

PIR Television Age

The long show—major implications for everybody
Is spot slowdown perking up bartered time deals?
Local product usage data: tempting but expensive

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PAGE 26

Watch out for number 1.

MINNEAPOLIS, KSTP-TV, MONDAY-FRIDAY, 5:30-6:00 PM.
(Number One daytime show in the entire market.)*

WASHINGTON, D.C., WTTG, MON.-FRI., 6:30-7:00 PM.
(Number One in his time period.)*

ST. LOUIS, KMOX-TV, MONDAY-FRIDAY, 12:00-12:30 PM.
(Number One in his time period.)*

SAN FRANCISCO, KTVU, MON.-FRI., 5:30-6:00 PM.
(Number One slumber One Show, sign-on to sign-off.)*

NEW YORK, WCBS-TV, MONDAY-FRIDAY, 9:00-9:30 AM.
(Number One in his time period.)*

PHILADELPHIA, WCAU-TV, MON.-FRI., 9:30-10:00 AM.
(Number One in his time period.)*

DENNIS THE MENACE,
146 half-hours available from  **SCREEN GEMS**

The data used herein are estimates from the *November 1966 and **January 1967
ARB reports and are subject to qualifications published by the ratings service.



No.1



Once you've picked your parade, march in it. You'll get out in the fresh air and the music is usually energetic. Your chest will puff up and you'll get to feel the old spring coming back to your legs. Pretty soon you might even start thinking about why you're marching in a parade. That means you could be getting involved with the whole idea of the thing.

Son of a gun.

Remember, though, when you become involved you have to be willing to risk certain things. When you really care about something there can be difficulty, conflict, disappointment...your neighbors will probably think you're nuts. But involved people aren't only involved with family and friends but with mankind. Humanity. Everybody. There's a sense of responsibility to the rest of the world. And they want to help.

We want you to help.

We are involved in our communities, in our country, in our world. We take sides on important issues. We report them, we editorialize about them and sometimes because there are people who are involved and write letters and talk to other people and make waves, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

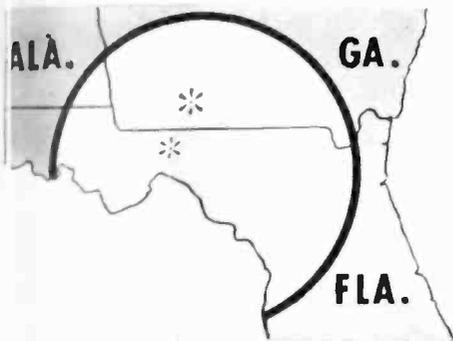
**March in a parade.
It can be the first step.**

- St. Patrick's Day
- Columbus Day
- Shriners, Elks, American Legion
- Armed Forces Day
- Hungarian Freedom Fighters Day

**ABC
Owned
Television
Stations**



WABC-TV, New York
WBKB-TV, Chicago
WXYZ-TV, Detroit
KABC-TV, Los Angeles
KGO-TV, San Francisco



WCTV-land

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

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE

BLAIR TELEVISION
A Division of John Blair & Company





ALL EYES ARE ON AVCO BROADCASTING

300,000 WOMEN LOVE HIM!



Meet Bob Braun, new host of Avco Broadcasting's "50-50 Club," a 21 year entertainment tradition in WLW-land. He's handsome, talented—no wonder he's a winner.

The program's first ratings with Bob as host were phenomenal! In Cincinnati, Dayton and Columbus the show leads in ratings, total homes share, adults, women, and women 18-49. It's a close 2nd in all categories in Indianapolis. That's less than \$2.00 CPM.*

What's more, that's sales for "50-50 Club" sponsors. Ask your BCG man for all of the facts on the Midwest's best noontime buy.

The "50-50 Club" is another example of why audience pleasing—client pleasing, local—live programming is synonymous with Avco Broadcasting Corporation.

*NSI Feb./Mar. 1967 Cincinnati, Columbus, Dayton and Indianapolis. Based on service indicated and subject to qualifications of service. Available on request.

THE FORWARD LOOK



AVCO BROADCASTING CORPORATION

TELEVISION: WLW-TV Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio / **RADIO:** WLW Cincinnati / WOAI San Antonio / WWDC Washington, D. C. / KYA & KOIT San Francisco / Represented by BCG / WWDC-FM Washington, D. C. / Represented by QMI.





The Sure Bet Show Proves It Again

If you're missing the women in your audience you're missing a good bit. The remedy is Dr. Kildare, as in Louisville on WAVE. Scheduled across-the-board from 1-2 PM, Dr. Kildare has placed the station in number one position among young women viewers (and against the strong network serial *As the World Turns*). This is a strong performance in any market, one that has grown by 6,000 women, 18-34, per show since the previous NSI report. Performance as predicted. Performance as planned. Dr. Kildare, the sure show to show up women in your availabilities. Ask the Man from MGM-TV about availability in your market today.



(NSI—Feb./Mar. 1967)

MAY 22, 1967

Television Age

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What appears destined for bigger things on network twilight has major implications for everyone

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The indie cutters contend they provide better quality, but studios pooh-pooh the idea

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's
capital, key distribution
center of some of the nation's
richest farmland. Boise's
influence extends to every
part of the state.

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

NSI & ARB Feb.-Mar. '67. Au-
dience measurements are esti-
mates only based on data sup-
plied by indicated sources and
subject to the strengths and
limitations thereof.



KBOI

TELEVISION

Channel 2 CBS

BOISE

Affiliated with Bonneville International sta-
tions, KSL-TV Salt Lake City, KIRO-TV Se-
attle, WRUL, New York, KID-TV Idaho Falls.

Represented by



PETERS, GRIFFIN, WOODWARD, INC.

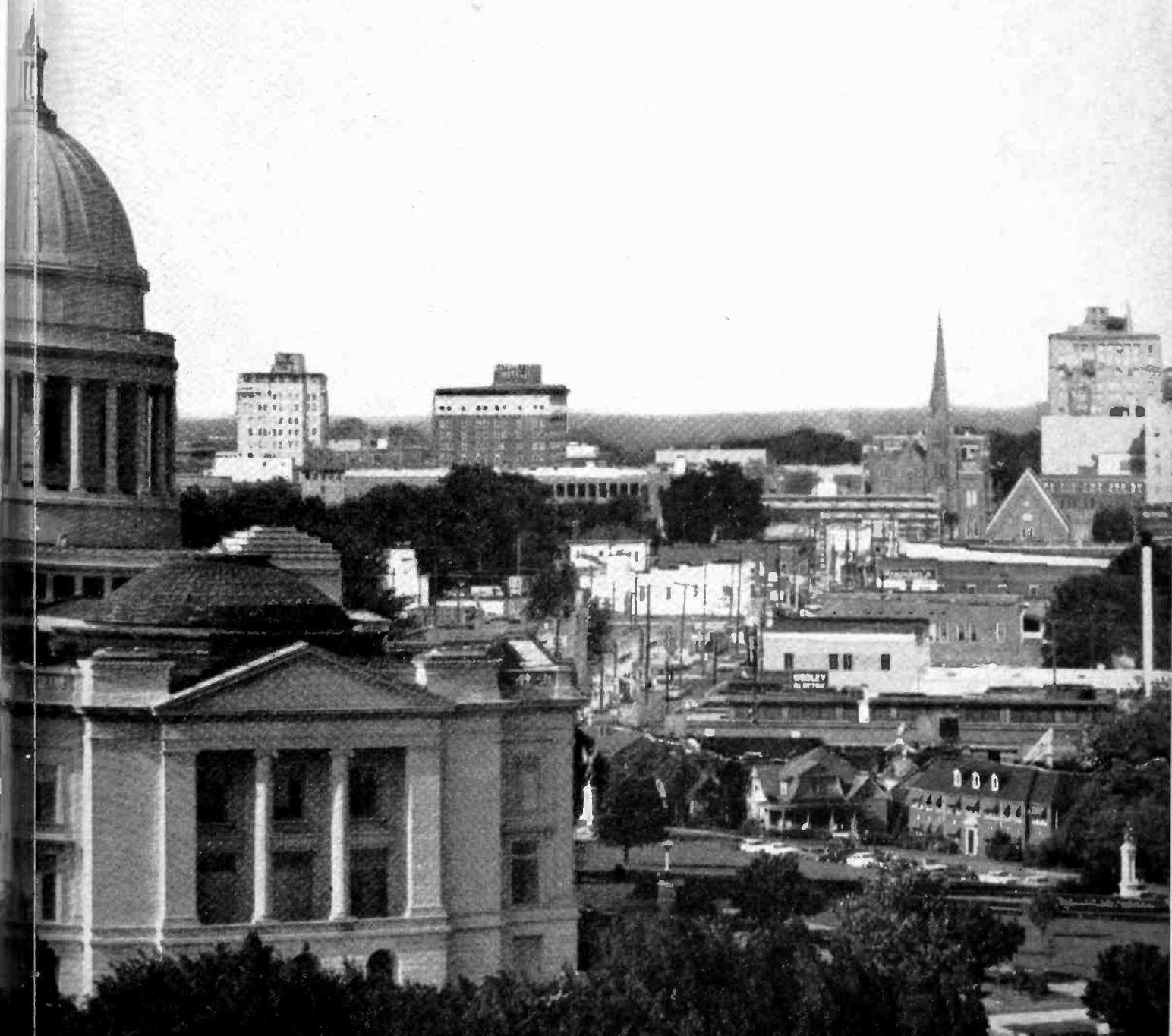
Now watch KARK-TV. KARK-TV has appointed Blair Television!

Color KARK-TV first in Little Rock, Arkansas. In full color throughout the day, KARK-TV looks like the leader it is. Continuously dominant since air date, April, 1954, KARK-TV has an impressive plant; uses local live, film and tape color; boasts a fully equipped mobile unit which appears at all important events. Little Rock, too, is on the move, growing in every direction. In addition, the city is the key to the \$1,200,000,000 state and federal government program which will make the Arkansas River navigable all the way to the Mississippi, turning Little Rock into a Gulf port, and opening up vast areas of business expansion. Now KARK-TV has appointed the nation's number one station representatives, John Blair & Company, to represent the station nationally. Now watch KARK-TV move! **Blair Television**



Listen to this. KARK has appointed Blair Radio!

News, sports, personalities, music, farm service! You name it. KARK has it. 24 hours a day. An NBC affiliate, on the air since 1928, KARK's prestige and acceptance are evidenced by the fact that it's the Arkansas radio station with the most clout among national and local advertisers. KARK has the largest broadcast news bureau in Arkansas; broadcasts the Arkansas U. football and basketball games; is the leading farm service station in a multi-million dollar farm market. Now KARK has appointed the broadcast industry's number one station representatives, John Blair & Company, to represent the station nationally. Now you'll be hearing still more success sounds from KARK Radio! **Blair Radio**



Want a Show to Reverse the Norm?

Want to keep the young women viewers to your station, even at a time of night when they normally turn off the set? Then take note of what happened when KTLA Los Angeles programmed Dr. Kildare across-the-board at 11:00 PM. At 11:00 PM there is a drop of 41% in women 18-49 watching television. However, KTLA with Dr. Kildare increases its young women viewers at this hour by 14% and holds this audience for the hour, ranking KTLA second in the time period in Los Angeles among these important viewers. That's putting programming where the demographics count.

Ask the Man from MGM-TV for availability in your market today.



(NSI—Feb./Mar. 1967)

Letter from the Publisher

Closer Ties With Overseas Newsmen

American television finds itself in a paradoxical position with respect to news shown abroad. On a personal eye-witness basis there is more news about the U. S. shown on overseas television screens than of any other country.

What is disturbing is the manner of showcasing, programming and editing the U. S. news abroad. While most of the contracts with the American news gathering organizations stipulate that the news cannot be taken out of context, many of the overseas stations take great liberties in editing tv news film.

It is distressing, therefore, to see a 15-minute newscast shown in a Western European capital highlighting riots, peace marches and battle action in South Vietnam. A minor portion of the newscast is then devoted to their own domestic news.

The question that immediately arises is what can be done about it? The U. S. traditionally believes in a free flow of news and information. It is unfortunate, however, that this policy is used against us in so many countries.

Last year TELEVISION AGE suggested to the Radio and Television News Directors Association that it work closely with broadcast journalists from all over the world. This would strengthen its relationships with overseas correspondents by exchanging ideas and information on news gathering techniques.

Constructive Move

Such an interchange would also be a constructive step in demonstrating to overseas newsmen the American appraisal of balanced and fair news reporting. We are happy to report that such an effort is currently being considered by the RTNDA working in cooperation with Time-Life Broadcast.

A proposed meeting to be made up of newsmen from the U. S. and European countries would take place in London or Paris within the next few months. This would establish closer communications between these newsmen and afford a series of discussions on local problems on news coverage.

Cordially,



DEVILS LAKE

GRAND FORKS

Lookit the **EXTRYS** you get with this extrys **TOWER!**

EXTRYS! — you wheels who have been buying WDAY-TV for all these years — just lissen to the extrys you now get because we now got a “twin” up here between Devils Lake and Grand Forks!

EXTRYS! — you now get North Dakota’s *second* market as well as the *first* — 35,370 new, unduplicated TV homes.

EXTRYS! — you now get the Grand Forks U.S. AirBase, with 17,000 sojers and their families.

EXTRYS! — you now get the *two* major colleges in our state — U. of North Dakota in Grand Forks,

N.D. State College in Fargo, with their 12,000 students, teachers, etc.

EXTRYS! — you now get the *entire* Red River Valley, including *all* Northeastern North Dakota, Northwestern Minnesota, plus a hunk of Southern Manitoba. This now gives you total coverage of 149,460 Grade B TV homes.

So now you get 31% *more* than you’ve ever gotten before from WDAY-TV. Which, all by itself, gives you actually the biggest, best, etc., etc. market between Minneapolis and Spokane, Washington!

Don’t jist SET there. Ask PGW!



THE “HEAVENLY TWINS”

Covering All of Eastern N. D. and Western Minnesota

ONE RATE CARD, ONE BUY — FARGO, N. D.



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*

**Letters
to the
Editor**

'An Excellent Article'

Just back from a safari . . . and glad to see your Grid Card story (April 10, 1967). Congratulations on an excellent article. This kind of reporting is of great benefit to the industry.

LLOYD GRIFFIN, *President
Peters, Griffin, Woodward, Inc.
New York, N.Y. 10017*

'Extremely Well Informed'

I have just read your story regarding toys (April 10, 1967), and you seem to be extremely well informed. Congratulations on a good story!

LAWRENCE CRANE
*Director of Advertising
Remco Industries, Inc.
New York, N.Y.*

Watching The Toymakers

With the possible exception of certain drugs, toiletry and cosmetic advertisers, no classification of products has a higher advertising-to-sales ratio than the toy category.

Since toy advertising has been a 90 per cent to television situation during the past five years or so, it is important to all of us who sell television to be aware of the many marketing changes stirring within

the industry that will affect advertising revenues.

Many thanks for your fine report in the April 10 issue, "Trouble in Tv's Toy Land". A word to the wise is sufficient. We will watch these developments closely, and particularly to see if there are any signs of a defection to other media.

RICHARD A. NOLL
*Director of National Sales
Television Bureau of Advertising
New York, N.Y. 10020*

Tv's Co-op Toy Advertising

I think your story on toys and television (April 10, 1967) was very good and I want to commend TELEVISION AGE for having done it.

I was glad to see that when you were discussing the TvB figures in the article, you mentioned that they include only what the manufacturer spends through his own agency.

Unfortunately, I have not been able to convince TvB that they ought to make this disclaimer very prominently underneath the figures.

Most people will not understand that this is the case and will assume that the TvB figures represent 100 per cent of the manufacturer's actual expenditures.

I only wish you had made the disclaimer not only in the body of the article but also underneath the TvB figures which you published.

For your information, the total Kenner tv budget in 1966 was approximately \$2,450,000 and the '67 budget estimate, which will be very close to what we end up spending,

is \$3,400,000.

The estimate in the TvB chart is considerably less than this for 1967 and even less than we actually spent for '66.

ROBERT L. STEER
*Vice President, Advertising
Kenner Products Company
Cincinnati, Ohio 40202*

Limousines With Tv Sets

It was certainly interesting to read the article (April 10, 1967) regarding McNamara, Fowler and Kenner's Lincoln and Cadillac limousines and their Sony tv sets.

My boss, Richard Drost, has a Cadillac limousine—with a GE color set, folding desk, telephone, waikie-talkie, dictating machine, creel maker, and an attractive chauffeur.

He's in a wheelchair, and he uses the limousine as a traveling office. And, with all that, he's still a Doctor, too!

NATHAN LEVIN, *Treasurer
Air Check Services Corp. of America
and Video
Chicago, Ill. 60671*

ANPA Reply To Klein Reply

This is in answer to (NBC president) Paul L. Klein's letter to the editor April 24 in which he thanked Dr. Leo Bogart for data on the readership of the television page of newspapers.

According to the national study of newspaper readership conducted by Audits & Surveys, 81 per cent of radio and television pages are read by the average newspaper reader.

This compares with an average of 82 per cent for all newspaper pages which carry national advertising. At least one item (like the program listings, feature columns, or news articles) was remembered as read by 67 per cent of the people who opened the average television page.

This information, incidentally, is in the report sent to all members of the Advertising Research Foundation, whose technical committee approved this research.

MARY SAXTON LIR
*Supervisor of Information Services
Bureau of Advertising, ALA
New York, N.Y. 10017*

■ SUBSCRIPTION SERVICE

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

New Subscription Renewal

Name.....
Address.....
City..... State..... Zip.....
Type of Business.....

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

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

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

**“Really, Tommy,
I don’t know why you
always look so unhappy.
You’re part of the most popular
nighttime schedule
in television.”**

**“Yeah, but Mom always
liked you best.”**



**The CBS Television Network
is attracting the biggest average nighttime audiences
for the 13th consecutive year.**



Based on National Nielsen Television Index average audience household estimates for January-April 1967, and for January-December in prior years, subject to qualifications on request. Nighttime covers 6-11 pm, Monday through Sunday.

Faster Color Commercials

Now Reeves Sound Studios has developed a colortape to colorfilm process comparable to the one launched earlier this year by Technicolor. Reeves' Videofilm transfer process, shooting 16 mm colorfilm off a color monitor, will, like Technicolor's Vidtronics process, shorten the time it takes to get colorfilm commercials on the air. In both processes, no color separations are necessary.

Race-type Supermarket Games on Rise

Latest wrinkle in the supermarket racing-type game fad, which has been providing stations with a big source of local tv income, is the auto race. Called *Race to Riches*, it is being used by the Kroger chain in Atlanta. It is one of the first non-animal type races. Others have used thoroughbred, harness, and greyhound races. Edwin C. Brunst, vice president and director of merchandising for Foote, Cone & Belding, Chicago, reports this kind of traffic-building promotion for supers is growing "by leaps and bounds." FC&B keeps tabs on supermarket promotions by checking newspaper ads, publishes a monthly report covering 53 markets which represent almost 50 per cent of total U.S. food store sales. The racing gimmick was kicked off by Walter Schwimmer in 1963. Called *Let's Go to the Races*, Schwimmer's program is still the most popular one around. The firm recently sued an imitator to discourage copying but there are about half a dozen versions, including, in addition to the auto race game, *Post Time, Win at the Races, Greyhound Derby, Harness Racing Sweepstakes* and *Derby Sweepstakes*. How they work: Programmer makes half-hour film of series of races run in the past. These are offered to supers exclusively in their market, usually for 13 weeks at a time. The retailer tells shoppers they can pick up cards with names of race contestants at the store. Shopper then watches tv show, which includes, of course, commercials inserted by supers, to see if any of his contestants are winners. Prizes range from \$5 to \$1,000, usually starting low with the first race and hitting the top with the last race.

Coming to Terms With 'Consumerism'?

Some ad quarters increasingly feel that defenses of advertising against "consumerism" go overboard—that it's not necessary or desirable that the advertising industry regard every attack against it as unwarranted or make claims that advertising is the main reason America is what it is. This viewpoint is beginning to break surface. Leo Burnett warned against excessive claims made for the ad function at the 4As convention. E. B. Weiss' study of consumerism under the imprimatur of Doyle Dane Bernbach takes the same tack.

Who's Got the Time Period?

Talk that advertising agencies would like to have one of a hand in packaging specials because of the oversized markup may be just talk. Bern Kanner, senior vice president and director of media management at Bern & Bowles, said that admen who publicly assert the desire to initiate specials themselves are indulging in "slouch expression" that at best was "nonsense. There is no point in an agency going ahead to make a special unless it has the assurance that a network will give it a time period." There's nothing new about agencies originating specials, Kanner remarked, noting that B&B, for one, had initiated Andy Griffith and Jim Nabors specials for General Foods.

Ted Bergmann, programming vice president in the radio/tv department of Ted Bates, said that there may be some savings in eliminating the middleman, whether talent agent, packager, or network, but that in most cases the middleman is necessary: "He can get you the talent you want." Agencies will move more deeply into origination of specials, he predicted, only when the value sought for a client does not exist in the open market. The rest of the time, it would be better to buy from the network.

For one thing, Bergmann said, the network cannot have a hand in promoting and merchandising the special, one of the advertiser's chief goals in buying it. Arthur agency program man said that there are always unseen costs in producing specials, so one might as well buy them from the nets. Besides, the nets have a "surplus" of specials, which they'd rather sell than pre-empt to make way for some advertiser's one-shot. "The advertiser may have the idea for a special, but, unless it's sure the network will telecast it, it's better to give the idea to a packager."

New Business News Service

Dow-Jones is teaming up with Scantlin Electronics to market to uhf and other tv stations a daily stock quotation and news-service feed featuring Quotron, an electronic quotation board set up comparable to the one which Trans-Lux has been marketing since last fall. Quotron set-up will use market data from the Dow-Jones ticker for the New York Stock Exchange and American Stock Exchange. The news service—five-minute, one hour or on the half hour, summaries of news of economic importance—will be provided by the Dow Jones news service and by, on occasion, The Wall Street Journal.

Trans-Lux Stock Quotation Program Service, a joint effort ahead of Scantlin and Dow-Jones, is already on cat in New York (Manhattan Cable), Winter Haven and Coral, Fla., Lakewood, Ohio, and also on a uhf in Philadelphia.

**“You mean your mommy
doesn’t give you lunch
when you come home
from school?”**

**“No, she’s too busy
looking at CBS
daytime programs
like all her friends.”**



**The CBS Television Network
is attracting the biggest daytime audiences
for the 10th consecutive year.**



Based on National Nielsen Television Index average audience household estimates for January-April 1967, and for January-December in prior years, subject to qualifications on request. Daytime covers 7 am-6 pm, Monday through Friday.

Business barometer

The first two months of '67 were nothing to brag about but in March the extent of the spot slowdown really hit home. There have been some reports that in April business perked up, but, until the figures are in, the true national picture can only be guessed at. Meanwhile, the first quarter ended with spot just shy of the \$200 million figure. The actual "Business barometer" tally came to \$198.5 million, compared to \$192.8 million for the first three months of '66, a sliver shy of a 3 per cent rise.

The spot total for March was \$74.4 million, compared with \$74.3 million during the preceding March. In percentage terms, this comes to 0.2, hardly worth mentioning.

The March figure represents the smallest year-to-year increase (if it can be called an increase) of any month since November, 1963, when, because of the assassination of President Kennedy, spot income dipped 5.1 per cent below the preceding year. Putting this aside, the worst previous month was June, 1961. With rate increases taken into account, there was a clear dip in the volume of spot business in March.

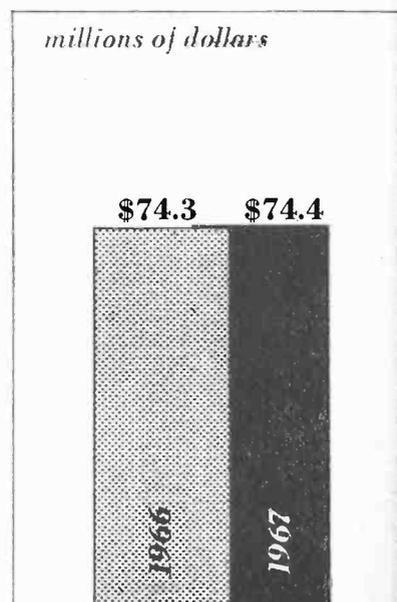
Looking at previous Marches, you have to go back to '61 to find a decline from the year before. The latest figure, incidentally, was 9 per cent above February, when revenue hit \$68.4 million.

The larger stations took it on the chin this time, the only one of the three groups to show an actual dollar decline. During the first two months of this year, the intermediate-sized group was the one which lagged behind the others. The \$3 million-and-up group declined 1.1 per cent from March, '66; this group was up 7.3 per cent over the preceding year in February and up 3.5 per cent in January.

The intermediate group—\$1-3 million in annual revenues—rose 2.0 per cent over last year, the same as the group's rise in January, but below the 4.3 per cent jump in February. The under \$1 million boys did best, rising 5.8 per cent over last year, compared with 8.6 per cent in February and 4.2 per cent in January. Last year, the data for March by group, in ascending order of size, showed increases, respectively, of 4.6, 6.5 and 7.1 per cent.

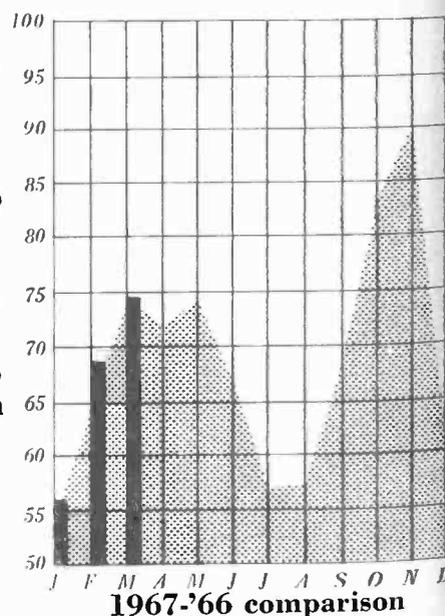
Next issue: a report on local and network compensation income to stations in March

NATIONAL SPOT



March (up 0.2%)

Year-to-year changes	
by annual station revenue	
Station Size	Spot Tv
Under \$1 million	+5.8%
\$1-3 million	+2.0%
\$3 million-up	-1.1%



(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.)

"Look at CBS go!"

**"I guess we settle
for place and show
again!"**



**The CBS Television Network
sports schedule is watched in more homes
than any other sports on television.**



Based on National Nielsen Television Index average audience household estimates for all network sports telecasts from May 1966 through April 1967, subject to qualifications on request. Monday through Sunday, 7 am-11 pm.

Commercials Festival

A special citation for an international, or exportable, tv campaign went to J. Walter Thompson for Lark commercials produced by Estudios Moro in Barcelona and Jean Ribereprey in Paris in the International Awards part of the American Tv Commercials Festival in New York this month.

Of the international tv Clios, the lion's share went to Britain, 10 out of 15. Or 11 out of 19, if you count awards for best in national markets, like the eleventh Clio, which went to a Chunky dogfood spot as "best" in the English market.

The Chunky spot (Collett, Dickenson, Pearce; Keith Ewart Studio) also won a special citation in the packaged foods field.

Japan won two prizes; Canada, Australia, and Ireland, one each. As the song went, "England swings like a pendulum do."

An Asahi Pentax camera ad (Hakuhodo; Rensei Ega) tied for best in the personal-and-gift-items category with Polaroid "Venice" (DDB London; James Garrett & Partners), and also won a prize for best cinematography for cameraman Rentaro Kawakami, and also won "best Japanese market."

Best automotive, and also best demonstration, was the Uniroyal "Car Drop" (Clifford Bloxham & Partners; Anglo-Scottish Pictures). Best in packaged foods, and also best use of humor, was Toffee Crisp "Football" (S. H. Benson; James Garrett). Score two wins for Garrett.

The other tv winners:

Beverages: Schweppes Bitter Lemon "Hammer;" (Ogilvy & Mather; World Wide Pictures).

Cosmetics & toiletries: Vitapointe Shampoo "Anniversary;" (Goodies Goldberg Soren; Robert Lawrence Productions, Toronto). Also "best Canadian market."

Home furnishings: Caprolan "Dog;" (Hansen Rubensohn-Mc-

Cann-Erickson; Fontana Films, Sydney). Also "best Australian market."

Household items: Ajax Liquid "Office Cleaners;" (Crane, Norman, Craig & Kummel; Geoffrey Forster Associates).

Tobacco products: Player's Gold Leaf "Two Words;" (Arks Advertising, Dublin; Film City Productions, London).

Services and corporate: Gas Council "Visit to the Works;" (Colman, Prentis & Varley; Anglo-Scottish Pictures). Chalk up two to Anglo-Scottish.

A special citation for best on-camera spokesman went to Tony Hancock for his work for the British Egg Market Board; (Ogilvy & Mather; World Wide Pictures).

Jell-O took the cake at the eighth annual American TV Commercials Festival, enabling Young & Rubicam to widen the lead it had taken the year before, with 12 Clios this year, after winning nine last year. Doyle Dane Bernbach again came in second, this time with 10 wins.

For the rest, Ogilvy & Mather did rather well with five Clios, three of them going to Ban commercials, and the smaller, hotshot "creative" agencies continued to get as many awards as the giants—Carl Ally got three to BBDO's three; Tinker took five to J. Walter Thompson's four.

Among production houses credited with Clios, MPO Videotronics and EUE/Screen Gems came out neck to neck with seven wins each; next were VPI with six, Howard Zieff and TeleVideo with five, and Rose-Magwood with four.



The same Lark image sells in Spain.

The best campaign, as was universally anticipated, was the Vill Rich Greene "disadvantages" campaign for Benson & Hedges 18s, which also won a Clio as best in the tobacco field.

The Winners

Automobiles: Volvo *The Cars*; Carl Ally; TeleVideo; Howard Zieff.

Automotive Accessories: UniRoyal tires *Monster*; Doyle Dane Bernbach; J. Littlejohn.

Gasolines: Mobil *Love Making*; Doyle Dane Bernbach; MPO.

Beers & Wines: Carling Black Label *Read a Can*; Jack Tinker & Partners; Rose-Magwood.

Coffee & Tea: Savarin Regular *Demulcing Man*; Foote, Cone & Belding; VP.

Soft Drinks: Diet Pepsi *Airport*; BBI; Libra.

Bath Soaps: Dial *Subliminal*; Foote, Cone & Belding; EUE/Screen Gems.

Cosmetics: no best award.

Dentifrices: Polident *Egg*; Grey Advertising; Landis-Wolf.

Deodorants: Ban *Couple, Hunter*; Ogilvy & Mather; EUE/Screen Gems.

Hair Preparations: Toni *Children*; Jack Tinker & Partners; James Garrett.

Men's Toiletries: Great Day *De Snider*, Doyle Dane Bernbach; EUE/Screen Gems.

Pharmaceuticals: Alka-Seltzer *Pie Eaters*; Jack Tinker & Partners; Howard Zieff.

Special Citation, Pharmaceutical: Band-Aid Sheer Strips *Baseball*; Young & Rubicam; Horn/Griner.

Major Appliances: Westinghouse Dishwasher *Eat at Joe's*; McCann-Erickson; VPI.

Cleansers and Waxes: Dow Oven Cleaner *Pow*; MacManus, John & Adam Pelican.

(Continued on page 4)

**"I guess this
just about wraps up
a very special
season."**



**The CBS Television Network
has presented six of the ten most popular
special broadcasts this season.**



Based on National Nielsen Television Index average audience household estimates for Oct. 1966—Apr. 1967, covering 6-11 pm, Monday—Sunday.
Subject to qualifications on request. "Specials"—programs aired not more than once a month.

You set the parameter.

We'll prove that the Eastern Iowa Market is paradigmatic.

How do you like your markets? Full of full employment? The Iowa pool-shooting, or unemployment, ratio in 1966 was 1.4%—about a third of the national figure. Nonfarm employment, estimated at 786,000 in 1966 by the Iowa Employment Security Commission, was at a fifth consecutive yearly all-time high. Noses to the grindstone in Iowa factories averaged better than 200,000 a month. Of Fortune Magazine's top 500 firms, 115 have Iowa locations. Iowa's industrial output rose 13% in 1966, to \$10.2 billion. Income from farm marketing is up 11% to \$3.3 billion.

How do you like your markets? Rich? Personal income is up 9.4% (1966 over 1965) to \$6.4 billion.

How do you like your markets? Well-educated? Iowa is about 30% ahead of the national egghead average in number of doctorate degrees granted on a population basis—and 100% ahead of the national average

in number of doctorate degrees. Iowa's 10 state-supported colleges had enrollment of 50,000 in 1966. Our literacy rate is the nation's highest.

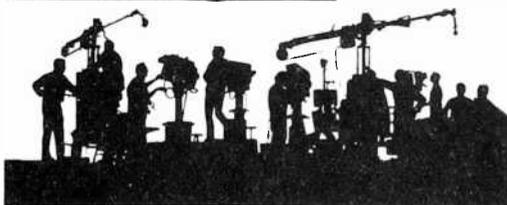
You are regaled with this Iowa lore because Eastern Iowa, or WMTland, comprises 60% of Iowa's population and purchasing power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

To arrange a romance between your computer and ours, or just to receive a non-fattening definition of paradigmatic or other quaint Eastern Iowa terms, drop us a note, or see the man from Katz, our national representatives.

The WMT Stations

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

What appears destined for bigger things on network tv, with major implications for advertisers, broadcasters and program producers?



The I-o-n-g show

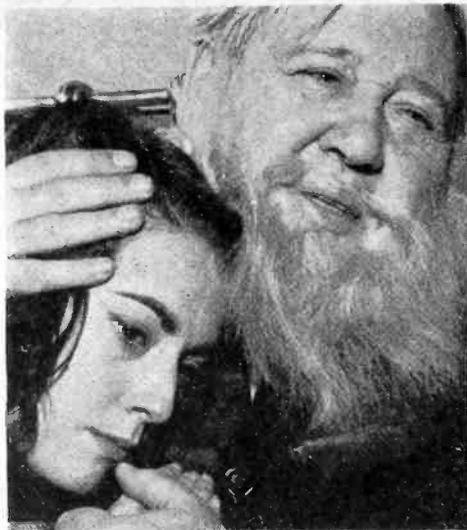
In the '50's in nighttime tv was a decade of program ideas inspired by and, in some cases, completely carried over from radio, clear evidence is beginning to emerge that, in the next few years, motion picture concepts will predominate. While the ramifications of this change are not yet fully visible, it is obvious that eventually it will have a fundamental effect on networks, advertisers, stations and audiences.

Given the nature of the task—the substitution of long network programs for short ones—the evolution is certain to be gradual. The medium, as is obvious, is already stocked with longer programs; Monday night lacks a movie, and next season

will see an even larger number of hour shows, besides 150 specials. This season, the half-hour show suffered further setbacks. Not only were many cancelled, but their replacements were primarily longer shows. The '66-'67 season began with 42 half hours in primetime periods. Next season there will be 32.

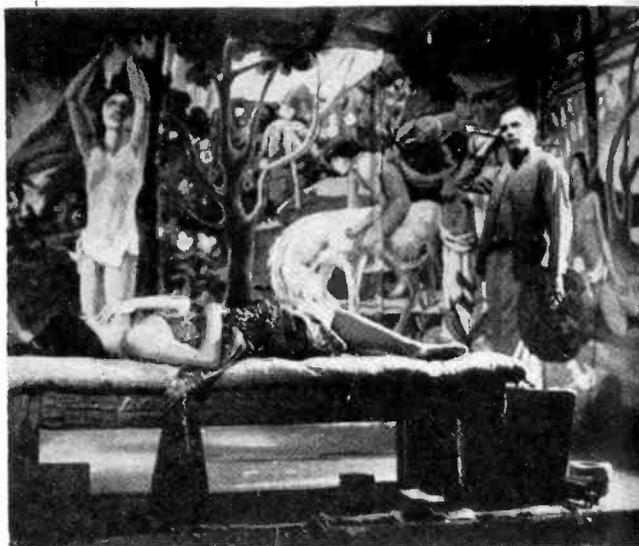
A harbinger of things to come is the new CBS show, *Cimarron Strip*, the hour-and-a-half western. Coupled with the CBS Thursday movie, this will give the network, in effect, a double feature night.

The hour-and-a-half series is not new to tv; NBC's *The Virginian* has been on since 1962. There have been other regular shows of similar length, begin-



Playhouse 90 (CBS)

Producer's Showcase (NBC)



ning with Sid Caesar's *Your Show of Shows* on NBC, and including *Playhouse 90* on CBS, *Wagon Train*, converted to 90 minutes after its purchase by ABC, *Arrest and Trial* on ABC, and *90 Bristol Court* an ill-fated attempt to link together three related half hours of comedy.

World Premiere (NBC)



Cimarron Strip, however, is expected to be merely the first of a number of 90-minute and longer shows to go on tv in the coming years. Both NBC and CBS are working on several properties of more than an hour in length. CBS has four ideas in various stages of development, among them a detective series to be created by James Moser. NBC has been working on a two-hour program for five years. Its format would be broad enough to encompass a variety of key action figures—a doctor, lawyer, detective, etc.

Sparking the development of the long show is the success of the movies. They are proof that audiences have a decided taste for the long form, and prefer it over shorter programs—when the material is good. This extends to watching repeated showings of movies, a second run being common, a third run to be offered shortly and, perhaps even fourth runs may be forthcoming.

Still this success has two edges to it. The prices of movies have continued to soar and networks have moved to produce their own so as not to be completely dependent upon out-

Cimarron Strip (CBS)





Your Show of Shows (NBC)

The long show has had its ups and downs, but success of movies is reviving interest. In theory, it should improve the quality of tv programming.

de motion picture producers. This they are doing in a modest way. The success of NBC's *World Premiere*, the package of eight films produced expressly for tv (according to Nielsen the package averaged a 39 share this season), is pushing the other networks in the same direction.

This is giving the Hollywood studios valuable experience in producing hour-and-a-half motion pictures, enabling them to cope with the difficult production problems of the long form. "It has given us a greater ability to produce quality programs of greater length," states Jennings Lang, senior vice president for tv production, Universal City Studios, and the producer of *World Premiere* for NBC.

But networks must also sharply upgrade the quality of programming to more conventional lengths, if they are to be able to compete better against movies. Hubbell Robinson, CBS program chief, whose independent unit produced *Stage 67* on NBC this season, observes, "It's even hard to send an hour show up against a movie. On balance, motion pictures are better because of the money and time put into them."

Money and time obviously play a major role in creating better programming and the 90-minute show demands more of both. *Cimarron Strip* is budgeted at \$300,000 per hour-and-a-half, and takes 10 days to shoot—about 50 per cent more

time than the hour show.

Robinson points out other reasons for the trend toward the longer form. "You don't need as many programs in your schedule because each larger unit consumes more time. Besides, we're running out of ways to do programs about cops and private eyes, lawyers and detectives. While I'm not deprecating what's already been produced—I'm continually astonished at the fresh program ideas tv brings forth—eventually you begin to use up the good half-hour ideas and a terrible aridity sets in." The facts would seem to bear him out. The casualty rate among new shows keeps climbing; this past season only nine of the 34 new shows succeeded. This was a failure rate of 74 per cent, among the highest in tv's history.

Robinson maintains there are other advantages. "From a network's viewpoint," he says, "every time you reduce the number of shows on tv, you're getting rid of the monkey on your back. You have a less crushing burden of programs whose quality must be sustained if they are to continue to succeed. The 90-minute show means you have to do housekeeping for one show—not three half hours."

Yet the development of the longer show has been slow for one big reason—risk. A 90-minute show which fails brings down three half hours with it and can drastically effect a network's ratings for the entire evening. (CBS has lessened the risk by

placing *Cimarron Strip* before its strong Thursday night movie.) The investment, moreover, for an hour-and-a-half show is so large that only the biggest program producers can afford it. CBS is betting \$7.8 million on 26 shows in *Cimarron Strip*.

Mike Dann, senior vice president for programs at CBS, points out other forbidding elements. "Once you're locked in, you have to go the whole season. There's no turning back. You can't cancel after 26 weeks. The commitment is too large. Also, there's little demand for a 90-minute show in syndication, so you can't expect to recoup too much from that market. You must get it back on the network."

The virtue of the 90-minute series, according to Dann, is that, if successful, it should have greater longevity. "I don't believe that even the hour program can do well against a good hour-and-a-half show. It should be almost as strong as a feature."

Eugene Accas, vice president, network relations at Leo Burnett, maintains there are other benefits to the networks from strong 90-minute programs. "When a substantial chunk of time is covered by a long show, while the risk is greater, it puts that network in the position of taking the offensive against the others. You are saying to them, 'You program against me.' Once you get that audience hooked on a story and characters in

(Continued on page 64)

With the slowdown in spot tv's growth this year, the long-established business of bartering time is exhibiting more than the usual amount of activity. This marks the first noticeable stirring since 1963, when, according to *The New York Times*, barter made a "modest comeback." Now that stations are stocking a bigger-than-usual inventory of availabilities, they are more sympathetic to the blandishments of the barter operators.

As a matter of fact, some of the initiative may be coming from stations. One veteran barter operator who has been relatively inactive in recent years plans to come back. Says Philip Lane of Philip J. Lane Video Enterprises, a New York-based firm, "I've been getting offers of time recently from stations who want merchandise. Sounds to me like barter business is picking up."

Little has been written about barter in recent years. Bartered tv time first hit the trade press headlines back in 1956, when the late Matthew Fox (sometimes called "Matty the Fox") revealed he was exchanging the RKO film package he had acquired for time to be used by Inter-

national Latex. For about two years thereafter, the business was agitated by the issue and then the subject seemed to fade away.

Better Barter Business

What's happened to barter? Well, it's not exactly moribund. Far from it. It's bigger (and smoother) than it was 10 years ago. Of course, so is the television business.

To hear the barter operators tell it, their operations have not grown as fast as total television billings. While they have lots of reasons for not wanting to appear as important factors in tv advertising, their description of barter's declining share of tv advertising is probably accurate.

But no one really knows how much tv time stations exchange today for merchandise, equipment, services, etc. There is, first of all, the question of defining bartered time: Barter is the exchange of commodities or services without cash. Its simplest form in the broadcast field is represented by, say, an auto dealer who trades a car directly with the station for an equivalent value in commercial time. Local barter is the most common,

probably represents the biggest dollar portion, and is the hardest to tally in revenue terms.

However, this practice has been employed by advertising media for decades, and created little stir. The kind of time-bartering that raises hackles among admen, infuriates regulators, and makes advertisers of the more conventional stripe chomp their cigars with frustration, is the national spot variety in which a middleman plays a key role, aggressively and ingeniously creating barter opportunities where none existed before. The middleman promises (1) commodities or services to stations, relieving them of the need to lay out cash, and (2) time to advertisers at a low, low price. The barter operator can take his profit from both sides of the transaction, so, presumably, everybody is happy.

Everybody, that is, except the aforementioned rep and agency—each cut out of a commission—at the advertiser, and many stations who see a cloud thrown over the rate structure. In addition, some advertisers pointedly raise the question about whether giving their competitors a lower price than they themselves



The spot slowdown is perking up interest in barter on the tv scene. Here are answers to the questions . . .

What's happened to time bartering?

ives get isn't at variance with the purposes of the Robinson-Patman Act, which deals with price discrimination.

What is barter, anyway?

The question of defining bartered time is also complicated by the intricate ways in which the time is paid for as well as by new developments in the practice of reciprocal trades. If a station operator pays a syndicator for programming with which he has gotten from the middleman and to whom he has promised time in exchange, is that barter? Or, take a more sophisticated reciprocal arrangement: A middleman sells services to a station and is paid in cash. However, there is an understanding that the businessman will place time for an advertiser at reduced rates—and in cash. The cost to the advertiser is less than card rate since the middleman applies some of his profit (in selling services to the station) to reducing the advertiser's expenditures for time.

The above examples were described to TELEVISION AGE by observers close to the barter scene. They cannot necessarily be taken at

face value because, as one observer said: "You can never be sure about the bookkeeping arrangements unless you're actually a participant. And the middleman may work it one way with one station and another way with another station."

Finally, there is the business which trades time for its own account—that is, the barter operator uses the time for a product which he manufactures or distributes.

Estimates of the amount of tv time involved in barter or other reciprocal deals vary according to whether it is calculated in terms of the rate card or the cost to the advertiser. The value of the latter in spot alone is put at anywhere from \$10 million to \$25 million with rate card values upwards of \$50 million. No one will pretend to have a good dollar estimate of the direct barter between stations and local advertisers. Most authorities assume that the value of bartered spot radio time is about the same as for tv. This means, of course, that the ratio of time traded in radio to total spot expenditures is about triple what it is in tv.

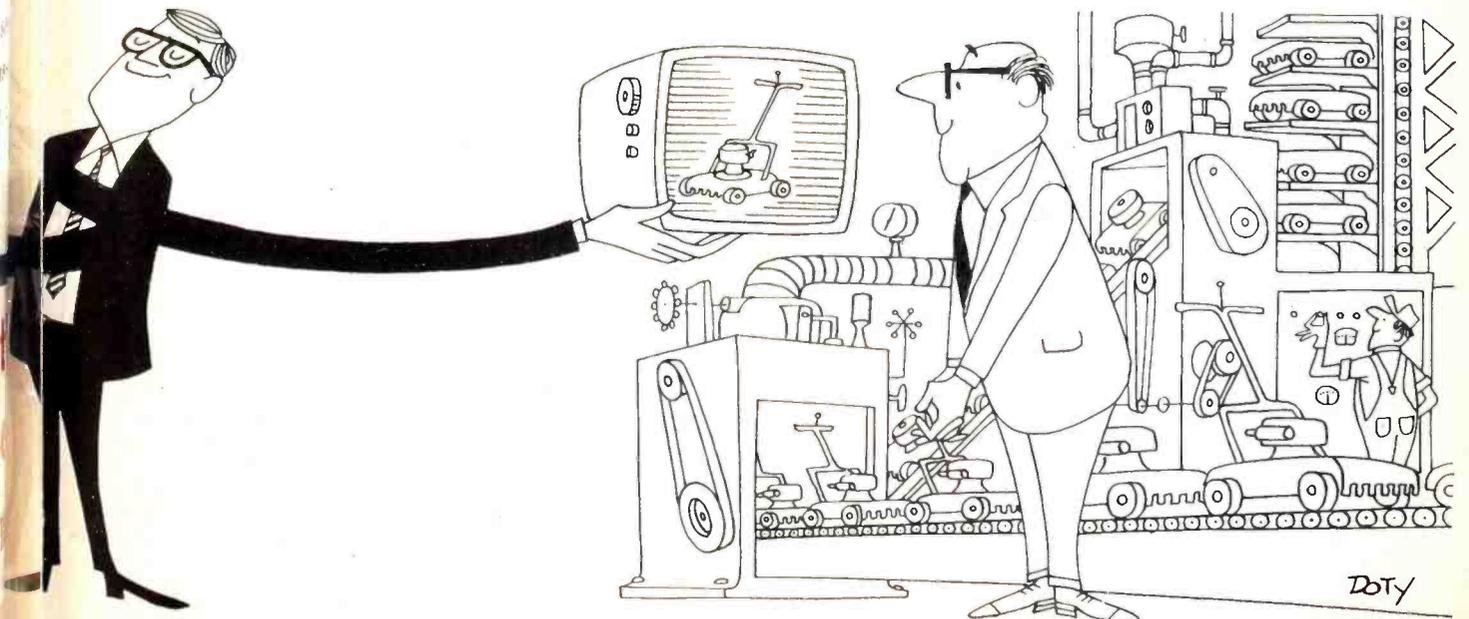
Who are the major operators in barter or in the more sophisticated

versions of reciprocal trading? The most commonly mentioned names are Atwood Richards, RDR Associates, and Promotional Services, all located in New York City. Atwood Richards is headed by Richard D. Rosenblatt, who once headed Time Merchants, a big factor in bartered time in the '50s. Rosenblatt's firm and RDR are believed to be among the biggest and of approximately equal size, with PS a bit smaller.

Said to be big in trading for its own account is Jeffrey Martin Laboratories, which owns Compoz. RDR, which maintains its operations can no longer be considered barter in the conventional sense, had been acquiring time for its own Sardo brand, recently sold to the Schering pharmaceutical house. Observers believe this will put Sardo into a conventional timebuying situation. It's been estimated that Sardo had been using spot tv time worth about \$2.5 million annually.

While barter operators insist there's nothing illegal or unethical about their operations and that, indeed, they perform a legitimate service for advertisers who could not

(Continued on page 57)



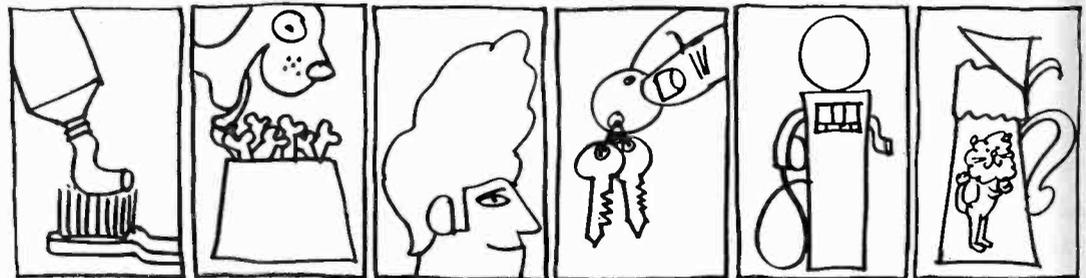
Tempting but expensive

What ARB offers in local product usage reports

VIDEOBURG: Average quarter hour estimates, total survey area

Thousands of homes or individuals

Day part	Station	Toothpaste	Dogs	Hair Tonic	New Car	Gasoline	Beer
7:30 to 11PM	WXXX	30.4	24.8	25.0	67.6	94.2	54.8
	WXXY	27.5	24.9	24.8	62.9	95.5	48.6
	WXXZ	21.4	18.9	21.0	48.0	74.7	37.6
TOTALS		79.3	68.6	70.8	178.5	264.4	141.0



Cost-per-thousand, WXXX (7:30 to 11PM)

Length	Type	Cost	Toothpaste	Dogs	Hair Tonic	New Car	Gasoline	Beer
10 SEC	OPEN	149	\$3.21	\$3.36	\$4.43	\$ 4.85	\$1.43	\$2.49
10 SEC	END	147	3.17	3.32	4.38	4.79	1.41	2.46
20 SEC	OPEN	299	6.44	6.75	8.90	9.74	2.88	5.00
20 SEC	END	294	6.34	6.64	8.75	9.58	2.83	4.92
60 SEC	OPEN	315	6.79	7.11	9.38	10.26	3.03	5.27
60 SEC	END	310	6.68	7.00	9.23	10.10	2.98	5.18

Basic product usage data in ARB local reports (top chart) show numbers of viewers or viewing homes which use product. For example, toothpaste data cover number of housewives from homes with at least six daily toothbrushings. Chart at bottom

shows cost-per-thousand for open and end rates of varying commercial lengths in day-part measured. Cpm data cost extra. ARB initially offered product data for each program, found it slowed down publishing of reports. (All data above are hypothetical.)

Despite continuing interest of advertisers in pinpointing prospects, ARB is only firm putting out local product usage data. Nielsen? Sees no market

Once upon a time, when Uncle Miltie was the darling of tavern television, a skeptical cereal maker looked at the glorious ratings and asked, "But how many of them eat breakfast food?"

Since then, the question has bothered a lot of advertisers, and also the ratings services' whiz kids who are supposed to come up with the answers. One answer is demographics—the age, income, size-of-family, and other data which gives the advertiser an indirect lead to his prospects.

But it's still a buckshot technique, when what's needed is a rifle. In tv advertising, the rifle is product usage data among viewers. Everybody knows it's easier to steal a customer from the competition than to create new users.

In one form or another, tv-related product usage data has been around for nearly a decade—on a national basis. It has variously been offered by Pulse, Politz, Simmons, Nielsen, Brand Ratings Index, and American Research Bureau, to name a few. After all, what really interests advertisers is not Johnny Carson's audience rating but, for example, his instant coffee rating—how many instant coffee drinkers watch his show? (Interesting, that is, if your product is instant coffee.)

The pioneering area for product usage data today, in the eyes of some agency research directors, is the application of it to local tv markets. Says one agency research chief, "I think product data may some day become the primary consideration in planning all spot television buys."

Here's what product usage data is, and what it can tell you: In ARB's National Report this past January, for example, *Cinderella* on CBS scored a rating of 23 in the 7:30-8:00 Wednesday nighttime slot. On NBC, *The Virginian* got a rating of only 13 and ABC's *Batman* came in with 11.

Does this mean *Cinderella* was the best buy? Not if you're selling instant coffee, it doesn't. Because, besides giving audience ratings in its National Report, ARB also lists the product usage data for half a dozen products. The six in the January report were cereal, instant coffee, soft drinks, hair spray, cigarettes, and beer.

208 Cups Per Day

Cinderella, with an audience rating of 23, got an instant coffee rating of 179. *The Virginian*, with an audience rating of only 13, got an instant coffee rating of 208.

In the above example, this means that every 100 housewives who watched *The Virginian* said they drink a total of 208 cups of coffee per day.

But the trouble with ARB product usage data, agencies say, is that there are too few product categories. (ARB shifts to another half dozen products twice a year.)

Also, while ARB gives product usage ratings for every half-hour network time slot in its National Report, ARB's local Market Reports give product usage ratings only for day parts—time periods of three to four hours each.

Limitations of this sort are frustrating to ad agency media men. A typical comment on the situation comes from Ed Papazian, media supervisor at BBDO:

"ARB's local data is only a beginning. You don't buy spot tv the way you do radio, and day-part information is inadequate. You need more dimension.

"Are movies better than comedies for a cake mix? Is *Bonanza* better than the *Smother's Brothers*? When it gets down to buying an actual show, I still have to use my own judgment.

"They say it's too expensive to provide detailed information locally. But the ratings people haven't tested to find out if it really is too expensive. It can be used in many different ways and they aren't looking at the bigger picture.

"They're just looking at the time-buyer or the rep. They should look at the marketers and the planners who can also use it.

"Also, product data is more reliable than demographics. A housewife will lie about education, income, and so forth. But she'll tell you exactly how many washloads she does."

The ratings services have long cited cost as a barrier to gathering product usage data on a local basis. Nielsen, which is currently offering product usage data nationally on 120 different products (and so far has had no takers) gives a bathtub-and-ocean comparison as an example.

To find the salt content of the ocean, you need only scoop up a

(Continued on page 66)

The status of the ad agency art director went up another notch this month. Doyle Dane Bernbach, seventh largest agency in the nation, promoted art department chief Robert Gage as creative head in charge of all copy, art, and tv production at the agency.

To some industry observers, it looked like another case of the art director rising in status at the expense of the tv producer. William Bernbach, DDB president and long the unofficial "creative head" of the agency, denied this. "Gage was always an adman first, an art director second," he declared.

Whatever the factors behind the DDB move, the increasing influence of art directors in television advertising today is a fact of life. And if Gage's talent as an art director was not the primary reason for his promotion, few admen will claim it was a handicap.

What does this shift in the agencies' creative status structure mean? Is it a fad or a trend? Where did it come from and where is it going?

The change is significant in two ways: (1) It is both the cause and effect of the increasing number of "creative" commercials. (2) The agency art director is getting more to say—in some cases he has the key voice—in the choice of the commercials producing company.

Behind these developments is the fact that television has now been around long enough for a new, film-oriented breed of art directors to evolve—talented young men who grew up watching tv. By their own admission, some of them "couldn't spec a print ad if I had to."

But have they soared to new eminence because of talent, or—as some disgruntled producers have suggested—have they been pushed there by their agencies because "creative" commercials attract attention—

and new clients? In short, is today's art director important because he's a showcase for new business presentations?

On the other hand, creative people are often notoriously poor at details, technical aspects, and administration. Can an art director be a good producer, too? Does he have the qualifications, not only in training but also in temperament?

Or is that necessary? Perhaps all the non-creative aspects of making a tv ad can be handled by the commercials producer.

Another question raised by the rise of the art director: Do "creative" commercials really sell? One producer who served as a judge at this year's American Tv Commercials Festival emerged from the preliminary screenings with scorn.

He declared: "You'd never believe there could be so much junk. Even the art directors among the judges

were moaning and groaning at the miserable, desperate imitations, of ed-up graphics, art-for-art's sake stuff. Not one in 40 was a single commercial."

Who were the culprits? "Not the agencies which have advertising-oriented art directors, but the art director shops' which desperately imitate the good ones. Mark my word, it's the death of the art director.

"Some of those agencies are going to realize very soon that it's not enough to have an art director like the commercial. He's got to know advertising, know it well, and he's got to know film."

Whether producers like it or not, change is going on. Traditionally an agency needs a three-man team to make a tv commercial: writer, art director, and producer. But at IVI, Ayer writers or art directors are taking over the producer's function.

**I'm in favor of equal rights
for art directors, but...**

...a fad takes hold...

**...if you believe in professionalism,
you can't go without a producer.**

...the art director's prime responsibility lies elsewhere.

...flamboyant flaunters of unfettered creativity...

...they jump into film and slop around in it...

The results are dreadful.

...it's the death of the art director.

**...most art directors would rather
spend their time creating, conceiving...**

...you need a producer as an interpreter...

Do art directors make good producers?

Recent personnel shifts emphasize the increasing status of art directors. But not everyone agrees it's a good thing

In some cases, according to James Terry, art director-producer.

"I don't know whether it's hyphenated or not. You know, I've never seen it written down since I moved over from the art department to the production job? It's been a long time for me to make the transition because of resistance in that area.

"Most of the comment used to back the change was that the art director is not a good businessman. I find art directors, in general, to be fairly good businessmen. I made the change last September.

"Over here, we're trying to get the most benefit out of people as possible. The effort is to cut down on as few people as we can, to cut down on confusion and duplication of effort. If you have two people—a writer and an art director-producer—why complicate it with a third guy?

Triple-threat Man

"We even have one man here, Jim Morrison, who's a writer-producer and he does his own art direction, too. No art directors work with him as far as this agency is concerned. It's an unusual case, of course—one man doing all three jobs.

Here at Ayer, we're not looking for just paperwork producers. What we're looking for is talent in execution, picture, and track rather than vast amounts of experience in finishing. We're not negligent in the area of finishing but that's not the thing we're looking for. Paperwork and finishing can be had anywhere.

Anybody who can answer his telephone can do that."

But in the eyes of many producers, the trouble with art directors is that they tend to forget about budgets in their enthusiastic pursuit of an idea. Gordon Webber, senior vice president and director of broadcast commercials production at Benton & Bowles, put it this way:

"Art directors go wrong when they lose sight of advertising objectives. They usually have a well developed graphic sense, an aesthetic taste that is important in making film. But it only counts if they know the techniques of the advertising film."

At Benton & Bowles, he said, the team grouping of art, copy and production men provides "a system of checks and balances."

Bob Margulies, commercial broadcast production chief at Ted Bates, is a strong believer in the separation of producer and art director. He

feels it is a mistake to assign production responsibility to an art director.

"If you believe in professionalism, you can't go without a producer," Margulies declared. The producer knows the field, the talent, the organizational problems; he knows what a budget means and he knows what can or can't be done, much more than the art director whose prime responsibility lies elsewhere.

"Of course, the producer who's just a technician is of little value to an agency these days. The producer must be a creative, graphically-minded man as well; he must be, above all, an advertising man, a professional who understands the concepts of what we're trying to do.

"I think some of the agencies that went hot and heavy along the art director route—and they'll know the ones I mean—have pulled in their

(Continued on page 61)

Producers are necessary, but...

...to be in on the concept you've got to be an art director.

I find art directors, in general, to be fairly good businessmen.

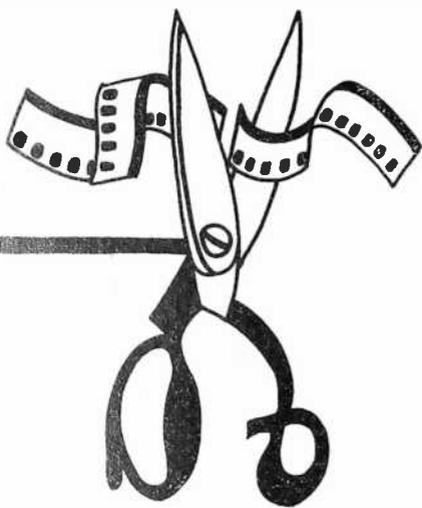
...old-line producers were too concerned with the mechanics of film.

There's nothing mysterious about film production.

Some (producers) who are flexible will survive; the rest are going to become extinct.

...the art director-producer is kind of a natural extension of the business.

...one works on concepts rather than just execution.



Have scissors, will travel

At press time, Colgate, the fourth largest tv advertiser, was about to appoint an independent film editing service to cut all its commercials and handle all other post-production work as well. Such a move would be the biggest deal yet in what has become a new twist in the *modus operandi* of a number of big tv users, agencies as well as advertisers: assigning the post-production work to one editing house, no matter how many production houses are involved.

The spread of this "pooling" practice—Ford does it, so does Wells Rich Green, so do several other large advertisers and tv-active agencies who forbear disclosing such arrangements for fear of antagonizing studios—has prompted a number of film editors to go out on their own, in hopes they'll land an "exclusive" on a big account or, failing that, get enough important accounts to make the split worthwhile. The business is there, and signs are there'll be more of it.

Another factor that has stimulated the rise of independent editing services is the increasing creativity exhibited in commercials. Editing becomes even more crucial to the success of the finished product. Other factors favoring the independents are the increase of location shooting, and

If a client or agency likes the way a guy cuts, it will centralize all its commercial work with him. The indie cutters contend they provide better quality, but the studios poor-poo the idea.

the continuing proliferation of small production studios, many of which have no editors on staff. Location shooting tends to put control of the end product into the cutting room in New York, rather than in the home studio or the studio affiliate abroad.

But for all the new inducements to shingle-hanging, the classic entrepreneurial incentives are probably more important. As in any other business, a number of factors lead men to take the risk of going it alone; more money might be one of them but it doesn't always turn out that way.

Sometimes a top-flight film editor can make more on a staff salary than he could in independent operation. But against that, he can control what he accepts, and control, more or less, the pace of work. At least that's the motives a lot of the indies cite. There are two sides to that story, too.

Beyond such touted independence, there is the pleasure of being one's own boss, the challenge of pitching for the big ones, and the switch from assembly line to cottage.

Some of the independents, as might be expected, are doing even better, in terms of booty than they would be if they were on staff.

Morton Fallick, president of Cine Metric, started out with no accounts in 1961. His goal, he says, was to

provide first-rate editing for every customer. At a production house he had been knocking down between \$25,000 and \$35,000 a year. Why did he leave that to become an entrepreneur? "Because it was needed. Look at it this way: You're Jim Ford. Would you take just any editor to work on your stuff? But if you're using the production house, and the best editor is busy on other work, you're stuck with nobody."

At first, Fallick recalled, his company "took it on the chin." "I had to find out how to break finishing away from the production house." The first cracks came when his shop began to get finishing work on film shot on the West Coast. Later, Fallick went to a large advertising agency and told them he might be able to hold the line with 12 producers on staff: "I'll do all the finishing on an account in one shop. This way the producer can save time, avoid hopping from place to place to see how the films are coming along."

The agency, Foote, Cone & Belding, took his advice, and gave Cine Metric all the finishing assignments on one account, Rheingold. "I cut the Rheingold commercials, 75 in one year," Fallick recalled.

(Continued on page 6)

Who Needs Government Television?

For many years, leaders in this country have been yelling for an independent television channel to carry programs that the commercial channels could not carry. It has been pointed out that the channel would cost a lot of money. Those kindly institutions like AT&T don't have special rates for do-gooders. Neither do the manufacturers of television equipment or the owners of land, or the builders of buildings; it's retail, baby.

And how about the darling actors and the musicians and writers and crafts? Wouldn't they love to volunteer their services to do shows for the good of humanity and the uplifting of society and do things they really want to do? Sure, pal, for the same kind of loot they charge the commercial houses and they'd picket you just as fast if you took in scabs.

If the government had been realistic some years back, it would have begun to build a network parallel to the commercial networks. As a matter of fact, if it had been half commercial, like the Canadian Broadcasting Company, it would have been self-liquidating. The costs are now so high that only an allocation of time to the Defense Department, the CIA, the State Department, and the White House for brainwashing would support its effort.

Even if a space satellite could transmit a signal, which would eliminate the need for either ground transmitters, telephone lines, or co-axial cable, the basic costs of programming would be the killer. For example, to program from 7 p.m. to 11 p.m. only, seven days a week, would cost a minimum of \$150 million a year—and that isn't really super programming—just average. Add to this the cost of an administrative staff, network charges, and engineering costs and you can at least double the tariff.

Now let's assume that a lousy half a billion dollars is nothing to the free spending U.S. government; they seem to be the last of the big-time spenders. The bottom line is: what kind of programming will this model of culture produce and who will run it?

The big pitch to Congress is being made by those unlikely Bobsey Twins, Fred Friendly and McGeorge Bundy. Apparently, if successful, they will be important players in the broadcast complex, and, if they are, the donnybrook starts here. The biggest single factor in the past that prevented a government and educational channel was the composition of the personnel. The more common type of committee involved a representative of education, the clergy, show business, government, television, radio, press, unions, the consumer, and private enterprise. This mishmash could not even agree on where to start—they were all so suspicious.

Fred Friendly is a talented producer of documentaries. His leadership in news is less sure. CBS News was built by the late Paul White, who was probably the finest newsman in the broadcast business. The men who followed him have never been able to recapture the dominance of his era. Bob Kintner, on the other hand, dedicated himself to catching up with and passing CBS, and he did. There is nothing in the record that said Friendly changed that picture.

There is much to say against him for his cry-baby attitude and childish pouting after he left CBS. He went to the wailing wall over good business decisions made by CBS management and treated them like personal flagellations. He treated routine and privileged management meetings with the cavalier attitude that Merle Miller took in *Dick Daring*. Nothing in the book or in the record qualifies Friendly to run a 250 watt radio station in Death Valley.

As for McGeorge Bundy, despite his high government and educational posts, he appears to have the humility of a Spanish dancer and some highly inflexible opinions about what's good for thee and me. This highly emotional reaction to these two gents will give a clear illustration of what the problem is in picking a guy to run a government television operation. And if you think this opinion is highly biased wait till the real flood begins.

Despite this reservation, most leaders in the broadcast field would have supported a government channel a few years ago—even with McGeorge-Friendly secretly hoping that they would have a falling out and kill themselves, or die, or go on to bigger things, or whatever. Anything to give the guy who wants something better



out of television a chance to get it. But, much has happened since then that make it less desirable.

In the first place, the growth of the National Educational Television network has been substantial. With private and public financing, and plenty of hard-knock experience, this group has managed to connect about 100 markets and from time to time to offer programming that is off-beat and stimulating. If anything, the government should use this as the vehicle by adding U.S. funds to the present supply. This would be dealing with

(Continued on page 65)

Film/Tape Report

NIGHT AND DAY

From a solid, 95-market base in syndication, Merv Griffin, back at The Little Theatre next to Sardi's, is preparing campaigns on several fronts—syndication and network, daytime and nighttime. Robert Aaron, executive vice president of Griffin Productions, said that the company is moving ahead with long-range plans, and some of shorter range.

Already well out of the hopper is *Talk It Up*, which WBC Productions, the syndication arm of Group W, which also distributes the Merv Griffin Show, will kick off next month. Earlier this year, Griffin's *One in a Million* game show started up on ABC-TV. With *Jeopardy* going strong on NBC-TV, Griffin now has two game shows on network daytime. On the drawing boards, the Griffin outfit has two half-hour series in development, one of them to be shot on both sides of the Atlantic, possibly with jet-transportable video tape machines.

The 60-man staff of Griffin Productions has burst beyond the confines of The Little Theatre, where the 60- and 90-minute Griffin variety shows are taped. Some staffers are now scattered from Madison Avenue ("Griffin Far East") to Fifth Avenue ("Griffin East") to the Hotel Buckingham ("Griffin North"), where the *One in a Million* staff is headquartered. From "Griffin West," the theatre next to Sardi's, Merv and crew often go out on location, anywhere from London to Palm Springs. A nighttimer in New York, the Griffin variety show is



WBC'S L. G. ARRIES WITH GRIFFIN AND AARON

a morning show in Miami, where it runs as a strip 9:30 to 11:00, and an afternooner in a number of cities, among them Philadelphia and Chicago.

UP FROM UNDER

Jack Lynn closed a deal with that United Artists of the "New American Cinema," the Film Distribution Center, for tv distribution rights to hundreds of movies in the center's catalogue. The Lynn Company is packaging the films in a syndicated series called *The New Cinema*, 26 90-minute programs. The Film Distribution Center, headed by cinematographer guru Jonas Mekas and Shirley Clarke (*The Connection*, *Cool World*), represents a host of filmmakers.

FIRESTONE'S HOUR

With Len Firestone acquiring distribution rights to Wrather Corp's syndicated properties, as reported here, Wrather's former syndication arm, Telesynd, ceases to exist. Firestone, who had been heading up a Filmways syndication operation, has set up shop as Firestone Film Syndication, Ltd. In his totebag are *Timmie and Lassie* (156 half hours), *The Lone Ranger* (22 half hours), *Sergeant Preston of the Yukon* (78 half hours, all in color) and two *Lone Ranger* features.

News of the Firestone acquisitions came on the heels of Wrather Corp.'s annual report, which showed the company fully recuperated from the trauma suffered through participation in the fortunes of the A. C. Gilbert Company.

On Gilbert, the Wrather Corp. lost \$2,919,598 in '65, but only \$329,922 in '66; this year ('66) Wrather turned a profit on the balance sheet, netting \$757,284, back up from a net loss of \$1,848,584 in '65. *Lassie*, meanwhile, will be going into her 14th year on the CBS-TV network this fall, and the cartoon *Lone Ranger* is doing well Saturday mornings on the same network.



MELTING POT MAY DAY

As one might surmise from the photo above, film-maker Lee Savage was in splended form at the more or less formal opening of Savage-Friedman's new layout on the East Side, an investiture accompanied by drums and pibrochs (bagpipes to you, as the senachs) skirling, shrilling, roaring as scores of agency types debaunched from the elevators to belly up to the buffet, the beertaps, and the wine jugs.

It was clear that although the commercials-making firm had moved to the East Side, they hadn't gone to Avenue. Libations for the May Day fete were honest and peasant, from the freeflowing Lowenbrau, light and dark, to the Spanish tinto in big wickered demijohns. The brau and the Yago red were to wash down the chow, and there was enough to last the mountaineers of Zermatt through an Alpine winter—large wheels of Appenzeller and Gruyere panoplies of cervelat and salami.

To further confound the ethnic chaos, there was also a big chrome fountain spouting pink punch, served like at a catered affair on Delany Street. Taken all in all, it was the biggest beer, wurst, wine and cheese spread seen this side of the Murk Oktoberfest. For Savage-Friedman: Sacre de Printemps, hundreds of admen, art directors, commercial producers had followed the student bidding to "lay down their tools" and head for the feast. The only thing that was lacking was a Maypole round which to turn in Monday dances.



Our video studio flies. Anywhere.

is San Francisco. Next
Miami.
The module being tied down on
height contains two Plumbicon
Cameras and all the effects and
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Professional videotape produc-
The module on the left has
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tions. And it carries generators,
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Ask WCD, Inc. or Benton &
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—even under bad weather condi-
tions. Or come to Reeves and see

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Best yet, see the equipment
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*™ Reeves Sound Studios, division of
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Camart Triangles and Sta-Sets. Itza and
Pic Stands. Kenyon Gyro Stabilizers. Leo-
pod body braces and shoulder braces.
Lenses, Filters & Meters

Angenieux, (Zoom and standard lenses)
Schneider, Cooke, Switar and Kinoptik
Lenses. Camart Optical FX and Rotator
Lens Units. Harrison & Harrison and
Tiffen Filters. Honeywell, Gossen Six-
ticolor and Lunasix meters, Sekonic,
Weston and Spectra Pro, Combi 500 and
Three-color Meters.

Sound & Projection Equipment
Magnasync, Nagra, Uher 4000 Report L,
Telefunken and Wollensak Recorders,
Sennheiser and Electro-Voice micro-
phones. Siemens and Bell & Howell
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Screens.

Lighting Equipment
Colortran Quartz Lights, Frezzo Lights,
Lowel-Lights, Sylvania 30 V Sun Gun and
Inkie Lights, Frezzolini Power Supply,
Gobos, Grips, Gaffers.

Editing Equipment
Moviola editing machines, Synchronizers
and Sound readers, Zeiss moviscop View-
ers, Camart Editing Tables, Film Bins,
Film Racks, Guillotine and Rivas Tape
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viola Rewinds. Plus a complete line of
film handling supplies.

This is a partial listing.
For more detailed information write:

THE CAMERA MART INC.
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PL 7-6977

ANGLO-SAXON SYMBIOSIS

Although the first regular news-
feed under the hands-across-the-sea
linkup between UPI and Independent
Television News to Overmyer sub-
scribers had to be postponed until
September, the new pairing launched
a combined newsfilm service in syn-
dication, worldwide. The new organi-
zation, UPITN, now has laboratories
in New York, London, Washington,
Frankfurt, Singapore, and Tokyo. The
United Network live feed had to be
put off due to transmission limita-
tions after UN switched its trans-
mission base from Las Vegas to Los
Angeles.



FOWNES

CATES AND FOWNES

There must be something special
about the specials business, which
is luring people away from the rela-
tive security of agency and network
jobs. Now Hank Fownes has teamed
up with Joe Cates to make specials,
as well as series and feature films.
They also plan to mount stage pro-
ductions. Fownes was with Mac-
Manus, John & Adams for 17 years;
he started the tv department.

As senior vice president in charge
of broadcast, Fownes had been pick-
ing programs for General Motors
accounts. He will continue to serve
the agency, as a consultant.

Top of the slate for Cates and
Fownes is a reading of Edgar Lee
Masters' *Spoon River Anthology*,
to be taped as a 90-minute special
for CBS-TV. Cates directed a stage
presentation of "Spoon River" four
years ago. Also in the works is a
musical version of Shaw's *Caesar and
Cleopatra*, under the working title
Her First Roman. Later, Cates

and Fownes plan to handle a film
of Plato's *Symposium*, as inter-
preted by Jonathan Miller, and a tape
of Albert Finney's reading of *Don
Juan in Hell*, part of Shaw's *Man
and Superman*. Both the *Symposium*
and the "Don Juan" will be special
tv, as will a third project, excerpted
from Herman Melville.

For cinema, Cates and Fownes
are working on two projects, one
based on Clifford Hanley's *It's Diffi-
cult to Be a Hero Abroad*; the other,
on Robert Sheckley's *Prize of Peril*.

KEEPS ON ROLLIN'

Wagon Train keeps right on rolling
reports MCA-TV, with recent
additions of the 90-minute color series to
WMAR-TV Baltimore, KCRG-TV
Cedar Rapids, WHIO-TV Dayton, WTIC-TV
Hartford, Minneapolis-St. Paul, WKBS-TV
Philadelphia and eight others.

Meanwhile, MCA-TV sold *Ad-
miral Hitchcock Presents* to WKEF-TV
Cleveland, WFRV-TV Green Bay, each taking
the show in the half-hour form, 60
of them, and to WJAN-TV Canton, Wis.
KWGN-TV Denver, signing for the
hour form (93 hours). WKBN-TV
Cleveland, KARK-TV Little Rock, Ark.,
WLBW-TV Miami signed for both the
hour and the half-hours.

McHale's Navy hit 18 more
markets: WLVA-TV Lynchburg-Roanoke, Va.;
KWGM-TV Denver, KIMA-TV Yakima, Wash.;
WAND-TV Decatur, WINR-TV Binghamton,
N.Y.; WSPD-TV Toledo, WEAT-TV
West Palm Beach, KTVN-TV Reno, WKBN-TV
Cleveland, WFLA-TV Tampa, WINV-TV
Fort Myers, KCSC-TV San Jose, Calif.,
WTVO-TV Rockford.

NEW CREW

Musician Bob Crewe (recording
music publishing, career man-
agement) set up an outfit called Crewe
Video, to package specials and
series. It's Crewe's eighth company
under his blazon The Crewe Group
of Companies. The other seven in the
Group: Dyno Voice, New Voice
Records, Saturday Music, Tomorrow
Tunes, Genius Music Corp., Gen
Inc., and S. C. C. Management Company
"which guides the careers of Ma-
ry Ryder, the Bob Crewe Generation
and Baby Jane Holzer."



The logical next step for your station: A full spectrum of local news coverage

When you film your news in color, you interest the community and serve the community interest. At the same time, you enhance your value to advertisers.

Kodak makes local color the next logical step for you with a versatile color film system, which includes *Kodak Ektachrome EF Films* and the *ME-4 Process*. You'll find that expedited commercial processing is available in many areas.

However, if it isn't in yours, you can easily process the film yourself. And with your own processor, you'll have immediate access to your hard news. You'll also be able to take full advantage of the film's great exposure latitude. You can shoot the news in virtually any light and correct for it by modifying the process. For complete details about the system or for help in setting up the process, call your nearest Eastman Kodak motion picture engineer.

Eastman Kodak Company

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

Kodak
TRADEMARK

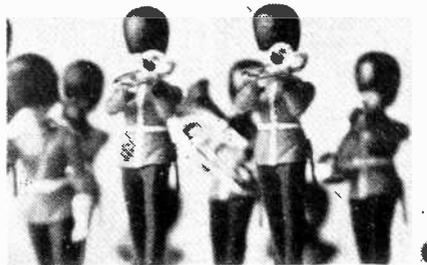
Advertising Directory of SELLING COMMERCIALS

Abbott Labs (Sucaryl) • Tatham-Laird & Kudner



FILMFAIR, HOLLYWOOD

Campbell Soup Company • BBDO



PAUL KIM & LEW GIFFORD, New York

American Telephone & Telegraph • N. W. Ayer



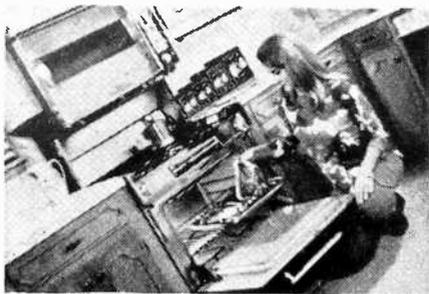
WYLDE FILMS, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, INC., New York

Kansas Power & Light • S. M. Brooks



FRED A. NILES - Chicago, Hollywood, New York

Clark Oil & Refining • Chappell, Fiore, Endelman



(CPI) COLODZIN PRODUCTIONS, INC., New York

Aurora Bath Tissue • Young & Rubicam



MUPPETS, INC., New York

Commonwealth Theatre Owners, Ltd.



PANTOMIME PICTURES, Hollywood

LOWER-PRICED COLOR FILM

ABC's new process for converting black-and-white film into color will reduce the cost of color film, make it easier to handle and reduce processing time, according to Frank L. Marx, ABC vice president and head of the newly-formed AEO, Inc. The latter firm is jointly owned with Technical Operations, Inc., in which ABC has a 19 per cent interest.

The process, which involves a special b&w film, is still in the development stage and Marx said he could not predict a target date for its availability. He claimed it "will make it economically and technically possible for networks and stations to increase and improve color coverage."

FILMEXPERIMENTALE

One commercials studio has set up what might be considered a Mission Avenue equivalent of Paris' Institut des Hautes Etudes Cinematographiques, or, with a sniff of snobisme, of the film school at UCLA: it's Filmexperimentale, set up by Filmex. Heading up the tank is Slavko Vorkapich, the native man who joined Filmex, along with his cameraman son, Ed, earlier this year. Working with Vorkapich in the experimental workshop are Bob Downey, Robert Klane, Wayne Fax and Lars Swanberg. Klane joined Filmex a month ago, Swanberg two months ago. Fax has been on staff since last year. Bob Downey's film satire, *Chafed Elbows*, is one of the handful of "underground" films to have made it to the surface, commercial cinema booking. *Chafed Elbows* is currently playing at the Bleeker Street Theatre in New York City. Swanberg, a Swede, worked with Ingmar Bergman before going to work for Robert Bergmann.

Filmex president, Robert I. Lippmann, said the workshop is "an equivalent of research and development for the film industry." He said Filmexperimentale would be working on new lenses, new lighting techniques, and tinkering with grip and gaffer equipment, all the while making experimental commercials. Filmex leased another floor of office space for Filmexperimentale.

AL SOCRATES

he night after he got off the plane from Switzerland, Timothy Galfas' manuscript was stolen, along with the other contents of two suitcases from his locked car, parked outside his East 56th Street studio. The manuscript is a novel which the noted photographer and cinematographer called *Phoebe*, and he hopes to make it into a feature film. He bore the loss with stoic fortitude, figuring he would someday write it all out again. Mr. Galfas' interest in feature films is an outgrowth of his success in filming tv commercials, as it is with a number of other commercials makers. After a decade of work as a photographer, Mr. Galfas in 1961 made his first tv commercial (for Farhouse Donuts) and has since made a number of commercials for Swsair, Irish Tourist Board, Alka-Seltzer and other accounts.

Mr. Galfas leans toward simplicity in design and execution, and has apparently avoided being swept up in the swirl of hippy-dippy with-itness that has engulfed other fashion photographers. He echoes Socrates. "I now that I know nothing." "It's easier to be simple than to be complicated," Mr. Galfas remarked. This simplicity comes across, not just in the commercials mentioned above, but in other campaigns for Fabergé, Grubits — new Nabisco product — Pie, beer, Quaker Oats, Ivory Liquid and Skippy Peanut Butter.

TUGGY AGAIN

Allying earlier rumors, reflected in these pages, Bert Stern does not have U. S. rights to all photography of Twiggy, from "grab" shot to cinematography. He has U. S. tv, motion picture, documentary, tv commercial — in short, all kinetic film and tv — rights to her, but not the still rights.

ON THE DOTTED LINE

ABC International sold five series and 30 hours of documentaries to the New Zealand Broadcasting Corporation. The series: *Get Smart!* (second season), *T.H.E. Cat*, *Hennessey*, *Animal Secrets* and *Captain Nice*. In Japan, the company sold *Laramie* to Yamaguchi, Radio Chugaku, Kita

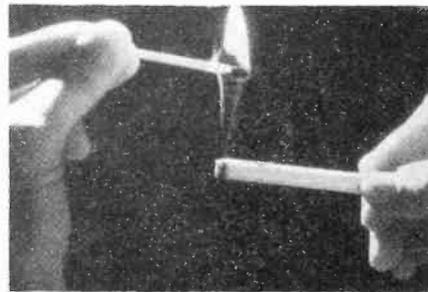
Advertising Directory of SELLING COMMERCIALS

Delta Airlines • Burke Dowling Adams/BBDO



KEITZ & HERNDON, INC., Dallas

Lone Star Gas • BBDO



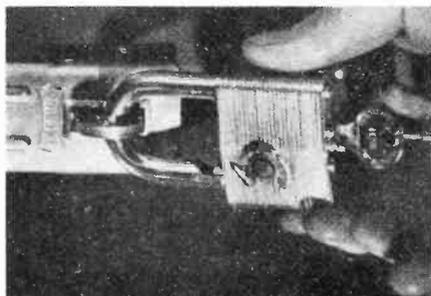
FIDELITY FILM PRODUCTIONS, Dallas

Dristan Tablets • William Esty Company



WCD, INC., New York

Master Lock Co. • Campbell-Mithun



SARRA-CHICAGO, INC.

Eastman Kodak International • J. W. T.



MOVIERECORD, INC./ESTUDIOS MORO, New York

Benjamin Moore Paints • Dreher Advertising



ELEKTRA FILM PRODUCTIONS, New York

Lone Star Beer • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

The Nestle Company • Leo Burnett



TOTEM PRODUCTIONS, INC., New York

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Think Drink
"Ring"
BOAC
Clairol
Halo
Chanel #5
Camel

COMPOSING, ARRANGING, A&R DIRECTION

Nippon and Nigata Broadcasting; Hank to Shizuoka Broadcasting; Laredo to Nagasaki Broadcasting; Dr. Kildare to Yamagata and Kita Nippon and Celebrity Golf to Okinawa Broadcasting Corp. Hank also went to Bangkok and to Taiwan. Dr. Kildare went to Singapore, after dubbing into Cantonese, and a special, *The World of Sophia Loren*, went to Hong Kong. Kildare also went to Rhodesia and to Ethiopia, which also took *Bonanza*, and *Get Smart*, for a second season, went to North Nigerian Television, while *T.H.E. Cat* went to Sierra Leone. Saudi Arabia bought *Laramie*. *The Louvre* was sold to Czechoslovakia and Romania, and Yugoslavia bought a number of documentaries, including 15 episodes of *Victory at Sea*, along with *That War in Korea*, *The Twisted Cross*, and *The Jazz Age*.

Meanwhile, NBC International placed all its series on tv in Canada, including *The High Chaparral* and *Everywhere a Chick Chick*, new season debutantes in the U.S., which were bought by the Canadian Broad-

casting Corp. *Abbott and Costello* and *Birdman*, also new network shows, were also bought by the CBC network, which bought *Get Smart!*, dubbed in French, for its French network.



ADLER

While all this buying and selling was going on, Gerald Adler, director of NBC International Enterprises, was cited for "significant contribution to international broadcasting" by the Tv and Radio Center of Syracuse University, his alma mater.

Independent Television Corp. reported that it closed deals worth

\$3.5 million during April's IAB convention and the week that followed it. Over \$1 million of the new business was accounted for by U.S. sales of *Thunderbirds*; add to that another \$1.5 million in Canadian business, and the rest from Latin America and the Far East. Kickoff sale of *Thunderbirds* in the U.S. were taped in 17 markets: New York, Los Angeles, Chicago, Philadelphia, New Haven, Detroit, Milwaukee, Tampa-St. Petersburg, Altoona, Lebanon, Harrisburg, York, Fresno, Binghamton, Wichita-Hutchinson, Flint-Spartanaw-Bay City, and Rochester. More than a third of this list, as one illustration, was accounted for by a single buy. ITC claims sellout *Thunderbirds* in the Western Hemisphere outside the U.S. Other properties, set up in Canada, sold well, with *Baron* going to the CBC Network along with *Present Laughter*, *Inventors*, *Tale of Two Streets*, *Open Trail* and *Deluxe 20*. The CTV network bought *The Prisoner*, *Mann a Suitcase*, and *Star Soccer*. In French Canada, CBC Network bought *The Prisoner* and *Cockfield*. Brown (ad agency) bought *Mann a Suitcase*.

Triangle Stations bought *I Love Lucy* from CBS Films for six of seven stations. The series was sold to Kaiser for its stations in Detroit and Boston and a third, yet on the air, in Cleveland. Early Metromedia's WNEW-TV New York, KTTV Los Angeles, and WTTG Washington bought the series.

Eastman Chemical Products subsidiary of Eastman Kodak bought *The Professionals* from Seven Arts through Needham, Harper Steers, for sponsorship in 35 markets. A merchandising program being worked out for the 13 hours in the series, tying Eastman Chemical outlets into the buy. The markets, alphabetically: Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Akron, Columbus, Dallas-Ft. Worth, Denver, Detroit, Greensboro, Greenville, Asheville-Spartanburg, Hartford-New Haven-New Britain-Springfield, Houston-Galveston, Indianapolis

Tv Commercials • Industrials



RUSS FORD • HAL WASSERMAN • MARC ANDERSON

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Advertising Directory of SELLING COMMERCIALS

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Meanwhile, **Seven Arts** sold *Dynasty* to nine more markets: WPRO-TV Colorado Springs, WGHP-TV High Point, WHIO-TV Dayton, WWNV-TV Watertown, WTMJ-TV Milwaukee, KTLN-TV Los Angeles, WTTV-TV Indianapolis, and two educational stations, one in San Diego, the other in Salt Lake City.

At the recent Marché International des Programmes (MIP) in Cannes, Michele Dimitri, AIP-TV's man in Paris, sold the *Sinbad, Jr.* cartoon package to Office de la Radiodiffusion-Télévision Française, French TV in short. ORTF bought the whole package of 130 five-minute color cartoons.

Through Tony Azzato of Teledynamics Corp., WABC-TV New York bought *Island in the Sun*, 39-episode series in color produced by Bill Ferrud. The show is now on in 30 U.S. markets.

Spanish International Network sold *El Derecho de Nacer*, a telenovela produced by Telesistema Mexicano, to P. Lorillard for broadcast on KMEX-TV Los Angeles and KWEX-TV San Antonio.

COMING IN ON PEOPLE

Stumping Japan this month for the U. S. Tv Program Exchange Center is JOHN F. DILLE, JR., board chairman of the National Association of Broadcasters and president of the Communicana Group of Indiana. Dille, on a three-week trip underwritten by the U. S. Department of State, is discussing program exchange possibilities with Japanese broadcasters.

Screen Gems promoted JOE JOEL to vice president in charge of Far East operations. He joined the company in '58, as general manager in charge of operations for Australia. Two years later became sales super-

NP-27 • Benton & Bowles



VIDEOTAPE CENTER, New York

Pet Inc. (Compliment) • Gardner Advertising



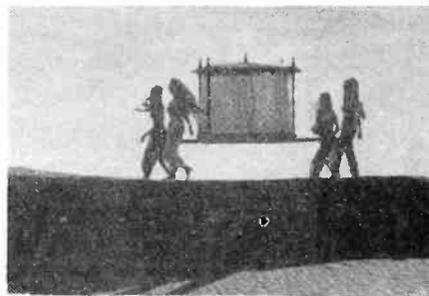
PACIFIC COMMERCIALS, Hollywood

Old Spice • Wesley Advertising



TV GRAPHICS, INC., New York

Plymouth • Young & Rubicam



PELICAN FILMS OF CALIFORNIA

Osco D.ugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Rescue Soap Pads • BBDO



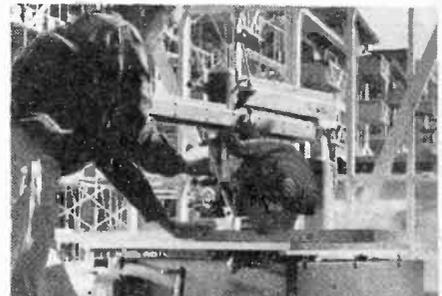
LIBRA PRODUCTIONS, INC., New York

Pepsi-Cola • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

Rockwell Mfg. Co. • Marsteller Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

visor for the Far East. Earlier he was with Columbia Pictures and RKO Pictures in Australia, as publicity director.



LANKEN

MAURICE J. LANKEN joined United Artists Tv as an account executive. He had been with Official Films.

WILLIAM G. SELLER joined NBC Films as southwestern sales representative. He had been with Warner Bros. Pictures since 1964, and earlier was with California National Productions, antecedent of NBC Films.

ABC Films promoted STEPHEN R. DICKLER to Southern division manager, sending him to Atlanta from

New York, where he had been an account executive, covering the agencies, since last April. Earlier he was with BBDO as a timebuyer, and before that was with Marschalk and R. H. Macy.

EUGENE CELLA joined Trans-Lux as assistant to Albert Boyers, director of advertising and publicity. Cella was with United Artists in the roadshow department.



BRYAN

Screen Gems promoted DON BRYAN to southern and southwestern sales manager, stretching his territory from the South to the Sierra Nevada. Bryan had been SG's southern sales

manager since 1959. Reporting to Bryan will be JAMES RICKS, who has joined SG to cover the Southeast and JACK ELLISON, who will cover the Southwest out of Dallas. Ricks was southern representative for United Artists Films, Ellison as sales manager for WKOW-TV Madison and before that was with Ziv.

Screen Gems International promoted VERNON BURNS to vice president in charge of European operations. Burns joined the company in '65 as director of European operations, headquartered in London. Earlier he was a vice president and general manager of NTA, vice president of the Cinemiracle division of National General and founder of TV Programmes Ltd. in the UK.



COVINGTON

THE COMMERCIALS MAKER

HIL COVINGTON joined Focus Productions as a director. He had been a tv art and production supervisor at Young & Rubicam. Covington joined the agency in '60 as a tv director, after two years at Feltz Cone & Belding.

BERT LAWRENCE joined Filmcraft as a tv commercials director. He had been with VPI and earlier headed up his own production company Newmark International, which made the *Esso World Theatre* series for TV. He also produced an *Oedipus* with Richard Burton and a *Burgois Gentleman* with Zero Mostel. Lawrence learned film craft at Institut des Hautes Etudes Cinematographiques, in Paris.

BURT HARRIS rejoined MPO as director, with the company's Hollywood branch. He had been with MPO from '61 to '65, left to go with EUE/Screen Gems. Earlier, Harris worked for Walt Framer Productions.

Watch the birdie.



pelican

New York
Detroit
Chicago
Hollywood

...s, N. W. Ayer, McCann-Erickson, Ted Bates. He was once one of the youngest tv producers in the country, when he was 19 and co-producing daytimers for NBC-TV.

FERRY SIEGEL joined Colodzin Productions as head of editorial service. He was a senior editor at MPO for seven years, and also headed editorial services at Mark Shaw, Inc., and Larry Madison Productions.



SHEFTER

MILTON R. SHEFTER joined Acme Film and Videotape Laboratories as vice president in charge of sales. He will be headquartered at the New York Office of the Filmways?

Don Elliott Productions
Specializing in unique post-scoring.
Complete Recording Facilities
80 West 40th Street LA 4-9677
New York, N. Y. 10018

subsidiary. Shefter had been with WBC Productions as advertising and sales promotion manager and earlier was with Group W's KYW-TV in Cleveland.

Pathe Laboratories promoted HAROLD HINKLE to vice president for operations of the New York division. He had been plant manager of the New York lab. Hinkle joined Pathe in '45.



CREEDON

GAYLORD M. CREEDON joined Videotape Center as a producer. He was director of broadcasting at Kane, Light, Gladney and earlier was broadcast supervisor in the New York office of Wade Advertising. Creedon started out with WMSB-TV East Lansing as a production manager.

ROBERT G. CARNEY joined Post-Keys-Gardner as tv radio production co-ordinator. He had been with Wilding as an assistant director.

Tv Commercials

Films Plus, Ltd.

Completed: Jax Beer, Rockwell, Quinn & Wall; Narragansett Beer, NH&S.

Stars & Stripes Productions Forever, Inc.

Completed: General Mills Co. (Kix), D-F-S; Wall St. Journal, BBDO; D'Agostino Co. (Streak-It), Burton, Lachusia & Sohigian, Inc.; BC Breakfast Cocktail, Lewis & Gilman; Kellogg (Corn Flakes), Burnett; Colgate-Palmolive Co. (Petal soap), Esty.
In Production: General Mills (Kix), D-F-S; Van Camp Seafood Co. (tuna), D-F-S; Coca-Cola Bottling Co. (Rex root beer), Knox, Reeves, Fitzgerald; Acme Markets, Aitkin-Kynett; Menley & James Pharmaceutical (Contac), FC&B; Chesapeake & Washington Telephone Co. (Yellow Pages), Ayer; Bugles, Whistles, Daisies (snacks), Knox, Reeves, Fitzgerald; Miles Laboratories (Bactine), Tinker; Grape Nuts Flakes, Case Associates; Block Drug Co. (Dentu-Creme), Grey; Rezdan (shampoo), Y&R.

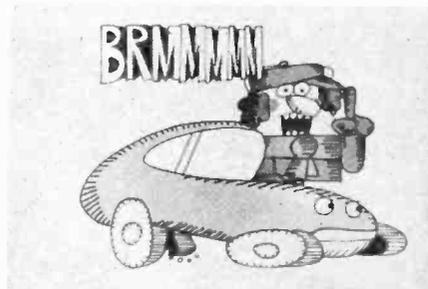
Advertising Directory of SELLING COMMERCIALS

Squibb Spec-T Throat Lozenges • B & B



PGL PRODUCTIONS, INC., New York

Standard American Oil • D'Arcy Advertising



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Standard Oil • BBDO



N. LEE LACY/ASSOCIATES, LTD., Los Angeles

Westinghouse • McCann-Erickson



TAPEX, New York

Festival (Continued from page 18)

Small Appliances: Du Pont Teflon *Bakeware*; N. W. Ayer; FilmFair.

Home Furnishings: Simmons Mattresses *Wrestling*; Young & Rubicam; TeleVideo.

Household Items: Rit Dye *Splash*; SSC&B; Illustra.

Laundry Soaps and Detergents: no best award.

Paper Products: Dixie Cup *Many Uses*; Hicks & Greist; Harold Becker.

Pet Foods: no best award.

Corporate: IBM computers *XB-70*; Ogilvy & Mather; VPI.

Trade Associations: International Coffee Organization *Mod Shop*; McCann-Erickson; Wyldę.

Political: Governor Rockefeller; Jack Tinker & Partners; Tempo.

Public Service: Citizens for Clean Air *Breathing*; Carl Ally; Tempo.

Packaged Foods: Jell-O *Maine*; Young & Rubicam; MPO.

Breakfast Cereals: Post Honeycombs *Chuckwagon*; Benton & Bowles; New Directions.

Cake & Other Mixes: Jell-O Cheesecake *Mix Man & Woman*; Young & Rubicam; Focus.

Dairy Products & Drinks: Carnation *Slender Calorie Count*; Jack Tinker & Partners; TeleVideo.

Confections & Snacks: Lay's Potato Chips *Devil*; Young & Rubicam; EUE/Screen Gems.

Children's Food & Drink: Bosco *On His Own*; Dancer-Fitzgerald-Sample; N. Lee Lacy.

Apparel: Burlington Socks *Dance*; Doyle Dane Bernbach; MPO.

Gift Items: Kodak Instamatic *The Way You Look Tonight*; J. Walter Thompson; Gerald Schnitzer.

Tobacco Products: Benson & Hedges *100s Disadvantages*; Wells Rich Greene; Howard Zieff.

Toys & Games: Ideal *Kaboom*; Smith/Greenland; TeleVideo.

Equipment: Lowrey Organ *Hands*; Doyle Dane Bernbach; Videotape Center.

Media Promotion: New York World Journal Tribune *Newsstand*; Carl Ally; Videotape Center.

Travel: Eastern Airlines *Acapulco*; Young & Rubicam; Audio.

Banks & Financial: First National City Bank of New York *Auto Loan*; BBDO; MPO.

Insurance: Continental *Homeowner*; Doyle Dane Bernbach; MPO.

Transportation: no best award.

Utilities: AT&T *Circus*; N. W. Ayer; EUE/Screen Gems.

Office Appliances: IBM Typewriter *Words on Paper*; Benton & Bowles; Mark Shaw.

Eight-to-10 Second IDS: Open Pit Barbecue Sauce *Eloise*; Ogilvy & Mather; EUE/Screen Gems.

Local Retail: Hudson's *Pantry Shop*; Reilly Bird Associates.

Regional Market: Fyfe & Drum Beer; William Esty; Rose-Magwood.

Premium Offers: no best award.

Color Cinematography: Eastern Airlines *Pilot*; Young & Rubicam; Audio.

Black - and - White Cinematography: Fresh deodorant *Vignettes*; Doyle Dane Bernbach; DVI Films; cameraman, Tibor Hirsch.

Direction: Eastern Airlines *Days of Expensive Air Travel*; Young & Rubicam; Audio; director, Dick Miller.

Film Editing: Band-Aid Sheer Strips *Baseball*; Young & Rubicam; Horn/Griner; editor, Phil Peyton.

Optical Effects: Institute of Life Insurance *Patterns*; J. Walter Thompson; Les Cineastes Associates.

Animation & Graphics: Contac *Loving Couple*; Foote, Cone & Belding; Stars & Stripes Productions; designer, Len Glasser.

Production Effects: Rambler *Red Carpet*; Benton & Bowles; VPI.

Demonstration: Burlington Socks *Dance*; Doyle Dane Bernbach; MPO.

Video Tape Production: Fyfe & Drum Beer *Tavern*; William Esty; Rose-Magwood.

Special Citation, Location Videotaping: Arrow Shirt *Masters Golf*; Young & Rubicam; Tele-Tape Productions.

Copywriting—Tie for Best: Hebrew National campaign; Richard K. writer, Guy Durham.

Copywriting—Tie for Best: Cheesecake *Mix Man & Woman*; Young & Rubicam; writer, Alvin Hampel.

Use of Humor: Ban, 15-second campaign; Ogilvy & Mather; writer, Taylor, Lee Thuna, Robin Whitete.

On-Camera Spokesman: Ken Ocean Spray cranberry juice, *Inscribe*.

On-Camera Spokeswoman: Loui-esser for Jell-O Cheesecake Mix; Young & Rubicam.

Voice-over spokesman: Bob for Pan American.

Voice-Over Spokeswoman: Anne for Irish International Airlines.

Special Citation, Voice-Over: Keel for Kodak.

Special Citation, Casting: Howard for Alka-Seltzer, Benson & Hedges brew National, Ritz Crackers.

On-Camera Personality, Tie for Best: Louis Armstrong for Schaefer Beer; DQ.

On-Camera Personality, Tie for Best: George Burns for El Producto (at Compton).

Jingle: Schlitz *When You're Out* Leo Burnett; composer, Burt director, Dick Marx.

Musical Score: Diet Pepsi BBDO; Libra; Take Five, composer Remin, RPM Music.

Twenty-Second Length: Ban *Hunter*; Ogilvy & Mather; EUE/Screen Gems.

Use of Sound: Ac'cent *Flavor* Needham, Harper & Steers; Roswood.

Commercial Classics: Volkswagen *Box*; Doyle Dane Bernbach; VPI.

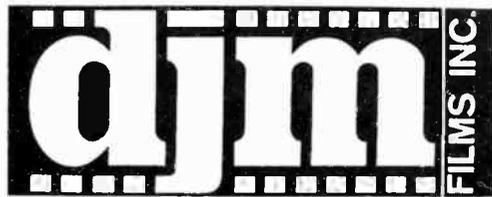
Goodyear *Train*; Young & Rubicam; VPI, FilmFair.

BankAmericard; Johnson & Lewis; Fair.

**We haven't let success
go to our heads.**

**We're still the same
easy-going,
fun-loving,
bright,
hard-working,
conscientious
film editors
we always were.**

We added brand new 35mm and 16mm projection facilities and additional editing rooms. Complete storage and distribution facilities. But not one new person. That was the only part of our company we didn't think needed a change.



25 West 45th Street
New York City, N. Y. 10036
582-2320

Editorial Services and Print Distribution
Ed Friedman/Neil Lawrence/David Breen

Wall Street Report

The Electronics Boom. In the great expansion of world airplane fleets coupled with the mounting exploration of space and the possible development of anti-missile defense systems, the demand for electronic equipment and radio communication, navigation, control and instrumentation equipment is rising at incredible rates.

And one company that is benefiting very nicely from this expansion is Collins Radio of Dallas, Tex. The company's sales volume for the fiscal year ended July 31, 1967 will top \$400 million compared with \$388 million in 1966.

The earnings for the current fiscal year are expected to reach \$4.40 per share compared to \$3.36 last year. And for 1968 fiscal year the security analysts are forecasting sales volume of over \$425 million and earnings equal to \$5 per share.

Still Room For More. The stock has been priced between \$53 and \$82 per share this year but has generally traded at price-earnings multiples of anywhere from 10 to 40 times earnings. It has now settled down at a ratio of about 20 times earnings which suggests that there is still some room for appreciation in the stock if the earnings reach the level indicated next year.

And there is every reason to believe the analysts' expectations are well-based. For Collins should benefit from the mounting deliveries of jet planes for the passenger lines, not to mention the increased use of planes for cargo and short-haul flights.

At the same time the military demand for aircraft, both conven-

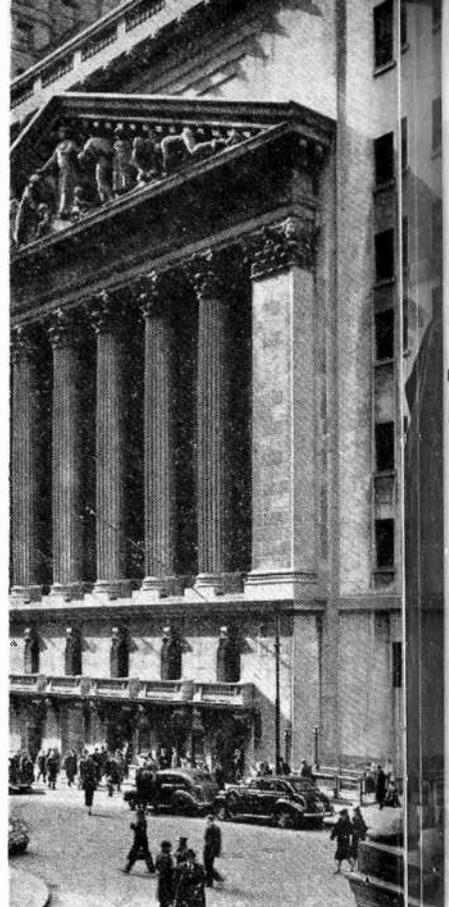
tion market for Collins products, numbering more than 1000, accounts for 37 per cent of total volume.

Cape Kennedy, Too. Space projects account for more than 18 per cent, telecommunications represent 17 per cent, specialized military uses account for 16 per cent, services uses represent seven per cent, and miscellaneous markets account for the remaining four per cent although they are growing rapidly and should represent a larger portion within a few years.

The one thing to keep in mind, however, is that Uncle Sam buys more than 60 per cent of the company's products although no single Government project, excluding the Apollo project, accounts for more than 10 per cent of sales. But as the accompanying table indicates, Collins' growth in sales and earnings has been dramatic over the last ten years.

Collins receivers for visual omnirange navigations, its instrument landing system and communication instrumentation are standard equipment on virtually all domestic and foreign airlines serving U.S. airports. In the telecommunication market, the company makes microwave carrier and troposphere scatter equipment.

Big In Telecommunications. Collins already enjoys a wide market for its telecommunications equipment in this country (it supplies microwave equipment to the Bell System) and is about to benefit from expanding demand for it abroad. It also supplies the worldwide communications and tracking system for the Apollo space



the communications systems for the Manned Orbiting Laboratory.

In addition, Collins is a major supplier of professional and amateur VHF and FM broadcasting apparatus. It also has dabbled in the complex field of computer technology where large scale message switching systems are involved. And the company is now concentrating on developing integrated computer communication systems.

In this area of computer switching know-how, the company was forced to absorb heavy expenses. At the same time the rapid technological upheaval in airplane development has often outmoded equipment at a rapid pace.

Commitment In R&D. The result has been a need to plow heavy amounts of money into research and development to keep abreast of the changing market. The company spent \$4 million on R&D in 1958 and \$17.6 million on it last year.

One factor in this expense has been the need to change from a process in which individual products were replaced gradually as they were tested or redesigned to one in which whole systems were redesigned.

(Continued on page 47)

Five-year Summary of Collins Radio Co.

	1962	1963	1964	1965	1966
Sales (millions)	\$208	\$250	\$281	\$282	\$388
Earnings (per share)	\$1.20	\$1.65	\$1.08	\$2.04	\$3.36
Dividends	none	.20	.40	.40	.53

tional and helicopter, has grown and Collins will be in the forefront supplying that market. In fact, the avia-

programs and similar services for the Gemini and Lunar Excursion programs and is scheduled to supply

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Another name was added this month to the growing list of advertisers who use spot tv to back up their localized merchandising effort. Looking for an effective way to publicize a fairly new and not very well-known soft drink, and spearheaded by a new corporate president strongly convinced of the value of marketing and merchandising, the Canada Dry Corp. launched a 100-market National Flavor Poll to promote citrus-flavored Wink.

The commercials, in black and white, run like a piece of newsreel footage, showing a crowd of people milling around Winkmobiles, dispensers of beverage samples. Voice-over by local announcers is paid for by the bottlers or provided at minimal cost as a station merchandising aid. It runs like this: "Yesterday, (any number) sampled, (so many) people in (name of city) chose Wink."

"This represents a sharp departure from traditional Canada Dry product promotion," said company president David J. Mahoney. "Heavy emphasis on local merchandising plus tailored bottler support programs will replace heavy national media campaigns with once-over-lightly local pickup." In plain dollars and cents of course, it means more money for spot tv.

"There will be a lot of spot tv," said James L. Waldron, account supervisor at Canada Dry agency J.M. Mathes, Inc. "We will be on about 250 stations, in every major market."

The kick-off ad "Will Wink Win in Your City," using the particular name of each market involved, localizes the drive from the start. Commercials are prepared by the company, which also splits the cost of air time with the local bottlers. Total cost of the push comes to around \$2.5 million, Waldron said.

The Winkmobiles are real, not just commercial fare, and have the actual job of getting Wink into people's hands. Stations helping the pro-



At Delehanty, Kurnit & Geller, Patricia Scoccimarro buys on the Chemway account.

motion, including the distribution of car stickers, banners, and posters for Wink displays at local supermarkets, have even gone so far in some markets as to mention the Winkmobiles on the feature portions of their news programs.

"The campaign is turning into a crashing success," said a Canada Dry spokesman. And, although it started out as a 10-week drive, local bottlers in many areas of the country are talking about extending it for as long as four months.

Company officials lay the laurels at the feet of Mahoney. "He's a promoter through and through," said one. "He saw that we had to get some action going here and he did it by invading every corner of the country."

The idea, of course, is similar to merchandising efforts by other advertisers in recent months, and local stations may be finding a whole new area of potential business for spot tv now opening up.

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

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

A 12-week drive breaks June 12 for 5-DAY DEODORANT. Fringe minutes will be used in the 35-market buy, with some



COUNT ON KOV FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

When you want to get things moving in the Stockton-Sacramento market — and keep them moving — KOVR is the television station for you. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY THE KATZ AGENCY, INC.

piggybacks with RIVAL DOG FOOD also planned. Jeff Kameros and Sylvia Alles buy.

Braniff International

(Wells Rich Greene, Inc., N.Y.)
A 29-week buy for BRANIFF INTERNATIONAL AIR TRAVEL is currently in 15 markets. Late fringe minutes and some prime 20's will run through next January. Ethel Melcher buys.

Bristol-Myers Co.

(Doyle Dane Bernbach, Inc., N.Y.)
A three-week push for CLAIROL BORN BLONDE TONER is in 25 top markets through June 3. Fringe minutes and prime ID's are being used. Buying is Bob Morano.

John E. Cain Co.

(Harold Cabot & Co., Inc., Boston)
June 18 is start time on a buy for CAIN'S CHIPS. A pair of two-week flights, separated by a two-week hiatus, will use minutes on kid shows in Boston, Providence, Portland, Bangor, Burlington, and Hartford/New Haven/Springfield. Charles Smith buys.

Carling Brewing Co., Inc.

(Winius-Brandon Co., St. Louis)
June 11 is start time on a 26-week schedule for STAG BEER. Fringe minutes, and prime 20's and ID's will run in about 30 markets. A renewal buy is scheduled for around November 1. Al Meyer buys.

Cluett, Peabody & Co., Inc.

(Young & Rubicam, Inc., N.Y.)
Commercials for ARROW SHIRTS break at issue date in around 50 major markets. Fringe minutes and prime 20's will be used in a four-week flight. Buying is Barbara Herman.

Consolidated Cigar Corp.

(Papert, Koenig, Lois, Inc., N.Y.)
Commercials for DUTCH MASTERS cigars will be in up to ten selected markets through mid-June. Minutes on weekend sports shows are used to reach men. Buying is Ricki Sonnen.

Corn Products Co.

(Lennen & Newell, Inc., N.Y.)
Best Foods division will introduce MAZOLA TASTY FRY in between 10 and 15 selected markets beginning June 5. Day and fringe minutes, piggybacks, and some 30's will be used through September 3. Francine McFarland buys.

E.I. Dupont De Nemours & Co., Inc.

(N.W. Ayer & Son, Inc., Phila.)
Commercials for DUPONT LUCITE HOUSE PAINT will be in 74 markets through the end of May. Early and late fringe minutes and some prime 20's are being used. Mary Dunlavy is the contact.

Embassy Pictures

(Allied Advertising, Inc., Boston)
A 12-market push for this company breaks June 25. Prime 20's and ID's are planned to run through the summer. Gloria Najarian buys.

Fairmont Foods Co.

(Bozell & Jacobs, Inc., Des Moines)

This company's snack products will be in 15 selected markets through the end of June. Day minutes are used. Marilyn Hayes buys.

The R.T. French Co.

(Kenyon & Eckhardt, Inc., N.Y.)
Commercials start June 25 for INSTANT PACKAGED POTATOES and COUNTRY-STYLE MASHED POTATOES. The six-week push will use fringe minutes and prime 30's in 20 major markets, including: Washington, D.C., Baltimore, New York, St. Louis, Los Angeles, Philadelphia, Boston, Miami, San Francisco, Buffalo, Cleveland, Pittsburgh, Atlanta, Detroit, Chicago and Milwaukee. Louise Gainey buys.

Frontier Airlines, Inc.

(Kenyon & Eckhardt, Inc., San Francisco)
Minutes are being used in fringe and late spots on a buy for FRONTIER AIRLINES. The 15-market push will run through mid-June. Ruth Power is the contact.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)
This company is introducing COOL WHIP frozen non-dairy topping in 60 major markets. The 11-week buy, using fringe minutes, will run through August 6. Ruth Fries is the contact. Summer activity for ALPHABITS breaks at issue date, using fringe minutes in 130 markets. A two week piggyback flight for YUBAN and SUGARCRISP also breaks this week. John Nesvig buys.

General Foods Corp.

(Ogilvy & Mather, Inc., N.Y.)
A 65-market push for MAXWELL HOUSE ELECTRA PERK coffee will be in all areas of the country except parts of the South and West for the next eight weeks. Minutes and piggybacks with REGULAR MAXWELL HOUSE will be used in daytime spots. Charles Hitchins buys. A renewal buy for MAXIM will continue in these test markets through mid-June: Indianapolis, Ft. Wayne, Buffalo, Rochester, Erie, Syracuse, Binghamton, Utica, Watertown, Phoenix, Tucson, and Yuma. Minutes are the main vehicle. Jack Deitchman is the contact.

General Foods Corp.

(Young & Rubicam, Inc., N.Y.)
Commercials for WHIP 'N CHILL will be in 37 markets through the end of June. Fringe minutes and piggybacks are being used to reach women. Buying is Ricardo Larraga.

Hassenfeld Bros., Inc.

(Fletcher Richards Co., N.Y.)
A 13-week buy for G.I. JOE, a toy soldier, begins September 1. Day and weekend minutes to reach kids are scheduled in around 100 markets. Dolores Turi is the contact.

Howard Johnson Co.

(Ted Bates & Co., Inc., N.Y.)
This company's beverage division is expanding activity for HOJO canned drinks. Minute commercials go into Boston, Providence, Springfield, Holyoke and Hartford at issue date. The introductory push will run about six weeks.

(Continued on page 47)

One Seller's Opinion . . .

BY THE NUMBERS

Last week, a rather nervous young buyer on a major brand in a New York ad agency, called to inform me that I was being "switch pitched" by a competitor and I had better do something quickly or my station's schedule would be cancelled.

In a voice that could scarcely contain his excitement, he informed me my competitor had offered him a spot that delivered women 18-49 at a \$4.61 cpm, beating me by a full 13 cents.

I would have until the close of business that day to improve my schedule (i.e. "Beat your competition by at least 5¢ cpm women 18-49 or face cancellation!") "Two weeks and out!" he said, the enormity of his threat causing his voice to crack.

I agreed to set the full resources of our massive broadcast empire in motion and accomplish the task in the required time. As I hung up from this emotion-packed conversation, I suddenly longed for the good old days of local selling when all the client wanted was to sell his product or service.

I remembered another day and another phone call. The voice on the other end identified himself as Jim Hopkins, owner and operator of Hopkins Car Repair. He wanted to advertise on our television station. He had tried newspaper and then radio with no success. He wanted to go on television for a month, and if this didn't work he was going to give up on advertising. He had no agency, a very limited budget and no commercials, but he said he repaired cars very well, at a reasonable price and he guaranteed his work. What, he asked, did I recommend?

I determined that his total budget for the month would buy one Early News or four Tonight Shows (one each week) or three minutes per night in a motion picture aired Monday thru Friday from 1am to 2:30am, which I will call "Below Minimum Reporting Standards Theater." I have dubbed it thus because Mr. NSI and Mr. ARB said in effect, that if anyone was watching this show they (ARB & NSI) couldn't find them.

Jim arrived at the station one day and we talked into a tape recorder for an hour, decided what should appear on his slides, edited the tapes to 3 minutes, and he signed a contract for 3 minutes per night five nights per week in "Below Minimum Reporting Standards Theater." Jim's price would never have won any announcing awards, but he was able to communicate that he was an honest, reasonable and competent car repair man.

His schedule started on a Monday and a very excited Jim Hopkins called Wednesday to say that the response had been terrific. He had received enough new business by Wednesday to pay for his entire week's advertising.

His success continued, and he decided that television was for him. But he wanted to move from BMRS Theater and put his entire weekly budget in one spot a little earlier in the evening.

He did and the results were disastrous; no calls for two weeks despite being in the highly rated show. Back we went to the BMRS Movie and the phone started ringing again. Last time I checked Jim was still in BMRS Theater and doing very nicely.

I did find my nervous young friend a spot with a cpm women 18-49 of \$4.51, by the way, I wonder if his client sold any more products?



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Put more snap in your western sales. Put your message on KMJ-TV. The San Joaquin Valley's first television station puts first class skills and equipment to work and delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, January, 1967



McCLATCHY BROADCASTING

Basic NBC Affiliate Represented
Nationally by The Katz Agency, Inc.

Spot (Continued from page 46)

weeks. After a short hiatus, the company will return with a summer drive. A third buy is planned for late September. Peggy Parslow is the contact.

S.C. Johnson & Son, Inc.
(Needham, Harper & Steers, Inc., Chicago)

May 29 is start time on a buy for **BUG KILLING KLEAR**. The five-week flight will use fringe minutes to reach women in 13 South and Southwestern markets, including Memphis, Nashville, Orlando, Phoenix, New Orleans, Los Angeles, Jacksonville, Houston, San Diego, and San Antonio. Norma Shillingberg is the contact.

Lever Brothers Co.
(Doyle Dane Bernbach, Inc., N.Y.)
Commercials for **PHASE THREE** soap break in 65 major markets May 28. Fringe and day minutes and piggybacks are planned for a 13-week schedule. Buying is Ed Karlik.

Lever Brothers Co.
(Ogilvy & Mather Inc. N.Y.)
This company completes national distribution of **SOF-SPREAD IMPERIAL MARGARINE** at issue date, with commercials now in every major market across the country. Fringe minutes are the main vehicle. Buying is out of the Lever buying group.

Liggett & Myers Tobacco Co.
(J. Walter Thompson Co. N.Y.)
Summer activity for **LARK** cigarette will be in 24 top markets through September 9. Fringe minutes are the main vehicle. Joyce LaTerre is the contact.

Lincoln Technical Institute
(Harry W. Graff, Inc., N.Y.)
This auto training school has entered with minute commercials in Baltimore, Indianapolis, and Washington, D.C. for a buy in Philadelphia are currently being considered. The current schedule is expected to last about 13 weeks. Buying is Harry Alleva.

Mars, Inc.
(Ted Bates & Co., Inc., N.Y.)
June 4 is start time in an eight-week buy for **SUGAR SHELL** and **THREE MUSKATEERS**. The piggyback buy pick up day and fringe spots which reach kids, will be in 36 West coast markets. Don Grignon is the buyer.

National Dairy Prods. Corp.
(J. Walter Thompson Co., Chicago)
This company's Kraft Foods division plans a five-week buy for **MIRACLE WHIP** to break at issue date. ID's will be used exclusively in day spots to reach women in eight central U.S. markets. Buying is Marian Manzer.

Pet Milk Co.
(Gardner Advertising Co., St. Louis)
June 5 is break date on a 44-week schedule for **PET COMPLIMENT**. Minute commercials in fringe and day spots will be in at least 11 Midwestern markets. Buying is Judy Bingenheim.

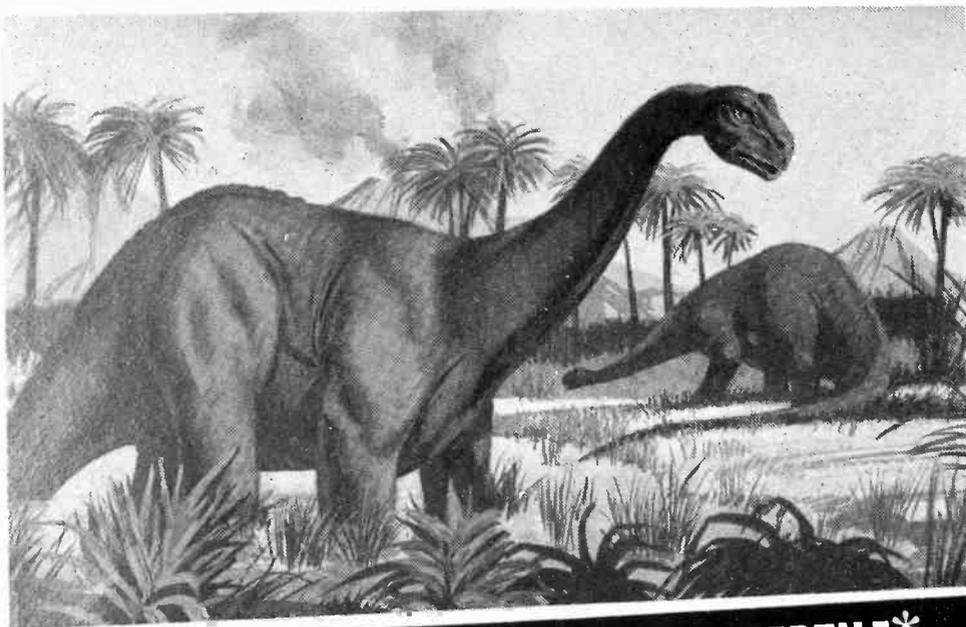
Polk Miller Prods. Corp.
(N.W. Ayer & Son, Inc., Philadelphia)
June 4 is break date on a buy for **SENTRY DOG COLLARS**. The five-week flight will use prime 20's to reach teens and kids in 50 major markets. Farren buys.

Procter & Gamble Co.
(Benton & Bowles, Inc., N.Y.)
Summer activity breaks at issue date for **STARDUST**. A 12-week buy in 22 markets will use fringe minutes through the end of June. Beginning July 1, daytime minutes will be used exclusively. Howard Schaefer is the contact.

Procter & Gamble Co.
(Compton Adv., Inc., N.Y.)
Summer activity for **TIDE** is currently underway in 10 of the 77 regular Tide markets. Fringe minutes and piggybacks are planned throughout the summer, with some day spots also scheduled. Buying is Brian Sturman.

SauSea Foods Inc.
(Smith-Greenland, Co., Inc., New York)
This company is introducing **SAUSEA SHRIMP COCKTAIL** the end of May. ID's will be used exclusively in the Albany and Syracuse test. Jeff Kamerling is the contact.

The F. & M. Schaefer Brew Co.
(BBDO, Inc., N.Y.)
New commercial fare for **SCHAEFER BEER** will be seen in New York.



YOU MAY NEVER SEE A 40-TON REPTILE*

BUT . . . Your Spots Carry Weight in the 37th Market via WKZO-TV

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

Why the growth? Because the

**WKZO-TV MARKET
COVERAGE AREA • ARB '65**



Greater Western Michigan area is *booming!* In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on **WKZO-TV**. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

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

*The giant dinosaurs reached this weight.

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

WKZO-TV
100,000 WATTS • CHANNEL 3 • 1000' TO'WER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

How does a pre-med student end up in the media department of a top advertising agency? He starts as a school teacher, goes to work for a film production company, and then takes a job as a media buyer. That's how.

That, at any rate, is how Jon Wolf did it. Wolf, who now works for SSC&B in New York, explains it this way: "I had ideas of going to medical school, but I had always been interested in advertising. So, I decided to explore some possibilities."

He taught high school math and chemistry for six months, "but that was just an interim thing. I had done a lot of drama and film work up at school. We created a film group there and made two films." (School was Cornell University, where the media buyer did graduate work in neurophysiology.)

Working for a New York film company, he became more interested in communications as a whole, with renewed emphasis on advertising.

"I spoke to a producer at NBC who suggested SSC&B as a fine place to start; and media, a good starting point from which to learn about the whole field of advertising. So, I started here."

That was ten months ago. Since then, Wolf, who buys on the Lever Bros. account, has amassed a fund of knowledge about advertising, media,



and some of the problems involved in buying.

"An increasingly significant problem in media buying," he said, "is poor communication between the buyer and the station rep. This is often a result of the increased number of piggybacks, with related brand rotation and allocation problems."

He referred specifically to complicated processes of coordinating films, spots, and brands, and to errors in tv schedules. "With so much information being passed between buyer and seller, there are many opportunities for error."

"A lot is being done to improve the communications problem," he added. "SSC&B is developing systems to find solutions at the agency end; and we are anxious to work more closely with the reps to solve the total problem."

Would increased use by sales reps

of computer systems which record and report spot availabilities and buys help improve the situation? "It might help eliminate problems caused by delays in supplying information or confirmations," Wolf replied, "particularly in terms of the volume and number of changes in schedules, for large companies like Lever Bros."

"There are problems in the programming of computers which still need to be worked out. Hopefully, the solutions can be worked out soon."

"Meanwhile, an effort to clarify communication links and devise a more effective system of operation should be made now. Of course," he observed, "increased buying of independent 30's would eliminate some of the problems inherent in piggyback buying."

Although now thoroughly involved in the media world, Jon Wolf has not given up his interest in films. He is currently promoting a commercial film about his home town, Paterson, N.J., which he hopes that city will back. "It will do what a commercial does," he explained, "emphasize the good aspects and spotlight new developments in the city. I'm hoping to start filming in June or early July."

With a side interest in filming, a general interest in commercials, and a growing enthusiasm for media buying, it now appears that the one-time pre-med student who decided to explore other career possibilities, explored in the right direction.

Philadelphia, Boston, Providence, Baltimore, Portland, and nine other chief markets starting at issue date. Then a target of the prime 20's and fringe minutes in a 15-week push. Buyings Joe Granda.

Schick-Safety Razor Co., div. Everharp, Inc.

(Dann-Fitzgerald-Sample, Inc., N.Y.)

A rental buy in 33 markets starts at issue date for SCHICK HAIR DRYERS and MEN'S SHAVERS. Fringe minutes will be used through June 16. Bill Becker buys.

Chester Schlitz Brewing Co. Cunningham & Walsh, Inc., N.Y.)

Commercials for SCHLITZ OLD COUNTRY BEER will be in 20 select markets through July 24. The heavy buy on a year-round Schlitz schedule uses fringe minutes and prime 20's. Me Raounas is the contact.

Sterling Drug, Inc.

(R.K. Manoff, Inc., N.Y.)

The company is introducing a new product, LYSOL TOILET BOWL CLEANER, in about 15 midwestern markets. Daytime minutes will run through early July. Ed Finlay is the buyer.

Stokely-Van Camp, Inc.

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

Commercials for PORK AND BEANS break June 12 and June 19 in 54 markets. The six to seven week buy will use day minutes and prime 20's. Marion Jones is the contact.

Tastee-Freez Industries, Inc.

(David L. Elias & Assoc., Inc., Chicago)

A 13-week buy for TASTEE FREEZ SOFT ICE CREAM and other food products breaks at issue date in 126 markets, including Honolulu and Anchorage. Fringe minutes and prime 20's and ID's will be used. Fred Babsin is the contact.

Texize Chemicals, Inc.

(Henderson Advertising, Inc., Greenville, S.C.)

Commercials for FANTASTIC will be in 115 selected markets through mid-June. Fringe minutes and prime 20's and 30's are used. Other Texize products are piggybacked with Fantastic in Southeast and Southwestern markets. Buying is Sally Luttrell.

New Representatives

KARK-TV Little Rock, Ark., appointed Blair Television its national sales representative, effective immediately.

KCRG-TV Cedar Rapids, Iowa, named Edward Petry & Co., Inc. its national sales representative, effective immediately.

MEMBER GILMORE BROADCASTING

KODE

"Tall-12" in JOPLIN



Now reach MORE of the rich four-corner market of Missouri, Kansas, Oklahoma, Arkansas — 190,600 TV homes in 31 counties with \$815 million in retail sales! KODE does the Big Job

for you with new 1,082 ft. antenna, power of 316,000 watts video ERP, two major networks, sharp local programming and personalities . . . assuming growing leadership responsibilities with area growth. Get the Cloverleaf Story today!

CBS-TV . . . ABC-TV

Represented by Avery-Knodel, Inc.



GILMORE BROADCASTING CORPORATION

WEHT-TV Evansville WWSA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin

WSVA-AM Harrisonburg WWSA-FM Harrisonburg KODE-AM Joplin

MEMBER GILMORE BROADCASTING

GROW in the SHENANDOAH with . . .

WSVA 3 HARRISONBURG

Jobs and payrolls are zooming in the dynamic, expanding Shenandoah Valley — 100 new industries and 15,000 new jobs in ten years . . . population growth running 50% ahead of the national figure . . . and all this is building upon the area's historic agricultural wealth!

Now \$625 Million CSI, this vast market is served only by WWSA-TV, the Information/Entertainment Heart of the Shenandoah and the only TV station between Washington and Roanoke. Alert marketers also use MMI, Market Measurement Index service for speedy, comprehensive in-store movement data by product category. Ask any Eastman TV office.

NBC - CBS - ABC



GILMORE BROADCASTING CORPORATION

WEHT-TV Evansville WWSA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin

WSVA-AM Harrisonburg WWSA-FM Harrisonburg KODE-AM Joplin

Agency Appointments



F. J. GUTHRIE, JR., group account supervisor, was elected vice president at Hicks & Greist, Inc., New York.

M. DAVID KEIL, vice president and director of client service at Young & Rubicam, Inc., was named manager of the Chicago office. He succeeded C. BOWMAN KREER, who resigned.

JAMES WANCERS, Pontiac account executive at MacManus, John & Adams, Inc., Bloomfield Hills, Mich., was appointed president.

MARIANNE FETTER was appointed account executive at LaRoche, McCaffrey & McCall, Inc., New York. She was formerly fashion coordinator on the Celanese account at Grey Advertising, Inc.

HERB YACER was named account supervisor on the Mattel Toymakers account at Carson/Roberts/Inc., Los Angeles. He was formerly account executive on that account.

SANFORD GREENWALD, account supervisor, was elected vice president of Benton & Bowles, Inc., New York.

JOHN W. MC WILLIAMS, JR., HORACE D. NALLE, and ROBERT P. ZABEL were elected senior vice presidents and management supervisors at N.W. Ayer & Son, Inc., Philadelphia.



A. W. REIBLING was appointed vice president for client advertising budget administration, and FRED DIMENNA and HAROLD ROUDA were named vice presidents and associate marketing directors at Ted Bates & Co., New York. Reibling was formerly account group head; DiMenna and Rouda were marketing executives.

ARNOLD J. DEUTSCHMAN joined Richard K. Manoff, Inc., New York as vice president and management supervisor. He was formerly vice president and account supervisor at Ted Bates & Co., New York.

MC DONALD GILLESPIE, formerly executive vice president at BBDO, was elected president of that agency's international division. He succeeded Patrick Dolan, who retires June 1



Media Personals

THOMAS J. GLYNN joined J. Walter Thompson Co., Chicago, as vice president and media director.

ROBERT JAMROZY joined Tucker Wayne & Co., Atlanta, as associate media director.

ROBERT WIDHOLM was named assistant media director in charge of broadcast buying at Needham, Harper & Steers, Inc., Chicago. He was formerly a media buyer.

GEORGE BRENT and LEONARD PEARLSTEIN were named associate media directors at Papert, Koenig, Lois, Inc., New York. Both were formerly media supervisors.

IRWIN JOSEPHS and JOHN WARD joined LaRoche, McCaffery & McCall, Inc., New York, as media buyers. Mr. Josephs was previously a media buyer at Gumbinner-North, Co., Inc. Mr. Ward was media buyer at Young & Rubicam, Inc.

Media Personals



MICHAEL A. WALSH, media research director, was elected vice president at The Aitkin-Kynett Co., Inc., Philadelphia.

ISABELLE BELMAN was named media buyer for Helitzer Waring Latosa, Inc., New York. She was formerly media estimator.

JERRY FIRESTONE, associate media director, was named vice president at R.K. Manoff, Inc., New York.



FRANCIS K. THOMPSON, media director, was elected a vice president at Ted Bates & Co., Inc.

IRWIN J. FLEISCHER, joined Wells Rich Greene Inc., New York, as media supervisor. He was formerly with Papert, Koenig, Lois, Inc.

HOWARD GERBER joined Altman Stoller Chalk, Inc., New York, as media director. He was formerly with Doyle Dane Bernbach, Inc.

Mediaman, 2 Timebuyers Win Rep Awards

A media executive from Ted Bates and timebuyers from William Esty and Clinton B. Frank were winners of the 10th annual advertising awards given by the Station Representatives Association.

Presented May 15 at a luncheon in New York City, the winners were: (1) William B. Vitt, a senior vice president and executive director of the media and program department at Bates, who received the Gold Key award for outstanding leadership in advertising; (2) Sally S. Reynolds, broadcast buyer for R. J. Reynolds at Esty who was given the Silver Nail Timebuyer of the Year award and (3) Mary Alice Crisafulli of the Frank agency, winner of the Chicago Timebuyer of the Year award.

Vitt has been at Bates since 1964, coming there from Doherty, Clifford, Stee and Shenfield (later merged into Needham, Harper & Steers). He began his business career in the television industry with CBS in 1950 subsequently went to Benton & Bowles as a broadcast buyer and then to Biow. M. Reynolds has been with Esty since March, 1966. Her 20 years of advertising experience were with Biow, Duane Jones and Lennen & Nevell.

The Silver Nail award, oldest of the three, was launched with its presentation to Frank Silvernail of BBDO in 1958. Subsequent winners were William Dollard, Y&R, 1959; Harold B. Simpson, Esty, 1960; Hope Martinez, BBDO, 1961; Elizabeth Black, Donahue & Coe, 1962; Robert Kelly, L&N, 1963; Vera Brennan, SSC&B, 1964; Harry Martin, Esty, 1965; William Millar, Geyer, Morey, Ballard, 1966.

Previous Gold Key winners were William C. Dekker, McCann-Erickson, 1959; Louis J. Nelson, Wade Advertising, 1960; Newman F. McEvoy, Cunningham & Walsh, 1961; William H. Kearns, Bates, 1962; Arthur H. Lund, Cambell-Mithun, 1963; Leonard S. Matthews, Leo Burnett, 1964; Edward A. Grey, Interpublic, 1965; Warren Bahr, Y&R, 1966.

Chicago winners have been Genevieve Lemper, Foote, Cone & Belding, 1960; William H. Oberholtzer, Leo Burnett, 1961; Marianne Monahan, Needham, Louis & Brorby, 1962; Lawrence C. Claypool, Kenyon & Eckhardt, 1963; Gordon Gredell, D'Arcy, 1964; James Foley, K&E, 1965; Francine Goldfine, Arthur Meyerhoff Assoc., 1966.

MEMBER GILMORE BROADCASTING

Rising higher...Reaching farther

WEHT

EVANSVILLE

CHANNEL
25 CBS

NEW Channel
NEW Color
Sharper...Stronger

Doubled tower height! 1,036 feet above average terrain! Evansville's Highest Tower puts WEHT into 70,000 new homes and expands the total audience to over 3/4-million viewers. Channel change from 50 to 25! New advanced color equipment . . . expanded local news coverage and programming, even beyond former high standards . . . WEHT, serving better, assuming an increasingly responsible role in the community. Call your Avery-Knodel representative today.



GILMORE
BROADCASTING
CORPORATION

WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

MEMBER GILMORE BROADCASTING

COLORFUL

KGUN

TUCSON

Arizona's Big



With advanced equipment and creative programming, firsts and exclusives occur regularly at KGUN-TV. This dynamic station pioneered Tucson's first color film, slide, and video tape facilities first remote microwave equipment, which is always on top of every news break . . . exclusive documentaries of strong regional interest.

Is thriving Arizona a problem market? Then dig deeper with Colorful KGUN . . . attracting ever-larger audiences in an area accounting for nearly 30% of Arizona's \$3.4 billion CSI. Alert marketers also use MMI, Market Measurement Index service for speedy, comprehensive in-store movement data by product category.

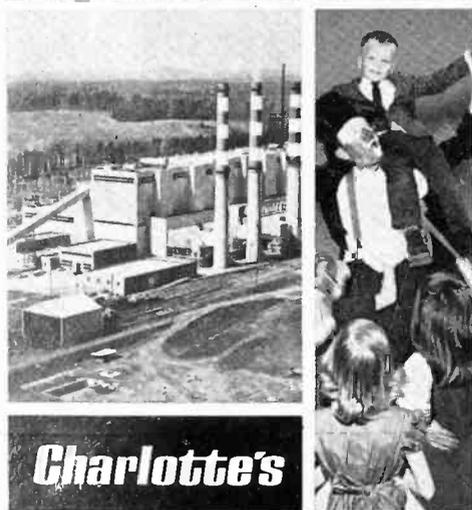
ABC Network/Represented by Avery-Knodel, Inc.



GILMORE
BROADCASTING
CORPORATION

WEHT-TV Evansville	WSVA-TV Harrisonburg	KGUN-TV Tucson	KODE-TV Joplin
WSVA-AM Harrisonburg	WSVA-FM Harrisonburg	KODE-AM Joplin	

The action station in the action city!



Charlotte's

WSOC-TV



For any advertising campaign aimed South, Charlotte should be among the top three cities on your list. In many respects it warrants the top spot. 75-mile radius population largest in the Southeast. Center of the Southeast's heaviest industrial concentration; second largest distribution city in the Southeast. WSOC-TV's coverage area includes 3 million people with an EBI* of \$5.9 billion. Among families with children, the college educated, young marrieds, sports lovers, WSOC-TV does a big job for advertisers. Ask us or H-R for the facts. *Sales Management, June 10, 1966

NBC/ABC. Represented by H-R



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

Buyer's Checklist

Network Rate Increases

NBC-TV:

KALB-TV Alexandria, La., from \$325 to \$400, effective November 1, 1967.

KFYR-TV Bismarck, N.D., from \$225 to \$250, effective November 1, 1967.

WCYB-TV Bristol, Va., from \$575 to \$625, effective November 1, 1967.

WCKT Miami, Fla., from \$1,350 to \$1,500, effective November 1, 1967.

KVVO-TV Tulsa, Okla., from \$875 to \$925, effective November 1, 1967.

WKTV Utica, N.Y., from \$600 to \$650, effective November 1, 1967.

KUMV-TV Williston, N.D., from \$125 to \$150, effective November 1, 1967.

WKRC-TV Cincinnati, Ohio, from \$1,800 to \$1,900, effective November 1, 1967.

ABC-TV:

KHFI-TV Austin, Tex., from \$125 to \$175, effective October 21, 1967.

KAYS-TV Hays, Kans., from \$100 to \$150, effective October 26, 1967.

CBS-TV:

WSVA-TV Harrisonburg, Va., from \$300 to \$350, effective October 1, 1967.

Station Changes

KOAT-TV Albuquerque, extend coverage to Tucumcari, and Otero County, in New Mexico, with construction of five 100-watt translators and a community-owned translator.

WTVT Tampa-St. Petersburg, begin transmitting from a new 1,549-ft tower in Balm, Fla.

Rep Report

DONALD W. MEINKE (L.) was



named tv account executive in New York, and MILES S. STAPLES JR. became account executive in the San Francisco office of the George P. Hollingberry Co.

ANTHONY J. SCHILLIZZI was named sales manager of National Time Sales, New York. He was formerly with Media FM Representatives.

STEVE EISENBERG was appointed western division research manager for H-R Television, Inc., New York. He was formerly a media buyer on the General Foods account at Grey Advertising, Inc.

LEE BELL was appointed manager of the Dallas office of Venard, Torbet & McConnell, Inc. He was formerly with several Texas tv stations.

EDWARD O'ROURKE was named manager of Katz Television Boston office. He was formerly national sales coordinator for WMTW-TV Poland Spring, Me.

ALAN FRISCHER joined the New York sales staff of Metro TV Sales, division of Metromedia, Inc. Formerly a timebuyer at Ogilvy & Mather, Inc., Frischer succeeded Al Bonomolo, who joined WNEW-TV as an account executive.



Herbert T. Green has been appointed executive vice president and general manager of WNJU-TV, Newark, N.J. He had been vice president and general manager since the uhf Spanish-language outlet covering the New York metropolitan area began broadcasting in 1965



Richard J. Butterfield was named sales manager of WHDH-TV, Boston. He was previously vice president and general sales manager of KM-TV Minneapolis-St. Paul.

LOOK WHAT HAPPENED TO US...



JUNE 8, 1966

NOW



Even the worst tornado can be conquered!

The picture (above left) was taken the night that the nation's worst tornado funneled a path of destruction a half mile wide and over twenty miles long through Topeka, Kansas.

Topeka didn't take it sitting down. Its people got to work on a rebuilding spree. The result (above right): A new Topeka, rebuilt and booming!

WIBW-Radio kept on its toes, too! The result: The above Distinguished Service Award presented to us by Sigma Delta Chi for public service.

It is in recognition of warning Topekans 21 minutes before havoc struck, and then continuing all-talk coverage for 23 consecutive hours without a break. Without a commercial.

Miraculously, in a disaster that claimed over 100 million dollars in property damage, only 17 persons died.

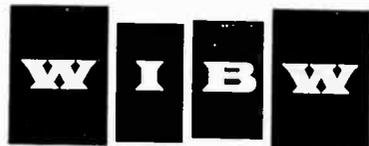
As the dominant voice on radio and television in Topeka, we are proud of our public service in helping to save thousands of lives.

We are equally proud to have a hand in the rebuilding of a great city—from one of disastrous destruction to an even more thriving market with growth and sales potential already beyond expectations.

We look forward to other awards for future public service.

But no more tornadoes, please.

For complete story call Avery-Knodel or Topeka 913 272-3456.



TV • Radio • FM
Topeka, Kansas
Broadcast Services of Stauffer Publications

ALL OF NORWAY



...soon to be claimed by WSBT-TV

This is not really fjord country . . . for we refer to Norway, Indiana. It's one more of the new areas that will soon be invaded by WSBT-TV's expanded Grade "B" pattern.

Early in May WSBT-TV will come on strong with 2,175,000 watts, and the South Bend market will expand to new and bigger boundaries. WSBT-TV will become one of the nation's most powerful stations—and all that advertisers can do is benefit!

WSBT-TV will be re-writing the record book for UHF coverage. Stay in touch — WSBT-TV's big power switch is this year's big story of midwest television.

WSBT-TV **22**
SOUTH BEND
Represented by Katz

Agency Appointments

OWEN LEFFLER was appointed account supervisor, and BRUCE T. CARR and NORMAN D. HOSKING became account executives, all on the General Motors account, at MacManus, John & Adams, Inc., Bloomfield Hills, Mich.

JEROME S. STOLZOFF joined Smith/Greenland Advertising Co., Inc., New



York, as executive vice president. Stolzoff was formerly senior vice president and senior management officer at McCann-Erickson, Inc.

FRANK E. DELANO, senior vice president and director of Foote, Cone & Belding, Inc., was named chairman of the agency's New York Plans Board.

JOHN E. CHAPIN, vice president and account executive, was named supervisor of the Dodge Truck account at BBDO, Detroit. James D. Grant, formerly eastern area supervisor, BBDO, New York, was appointed national account supervisor of the 25 Dodge (dealer) Advertising Associations, in Detroit. He was succeeded in the New York post by D. THOMAS O'CONNELL, formerly field account executive on the Philadelphia Region DAA. MICHAEL J. NASH was named account executive on Pepsi-Cola. He was formerly a field account representative.

ANTHONY P. CALLI, JOHN E. NAYLOR, CHARLES R. HOGEN, STUART MINTON JR., THOMAS C. SWEITZER, and ROBERT VAN RIPER, all vice presidents at N.W. Ayer & Sons, Inc., New York, were named senior vice presidents and management supervisors.

NEAL DAVIS was appointed merchandising executive, and JOHN VAN DER KIEFT, GEORGE WATTS, and LAWRENCE J. LEWIS were named account executives at LaRoche, McCaffery & McCall, Inc., New York. Davis was formerly in the merchandising department at Young & Rubicam, Inc. van der Kieft was a media buyer at Benton & Bowles, Inc. Watts was previously a copywriter at Basford, Inc., and Lewis was a copywriter at Zimmer-McClaskey-Lewis, Inc., in Louisville, Ky.



JOHN AMEY was appointed director of data processing for The Katz Agency, Inc., New York. He was formerly on the sales staff of Katz Television.

ENRICO DEVOTO, vice president and partner in the Dallas firm, Patton, Holloway & Sparks, Inc., was named to head that agency's new office in San Jose, Costa Rica.

JAMES C. SHELBY was appointed account supervisor on the Firestone Tire and Rubber Co. account at Campbell-Ewald Co., Detroit. He was formerly account supervisor on the Chemway Corp. account in the agency's Chicago office.

THOMAS R. JORDAN and H. RICHARD SILVER were named senior vice presidents at Bozell & Jacobs, Inc., New York.

Who cares
about you in
Des Moines?



WHO-TV

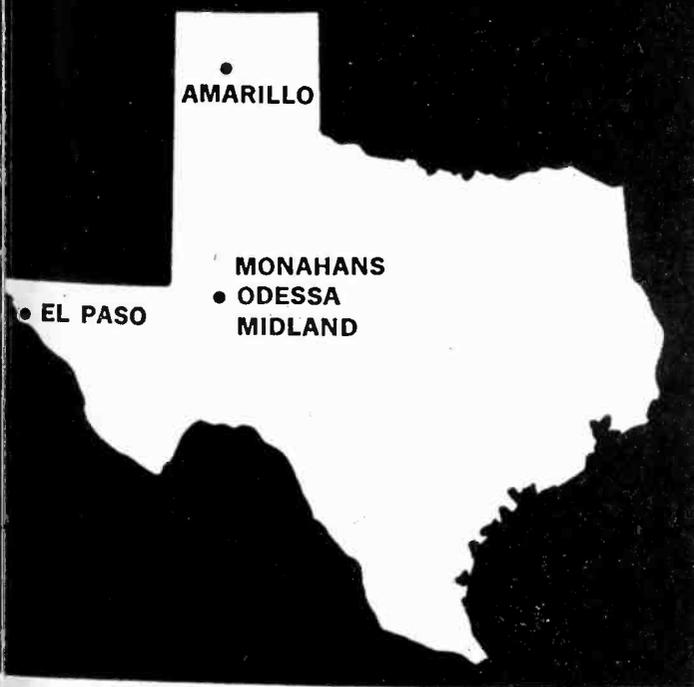
...that's who!

Choose WHO-TV . . . and all Central Iowa will care, too!

NB COLORFUL 13

DES MOINES, IOWA

DENVER IN TEXAS?



YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

Only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of the three markets.

One Ownership — One Network — One Buy

KVII-TV

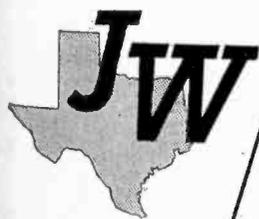
Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV

serving
Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVII, Amarillo; KBUY, Ft. Worth; KELP, El Paso; KVKM, Monahans

Represented Nationally by: Venard, Torbet & McConnell, Inc.

Efficiency Experts at work...

■ This is the Katz Agency New York Office Group that represents WMAR-TV. Efficiency experts all! They know the best "buys"—the most efficient "buys"—in the Baltimore Metro market. They have the complete figures and demographics straight from the computer. And they can fill you in on all of the facts on WMAR-TV's own line-up of proven, well-established, participating programs: MOVIES from the million dollar library, ROMPER ROOM, DIALING FOR DOLLARS, DIVORCE COURT, THE WOMAN'S ANGLE, GIGANTOR and the CBS Network schedule. Plus adjacent spot availabilities.

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Your Katz Man Knows Baltimore's Best Buys!

Left to right:

Standing—Jack Wright,
Tony Lang (WMAR-TV),
Mike Membrado,
Jack Beauchamp.
Seated—Ken Mills,
Larry Reilly, Mal Kahn,
Ollie Blackwell,
Charlie Digney,
Robert Lefko.

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

WMAR-TV

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



otherwise afford tv advertising, none will disclose their clients. "If I let it be known that product 'X' is getting time from me," explained one, "my competitors would put pressure on the stations to get spots at a lower rate."

Among the most active in using bartered tv time are those businesses which are active in trading either directly or indirectly with all media—airlines and hotels. The main reason is car—their services are, in effect, common currency. There are few stations which can't use airlines tickets but not many have use for cosmetics, which, while active on the barter scene, are not readily tradeable. Said one of the bigger barter operators: "Station men are coming into the large agency centers more often nowadays." Among the hotels, the barter chain is active in both tv and radio, its time valued at about \$2.5 million a year.

Food, Cosmetics & Paint

Food and cosmetics, two of the top advertiser categories, are similarly going in barter. One middleman said that because of recommendation he's handling a number of pair brands. The variety of products in barter is also indicated by reports that such firms as Burlington Staley, and Janischewitz are users.

The involvement of such companies raises questions about the middleman's key defense of barter—that it brings advertisers into tv who would otherwise not be able to use the medium. Yet the middlemen maintain most of their clients are of this type. Sidney K. Halpern, president of Promotional Services and a veteran of the barter field, says: "It's a retirement in our contracts with clients that when I bring in a client, it must be new to the medium. After all, it makes sense. Why should a station accept advertising from a company which would pay cash for the line? Stations have the right to reject an advertiser even if he's spending money on another station." The barter operator not only

claims to bring new business into tv but says that, when tv has pushed the client to certain sales heights, he generally "graduates" to conventional timebuying. One operator put this level at \$500,000 in tv expenditures annually. "Now that the advertiser's proved his product is saleable and he's got the money to spend, he can go to one of the big agencies with tv know-how." Said another: "Alberto-Culver and Shulton came into tv through barter. And look what happened to Alberto-Culver."

Primetime May Be Expendable

Some barter operators say that when a brand gets to be a big factor in regional or national distribution, it can no longer get the time it needs through barter. One middleman candidly admitted: "I can't deliver a campaign in primetime during the height of the season on network affiliates. When a brand gets big, it might need the better spots for competitive reasons." He added, however, "But I can get primetime during the summer and I have the time for a national campaign outside of primetime during any month."

It is, of course, moot whether a specific product might need primetime to be successful. Certainly, many national products do well without it. However, barter opponents usually question the value of bartered time in general. Their argument is that stations trade only the time they can't sell, which means that, even if the advertiser gets a discount price, he doesn't get real value. Further, since the time is preemptible, (and there's no argument about that), the advertiser can never be certain what will end up on the air.

An agency media vice president remarks, against the latter point: "Even with blue-chip clients, we have endless problems with discrepancies—running the wrong commercial, running a commercial in the wrong slot and, on occasion, not running the ad at all. Can you imagine what happens to an advertiser with bartered time?"

There is also the problem of stations which won't barter time. How

many there are is a matter of dispute. Most estimates run between a quarter to a half of all tv stations, but one knowledgeable observer says that practically every tv station has engaged in barter at one time or another in recent years. Some of the top stations do it selectively, trading the time for some important product or service they want at a particular moment and setting stringent qualifications on the type of account they will accept. A large station group furnished its headquarters offices not too long ago in elegant style through a middleman seeking time in the top markets for one "high class" account.

No study has been published in recent years indicating the number of tv stations which barter time, but in 1958 Frank M. Headley, president (now chairman) of H-R Television, gave some figures in a "typical" barter deal involving film programming to prove the difficulties in clearing bartered time. In the top 100 markets, he said, only 14 out of 60 stations took the films; the others insisted on cash. In the top 25 markets, only three of 20 stations accepted the films. However, in the second 100 markets, 37 out of 52 stations bought the barter deal. All told, 51 stations out of 112 went the barter route. These figures, however, involved one deal for a specific film package and it was felt by some at the time that some of the stations insisting on cash might have traded time under different circumstances.

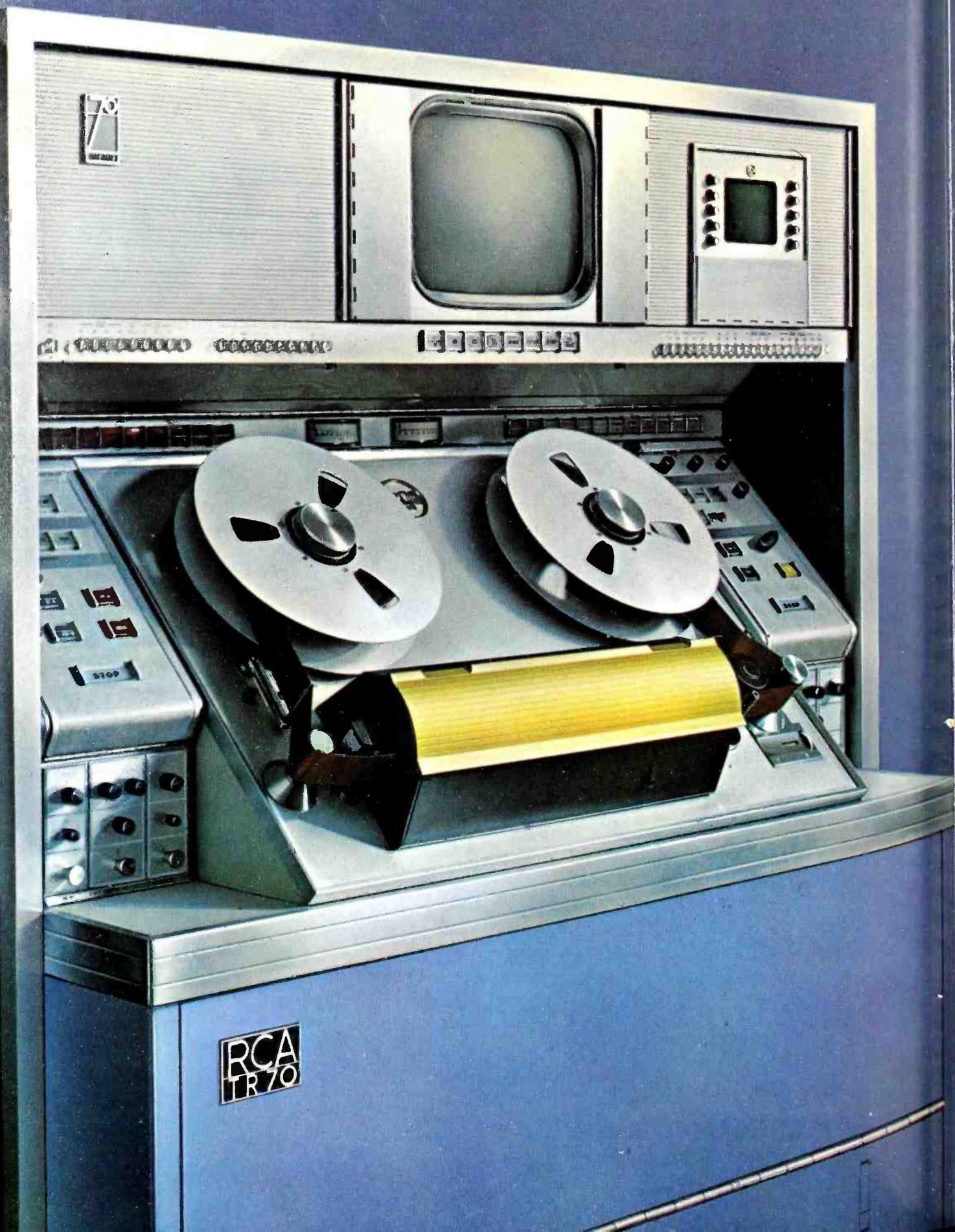
Smart Timebuying

If bartered time involves the less desirable spots and some stations can't be cleared, why do advertisers use it? The low price more than compensates for the lack of desirable time, say the barter operators. The argument, in short, is that an advertiser can buy enough time to build up a rating point total equal to his needs and, in some cases, equal to a big campaign.

But agencies question whether this is smart timebuying on the grounds that, with a large number of low-

(Continued on page 60)

HOW TO GET THE VERY BEST



COLOR TAPE PICTURES



without the penalty of complicated operation

It's one thing to produce the sharpest, most brilliant, truest color tape pictures . . . superb does through four generations. It's still another to have all this sophistication combined with operating simplicity.

NEW OPERATING CONVENIENCE

Design features not available on other machines—automatic indicators, total instrumentation, grouped controls—all make it easier for the operator to exercise command of the sophistication of the TR-70 and thus achieve its total high band capability. Operating efficiency is increased and chance for operator error is reduced through intelligent marriage of man with machine. Monitoring audio and video are at ear and eye level; record playback control panels are separated; tape transport is waist high, sloped at a 45 degree angle and easy to thread; electronics module back is completely color integrated.

NEW EASE OF MAINTENANCE

Standard construction means easier maintenance. All plug-in modules are the same style, are keyed to avoid incorrect positioning—and, no tools are required for removal. Over 160 test

points and push-button monitoring points on front panel trace signal from input to output; 4-mode FM test facility is built in. Everything is easily accessible without removing front panels or screws—There's no emptying of water trays; no getting down on hands and knees to reach modules.

NEW COLOR PERFORMANCE

Designed, tested and delivered for high band color, the TR-70 is all ready to go when you receive it. Here's a new standard in color tape operation. Excellent signal-to-noise ratio—better than 46 dB—coupled with less than 1.5 per cent color K factor rating for the entire system and a virtually flat 0.5 dB frequency response—to produce brilliant pictures. Highly saturated color can be recorded and reproduced beautifully without moire. The basic machine is high band color, but with flick of a switch can be used for low band. Pix Lock, Line Lock, ATC and Color ATC are included. It's not only the finest—it sets new standards all along the line.

Why not see it, and prove it for yourself? Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102

New RCA Video Tape
Reels 7000 for standard or
high band. Notable for low
wear and signal-to-noise
advantages.
Manufactured by RCA!



The Most Trusted Name in Electronics

rated availabilities at hand, the advertiser doesn't know his mix of reach and frequency. He may be reaching a lot of different people when he wants to reach prospects over and over. Or, he may be hitting the same audience over and over when he really wants a broad reach.

How low is the price of bartered time to the advertiser? The answers differ. Some middlemen say the barter client today generally gets maximum discount for less than a maximum-discount buy. "We're giving the little guy a chance to compete against the giant advertiser who benefits from volume tv purchases," says one of them. "And the station is getting no less than it would from a big advertiser." But others say the advertiser, can get an even better deal, if he knows his way around.

Barter Trading Posts

One reason it is hard to pin down what the advertiser "pays" and what the station gets is the problem of appraising the value of merchandise involved in the trade. In some barter deals, the advertiser does some bartering himself, that is, paying the middleman with merchandise. If the merchandise is useful to the middleman, the advertiser may get a real bargain. By the same token, the price paid to the station depends on assaying the value of what it receives. Barter operators are often accused of marking up merchandise well beyond its market value.

The middleman pooh-poohs the accusation. Says one of them: "We're not dealing with the man in the street. The station manager knows what he's getting. He can compare prices. What's the difference what profit I'm making if the stations get a good deal on the exchange?"

Today, the station can get almost anything it wants in exchange for time—prizes for local shows and their own sales contests, broadcasting equipment, office supplies, programming, furnishings—you name it. "Look at it this way," says one of the bigger barter operators, who

describes his operation as a "store," "we not only take unsold time off the station's hands, but give him the opportunity to reduce his overhead costs. The station manager, who is responsible for showing a profit to the owners, can do this without reducing his sales or his sales effort." One middleman says many stations find tax benefits in barter.

Promotional Services' Halpern maintains: "We are often financiers. When money was tight a year ago, we were able to help stations making capital expenditures." While station equipment manufacturers are not generally regarded as involved in barter operations, most middlemen insist they can usually work an equipment deal—even when it's custom-designed, as it often is.

"It's really not mysterious at all," said a knowledgeable observer. "There's no problem when the barter guy advances cash to the stations, which he sometimes does. The manufacturer is not involved here at all. Sometimes, the barter guy can get a commission from the manufacturer or distributor, but even where he doesn't, he takes his profit in time, which is in excess of what the equipment is worth. And sometimes he gets it both ways."

FCC Modifiers

If a number of parties appear to benefit from barter, there still remains the question of its legality and its value as a business practice.

Barter contracts signed by stations are usually filed with the Federal Communications Commission. One middleman said he hired a lawyer who practiced before the FCC to help draw up his contracts. An important element of such contracts is the right of stations to reject any advertiser the middleman places time for—in short, the station must retain control over what it puts on the air.

In the early days of radio, it was not uncommon for stations to sell large blocks of time to "brokers," who then programmed the time, sold advertising, and kept all the income from such sales. This was subsequently banned by the FCC and stations must avoid any impression in

barter contracts that any such brokerage is going on.

The question of price discrimination by stations under the Robinson-Patman Act is not so clear-cut. The R-P experts in the legal profession are not privy to the detailed terms of barter operations. These opinions emerged from discussions with lawyers on the general aspects of the Act.

The Act bans, among other things, a businessman from selling the same commodity to one buyer at a lower price than to another. There is some dispute about whether advertising time is a "commodity." Further, the Act is applicable only where there is a substantial threat to competition. It might be argued, for example, that giving a small advertiser barter time which permits him to compete with a giant company cannot be construed as threatening competition.

Even if competition is threatened, there are two major defenses: (1) that the lower price is justified because there are savings to the seller in the manufacture, distribution or sale of his product and (2) that the seller sold to one party at a lower price in good faith to meet competition.

However, the *sub rosa* aspect of barter raises the question of whether the station offers the same low bartered "price" to all customers under the same conditions. It is not enough for the station to say, "If advertiser A came to me with a barter deal, I would offer him the same deal I gave to advertiser B." The seller must usually offer his terms publicly.

What bothers most barter operators, of course, is the effect on the rate situation—the fact that the barter price is either unknown or difficult to figure out because of the complexities of merchandise change—and the by-passing of conventional middlemen, the agent and rep. The barter operator is inserting an element of uncertainty and secrecy so that the marketplace cannot operate properly, critics say. It is likely, as a matter of fact, that barter is able to operate primarily because it is not big enough to be a threat to established ways of doing business.

hns a bit because there was too much waste of time and money."

lan Pentaleri at BBDO sees it differently. "I think the combination of art director-producer is a natural extension of the business. In print, that director worked with the production man for years and gradually he got into production himself. I think the same is true with film. I made the change-over about a year ago. It's much more satisfying—a lot more headaches, too—but I don't know what qualifications you need other than a little common sense."

George Wolfe, senior vice president and director of commercials production at Lennen & Newell, thinks there are a lot of qualifications for a good producer and not many art directors have them.

The problem is, like many things in the advertising business, a fad takes hold and people feel that the hot new guys are going to have to be art directors. That's not so. I'm in favor of equal rights for art directors, but you don't have to be one to be an effective producer.

Many art directors, merely by the nature of their personalities and interests, are not always equipped to be in command in the studio. Many of them do not have the stomach for the laborious and often long post-production phase of editing, re-editing and the business

functions that consume so much of a commercial producer's time.

"Frankly, if I were an art director, I'm not so sure I would want to undertake the enormous burden of some of the producer's duties which have very little to do with the graphic statement being made."

Not so, says Paul Kim of Kim & Gifford, film producers. "There's nothing mysterious about film production. It's a visual medium, you know, and you've got to have people who can deal with it.

"There's this transition taking place and a lot of people are incap-

able of changing with it. And they happen to be producers. Some who are flexible will survive; the rest of them are a species that's going to become extinct."

A less terminal view was voiced by Chris Eaton of DDB, a man who has worked both sides of the producer-art director street. Two months ago, DDB announced Eaton's re-assignment from the position of group supervisor to art director *at his own request*. "Producers are necessary," he commented, "but you go farther if you're in on the con-

(Continued on page 62)

Who made



Burlington—Balfour Socks. Doyle-Dane-Bernbach, Inc. Agency Producer: Herb Strauss. Produced by MPO Videotronics, Inc., New York. Director/Camera: Victor Lukens

Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, NYC 10017, (212) TN 7-8200/Also in Chicago, Detroit, Hollywood, Miami



ROBERT GAGE

DDB's new creative chief

Art Directors (From page 61)

cept. And to be in on the concept you've got to be an art director.

"As a group supervisor you've got your big office with private secretaries, assistants and things like that. Now I've got a small office with a drawing board. But actually it's not a step down. Now I'm paid to think advertising instead of just to produce film. That appeals to me more than just working on somebody else's ideas."

However, he pointed out, this was strictly a personal preference. He offered no prediction on the outcome of the producer-art director controversy. "I spent too long working very hard as a producer to knock him now," he said.

"A good producer always has a tremendous contribution to make in any television advertising. A good art director can make a good film maker, too. But a naive one can goof everything up. What it comes down to is intelligent, adult men working together." ■

ALL-DAY



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CABLES: LABSBEBELL, N. Y.
for NEW 1967 Price List F-5



CHRIS EATON

Former producer tackles new job

Scissors (Continued from page 30)

Today, Fallick's company is part of a complex of six firms—Cine Media (trailers, industrials, features); Peak Recording; Release Prints; Tele Metric (producing commercials), and Red Ram Productions (now involved in a first feature film, *Duel on the Planet Mars*).

Fallick said altogether Cine Metric and its subsidiaries grossed some \$2.5 million last year.

Whatever images of freedom and art-for-art's sake the editor may brandish to the world, they're not the main motives, to hear some staff men tell it.

"It's for the money," says Jerry Siegel, head of editorial services at Colodzin Productions and former head of editorial services at Larry Madison Productions, Mark Shaw, and a former senior editor at MPO. "As soon as a guy gets a following, he goes out on his own. Why? Because he can make more money that way. Sometimes editors are a bit overloaded at production houses, especially the better-known editors. But it's not to lessen the workload that a guy with a following goes out on his own—with a following he can make twice as much money on the same amount of work. There's a lot of money in the editorial end of the business."

Morty Dubin, vice president and supervisor of editing services at MPO, agrees. "When an editor goes out on his own, he needs more than he had at the production house in order to be able to make a profit. Nobody goes out on his own for aesthetic reasons."

But Take Five, an editing house founded two years ago by Gerald Kleppel and Howard Lazarus, who had been with MPO and Tele-Metric, respectively, is making less money now than the two had made at their former affiliations. "But we're happier," Lazarus said. "We don't have to grind out stuff—no overloading, no hacking. We do one or two jobs per week."

The highly selective workload is considered challenging. Take Five does a lot of work for Wellstone Greene and has handled assignments on a blue chip list of advertisers: Gulf, Ford, Lux, Diet Johnson & Johnson, Armstrong, Kodak, Nabisco, Chevron, Volkswagen, Polaroid Swinger, Alka-Seltzer, Carling's Beer, among others. Like many independent editing services, Take Five supervises a job to completion, not just the editing.

Jacks-of-all-Trades

"We've never had a slow period," said Ed Friedman, who set up MHP Films, Inc. in 1965. When he was supervising editor at Wylder, he set up shop on his own, he had a following of agency producers who wanted "personalized service." This has been the main reason for his success," Friedman said. "In a production house, the editor doesn't always have enough time to pick the jobs you want to do."

Friedman said that each editor handles everything to do with an assigned commercial, from recording through mixing through optical prints, not to mention the editing. Some of the shop's bigger accounts are Clairol, Pepsi, Marlboro, Hellmann's mayonnaise, Skippy nut butter.

Morty Pearlstein went out on his own from MPO last November, setting up as MHP Films. Why d

it? "More freedom," he said. Much of his work these days is for photographers shooting commercials, lensmen like Melvin Sokoluk and Harold Becker, who don't have their own editorial set-ups. "Knowing that more and more top-paid editors are now going on their own, Weinstein said it was analogous to the Hollywood star system. First commercials directors and cameramen did it then the editors followed. He said he was making more on his own.

Finishing Express

Koslowsky set up Meridian Film Editorial Service back in 1964. He had been editor at Filmways in New York. When that operation folded, he went free lance, later decided to make a business of it. He's also involved in print distribution, and there are a number of other "outside" editing services.

"Being on your own means you're freer. But you're also freer, even though you have to handle the bids yourself. The reason agency producers are going to "outside" editors is not, as you might think, because you can speed up revisions and simplify but because it's more convenient—one finishing stop, instead of several."

One Shop Shot

Koslowsky added that producers have become more aware of what a good editor can do for a commercial. "If you've gone to the trouble of getting a good director, a good cameraman, you might as well not jeopardize the results—get a good editor."

Now moving full-scale into the area of film editing is East-West Distributors, which was established as a print distribution house back in 1958. East-West's Bruce McConach said the company began to intensify its editing business toward the end of last year, and earlier this year added David Pollack to its staff. Pollack, a veteran editor, had been on his own for some time. More recently, East-West hired edi-

tors Anita Posner and Hsin Ch'en.

Going strong, by all indications, is Syncrofilm Services, which was started by Neil Matz and Irving Sachs in 1960. The two had worked together at MPO, and earlier, at Imps. Much of Syncrofilm's work comes from Ogilvy & Mather, perhaps three quarters of O&M's editing. Matz and Sachs had all the editing assignments on Shell for six years, and currently cut most of the commercials for Maxwell House, American Express, and General Foods' Start. "When you have all the editing on an account done in one shop, it's faster," Sachs said. "It's easy for the editorial service to catalogue and to remember what's what, what's where." Syncrofilm also handles print distribution, an activity which currently accounts for two thirds of the company's \$750,000 volume.

Small House-Big Client

"We felt there was a need for several good editing houses," said Dick Jacobs, who set up Domino Films in the summer of 1965. His surmise must have been right; today Domino cuts for a number of blue-chip clients. Jacobs, who was an MPO staffer for five years before freelancing for NBC-TV and NET, said he's making more money now than he was when he was on staff. Much of his business comes from the smaller producers, outfits with no house editing facility. "And there are lots of small producers doing well these days," Jacobs added. Among the accounts for which he has cut and spliced film are Compton, DDB, Benton & Bowles, and Esty.

Oldies But Goodies

Some editorial service firms go back to the early days of tv. Take the Termini brothers, for example. Termini Film Editorial Service was started in 1952, when Anthony Termini, who had been a newsreel editor at Paramount, and his brother Sal, also an editor with Paramount, decided to give it a go after requests

from commercials makers to give them a hand. Today, the Termini operation handles film for a number of sizable accounts, with Young & Rubicam their most important client.

The Newly Successful

Whether an editor is just starting out on his own, or has been an independent entrepreneur for years, there seems to be abundant evidence that there is enough business around. Most of the newly-independent editors report they're doing better than ever. And almost all of them indicate they're doing as well as they want to. They're no longer at the receiving end of a complex process of manufacture; they don't have to adjust their speed to the rhythm of an employer's assembly line. As one might expect, some work twice as long as they did when they were employees, others work half the hours they formerly put in.

It should be noted that commercials editing is, generally speaking, better than ever. And that includes work done within production houses. ■

there's no question when buying

**WHEELING-
STEUBENVILLE**



**MORE
love**

WSTV  TV 9

Represented by
Peters, Griffin & Woodward, Inc.



A RUST CRAFT STATION

Long Shows (From page 23)

a longer program, it becomes hard to make them switch."

The prevailing belief in many agency circles is that networks are moving toward longer programs by their need to amortize program expenditures. "The length of the longer show should decrease costs and permit economies," says Bern Kanner, senior vice president, Benton & Bowles. A recent issue of Grey Advertising's newsletter, *Grey Matter*, which devoted itself to the rising costs of tv advertising, also observed that programs would have to be longer to amortize costs.

Cost Contradiction

But the current facts would seem to dispute this conclusion. The production of an expensive half-hour show runs \$90,000; of an equally high-priced hour, \$160,000. As reported earlier, not only is CBS spending \$300,000 per 90 minutes for *Cimarron Strip*, but NBC, under a new pact with MCA, is reportedly paying \$350,000 per hour and a half for *The Virginians*.

On the face of it the additional \$140,000 spent per episode for *Cimarron Strip* would seem unusual. Yet the 90-minute show is an entirely different breed of cat from its 60-minute brother. It generally takes a much longer lead time to produce—between six and 12 months. (*Cimarron Strip* took less but much of its pilot footage may find its way into the series.) It takes two production crews; five or six directors; two and three teams of editors; it demands a half hour more of writing. With the new CBS 90-minute show, much location shooting was and is being done to give it a broader canvas.

Eventually, when the form is mastered, economies may eventually be made. And when a different type of 90-minute series is created, say in which a detective is a central character, the cost may be less because more of it would probably be shot in a studio.

CBS has priced *Cimarron Strip* in the middle range for minutes. Each

of 12 minutes in the series can be bought for \$45,000 for the first 32 weeks, \$34,000 for the next 10 weeks, and \$26,000 for the last ten weeks; the average cost of a minute for the full season is \$39,000. *Virginian* costs \$45,000 a minute for the first 26 weeks, \$41,000 a minute for the next 13 weeks, and \$29,000 a minute for the summer 13 weeks; the average cost is \$40,000 a minute.

For advertisers, the 90-minute show may present a mixed bag of the good and the bad. On the one hand, it will open up more minutes for participation buying (as against full or alternate sponsorship), and since the demand for minutes continues unabated, many advertisers should be satisfied. On the other hand, those advertisers who still seek sponsor identification which is only practical for the most part in the half-hour form, will find less opportunities open. But it opens another program length for buyers and thus provides more variety in media approaches on the networks.

Less Fluctuation

Herbert Zeltner, senior vice president and director of marketing services Needham, Harper & Steers, believes that a consequence of the longer show will be a leveling out of the peaks and valleys in audience response. This has occurred with motion picture presentations on the networks.

"While the longer shows," Zeltner says, "may not be as great hits or stinkers, they give a greater assurance of an audience, thereby lessening, to some degree, the risks inherent in buying network time. They also minimize the audience flow thus giving greater stability to the audience's viewing habits. The longer show, moreover, also lessens the volatility of the medium for another reason: There are less program decisions to make because fewer building blocks are in the schedule. You can, therefore, better estimate what your audience will be and concentrate on reaching average audiences."

Bern Kanner points out another virtue. "The advertiser who buys into a longer program is rotated. He

reaches audiences when sets-in are higher and lower, though he pays for it because minutes are priced accordingly. If he is the type of advertiser who would otherwise have to use marginal time periods — 7:00-8 p.m. or 10:30-11 p.m. — he benefits.

Rod Erickson, vice president and director of radio-tv for Kenyon & Eckhardt, predicts that longer programs will accentuate the trend toward cluster. "The longer program is best viewed with a minimum of interruptions because it interferes with its continuity." Gene Accas of Burnett agrees: "You must have your 60-second units back to back in shows." Erickson, however, says that advertisers and agencies are, for the most part, resigned to this trend. (For a discussion of cluster and how it is affected by the 30-second commercial, see: "New Look At Commercial Time Standards," *TELEVISION AGE*, May 8, 1967.)

Accas also makes this point about *Cimarron Strip*: "It is probable that it won't have the desirable demographics. They might very well be the same as *The Virginian* and reach small families in B and C counties, the non-urban older viewer."

A study of the demographics of *The Virginian* reveals that in January, 1967, according to Nielsen, among men over 50, it reached 5 million homes, and among women of the same age range, 6.5 million homes. This was about the same number of homes reached by younger men and women.

Ratings Hold Steady

The ratings of *The Virginian*, however, have consistently remained at a high plateau over the years. During the 1962-63 season its share of audience was 37 and this season, January through March, 1967, its share was the same. Its lowest share for the five seasons was 35, Nielsen statistics show.

While Kanner agrees with Accas as to demographics of *The Virginian*, he says that because of tv's broad reach the show also offers many viewers in A and B counties. "R

Slton reaches many older viewers b his rating is so high, that it dsn't matter. And the same is true othher high-rated shows."

ut CBS is cognizant of the prob- le. It is fashioning *Cimarron Strip* in an action drama in order to reh more younger families. "We're pling a greater emphasis on action, nc family problems," says Frank Srth, sales vice president of CBS. "V. believe it will be of greater nterest to younger people."

ne production and creative prob- ler of a 90-minute show are diffi- cu indeed. CBS expects to have seta in its *Cimarron Strip* series reay by September and, as stated ealer, has two production units at wo.. Boris D. Kaplan, the director of ghttime programs in Hollywood, say "Your creative problems in- cree geometrically. The fabric of drnatic construction is much greer, and you don't have a large poc of writers to draw from."

lert Werner, vice president in chage of programs for NBC, re- mas, "When we started with *The Vinian* it was rough, very rough. The design of the 90-minute pro- gra is different. The focus is not on our continuing characters. You mu have many more important chacters, if you don't want to wear out your leading actors. The de- mays on them in the 10-day shoot- ing schedule otherwise are too great. The story starts slower and unfolds mor slowly. The basic ingredients are ot the same."

Better Programming?

re are some who believe the 90-minute series will improve the quality of programming in the medm. "It should offer a more matic type of entertainment," says Hubll Robinson. "The hour-and-a-half drama must deal with more omplex characters and more com- plicated situations. The writers must be able to get inside the people ette and offer a more substantial tory

While the hour-and-a-half adven- ure series has succeeded on tv, the 90-minute comedy series does not

exist. Producers have not even been able to create a weekly *hour* comedy series. But the next step in longer comedy shows is the *hour*, and many such properties are being developed.

Robinson believes this is vital. "With the hour comedy, you should hopefully move away from the comic strip towards more adult and mature comedy. Most of the comedies on now, with a few exceptions, are extended sketches with flimsy plots on which jokes can be hung. But the hour comedy needs a different kind of writing, one that takes a more creative approach and uses a more substantial story."

Fewer Half-Hour Shows

No one pretends that the longer programming form will eventually fill the medium completely. There will always be a place for half-hour shows, but the thinking is that there will be less of them and of a better quality.

The increase in the number of longer shows poses a threat to the smaller packager. Already the large number of motion pictures on the networks has decreased his oppor- tunities. Now they will be decreased further.

Even the really large Hollywood studio would be fearful of a 90-minute show unless it had a network order. The cost of 90-minute pilots is so expensive that they will prob- ably be features created with an eye to further development as a series. This has already been done by MCA for NBC with *Ironsides*. ■

Wall St. (Continued from 44)

or replaced with each new techno- logical breakthrough.

Currently there are a number of areas in which Collins must be active if it expects to maintain its position. These include high circuit density, molecular circuitry, and instrument miniaturization along with the study of environmental changes that may be caused by electromagnetic waves and propogation phenomena.

It is already evident that the invest- ment in new product development is

now paying off since the company enjoyed an 18 per cent rise in sales in the first half of the current year. The earnings increase rose 47 per cent and a per share gain was reported despite the fact that the number of shares outstanding rose by 20 per cent.

Indeed, the company's backlog of orders at last report was over \$400 million compared with \$328 million a year earlier. And looking beyond 1958 the analysts foresee increased volume stemming from sales of the company's new landing system which permits planes to land with a ceiling of no more than 100 feet and visi- bility of only 1300 feet down the runway.

This is a move toward allowing planes to be brought in on completely blind landings, a development which would touch off an entirely new round of re-equipping by the airlines. Now Collins is also working on the development of flight director, com- munication and navigation systems for the SST era of aviation.

If the military operations in Viet- nam or the Apollo project or both were to be setback or cancelled or resolved Collins would be in for a period of tough sledding. But it would be a mere temporary setback for it is clear that the direction of the industry it serves is for more, higher-priced, better-quality equip- ment. ■

Viewpoints (Con't. from 31)

a known instrument instead of a dream world.

In the second place, the commer- cial networks have increasingly found a way to bring culture to the masses in quantities never before thought possible, such as in the highly educational National Geo- graphics series, which has been dis- cussed here in detail, and some of the better classic dramas, music festivals, discussions, etc.

It is estimated that more than 10% of each network schedule is being devoted to shows that would normally appear on a government channel. Since they are rarely op-

posite each other this means that 30% of a full service is upper class. This is even bigger when it is remembered that the government channel is only going to run from 7-11 p.m. on the skimpy half-billion dollar budget set up. What can a government channel add to this plus the NET?

The real fear is that the additive will be written and directed by the CIA. The recent exposures of the big brother penetration into our most respected institutions and periodicals has been greeted with shock. The U.S. is not a nation of spies. But there is no doubt that a government channel will be a great temptation for the cloak-and-dagger boys to use as a tool to be sure everything is going their way.

For these reasons a loud and resounding "no" comes from this corner in the vote on a government television channel. Let the industry work out culture in its own evolutionary way. No one can force an individual to look at stuff designed to improve his mind. There is no

captive audience in television. The government channel would have a very high cost-per-1000 viewers.

There must be a better way to spend a half billion dollars a year.

J.B.

Product Usage (From page 27)

cupful. But to find the salt content of the water in a bathtub, you still have to scoop up a cupful. If you want to test 200 bathtubs (markets), you've got to scoop up 200 cupfuls. This is what makes local data so expensive.

Nielsen's proposed national Product/Media Service is based on a sample that numbers 7,000 respondents. ARB local data on 225 markets involves samples of 500 to 1,000 depending on the size of the market and the whole sweep covers more than 125,000 respondents. The ARB data, of course, also include rating and demographic data.

When ARB started its current system of handling local product usage data two years ago, they offered it in every time slot for every station, just the way the agency research people say they want it right now.

But the extra tabulating delayed the publication. So ARB published the product usage data in a separate booklet which came out four to six weeks later than the Market Report. The agency people yelled about that, too. So, as a compromise, ARB offered the product data only by day parts, but included it in each Market Report.

There is hope for more, better, and faster data. ARB won't say what, but something is definitely in the works. The future obviously involves more sophisticated computers, high speed offset printing, and other niceties. Of course, they all affect the cost.

At present, ARB doesn't charge for its natural or local product usage data. However, there are charges for certain basic types of analyses of local data:

- *The Demographic Planner.* This takes all of the data for all of the markets and gives a breakdown of the number of product-users-per-100

homes reached for each of the product categories in the survey. This provides the buyer with a method of comparing the percentages of product users by station day-part.

- *The Economic Planner.* This provides cost-per-1000 product-users in terms of the published open end spot rates for all stations in 75 markets. Advertisers who have set arbitrary cpm limits of, say, \$3.50 will probably want to reexamine their thinking when they get a look at these figures. When calculated this way, the weekday noon-5 p.m. day rate of one station ranged from \$2.45 to \$9.00 cpm product users depending on the product category.

In actual use, the product usage data have frequently been the deciding factor among spot buys. It seems to be equal on every other count. The same holds true for selling by station reps. After everything has been used to build a case for their station, they have wrapped up a sale by showing they deliver a greater number of users of the product in question.

Multiple Uses

An important facet of product usage data not to be overlooked is that the information value is limited to the advertiser of a particular product category. An excellent example is the "new car" rating which has meaning for more than the car makers in Detroit. Other interested advertisers are tire manufacturers, accessories, chains, and so forth.

But the main virtue of product usage data, of course, is that it identifies the advertising target. The problem is the need to get a large number of advertisers to share a considerable cost. Eventually it will well reduce the cost of tv advertising by promoting greater efficiency.

Dr. Carl Rush, research director at Ted Bates, is particularly optimistic. He said, "One of the things I see coming is more and more use of this ARB thing. I'm a great believer in advertisers looking to local markets to find new areas of opportunity."



OF SPECIAL interest to the television profession — both creators and buyers — are items such as: decorative screens, antique reproductions, floral pieces, novelty imports, paper and background materials. Featured will be displays and settings for Christmas both traditional and contemporary.

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In the picture



JAMES DURFEE

It's all in the simple, direct ad.

James Durfee found a career in advertising almost by accident. Binning in the mailroom at J. Walter Thompson Co., Detroit, and moving through various training positions there, he won a job as copywriter in an agency contest.

"I won by sheer accident," says Durfee, "because of my art training, not my writing ability. I had better talents than anyone else." When he became copy director at Campbell-Eldred in Detroit five years later, however, it was writing and creative ability, not his art training, that brought him there.

Durfee's short-lived career as a commercial artist began in an art school in his home town, Fenton, Mich. "I wasn't good enough," he admits, "so I switched to something more commercial—art directing."

That too proved not to be his forte, so he entered Detroit Tech on a football scholarship, switched to Eastern Michigan University two years later, and ended up with a bachelor of science degree "in economics, of all things."

Winning that contest at Thompson, whatever relation it might have had to his bout with commercial art, steered him out along the right road; the road to a union with Carl Ally and Amil Gargano and, in 1962, to the opening of Carl Ally, Inc.

Creative director of that agency for the past five years, Durfee was recently appointed president. It's a new title, but he finds the work is pretty much the same.

"I will remain primarily involved in the ad-making operation, giving increased attention, as well, to other aspects of agency business, and handling general agency policy," he explains.

With an aversion to all pat categories and definitions which might stereotype any agency operation, Durfee is like to maintain the policy of flexi-

bility and innovation that is identified with the Ally shop. He adamantly rejects the so-called "creative shop" tag and insists the job of any agency is to "sell, not to be creative. If we're anything, we're a hard sell agency."

But he adds, "There is no such thing as hard sell or soft sell, just sell. Every commercial should sell and sell hard. But that doesn't mean every commercial has to have a hit-'em-over-the-head approach.

"There's only one objective in advertising, and that's to make interesting believable ads, based on a sound premise, and to use whatever you have to make them interesting. That's the only formula we have.

"We never set out to make humorous commercials, for example, but we have made many, because we tried to make them interesting, and they just turned out that way."

In answer to agencies who claim the distinction of being 'in touch' with the growing youth market, he says: "Anyone who says he can talk to a certain segment of the population is missing the point. I don't care how old the audience is. I can sell hairdressing to 25-year-olds or 18-year-olds, and I don't have to use hippy language to do it."

In the process of ad-making, Durfee weighs the value of marketing and research heavily, opposing some who say these should not be the responsibility of the "creative shop." "The input of ads comes from marketing and research," he insists. "The easiest thing is to make the ads, but that can only be done when all the marketing and research data are in."

But once that data is in, Durfee adds, the job is entirely in the hands of the copy and art men. The Ally operation was among the first to set up art/copy "teams" which actually produce the ads they make, and Durfee is a strong proponent of that method.

"You can't ask a producer to in-

terpret the copy someone else has written," he asserts. "If he's good, he's got his own ideas. And if he hasn't any ideas of his own, he isn't capable of doing a good job. We tried using a producer at first, but that was the only time."

The objectives of the agency and its president are visibly the same to make simple, direct ads. No formulas, no rules are involved, just ingenuity, creativity, and a realistic evaluation of the economic factors affecting viewer reaction, he said.

Durfee will talk to you about the techniques involved in making any particular ad, but he will say nothing that sounds near a generalization about the making of all ads. The fluid approach to policy inherent in that attitude will likely continue to characterize the Ally operation under its new president as it has in the past.

Other than that, Durfee leads the normal life of any dedicated ad man who works hard at his job, dividing his time between a home in Connecticut and a company apartment in New York. "It's really a room at the YMCA," he smiled. "About four of us spend two or three nights a week there." Waiting at home are a wife, a son and daughter, "two cats, a dog, and various other pets and insects."

The rise in advertising which points up product disadvantages appears to be spreading. Many admen approve of this development on the ground that negative copy increases believability, which is the essence of good advertising. Right now, the negative approach is couched in humorous terms, but the way things are going, product disadvantages may soon be pointed up in a serious way — which should really increase believability. Eventually, advertising agencies may develop powerfully persuasive campaigns from meetings like this:

(An account group from Boyle, Blinker and Bells is meeting to discuss ideas for an upcoming campaign on Stream toothpaste. Present are an account management supervisor, creative director and account executive.)

AMS: Boys, before we get into brainstorming the Stream campaign, I am happy to be able to inform you that our introductory drive for Ruff soap looks like a winner.

CD: With a copy platform like

“Tough on your hands but easy on the pocketbook,” how could it lose?

AE: When are we going to phase in the “We use cheap ingredients to save you money” copy?

AMS: Just as soon as we get the final playback from copy research. However, I can tell you now that substituting “cheap” for “inexpensive” was a masterful touch. It goosed our Believability Quotient up 13 points. Now, let’s get on with the Stream campaign. Art, I believe you mentioned you were going to propose a new copy concept?

CD: Right, Bill, and I think it will be one of the most believable to come out of BB&B. The concept is that Stream is absolutely no different than other toothpastes.

AMS (quietly, after a pregnant silence): Art, I like it. It has a terrific flavor of sincerity.

AE (excitedly): Yeah, that’s what I call a believable campaign.

CD: My idea for a secondary copy

theme is to stress the agency’s interest in making money for G&P.

AMS: Art, it sounds great. I don’t think the two copy themes fit together like a glove. We might even suggest in the copy that we don’t like the client.

AE: I’d like to call a Psychological Session, W. B., and get some real punchy names to call G&P.

AMS: Which reminds me, you might need a session for Cream handcream. That damn product is so superior, it’s gonna be a huge problem to sell it.

CD: I’ve been thinking about that too, Bill. How about saying something like, ‘we’re sorry the product is so good’ and then point out there are many stores which won’t stock it.

AMS: C’mon, Art! You must be kidding. That’s the arty positive pretending to be negative. You’re insulting the housewife. I’ve been thinking of telling the client to take on improvements and go strong on the “Cosmos! No different than 30 years ago!”

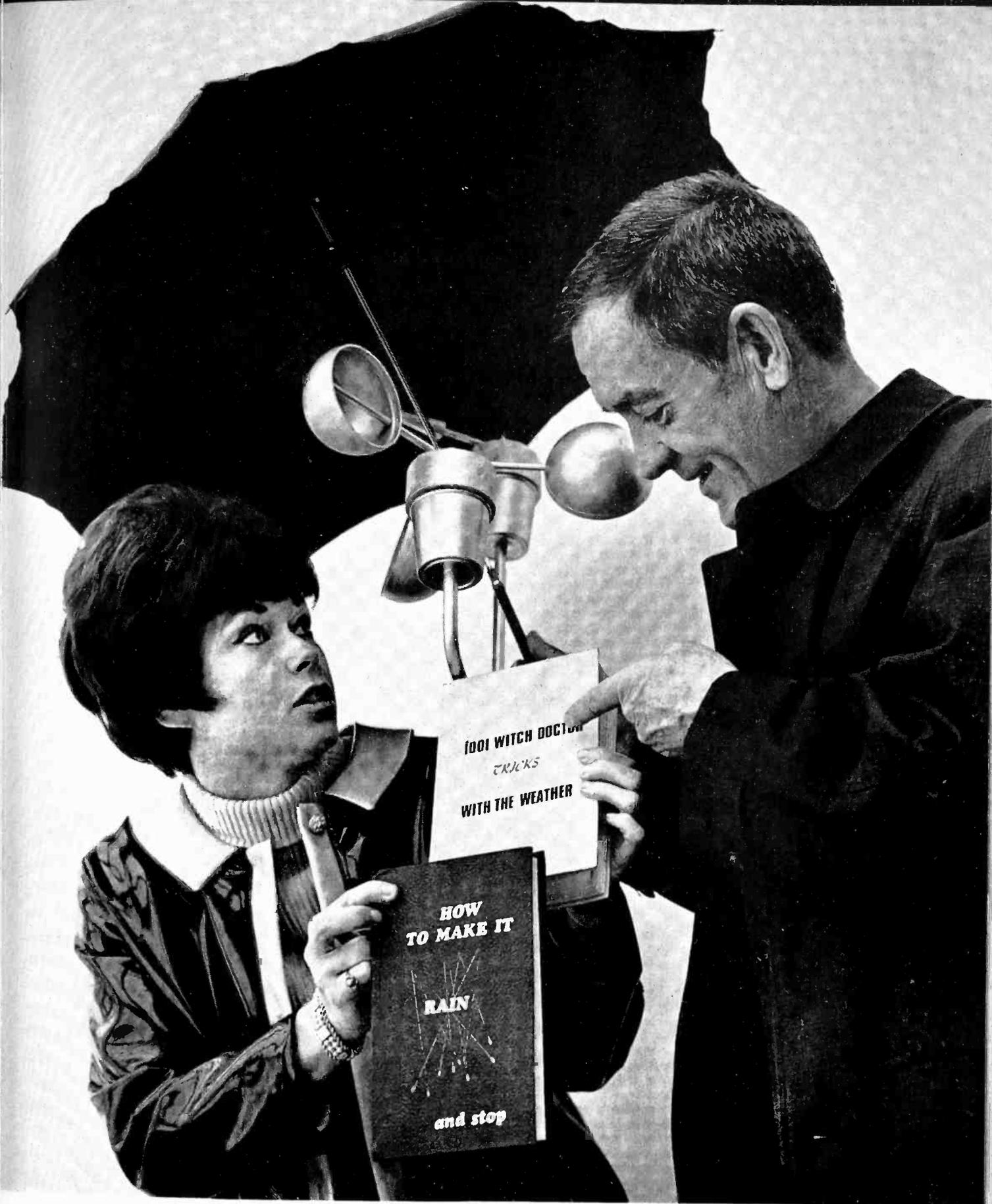
CD: Bill, let’s not knock so much this new, arty stuff altogether. We know this new Ned Gates agency is starting to attract attention. Sure, he may be a bearded kook and the creative sell may be way out, but sometimes you have to shock the competition to get attention.

AE: Kook is right: Did you see his latest commercial for Softies? The copy line is, “You might be interested in trying our product if you feel it may solve some of your existing problems.” Imagine even suggesting B.O.?

AMS: Look, some guys will do anything to be different. But we’re in the marketing business and we need to know where we’re going to stay.



“Whenever I suggest he ought to get some exercise, he mumbles something about the medium being the massage.”



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WTMJ-TV
 COLOR IN MILWAUKEE



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