, "Creating a block concept allows us to build a strong audience flow."

Concentrating its sales effort on a smaller time period helped, too, adds Newi, who points out that second quarter sales for the daytime period in 1969 were near 100 percent, compared to 80 per cent a year ago. Prospects for third and fourth quarter sales are equally good, with an 85 and 95 per cent sellout expected, compared to 69 and 81 per cent last year.

Games that entertain

NBC, heavily loaded with game and quiz shows, says it is trying to get away from straight question-and-answer formats, while attempting to lace more entertainment into the shows. Its latest game product, *You're Putting Me On*, which premiered June 30, is a good example. Its six celebrity contestants are given a wide latitude to imitate, mimic and impersonate people and things within the context of the show.

Sale of the Century tests contestants' reflexes, *Name Droppers* peeks into private lives of stars.

CBS, with its full lineup of soaps and situation comedy reruns, hasn't much faith in quiz shows. "They can start out like a roman candle, but when their appeal starts to wane, watch out," Bob Stolfi notes, pointing to the sudden demise of *Password*, which rocketed up, then off the schedule.

The future of daytime programming, believe CBS's Stolfi and Silverman, lies in the soap. "Reruns do beautifully in daytime, but in five to 10 years we'll be phasing them out," comments Silverman. "There just aren't enough good candidates left to fill the schedule. Shows like *Hogan's Heroes* and *Get Smart* couldn't make it in daytime; they just don't lend themselves to the kind of audiences we're trying to reach. *Gomer* is probably the last daytime rerun certainty. What'll

we do in five to 10 years? Who knows? Maybe we'll wind up with a personality like Arthur Godfrey."

Executives at other networks aren't as sure as Stolfi and Silverman that the soap opera is the last word in daytime entertainment. They point to Nielsen figures that show average soap opera ratings down in 1968-69 from 1967-68 (9.8 to 9.3) with situation comedy up from 7.7 to 9.1 in the same period, and decline of audience participation shows 8 to 7.4.

For others, no soap pre-noon

Nor are these authorities so certain that CBS is doing the right thing in trying to break the noon barrier with its suders.

Said one observer recently: "The morning isn't the time for soap operas. The housewife is still making the beds, having a cup of coffee. You need more radio-type shows in that spot, so she doesn't have to sit and watch the screen. We don't have any intention of moving a soaper into that spot. But we'll be watching CBS closely."

And so undoubtedly, will the rest of the tv industry. ■

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RCA

Enzymes (From page 33)

lates into some \$20 million.

Worthwhile money, but hardly market enough to support the massive expenditures in television so far.

"Both Procter and Colgate know it's not worth the dough they're spending," says one observer. "What they're doing now is *overspending* to establish dominance in a new market. Once that's settled, they'll both throttle back."

There are those who are convinced that pre-soaks will never be able to carve a significant niche for themselves. "It's an extra step," they say. "The housewife will never go for that."

An executive of one of the soap-makers has an answer that makes sense. "Sure it's an extra step, and extra money—pre-soaks aren't cheap. But it's better to go to a little trouble and expense than to throw the garment away. And that's what it can come down to. We're talking about stains you can't get out any other way."

What extra step?

Some insiders aren't so sure the "extra step" is even extra. They figure the American housewife is a little chemist at heart. She's been pre-soaking laundry for years in her own concoctions—milk for ink, glycerine for booze, turpentine for paint.

"The pre-soak market is growing," the executive goes on, "and it will keep growing. But it's never going to approximate the enzyme detergent market from the standpoint of tonnage. That's like comparing cookies with bread."

His theory is that a whole lot of women will buy a box of pre-soak powder, use it sparingly as needed, and buy another box when it's gone.



Barry Zorthian, l., is the new president of Time-Life Broadcast. He replaces Weston C. Pullen, Jr., r., who was named assistant to Time, Inc., chairman Andrew Heiskell.

The point is, it's liable to be a long time between boxes.

In contrast, it's going to be a short time between boxes of enzyme-detergent combinations. The handwriting is in the suds: Marketing experts estimate that within 12 months, the housewife is going to be hard put to it to find a box of good old fashioned, non-enzyme detergent.

In point of fact, that will probably turn out to be an exaggeration. There are brands that have long owned small but intensely loyal market segments (often regionally determined), and are able to retain their positions with relatively minor ad budgets. It would be foolhardy to convert them to enzyme products, which cost more to make, yet sell for no more than conventional detergents.

Lever's Rinso is such a brand. There are others—Silver Dust, for example. And how about Lever? It has a brand new detergent called Hero in test in the West right now—and Hero doesn't have an enzyme to its name.

Colgate has already converted all of its existing detergents to enzymatics. Ajax and Fab are now being joined by Cold Power. When Cold Power abandoned its germproofing claim in the face of Congressional criticism, a change became imperative. What more logical new direction than enzymes? Accordingly, the reformulated product began its coast-to-coast marketing trek two months ago in Berkeley and Kansas City.

P&G salesmen are leaking to their key accounts the company's intention to take all its detergents into the enzyme camp. Dash and Cheer have yet to make the move.

The enzyme detergents

If tv money in the pre-soak category has been big, in enzyme-detergent combinations it's been *really* big. Here, the main event has been between Procter's Bold and Colgate's Fab, particularly in terms of 1968 dollars.

Last year, P&G promoted Bold with \$2 million in spot and \$4.3 million in network, while Colgate was spending \$2.8 million in spot and \$758,000 in network on Fab. Total each, and it was P&G almost two to one. Busily competing with itself, as usual, Procter also placed \$2.7 million in spot behind its new Gain and

\$2 million in network behind its reformulated Tide XK. Colgate, meanwhile, was putting \$815,000 into regional rollout money for its new Punch.

This year, P&G has brought Gain and Tide XK abreast of Bold in television in an apparent drive to scoop up most of the marbles. Latest available figures (first six months for network, first four months for spot) show expenditures of \$3.1 million on Bold (\$2.5 million in network, \$559,000 in spot), \$3.3 million on Gain (\$1.9 million in network, \$1.4 million in spot), and \$3.1 million on Tide XK (\$2.6 million in network, \$548,000 in spot).

Meanwhile, in the enemy camp, Ajax was getting \$2 million in network and \$287,000 in spot, for a total of \$2.3 million, and Fab was getting \$1.5 million in network and \$269,000 in spot, for \$1.8 million.

To complete the picture, Lever gave its Drive enzymatic detergent \$560,000 in spot last year, spending nothing on print, incidentally. This year's figures show \$1.8 million in spot, and a start into network to the modest tune of \$628,000.

The total that all three companies put into television for enzyme pre-soaks and detergents last year broke down this way: P&G, \$13.5 million; Colgate, \$8.3 million; Lever \$635,000.

This year, on the basis detailed above, P&G has spent \$15.4 million, Colgate \$8.8 million, and Lever \$2.5 million.

Wanted: Announcer

For the first time in 20 years there's an opening on the NBC West Coast announcing staff. This comes with the retirement of John Storm, who joined the staff in 1937. Including Storm's years with NBC, the five-man staff has a total of 117 years of experience as network announcers.

Included are Frank Barton (with NBC since 1942), Don Stanley (1944), Archie Presby (1944), Eddie King (1948), and Don Rickles (not the comedian) who has only been with the network since 1950, which makes him the youngster of the group.

These are big figures that figure grow smaller. An ad agency veteran of the soap wars sees it this way:

"Whenever a soapmaker introduces a new product, he's into deficit spending right away, grabbing for the new market. But every brand given a payout period during which he's expected to generate enough case studies to work into the black. From here on, there's only so much you can spend if you're going to stay in the black."

Be that as it may, P&G is big daddy when it comes to volume. Few and far between are the chains or independents in which it doesn't rack up the lion's share of soap sales. The packaged soap and detergent buyer or a national chain told TELEVISION AGE that Procter products account for about \$50 million of the company's slightly more than \$100 million in annual sales of these categories, plus laundry aids. Between them, Colgate and Lever almost match P&G with this chain.

Tide's in—again

The leading product here, as near everywhere else, is Tide XK, with an estimated 17 to 18 per cent market share—and Tide XK is doing it without the word "enzyme" mentioned once in box copy. Lever's Drive hints at the presence of enzymes in its "with En-zolve professional stain remover" line, but does not use the word. Others, like Gain ("fantastic new detergent with Microenzyme action") play it to the hilt.

As great, as big and as wonderful as the world of enzymatic laundry products appears, there's a fly in the detergent—*Consumer Reports*, looked on by numerous homemakers as a veritable bible of what to buy and what to pass up, and roundly cursed by numerous manufacturers whose products have been tested by CU and found wanting.

That's what happened to Biz and Axion. The magazine's intrepid testing crew gave both products the works in their laboratory, using conventional Tide as a control, then reported in the January, 1969, issue of *Consumer Reports*, "The pre-soak with Tide did as good a job on most of the stains as did the Biz and Axion pre-soaks."

The magazine went on to say, "CU concludes that pre-soaking a stained

garment is a terrific old idea. But we suggest you first try pre-soaking in a solution made up of whatever laundry detergent you have around the house. It may perform surprisingly well, as Tide did in the laboratory—and at half the cost of an enzyme pre-soak."

Touché.

The adverse publicity may slow the demand for enzymes a bit, but if it does, it will be only temporary. When saturation tv schedules go up against a single article in a single magazine, it's no contest.

Marketing executives at the soap companies consider the enzyme thing a promotional bonanza, but hardly the ultimate product advantage. There will follow in logical succession, they feel, first an intensification of enzyme action, then its expansion to effectiveness against other types of stains, then—who knows—perhaps a brand new gimmick, totally unrelated to enzymes.

"We're on a road that has no end," one marketing man told TELEVISION AGE. "We're always putting more goodies into the box."

And that, in a nutshell, is soap business. ■

Fair remote

For the fourth consecutive year, Avco Broadcasting moved to the Ohio State Fairgrounds where they originated 50 hours of television programs between August 21 and September 1. These programs were all in color and most of them live.

Equipment moved to the Fair site included seven color cameras, one portable mini-camera, three video tape machines, 100 lights, 20 microphones, a mile of camera cable, 15 tv monitors, two full-sized color mobile units and a small color bus. Accompanying this equipment were engineers, writers, producers, directors, set-up boys and musicians.

The problems which beset the crews in preparing for broadcasts included arriving one morning for their 9 a.m. telecast at 8 and finding hundreds of overturned chairs floating in several inches of water, products for commercial display soaked and ruined.

Kelly, Nason (From page 31)

she'd like to talk about. Once respondents been pumped for everything they have to say about the ad, they're asked to talk about the ad which appeals to them the least.

Out of this interview, which is used for copy testing as well as product development, comes an outline of what to say in the advertising. There may also be examples of how to say it.

When the interviews are completed, the copy people gather in the conference room, where the roughs are tacked to the walls. Below each is a sheet with a few words suggesting possible changes.

One by one the ads are reviewed by the creative staff and revised or rejected. Possible new approaches which may have been suggested during an interview are introduced.

Slowly the initial number of roughs are narrowed down by conducting more interviewing on the finalists until three or four or five are left. These are then reviewed by the creative department and the best are chosen for further testing.

Finally, the refined ad is made into a test commercial. The agency has its own equipment and a couple of people on the staff who can direct a test spot. The agency usually makes them on 16mm black and white film.

The commercial is then shown to test panels which consist of "typical" consumers interviewed by a psychologist.

Ideas for media

"We go into test commercials hoping we're wrong," explains Schoenfeld. No one's perfect and we know we must have made mistakes somewhere and we rely on the panels to point them out for us."

A recent test commercial panel revealed that most of the women did not know how to use the product. The agency had taken it for granted the product was so easy to use there wouldn't be any need for a demonstration scene. The commercial was then rewritten to include a demo scene.

Out of the panel discussions come not only revisions for commercials, but ideas for media buying.

In order to give himself some background about the account and get a profile of the average consumer

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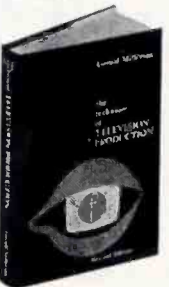
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of the product, media director O'Neill often goes to the panel sessions. He also tries to discover how consumers will react to a piece of advertising in a certain media environment.

O'Neill pointed out as a horrible example of placement, a drain cleaner announcement which is running on a network desk-and-sofa show. The program's talk topics are often of some importance. More than once, said O'Neill, the commercial's lead-in by the host has come at such an incongruous time that the commercial must have been embarrassing to the audience.

O'Neill came to the agency recently from Dancer-Fitzgerald-Sample, where he was an associate media director. He started at Young & Rubicam in the traffic department and later became a buyer.

It doesn't take long

O'Neill says that after only a couple of months at Kelly, Nason, he knows more about all the accounts and their future plans than he did on his own accounts at other agencies.

Other members of the media department are John Molanthy and Alex Cardenas.

With only three men handling the media chores at an agency billing 16 million, does O'Neill foresee any problem during peak buying periods

"I think we may have to give media buying services a try then," the media director admitted. "I tend to view them as a temporary service

organization like Kelly Girls. I'm not convinced they can buy any better, but I do know many of the people who work for them and I'm convinced they can do a good job. We're talking with all the major buying services now in anticipation of using them. One thing I would insist on, however, is that we would have the opportunity to review the buy before it is made and that there wouldn't be any r.o.s. spots thrown in on the deal."

Kelly, Nason's method of operation seems to work well for them, especially on new products. But would it work at other agencies?

Schoenfeld doesn't believe so. "The small agencies, the boutiques, are more concerned not with what you say but how you say it. They believe their creative ability can sell anything. The big agencies on the other hand, are so locked in with their creative hierarchies, whose members' jobs are based on their ability to belittle everyone else while showing off their own work, they could never go through all the objective reviewing necessary to make our method work."

Whether or not others could make the Kelly, Nason system work for them is moot, but there's no question it has put the 40-year-old agency in an important, new position in the consumer products field. ■

Pull of the moon

Only the assassination of President John F. Kennedy attracted a greater percentage of viewers for a longer period of time than did the coverage of Apollo 11 by the three networks.

A special Nielsen tabulation of special events during the 60s on network tv showed that 53.5 million tv households (93.9 per cent of U.S. tv households) viewed at least part of sponsored coverage of Apollo 11 from July 14-27. During the four days following the assassination, 49.4 million households (96.1 per cent) watched at least part of the coverage. Average household viewing of Apollo 11 events came to 15:35 hours, to the assassination, 31:38 hours.



Don Dillion, former program manager of WTTV Indianapolis, has been appointed general manager, WPTA Fort Wayne. He replaces Victor Sterling, now with Shepard Broadcasting, Fort Wayne.

In the picture



John Avrett

Marschalk president seeks a balance.

The new president of Marschalk Co. is a man who came up on the creative side of the agency business, but sees the need for a balance between marketing and creativity.

"At too many small agencies the creative department bosses the account department," explained John Avrett, the Interpublic agency's new chief exec. "At too many large agencies the creative department is kept in its place by a strong account department."

The fourth Marschalk exec in 18 months to occupy the president's office on the 38th floor of the Time-Life building, began in the business almost 20 years ago as a copy trainee

Rich's department store in Atlanta. He is open minded enough to admit that some of his best copy ideas were sparked by account and marketing people.

"If a guy is the ad manager for a large company or the account man at a large agency, he has to be a creative person. Too many agency creative people think they can do it on their own and fail to use other people as a source of ideas."

Avrett came to his new position from Sullivan, Stauffer, Colwell & Bayles where he was a senior vice president and senior creative director.

Assuming the presidency of Interpublic's subsidiary, which last year had billings of about \$64 million, Avrett replaced Paul Caravatt, the agency's chairman and chief executive officer. Caravatt added the president's title last December when Richard Bowman, who had moved into the job 10 months earlier was transferred to another division of Interpublic. William Free, the president before that, had resigned to set-up his own agency.

While no one will confirm the reasons for Bowman's departure, industry watchers point out Marschalk lost \$5 million in billings during his presidency.

Although the agency gained the heavier Pen account billing around \$1 million as well as several other

smaller accounts: it lost over \$8 million last year including P. Lorillard's Century 100's, billing around \$1.4 million; International Nickel, over \$1.2 million; Selchow and Righter, \$400,000; Frank G. Shattuck Co.'s Schrafft's candies and restaurants, \$200,000; Weinbrenner Shoe, \$350,000; Swift & Co., \$500,000; Speidel's Bravura men's toiletries, \$1 million; Bali brassiere, \$700,000; Standard Milling's Maltex and Maypo, \$1 million (from the defunct Fletcher Richards units of Interpublic). The agency resigned the Scripto account which was billing \$1.3 million.

While Avrett declined to speculate on the future growth of the agency in terms of hard figures, he did point out areas for growth.

"Much of the development up until now has been growth from within. Existing Marschalk clients give the agency additional accounts. We've also done a great deal of product development for our clients and added those accounts as they've grown.

"Because of this, and the fact that we're a medium-sized agency, there are considerable areas we haven't touched yet. The drug field for example."

Drugs indeed are a product category Avrett knows well. During his seven years at Foote, Cone & Belding, where he started as a copy writer and later became creative director, he worked on the Menley & James Contac account from the very beginning. In fact this experience caused some rumors prior to Avrett's appointment.

One of those people who worked on the account with Avrett was Caravatt. Because of rumors that Marschalk was trying to win the \$10 million Contac account and Avrett was their "ace in the hole," which the agency denied, the agency announced his appointment several weeks before he assumed his new position.

The agency said it had been talking to Avrett for some time before

the Contac account was even available. The issue became a source of embarrassment for the agency which, in any event, didn't land the account.

Although Avrett began his advertising career in Atlanta, he didn't stay there long. He came to New York to Stern's department store as a copywriter. He found as time went on that he wanted to go into the agency business. It just seemed more exciting to him.

After a year at Stern's he made his break and went to Cunningham & Walsh. Later he joined Grey Advertising. It was in 1960 that he joined FC&B.

In the seven years that FC&B was his home, Avrett worked on TWA, General Foods, Rheingold beer, Lever Brothers and Savarin; in addition to Contac.

He left the agency to join Wells, Rich, Greene where he worked on Phillip Morris's non-tobacco products and Bristol-Myers advertising. He eventually moved to SSC&B which amounted to only a temporary position before moving on to Marschalk.

When it comes to recreation, Avrett admits, "I have so many interests I almost have trouble deciding what I want to do."

He considers himself vaguely athletic and plays squash and tennis "not well—but with enthusiasm."

The theater and opera also fascinate the agency executive; who says about tv: "I watch it to see what's happening." ■

Inside the FCC

More renewal headaches

The Pastore bill would banish the grim ogre raised by the WHDH-TV decision. No longer would incumbent licensees be faced with the threat of competing with paper applicants who promise pie in the sky at renewal times.

But the legislation by the Senator from Rhode Island will provide only a limited remedy for the headaches which plague broadcasters up for license renewal—if it gains approval of House and Senate.

As the second round of hearings by the Senate Communications Subcommittee approaches, passage during the current session looks doubtful. The key man on the House side, Commerce Committee Chairman Harley Staggers, (D-W. Va.), remains ominously silent on the proposed legislation. He says he is waiting for Senate action and the FCC's position before even considering the bill for hearings.

So far the "jump" applications have largely been directed at major television licensees with other broadcast holdings or with other media connections.

Also, the complexion of the FCC, whose Democratic majority has been voting for deferring renewals and accepting competing applications, will almost certainly be changed within the next 10 months. Should Dean Burch get his appointment as Chairman, succeeding Rosel Hyde, and Robert Wells as Commissioner, succeeding James Wadsworth, it will still leave the Commission with a Democratic majority until Kenneth Cox's term expires in June, 1970. President Nixon's aides have confided that the search for a Chairman has been an agonizing one. A White House source told TELEVISION AGE that Mr. Nixon had given strict instructions that he wants a tough man for the Chairman, a man who can clean out the Commission at the staff levels. He wants these people replaced with individuals more reflective of the administration's governmental philosophy.

Nevertheless, the Pastore bill would

not do anything to curb the current spate of complaints and petitions to deny license renewals. The United Church of Christ and other self-appointed guardians of the public interest in broadcasting would still remain free to roam the nation and stir up opposition to license renewals of those broadcasters who, in their strait-laced opinion, are not programming in the public interest. And, as has previously been noted, Commissioner Nicholas Johnson, a pathological publicist of his own maverick views, could continue, directly or indirectly, to generate "spontaneous" bushwhacking of broadcasters during the critical license renewal period.

Recently, a new tactic came to light in the current guerrilla warfare being conducted against broadcasters. Some Washington observers regard it as ominous. When the license of KTAL-TV Texarkana-Shreveport, came up for renewal, a host of ad hoc Negro organizations, with the United Church of Christ encouragement, lodged complaints with the FCC that they had not been consulted during the station's community needs survey.

The license renewal was deferred, and, faced with the possibility of being forced into hearings, the station issued a "statement of policy," bowing to the demands of the protesting organizations. The Commission, upon receiving the agreement, renewed KTAL-TV's license, and Johnson, noting that the accord was the first of its kind, said it "may prove to be a very useful tool in our administrative process."

Regardless of the merits of the case against KTAL-TV, one veteran Washington lawyer said it smacked of "blackmail." The Negro groups, it was said, were organized primarily for the purpose of opposing the license renewal, and just how representative they were of the black community in Texarkana is an open question.

It isn't difficult to imagine the spread of this strategy to other communities, with broadcasters being black-jacked into programming formats dictated by so-called citizens' groups well-organized and vocal, but

not necessarily reflecting the needs of the community. The costs and risks involved in a protracted license renewals hearing could very well sway the broadcaster to surrender against his better judgment.

Pastore stressed at the outset of hearings on his bill that the FCC would not be precluded from acting on complaints and petitions to deny and hold hearings which could result in penalties or even license revocations.

Complaints stream into the Commission at the rate of over a thousand a month. They don't even have to be addressed to the Commission. In the WPIX case, the Nancy McCarthy letter was rather haphazardly forwarded to Johnson's office where it apparently remained unnoticed for months before popping up in time for the Broadcast Bureau to rescind the license renewal grant of the New York Daily News station. This, of course, opened the door for the competing application of Forum Communications.

The petition to deny a license renewal is a legal device, much used of late, which triggers a lengthy series of motions to dismiss the petition to deny, to dismiss the motion to dismiss the motion to dismiss, and so forth.

These petitions are handled by lawyers in the FCC's Renewal Branch, who look them over to see they conform to the Commission's specifications. They must contain specific allegations of fact that a grant of the renewal would be "prima facie inconsistent with the public interest, convenience and necessity." Affidavits supporting the charges must accompany the petitions. Moreover—and here lies the rub, they must show that the petitioner is a "party in interest."

In the case of WMAL-TV Washington, the "party in interest" is a group of prominent black citizens who claim in their petition that the station is not serving the needs of the black community. The strategy is somewhat the same as was used in the KTAL-TV episode.

(More on renewal problems in the next issue.)

On the basis of what I learned at the BPA Convention, sir,
I know I'm a full-fledged member of the management team
and I deserve a raise.



BPA Convention, 1969

Monday, November 10

- | | |
|--------------------|--|
| 9:15 - 10:45 AM | How To Listen Effectively |
| 11:00 - 12:00 Noon | How To Advertise Effectively |
| 2:00 - 3:30 PM | How To Meet Legal Requirements |
| 3:45 - 4:45 PM | How To Be More Creative |
| 5:00 - 6:00 PM | As the Experts |
| 7:00 - 9:00 PM | Evening Session - Optional (film production) How to produce promotion films with little time and little money. |

Tuesday, November 11

- | | |
|-------------------|---|
| 9:00 - 12:00 Noon | How to Relate to the Black Community |
| 2:00 - 3:00 PM | (1) Sales Promotion (TVB/RAB) How to Promote Radio Sales (concurrent session) How to Promote TV Sales |
| | (2) Ask The Experts |
| 3:00 PM | Election of Officers |
| 7:00 PM | Banquet - Top Entertainment Unit |

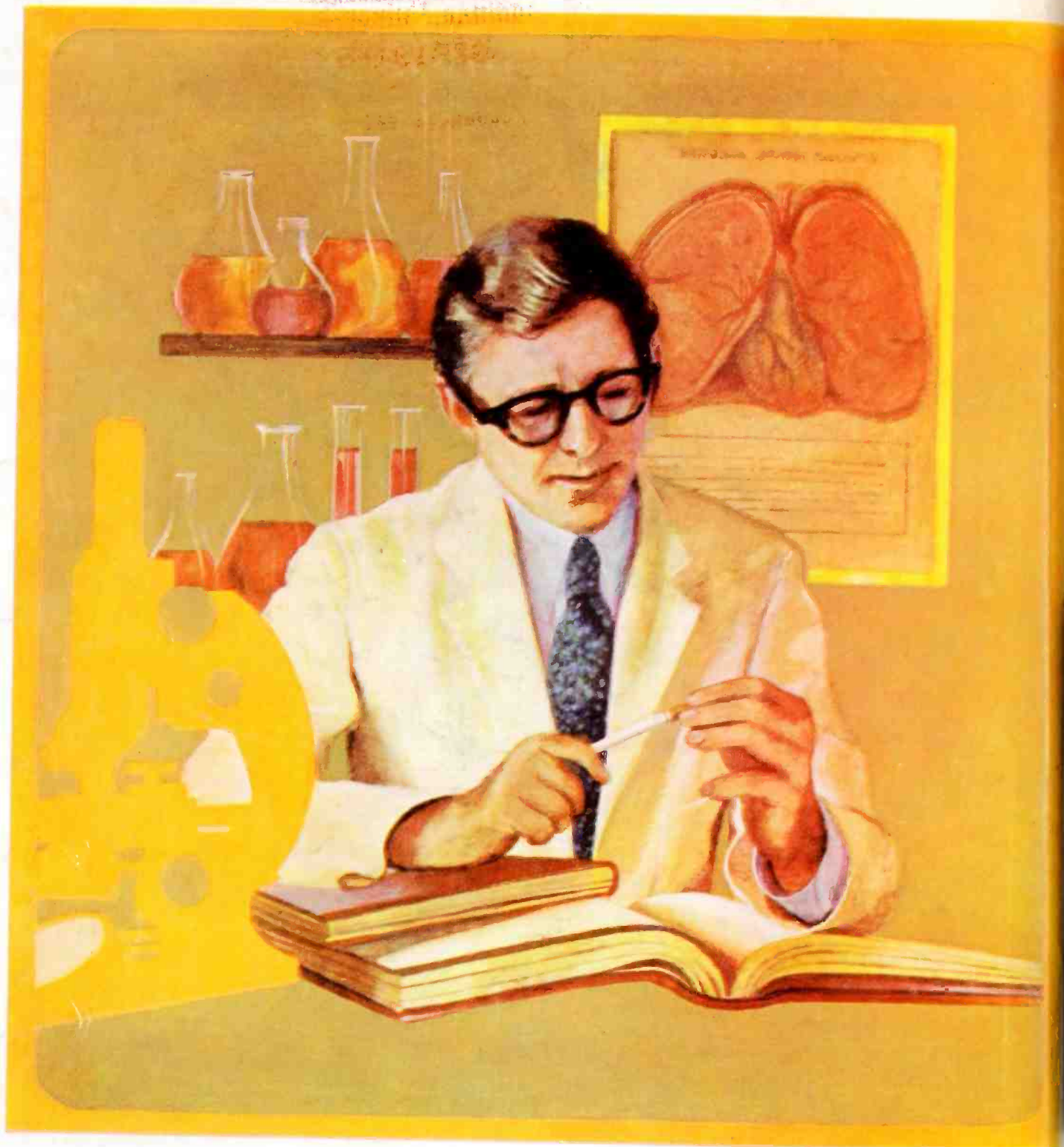
Wednesday, November 12

- | | |
|--------------------------|-----------------------------------|
| 9:00 - 1:30 PM | How to be a Better Manager |
| Advance Registration: | BPA member \$55, non-member \$70. |
| Registration at Seminar: | BPA member \$60, non-member \$75. |

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To educate our viewers on the harmful effects of smoking, we brought in doctors and technicians to demonstrate tests showing its bad effects. Just one of the many prime-time specials programmed in co-operation with our county medical society to enhance the health and welfare of our audience. Other recent documentaries have been aimed at improving metropolitan housing and race relations — all examples of Rust Craft taking time to serve its TV markets — Rochester, Augusta, Chattanooga, Jacksonville and Wheeling-Steubenville, and its six radio markets. We're big . . . but so are our hearts!



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