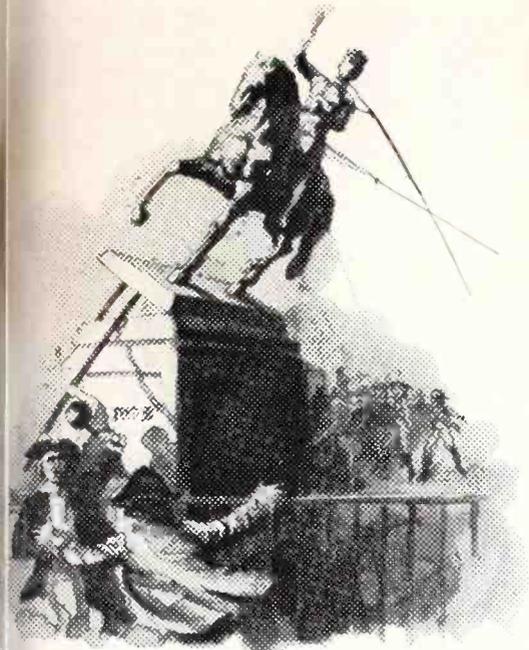


*This past year has
been a good one. And we've
no one to thank but you.
We've thanked you silently
364 days throughout the
year. On this special holiday,
we would like to thank
you publicly.*

*Season's Greetings,
Edward Petry and Company.*



1776 CITIZEN'S DEMONSTRATION.



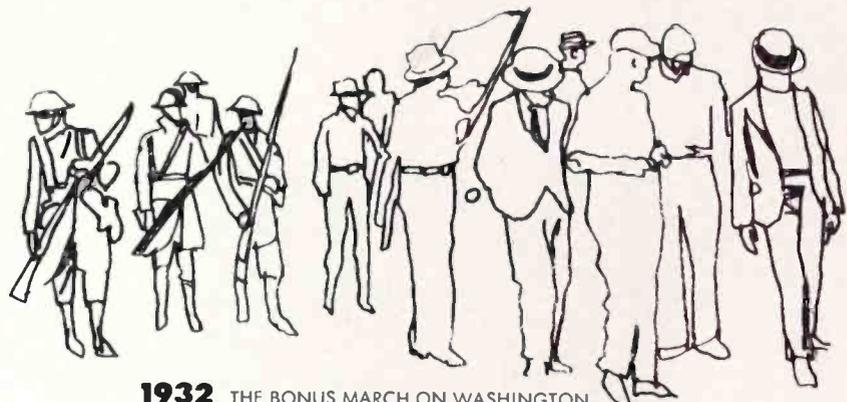
1863 THE DRAFT RIOTS.



1894 THE PULLMAN STRIKE.



1912 WOMEN'S FIGHT FOR SUFFRAGE.



1932 THE BONUS MARCH ON WASHINGTON.



1966 THE CIVIL RIGHTS MARCHES.



1967 THE PEACE MARCHES.



1968 THE POLITICAL DEMONSTRATIONS.

"Dissent in America: The Rising
thorus" was our response to the
rowing concern over the recent ac-
eleration of protest in this country.
Filmed throughout the country by
ur news documentary unit and
roadcast locally by our stations,
VTOP-TV, Washington, D.C. and

WJXT, Jacksonville, it puts into per-
spective the proper boundaries of
individual protest, official response,
and the responsibility of the news
media in a free society.
This comprehensive report pre-
sents the strongly opposing views of
the police, the press, television news-

men, the government, the clergy, and
the angry New Left itself.
Finally, beyond simply presenting
these views, we comment upon them
and draw some conclusions of our
own.
(This program is available to sta-
tions on request.)

The Post-Newsweek Stations, Inc.

DECEMBER 16, 1968

Television Age

Does the Market Puzzle You?

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

Special studies include stock split candidates, mergers, newcomers to the Big Board, earnings reports, new scientific and technological discoveries, GNP, consumer buying, capital spending . . . probing behind the figures to give you expert interpretation.



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- Market trends
- Charts and tables
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New York, N. Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

City..... State..... Zip.....

- 21 **WHO'S LOOKING OVER THE AGENCY'S SHOULDER?**
More and more, it's the client media executive, a growing power center in a changing marketing environment.
- 24 **'REALITY IN ADVERTISING'—RCC STYLE**
Ries Cappiello Colwell fits no man's pigeon-hole, and that includes their ideas on tv and timebuying.
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So says a veteran marketing man, detailing lessons learned through the Milwaukee Advertising Laboratory.
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Tv took Formula 409 spray cleaner into national distribution with an award-winning, market-by-market approach.
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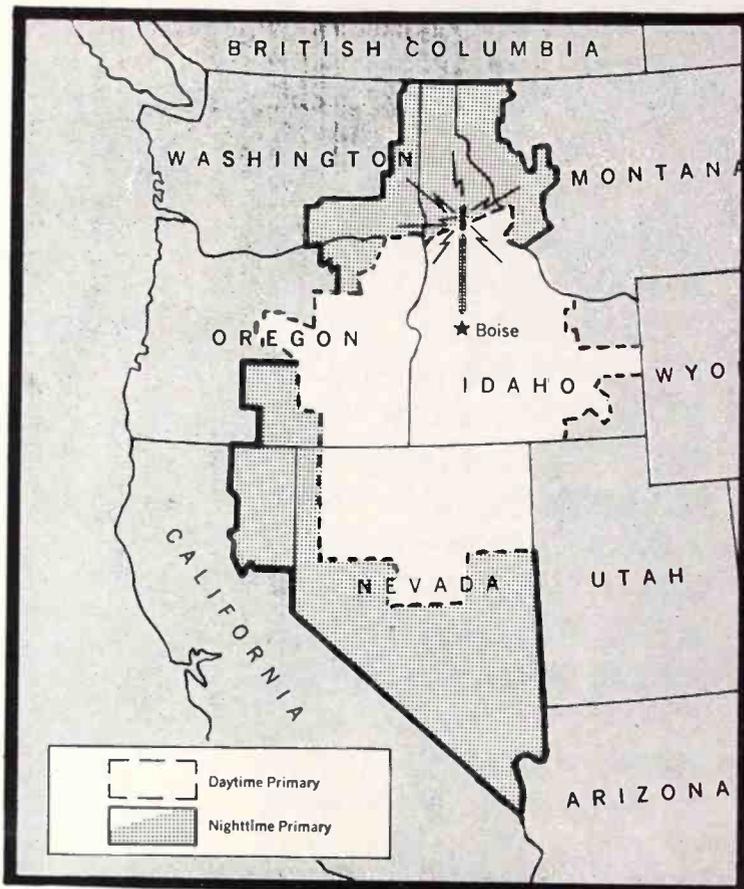


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Television Age, December 16, 1968

KBOI

50,000 watts on 670 kc.



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO
50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

MR. STATION MANAGER:

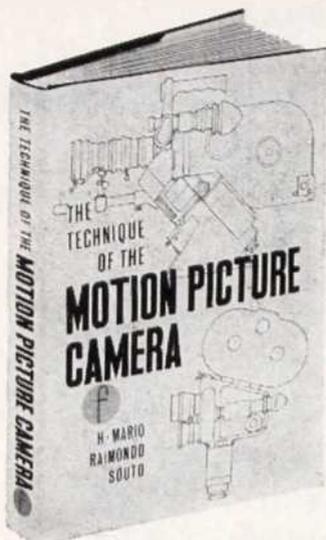
If your call letters are not on this list, please contact
TELEVISION AGE immediately— (212) 757-8400.

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KAYS-TV Hays
KBOI-TV Boise
KCAU-TV Sioux City
KCMO-TV Kansas City
KCST-TV San Diego
KDAL-TV Duluth
KDKA-TV Pittsburgh
KELO-TV Sioux Falls
KERO-TV Bakersfield
KFBB-TV Great Falls
KFDA-TV Amarillo
KGBT Harlingen
KGNC-TV Amarillo
KGUN-TV Tucson
KGVO-TV Missoula
KGW-TV Portland
KHJ-TV Los Angeles
KHOU-TV Houston
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KLZ-TV Denver
KMBC-TV Kansas City
KMEG Sioux City
KMJ-TV Fresno
KMOX-TV St. Louis
KMTV Omaha
KNEW-TV San Francisco
KNXT Los Angeles
KOCO-TV Oklahoma City
KODE-TV Joplin
KOGO-TV San Diego
KOLN-TV Lincoln
KOMO-TV Seattle
KOTI Klamath Falls
KOTV Tulsa
KOVR Stockton
KPHO-TV Phoenix

KPIX San Francisco
KPRC-TV Houston
KREM-TV Spokane
KRON-TV San Francisco
KSAT-TV San Antonio
KSLA-TV Shreveport
KSTP-TV St. Paul
KTBS-TV Shreveport
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KTVC Ensign
KTVH Wichita-Hutchinson
KTVT Fort Worth-Dallas
KTVU Oakland
KTWO-TV Casper
KTXS-TV Sweetwater-Abilene
KUAM-TV Guam
KULR-TV Billings
KVOO-TV Tulsa
KVVV Houston-Galveston
KWGN Denver
KWTV Oklahoma City
KWWL-TV Waterloo
KXTV Sacramento
KYTV Springfield
KYW-TV Philadelphia
WAGA-TV Atlanta
WANE-TV Fort Wayne
WBAL-TV Baltimore
WBAP-TV Fort Worth
WBBM-TV Chicago
WBEN-TV Buffalo
WBTV Charlotte
WBZ-TV Boston
WCAU-TV Philadelphia
WCBS-TV New York
WCCO-TV Minneapolis
WCEE-TV Rockford

WCSC-TV Charleston
WCTV Tallahassee
WDBJ-TV Roanoke
WDEF-TV Chattanooga
WDIO-TV Duluth
WDSU-TV New Orleans
WDTV Weston-Clarksburg
WEAU-TV Eau Claire
WECT Wilmington
WEHT-TV Evansville
WFAA-TV Dallas
WFBM-TV Indianapolis
WFIL-TV Philadelphia
WFLD-TV Chicago
WGAL-TV Lancaster
WGN-TV Chicago
WGR-TV Buffalo
WHBF-TV Rock Island
WHBQ-TV Memphis
WHDH-TV Boston
WHEN-TV Syracuse
WHIO-TV Dayton
WHO-TV Des Moines
WHYN-TV Springfield
WIBW-TV Topeka
WICS Springfield
WILX-TV Lansing
WIS-TV Columbia
WISC-TV Madison
WISH-TV Indianapolis
WITI-TV Milwaukee
WJAC-TV Johnstown
WJBF Augusta
WJBK-TV Detroit
WJHL-TV Johnson City
WJKS-TV Jacksonville
WJTV Jackson
WJW-TV Cleveland
WJXT Jacksonville
WJZ-TV Baltimore
WKBD Detroit
WKBF-TV Cleveland
WKBG-TV Boston
WKBS Philadelphia
WKEF Dayton
WKJG-TV Fort Wayne
WKRK-TV Mobile
WKY-TV Oklahoma
WKZO-TV Kalamazoo-Grand Rapids
WLEX-TV Lexington
WLUK-TV Green Bay
WLW-C Columbus
WLW-D Dayton
WLW-I Indianapolis
WLW-T Cincinnati
WMAQ-TV Chicago
WMAR-TV Baltimore
WMTV Madison
WNAC-TV Boston
WNBF-TV Binghamton
WNCT-TV Greenville
WNEM-TV Flint
WNJU-TV Newark
WOAI-TV San Antonio
WOC-TV Davenport
WOOD-TV Grand Rapids
WOR-TV New York
WOW-TV Omaha
WRBL-TV Columbus
WRCB-TV Chattanooga
WRDW-TV Augusta
WROC-TV Rochester
WSAU-TV Wausau
WSBK-TV Boston
WSJV-TV Elkhart-South Bend
WSPD-TV Toledo
WSTV-TV Steubenville
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WTAE Pittsburgh
WTIC-TV Hartford
WTMJ-TV Milwaukee
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WTRF-TV Wheeling
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WTVY Dothan
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WWJ-TV Detroit
WWTW Cadillac
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The Technique Of the MOTION PICTURE CAMERA

by
H. Mario Raimondo Souto

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

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

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

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\$14.50 each

TELEVISION AGE BOOKS

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Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

The media buying services

There is no doubt that the media buying services have caused a revolution and upheaval, as well as a stem-to-stern reassessment of the entire media complex. All of this activity is having a direct effect on clients, agencies, reps and stations. The questions being asked are: "Will these services survive?"; "What will be their eventual function and *modus operandi*?"

The combination of several factors zoomed these services into prominence. The first of these was a soft business climate among stations, which started in early 1967 and lasted almost a year. Then there was a proliferation of small creative agencies which required media buying services. But the buying services were after much bigger game.

A very short time ago, one of these services contacted a prominent television advertiser with a proposed schedule paralleling a schedule that had already been bought through the client's agency. The buying service guaranteed that they could buy approximately this same schedule for about 20 per cent less. There is something basically wrong with this kind of situation. Either the media department of that agency was not making the best buys they could, or the buying service was absorbing some of these costs. Several agencies have made this latter allegation.

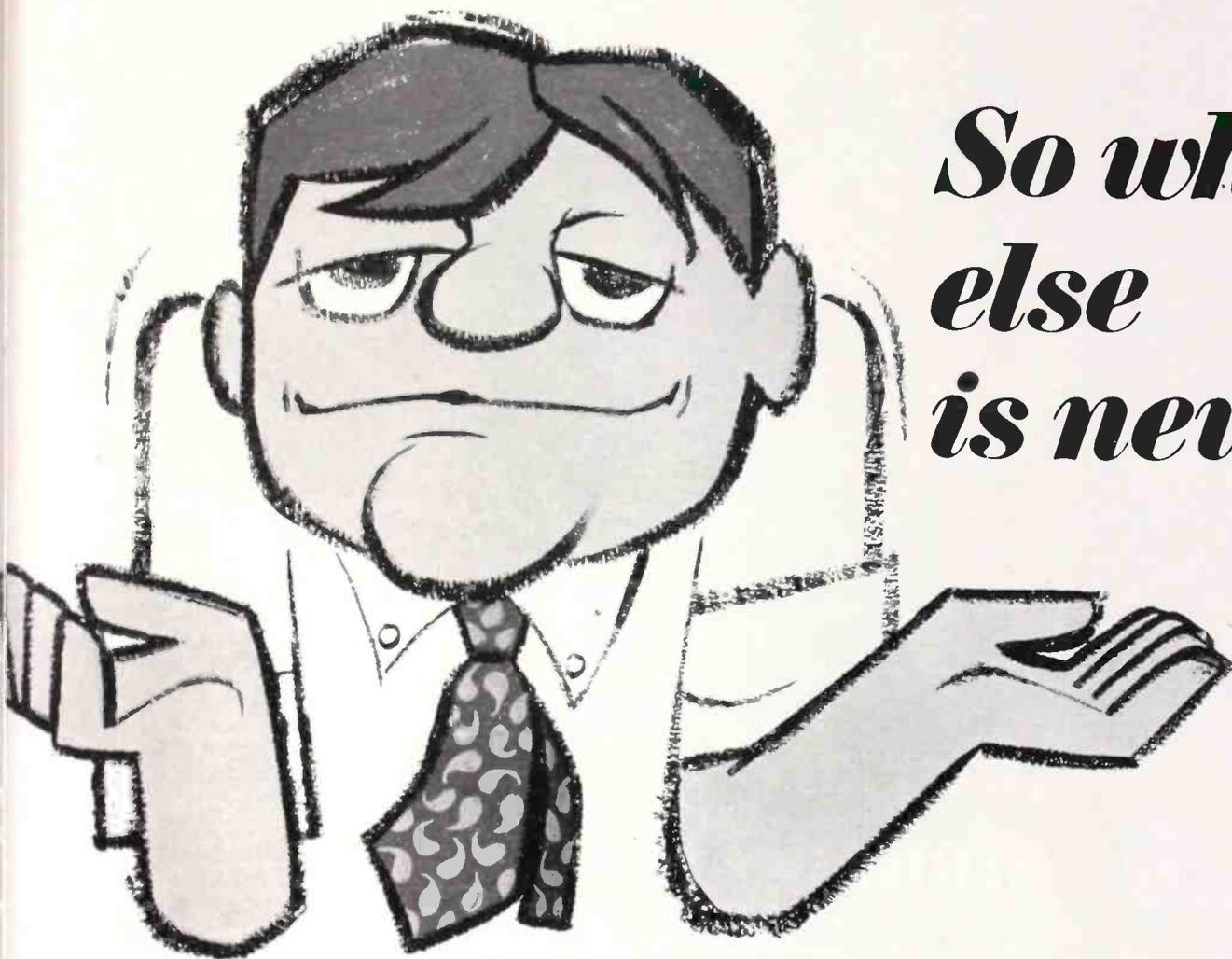
Another factor is the development of media departments by clients themselves. Of the top 50 advertisers in television, 40 of them have their own media departments as our story on page 21 of this issue points out. This is another indication that more clients are getting directly involved in media purchases. TELEVISION AGE commented on this trend in an article in the February 26, 1968 issue.

The presence of the media buying services has, in reality, shaken up the media department in every major agency. Top management is taking a hard, long look at its media departments. The days of the \$7,500 per year buyer are long gone. Agencies report now that it's difficult to get an experienced buyer for less than \$12,000 to \$14,000, and in many cases they have to pay higher. The result is that the entire media area has been elevated. The buyers are getting much more client exposure and this, too, is long overdue. This elevation of the buyers should be a beneficial trend. Experienced buyers will have more authority in their buys, and they will be able to assess other factors in the buys besides the nuts-and-bolts data.

What it comes down to is that the buying services will not be able to survive in their present form without the cooperation of certain stations. If the buying services get more and more schedules to place, they will have more muscle in negotiation. Those stations that will wheel and deal will find themselves at the mercy of the services who will exercise muscle with massive dosages of money. The danger of this situation is apparent, and it can only lead to the kind of chaos that has existed in the radio business for several years.

There are three areas, as we see it, where the buying services can perform a long-range function: (1) where the buying service becomes the media department of a small creative agency that will require buying expertise; (2) where a large agency has to place a crash program of large proportions in a very short time; and (3) where an agency in a market such as Philadelphia or Boston can buy more efficiently out of New York than they can out of their own market.

Cordially,



*So what
else
is new?*

With NSI, plenty! We're constantly improving our service and this season is no exception. In just the area of "who's viewing," the new NSI offers reliable data on a broader and more diverse scale than ever before.

For example, NSI provides *Spot Rankings for persons* as well as households—in all markets measured at least four times a year. In one quick glance, you can see where a TV spot or

Chicago 312-372-3810
New York 212-956-2500

a new availability ranks in the market.

To top it off, NSI gives you *exclusive reach and frequency data* to gauge over-all viewing for the prime purchasing agent—Lady of the House—as well as total households.

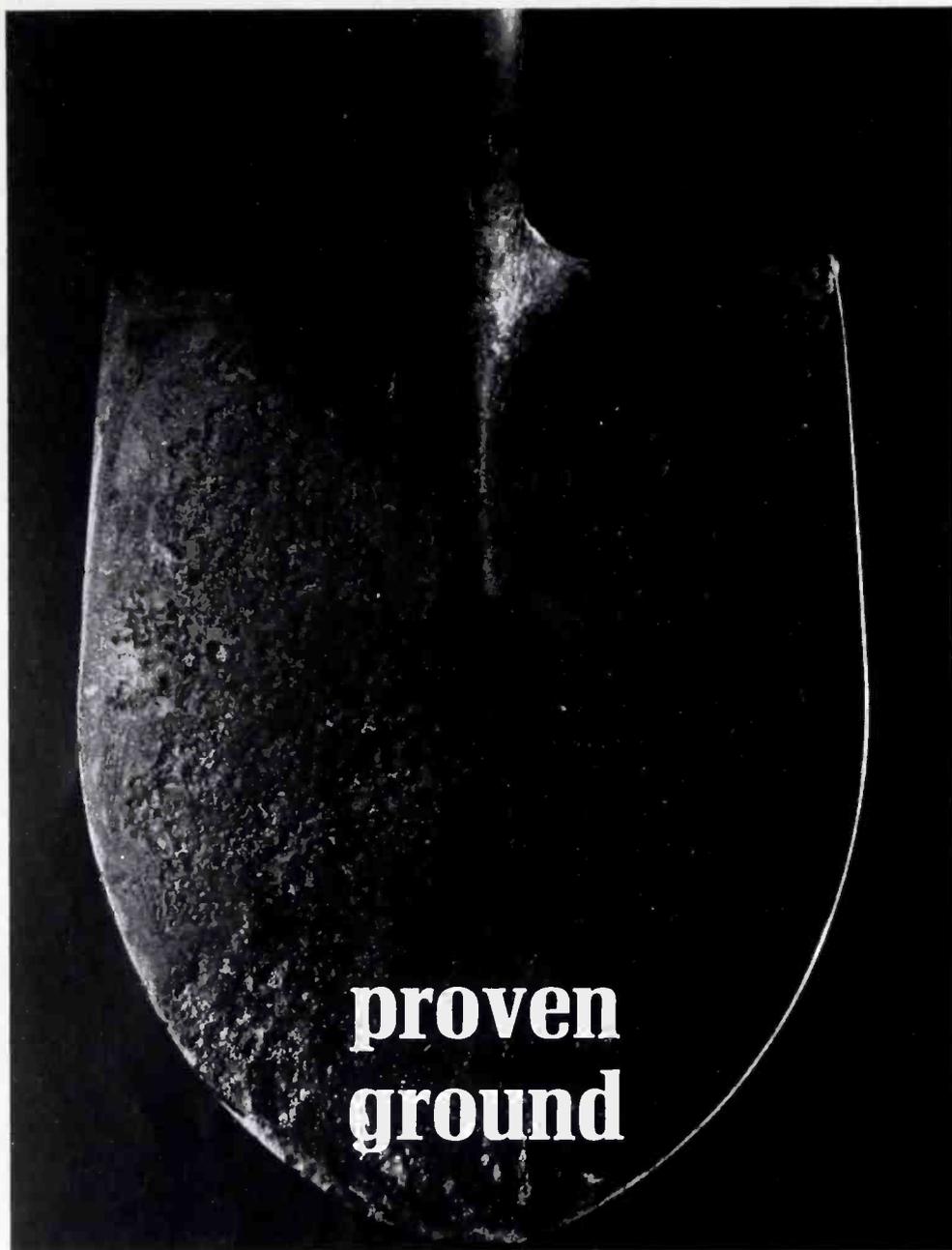
Get the details on these and the other NSI improvements for '68-69 . . . all backed with *measurable quality of performance*. Call:

Hollywood 213-466-4391
San Francisco 415-986-6437



Nielsen Station Index

a service of A. C. Nielsen Company



**proven
ground**

One television station is Topeka.

And if you want the station that dominates Eastern Kansas, where two-thirds of the state's population lives, that television station is WIBW-TV.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.



TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel

**Letters
to the
Editor**

Barter vs. outside buying

Your fine article about Atwood Richards and our new association with Chemway Corp. (*Spot report*, TELEVISION AGE, October 7, 1968, page 53) is a succinct yet thorough description of our activities.

For many years, Atwood Richards has been an exponent of the use of spot television, particularly for the smaller advertiser whose budgets do not permit him to participate in network programming.

Atwood Richards continues its primary function of acquiring and using spot television time strictly on the original barter basis. We are not in any way connected with nor, for that matter, in sympathy with the recent developments in media timebuying services, which for all practical purposes have caused a disruption in station-agency-advertiser relations.

We bring to stations small advertisers that ordinarily would not be in a position to use that medium. We do not "move in," so to speak, on existing groups of advertisers.

R. D. ROSENBLATT

*President
Atwood Richards, Inc.
New York*

Great (creative) expectations

Beyond the fine reporting in your recent article on the creative revolution within agencies (*The world's their oyster*, TELEVISION AGE, November 4, 1968, page 26), its significance seems to be in the paragraph that deals with the rising expectations among creative people.

I believe that those expectations may lead to a new era in the industry, in which sidewise job-hopping for immediate gain may disappear, and the best creative people will count on moving up in their companies, for added responsibility along with salary.

SOLITA ARBIB

*Creative Director
Norman, Craig, & Kummel, Inc.
New York*

A TOAST

December 20, 1968 marks the crystal anniversary of WCSH TELEVISION, Channel Six, Portland, Maine.

Fifteen happy years.

For auld lang syne we pause to raise our glasses in toast to you, the ladies and gentlemen of the broadcasting industry. May our next fifteen years be as memorable and rewarding as the past. Skoal!



WCSH TELEVISION
Portland, Maine.



THE KATZ AGENCY, Inc.
NATIONAL
SALES
REPRESENTATIVES

The Front Projection Corporation takes pride in announcing the

First Installations

OF THE

*FRONT PROJECTION SYSTEM—
STUDIO-90 UNITS*

AT

KRLD-TV Dallas

WFIL-TV Philadelphia

WZZM-TV Grand Rapids

KCST-TV San Diego

The Front Projection System Studio 90 Units offer Television Studios and Motion Picture Studios the ability to go "on location" anywhere in the world within minutes. The TV Studio can now combine ANY background with ANY subject; the results are incredibly real. The live subjects in the Studio appear as if they are actually acting, breathing, living, right in front of the 'live' background. TV viewers cannot tell that the background is not as 'live' as the subject. Whether for newscasts, commercial productions or live studio shows, the Studio 90 offers a whole new world of creativity, excitement and increased revenue potential. Write for a video tape and see for yourself.

Front Projection Corporation, 10-40 45th Avenue, Long Island City, New York 11101

Front Projection operates under U.S. and foreign patents and applications including the following issued U.S. Patents:
U.S. No. 2,727,427; U.S. No. 2,727,429; U.S. No. 3,227,509; U.S. No. 3,224,718; U.S. No. 3,350,890.

Sears soars in spot television

Sears' use of tv has zoomed dramatically in the past five years, according to figures gathered by Broadcast Advertisers Reports and released to TELEVISION AGE by the Television Bureau of Advertising. For example, this past September in the 75 markets monitored by BAR, the Chicago-based retail juggernaut ran 3,173 commercials in 68 markets during a random week. Comparable figures for 1964 were 508 announcements in 47 markets. The average number of Sears spots per market per week was 47 in September of this year, versus 14 in 1964.

Already far and away the nation's leading retail tv advertiser, Sears is poised on the brink of an expansion program that's certain to make it more so. During the next five years, the company will build 238 new retail stores—92 of them full-line department stores. Of the new units, 138 will be in areas which are currently Sears-less, while the rest will replace existing stores. The timetable calls for 32 new stores next year, 59 in 1970, 60 in 1971, some 41 in 1972, and about 36 in 1973. Sears will emerge from the program with 1,056 stores, compared to its present 818.

\$12 million billings in Corinthian rep switch

About \$12 million in spot billings are involved in Corinthian's switching its five tv outlets from H-R to Blair and to Harrington, Righter & Parsons. Most, if not all, billings move December 31. Harrington gets KHOU-TV Houston, KOTV Tulsa, WANE-TV Fort Wayne. Blair gets WISH-TV Indianapolis, KXTV Sacramento. All are CBS-TV affiliates. Harrington is also getting KTVI St. Louis, a Newhouse station, from H-R.

Australia in market for U.S. tv formats

Sales of U.S. television product in Australia, which have been declining over the past few seasons with the tail-off in the number of new shows entering production here, are due for a further drop, come New Year's Day. That's the day a new government ruling will go into effect, requiring the Australian tv industry to produce a minimum of 60 per cent of its programming domestically. As a result the Australian Television Network's U.S. purchasing representative, Charles Michelson, Inc., of New York is buying game show formats for production in Australia.

Why game shows? They're relatively easy and cheap to produce, pull good ratings and won't place additional strain on Australia's shallow talent pool. A further impediment to tv imports Down Under is the walloping 40 per cent withholding tax which sellers must pay. With Michelson's liaison help and NBC's advisory cooperation, an Aussie version of the *Today Show* was recently launched, to join a couple of other programs with a familiar ring, the *Tonight Show* and *In Melbourne Tonight*.

Australia has three networks—two private, one government, nearly 40 stations, and no color. Although the

private networks have the capability to produce and transmit in color, the government network does not.

Tv advertisers use Listfax

In the past when an advertiser wanted to give the name of a local merchant who carried his product, he could run a tag. The problem with this however, was that in a metro area there might be dozens of merchants, and the chances of reaching all potential customers with their local dealer's name was relatively small.

Recently more and more advertisers are turning to a computerized service called Listfax. All an advertiser does is run the toll free Listfax number in his ad, and customers anywhere in the country can call and find the name of the nearest dealer.

The price for this service is based on the placement of a spot and the frequency. A primetime network spot would be charged about \$2,000 each time it ran.

In spot tv, the prices in a major metro area run about \$130 to \$150 per spot, depending on the schedule.

One of the most successful tv users of the Listfax service is Viking Carpets, who says Listfax was deluged with thousands of calls following the running of their commercials. Other big tv users include Lees Carpets, Armstrong Cork Co., Bell & Howell, and Hamilton Beach.

Merchants putting more money into primetime

As they become better attuned to the medium, retailers are buying more heavily into primetime, according to the Television Bureau of Advertising. In fact, says TvB, a recent BAR report shows retail advertisers using essentially the same day parts in the same proportion as national advertisers. The report states that 17 per cent of all retail commercials are in primetime—a percentage comparable to that for national advertisers. Figures compiled by TvB for September, 1968, show that 15 per cent of local activity during that month hit in primetime, compared with 18.6 per cent of national activity.

How one commercial can affect another

Little is known about the impact of one commercial on another when they're ganged up, a critical area now that the Tv Code allows four contiguous commercials. However, work on the eye camera by the Marplan Perception Laboratory suggests that the first commercial in a group can strongly affect those which follow.

It is already clear to lab experts that the level of response in the first 10 seconds of a minute ad almost pre-determines the level during the remaining 50 seconds. Further, there is evidence that the level of response to the first 30 in a piggyback will affect response to the second. Finally, there is even a feeling (though no research has been done in the area) that the level of response to the first commercial in a group of four can affect the last.

Reference to response above refers to eye camera measurements of pupil dilation and contraction.

RKO Radio Reps put on the

spot

by WWTC Minneapolis

WWTC, a major metro market station has switched to RKO Radio Representatives as its national spot salesman. WWTC thus becomes RRR's first "non-family" client on the roster of dynamic stations served by radio's newest sales organization.

With its young, experienced staff, unique service facilities and aggressive dedication to success, RRR is out to give the business to WWTC — but big!

OUR NEW CLIENT

WWTC's exclusive "good music" format hits a high note in qualitative audience rating with the big buying 25-49 group. The station's unusually wide appeal has spiraled it to within a footnote* of the top, and its cost efficiency makes WWTC the most on-target buy in town.

*ARB April/May 1967
April/May 1968

RRR

RKO RADIO REPRESENTATIVES INC.

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

OUR "OLD" CLIENTS

WOR AM & FM, New York

KHJ AM & FM, Los Angeles

CKLW AM & FM, Detroit-Windsor

WRKO & WROR, Boston

KFRC & KFMS, San Francisco

WGMS AM & FM, Washington, D. C.

WHBQ AM & FM, Memphis

Business barometer

The September indications of a booming Fall for spot are holding true in October, which turned in an excellent performance. While not as good as September, which was 20.7 per cent above the previous year, the October increase was still the third best for the year, in percentage terms, and the absolute best, in percentage terms, for any October during the 60s.

With a jump in spot business of 17.6 per cent this October over last, revenue hit \$103.1 million, the first time spot has gone over the \$100 million mark. Two Octobers ago, spot went over the \$90 million mark for the first time by a hair—reaching \$90.7 million (a final adjusted figure).

The last October to show anywhere near a 17.6 per cent rise in revenue was back in 1964, when the increase was 14.8 per cent. In 1962, the October increase was 15.8 per cent. Last year, of course, was nothing to brag about; the October figure for spot then showed a 3.3 per cent decline.

Compared with September, spot billings in October were up a hefty 29.9 per cent, a good part of this obviously due to seasonal factors.

The smaller stations (under \$1 million in annual revenue) came off with the honors in the station category sweepstakes. Their average spot billings were 23.1 per cent over last year. Outlets in the \$1-3 million bracket were second with 20.8 per cent, while the larger stations brought up the rear with 16.1 per cent.

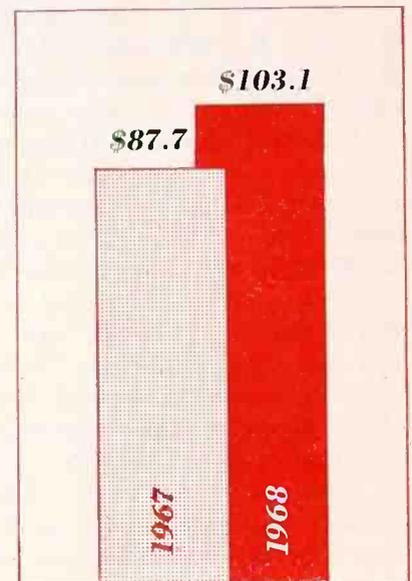
The under-\$1 million outlets have shown a mixed record so far this year. This is the fourth time they've been first in the level of spot increases, but they've also been third five times. And they were second once.

The medium stations won the sweepstakes five times and came in second five times. As for the larger stations, they've been number one only once.

The spot total through October comes to a hefty \$775.8 million, compared to \$693.1 million last year. This is an 11.9 per cent increase.

Next issue: local and network compensation figures for November.

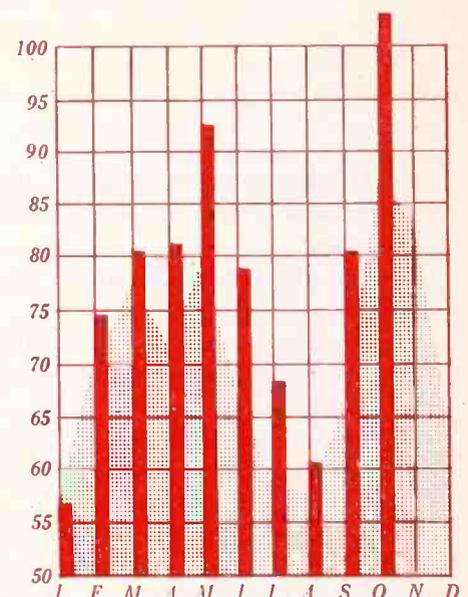
NATIONAL SPOT



October (up 17.6%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+23.1%
\$1-3 million	+20.8%
\$3 million-up	+16.1%



1968-'67 comparison

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

How does “The Sixth Hour News” get so much news?



Stubbornness.

A television news program that covers New York City needs many resources.

It needs material ones, like cameras and microphones.

It needs the human ones, like judgment and experience—and stubbornness.

Consider the problems of covering New York City's six-month-long school crisis, for example.

The personalities involved—often angry. The crowds—sometimes on the edge of violence. The scene: shifting from City Hall to the Board of Education to Ocean Hill-Brownsville and a dozen other locations.

To penetrate the maze of statements, meetings and confrontations and come up with a clear, balanced account of such a story—and to continue to press officials for answers—requires a rare kind of tenacity.

The evidence that WNBC-TV's Sixth Hour News staff has this tenacity has never been more clear than during the school crisis. The firsthand reporting of Gabe Pressman and his colleagues in the field has added up to broadcasting's most complete portrait of an emotionally-charged, hard-to-cover issue.

Yet a school crisis is only one of the many stories Sixth Hour News

anchorman Lew Wood will be coordinating on any given night—along with sports (by Kyle Rote) and weather (by Dr. Frank Field).

Covering it all requires a round-the-clock operation involving a staff of 77 people. Executive producer Ray Hasson refers to them as “seventy-seven stubborn men who believe in accuracy, style and meaning.” He adds, “They’ll go right through a brick wall if that’s what it takes to get a story.”

We believe it. Compared to covering present-day New York, what’s a brick wall?



News leadership: another reason viewers depend on the NBC Owned Television Stations

WNBC-TV, NEW YORK | WRC-TV, WASHINGTON, D.C. | WKYC-TV, CLEVELAND | WMAQ-TV, CHICAGO | KNBC, LOS ANGELES

As the smoke clears . . .

Whatever the impact of the U.S. appeals court decision upholding the Federal Communications Commission's power to enforce anti-smoking messages, tobacco advertisers may be just as concerned about smoking habit patterns. In the long run, these may have more effect on their fortunes than government edicts.

A decline in cigarette sales has already become apparent and while no one expects any major drop in cigarette usage, sales decreases in individual geographic markets could be sizeable enough to affect ad plans in a major way.

Some idea of these market changes has just come to light in this year's *Brand Comparisons* study of Television Advertising Representatives. The rep, which has been conducting these studies since 1959, released data on cigarettes and 11 other product categories in nine major markets.

When and where. Some of the product categories were surveyed in March, some in May and two (cigarettes and dog food) in both months. More than 400 brands are involved. The markets are Boston, Philadelphia, Baltimore, Washington, Charlotte, Jacksonville, Pittsburgh, Portland, Ore., and San Francisco. All markets were also surveyed in 1967, except for Portland.

The smoking data was based on smoking during the week prior to the survey, which was conducted by Pulse, Inc.

In the eight markets where figures were available in both 1967 and 1968, seven showed a decline in smoking by men; five disclosed a drop in smoking by women. Some of the declines were slight and could be accounted for by statistical variations due to sampling.

However, in two of the markets the decline in men smoking was sizeable. In Baltimore, the percentage of men who smoked declined from 56.3 in 1967 to 50.2 in 1968. In Pittsburgh, comparable figures were 50.6 and 44.9.

Lesser declines from March/May, 1967, to March/May, 1968, were

registered in Boston, 51.1 to 49.2 per cent; Philadelphia, 53.0 to 50.6 per cent; Charlotte, 57.2 to 56.6 per cent; Jacksonville, 53.7 to 52.7 per cent and San Francisco, 51.0 to 49.2 per cent.

A slight increase in cigarette smoking by men showed up in the nation's capital—51.1 to 52.4 per cent.

In four of the markets, the lowest smoking levels recorded by TvAR showed up. The four were Boston, Baltimore, Pittsburgh and Philadelphia.

The distaff side. Among women, the declines in the percentage who smoke were recorded in these markets: Boston, 43.9 to 40.4; Philadelphia, 40.1 to 38.2; Baltimore, 44.5 to 40.8; Jacksonville, 36.3 to 33.6 and Pittsburgh, 34.7 to 32.5.

The increases in smoking among women, none of them sizeable, showed up in Washington, 39.4 to 42.2 per cent; Charlotte, 33.8 to 35.4 per cent and San Francisco, 39.6 to 40.8 per cent.

Three of the markets turned up with the lowest smoking levels among women since TvAR began its brand comparison studies. These were Boston, Pittsburgh and Philadelphia.

As might be expected, the downward smoking trend affected non-filter more than filter cigarettes. As a matter of fact, the percentages of both men and women smoking filter cigarettes showed relatively little change, according to TvAR.

Four cigarette brands ranked number one in the various markets among women and two among men. Among distaff consumers, Winston was first in five markets, Pall Mall in two, Salem in one and Marlboro in one. Among men, Pall Mall was first in five markets, Winston in four.

In other product category areas, these trends were revealed in the TvAR study:

- Freeze-dried coffee appears to be making inroads. In those areas where Maxim was marketed at the time of the survey, first-time measurement of the product shows market shares of better than five per cent.

- Soft margarine is also making headway. In six of the eight markets measured in both 1967 and 1968

comparative information available for the first time on soft vs. regular margarine showed increases in usage of the former. Most of this increase seemed to be at the expense of regular margarine.

Families using the soft variety in Philadelphia increased from 14.4 to 20.9 per cent of the total. In San Francisco the increase was 13.1 to 20.8 per cent.

- Men's shave cream usage is down in seven of the eight markets. Boston went down from 62.5 to 57.4; Washington from 62.3 to 54.2 per cent.

- Also declining is men's hair dressing; six of the eight markets showed drops in this category. Sizeable decreases showed up in Washington (52.7 to 47.7 per cent) and Charlotte (57.9 to 49.7 per cent).

- Hair spray continues to grow in usage. Five markets showed increases. Among them: Philadelphia, up in a year from 57.5 to 68.2 per cent, and San Francisco, up from 64.7 to 69.1 per cent. The highest usage level was recorded for Portland, shown for the first time in the TvAR report, which came in at 73.1 per cent.

- The downward trend in cold tablet usage noted in 1967, appeared over this year with all markets but one (Baltimore) showing slight increases.

- One odd fact that cropped up was that Jacksonville, which has the highest level of dog ownership among the nine markets, showed the lowest usage level for dog food.

Preference trends. A number of brand preference trends were apparent in the 1968 report. In general, it was found that brands in certain product categories—such as cigarettes, deodorants, cold remedies and men's hair dressing—retain high brand loyalty while certain others—such as shaving cream, dog food and gasoline—exhibit considerable fluctuations.

The TvAR data was obtained by personal, in-home interviews with that member of the family primarily involved in the purchase of a particular product. A total of 5,500 families were interviewed in March and May in the metropolitan areas of the markets surveyed. ■

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

WKRG
CHANNEL **5 -TV•** MOBILE
ALABAMA

*PICK A SURVEY - - - ANY SURVEY



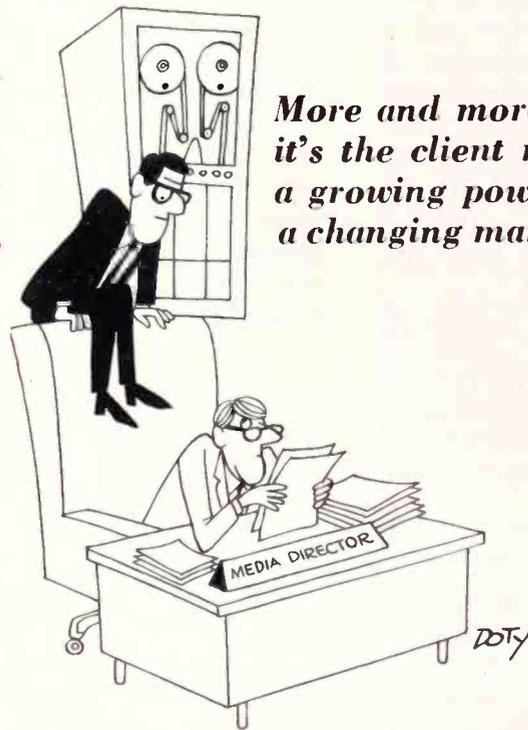
A CBS Affiliate

Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



Who's looking over the agency's shoulder?



More and more, it's the client media executive, a growing power center in a changing marketing environment

As a direct result of the relatively new and significant concentration on media within the client's advertising establishment, there is a new power figure in corporate ranks—the media director. Only a decade ago, media was a minor or almost non-existent facet of service within the department. Now it has grown in importance to the point where it dominates many departments.

The pattern parallels developments within the advertising agency. At one time, the kingpin among agency executives was a tv director experienced in showbiz and programming; then a shift took place, and media expertise

and background became a prime requisite for this position.

Today, many of the package goods merchants have eliminated their program-oriented advertising directors—among them Liggett & Myers and National Biscuit Co.—and have substituted media directors and/or departments to service the media function under a wide variety of titles.

An estimate indicates that at least 40 of the 50 leading national advertisers—practically all in package goods and with large tv investments—staff the media function within their advertising departments.



One reason for client coordination of agency buying is to avoid agencies of same client bidding for same show or spot.

Procter & Gamble led the way many years ago, and was followed not long afterward by P. Lorillard, Philip Morris, Lever Brothers and Colgate.

The Bristol-Myers advertising services department is only two and a half years old; a large number of companies have created media operations more recently, among them R. J. Reynolds. Another augmenting the function is Warner-Lambert's department of media and programming which has just added two specialists to Hugh Goodman's staff.

Yet the function itself remains of overriding significance, not the individuals who perform it. Not all companies create media departments or hire specialists. Some merely give media more time and attention within the old department.

The media experts

"We hope all of us are expert enough on media to do without a specialist," says William H. Ewen, director of advertising services for The Borden Co. His department handles a number of media services for the company. Other firms believe that their agencies alone can more than deal with all their media problems.

What work does the corporate media department do? A prime purpose is to provide a corporate overview of the total media operation and act as a central control point.

A survey of media directors reveals that the job is to coordinate, supervise, implement, review and appraise. Essentially, it is to see that each brand gets the best from the media department, and the economies generated make each brand's participation more effective and also save money.

Probably the one function performed by virtually all media departments is coordination. The advertiser today has to consider more media options, deal with more stations, be on top of more rate changes, create more fractional commercials, and handle more product rotation schedules and competitive conflicts than ever before.

He is faced with a proliferation of products and a multiplication of agencies. He can name an agency of record to do the job of coordination, or do it himself. Many, if not most,



While not always happy with client media watchdogs, agencies are glad to have someone to tap for decisions.

have decided that the function is one they should control.

Spot tv buying alone, to illustrate, demands massive and complex coordination. By pulling things together, it is possible to get maximum discounts through the sheer volume of media consumed.

It is also possible to intermarry brands through coordination to get greater advertising effectiveness. Inevitably, decisions must be made as

to which brand goes in which show or location, and how purchases of flights and scatter plans are allocated between agencies and brands.

But not all corporate media departments take the same view of this aspect of media work. Some—for example, Philip Morris—consider keeping track of discounts an agency function.

The agency plans

"We wouldn't want an agency if we couldn't trust it to do this," remarks James Thompson, media manager.

Supervision of media takes a great deal of time. Once the company sets its marketing objectives, advertiser media executives meet with brand managers and set media objectives. These are then discussed and considered with their agencies.

Media plans then are created by the agency. The corporate media personnel make certain that buying standards are compatible for similar products and that there's consistency in planning, and also set piggybacking requirements. Agency media plans are then reviewed and corrected by the client's media specialists.

This latter can be the heart of the corporate media function. One key to a superior media plan is good advance planning, which generates large economies in costs.

If two magazines with the same type of readership are to be purchased, a change can be made that places the order with one magazine to earn a larger discount. Advance planning also considers the need to hold on to good spot availabilities by allocating them to new brands once the old brand's need for these positions ceases.

Once the media plan is accepted, it must be reviewed and implemented. New and unexpected situations constantly occur which can interfere with

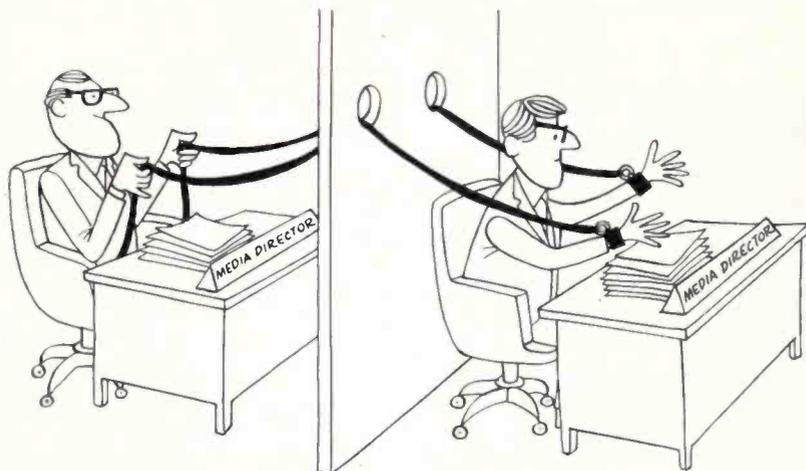
execution; designated spots in daytime positions on a station in a market may not be available; an alternative buy must be suggested, accepted and executed.

Constant review must also be given to whether the elements of the media plan are nearly on target in the delivery of gross rating points. Here, computer print-outs have been helpful.

the second the buyer's estimate of performance at the time of purchase. Soon after the buy is made, these two stages are filled out concurrently and sent to the corporate media director. After the schedule has been run, the agency buyer fills in stage three data which reveals actual performance. He makes appropriate notes on significant differences between goals and actual performance.



A large burden of paperwork has been taken off the shoulders of agencies by corporate mediamen.



Corporate media executives are more and more taking the reins of decision into their hands even buying minor media.

Appraisal is another fundamental aspect of corporate media service. The agency's major purchases of network and spot tv and other media are reviewed and compared against objectives.

"We must satisfy ourselves that the agency has produced what it said it would," observes the media director of a large pharmaceutical concern. It is, in the words of another media executive, "The show and tell period."

Many package goods companies have created a formalized approach to appraisal, from which there is no escape. Quaker Oats has a three-stage reporting form which measures actual schedule delivery in comparison to buyers' estimates and initial rating and cost efficiency goals.

The first stage is the media plan;

Robert Riemenschneider, media director of Quaker Oats, notes that the form serves two very useful purposes: "a control over what was actually received for our spot investment and, from the agency standpoint, a control over the accuracy of the timebuyers' preliminary estimates as to the budget needs to purchase a specific weight level in a given market as well as the gross rating points received on the buyer's media plan."

Network buyers

In no uncertain terms, it serves to separate the amateurs from the professionals.

There is another key function provided in some corporate media operations—buying network programs.

As vice president, media and programs, Donald S. Harris of Philip Morris does this job. At P. Lorillard, Peter Levathes, the advertising director is charged with network media responsibility, and William Santoni, media director, handles other matters. At Standard Brands, Tom Phillips, manager of advertising services, negotiates with the networks.

A typical media department, as at Quaker Oats, might contain a media director, a media coordinator and a media analyst, the last an assistant
(Continued on page 57)



Younger brand managers in one company require guidance of media experts within the firm.

In the world of consumer advertising, Ries Cappiello Colwell is of minor consequence. And for good reason—the agency's accounts are primarily industrial.

Yet Ries Cappiello Colwell has already had an impact on advertising beyond the industrial sphere for various reasons: It has won a number of awards—more than its size would suggest; it is an agency where ideas are cherished and developed mainly by teams of executives, not individual specialists; it is an agency without a media department as such; and its advertising is rooted in its own principles and philosophy which are based upon highly individual, if not unusual ways to achieve believability.

Moreover, it will be projecting itself more and more into the consumer advertising sweepstakes. It has created a campaign this year for Uniroyal's Naugahyde on *Today* and *Tonight*, and it is mulling over getting Uniroyal's Koylon foam on tv as well as Worthington's residential air conditioning and Biltrite baby carriages.

The agency is merely five years old. During that time, its billings have risen from \$779,000 the first year to about \$10 million in 1968. Its two major accounts are Uniroyal and Worthington Corp., which bill about \$4,000,000 and \$2,000,000, respectively, at RCC. Among consumer accounts, in addition to those mentioned, are Heuer Time Corp.'s stop watches and chronographs, Looping clocks and Acquastar S. A., watches for skin-divers.

Its founder and president is 41-year-old Al Ries, who as a stripling from Indiana was trained in advertising by General Electric. Later he spent six more years of apprenticeship at Needham, Harper & Steers. After one year with Marsteller, an industrial agency, Ries quit to set up a one-man shop.

"I had to do it. I wasn't happy being a cog in someone else's wheel," he says. After six months, he reached into Marsteller and brought out Tony Cappiello, then an art director with a proclivity for clean, simple graphics, and Bob Colwell, an account executive.

These three, together with Al Beckerman, vice president and creative director, and formerly an advertising instructor at Pratt Institute, are the quadumvirate that rules the agency.

The principals are strong-minded, outspoken, independent and even opinionated. Ries, in analyzing Doyle Dane Bernbach's campaign for Rheingold's Gablinger beer, for example, terms it a "super-flop." He labels such advertising "emotional" because it attempted to sell the low carbohydrate value of the product, not its taste.

Recently the agency lost an account. After winning an award for its ads, it told the client that his product needed improvement. The client did not agree.

Ries Cappiello Colwell will not take any cigarette business. And last July in a full page advertisement in the Wall Street Journal, it told American industry that, "A company ought to have a purpose beyond making money."

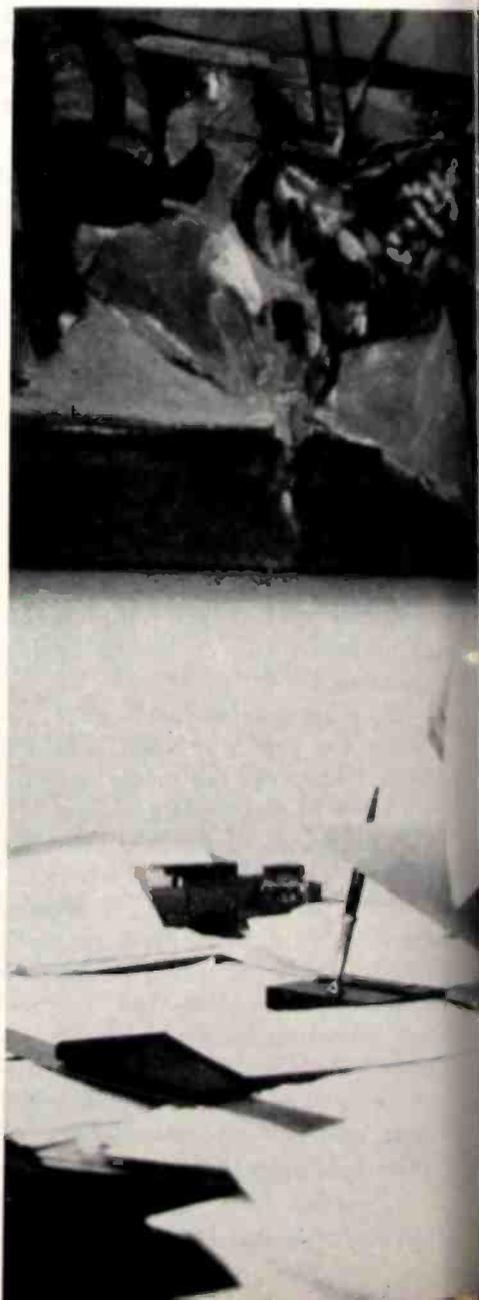
It's all in color

RCC focuses upon believability and realism as the essential qualities needed to sell the consumer. "Everything we do is in color," notes Al Ries. "We start with color because it's real. Black-and-white is an abstraction of reality and the biggest single problem in advertising is communicating reality. Anything you do in an ad to make it more real makes it more effective and more be-

'Reality in advertising' --RCC style

*Ries Cappiello Colwell
fits no man's pigeon-hole,
and that includes ideas
on tv and timebuying*

Right: Al Ries, president of Ries Cappiello Colwell. Far right, top: Client James Chichester (l.) sits with RCC principals Ries, Tony Cappiello, Bob Colwell. Bottom: Vice president Al Beckerman (l.) and Cappiello walk the Nauga.



lievable, and contributes to impact.”

To get the same feeling of reality into its commercials, the agency uses tape, color tape preferably, because film is “farther away from reality.” It prefers not to use cartoons in commercials because of their abstractness. In print, it relies on photographs, not illustrations.

To keep the focus on commercial content and not on production technique, RCC tries, whenever possible, to keep the camera in a stationary position. The action is moved around the camera rather than the camera around the action. In Naugahyde commercials, the camera is centered in one position, except for a zoom at the end. This same principle is embodied in print advertising by

having photos of the product taken head-on, to avoid calling attention to technique.

To increase the believability of its copy, the agency takes into consideration all known consumer attitudes about its products. Thus, though many foam rubber advertisements do not mention innerspring mattresses, RCC ads for Koylon foam not only mention them but go on to make direct comparisons and to disarm the public by answering as many questions as possible. And this is true of a wide variety of its advertising for other products.

“We don’t worry about our advertising being creative. We worry about what it does for and to the customer,” says Al Ries. “When we have

nothing to say, we say nothing. But when we are being creative, we try to keep our egos out of it.

“That’s the trouble with too much advertising today. The advertising gets in the way. We always remember that it’s the product not the advertising that’s all-important. An ounce of creativity in the product is worth a pound of creativity in the advertising.”

No media department

The agency has no media department in the ordinary sense of the term. This function is integrated into the account function.

“We have no prejudice about media,” says Bob Colwell, executive

(Continued on page 66)



A vs. B markets, periods 7-29
(dollars projected)

Test I: A = 512, B = 234 spots Test II: A = 220, B = 235 spots

One of the outstanding principles evolving out of four years of advertising testing in the Milwaukee Advertising Laboratory is the critical importance of media planning in increasing product sales. And of course, as a direct corollary, the future potential for the creative media planner in the advertising function must look brighter and brighter. In fact, the creative media planner may very likely become the professional center from which any organized effort to increase client's sales will emerge.

This is said because the evidence is growing that the media you select, the share of the budget you place in each, the scheduling practices which will be used and the time or space size utilized will make their own independent contribution to sales, regardless of the creative promise.

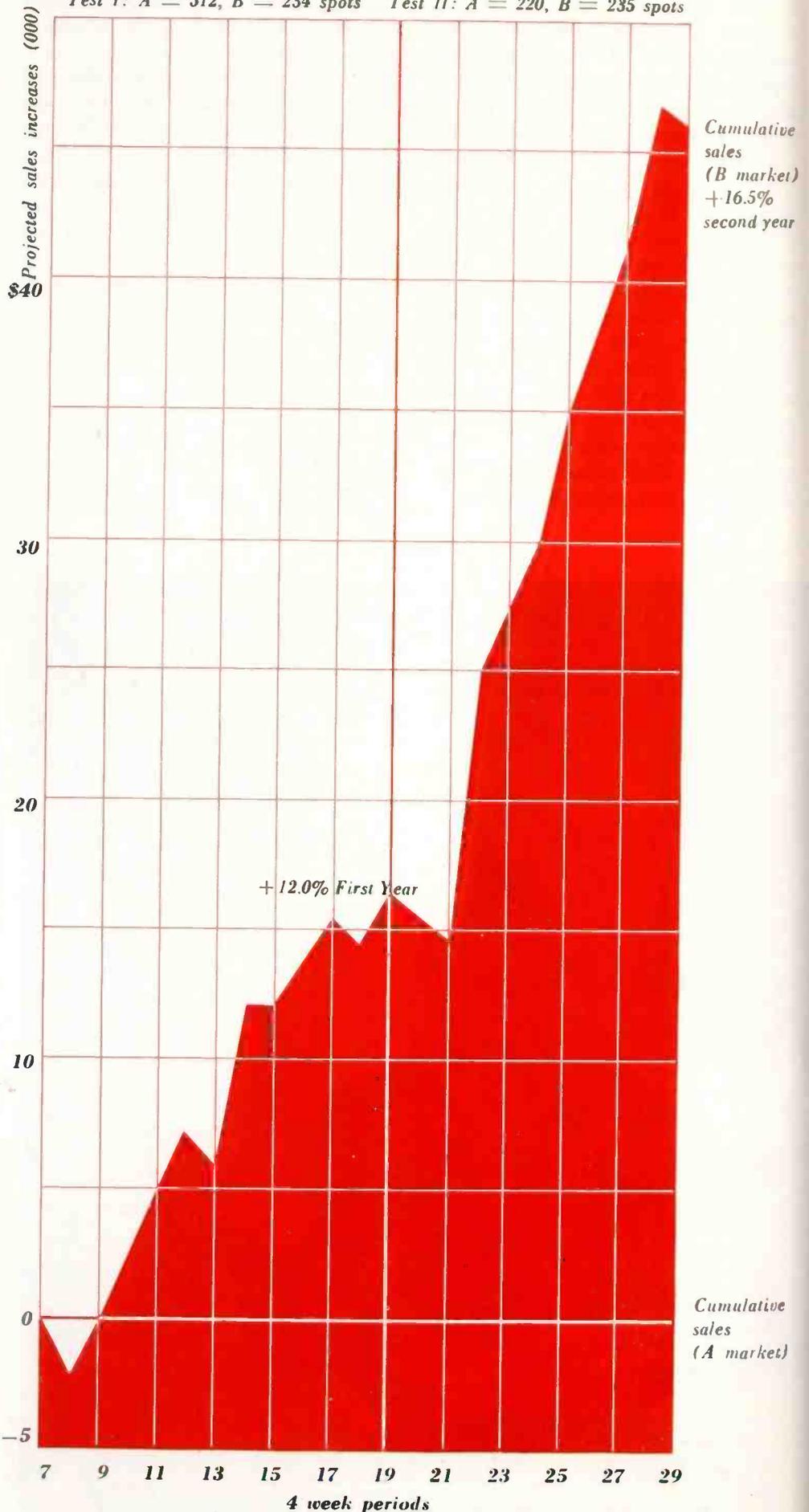
To put it another way, no matter how good the creative promise is in advertising, the creative media planner can make it work more efficiently than the non-creative media planner. And, except in the case where advertising unsells (and we have ample evidence of this), even a mediocre creative promise can be made more productive by intelligent media planning.

Therefore, regardless of the current levels of myth and prejudice and self-service in the advertising business, the basic evidence is overwhelmingly strong in favor of upgrading the importance of the media planning function for all advertising.

We have done a great deal of testing in the Laboratory on media, and more and more on creative. So far, the media planning function wins hands down over the creative function.

The one overriding impression we are obtaining on the creative function is this: Advertising absolutely works, but it works far differently than most of us think it does.

In some cases, we have seen an actual lift in sales when only one print advertisement was used. We have seen immediate response in



other cases to 30s versus 60s, or to daytime versus nighttime television, or to increased or decreased use of advertising dollars in television and other media.

But we have also seen sales go down as a result of advertising. We

How the Milwaukee Advertising Laboratory works

The Milwaukee Advertising Laboratory consists of a panel of about 1,500 homes, divided into two matched groups and checkerboarded through the four-county Greater Milwaukee area. MAL can test television, newspaper, supplement, direct mail and other forms of promotion. For tv testing, each tv set in a panel home has a "muting" device by which the tv stations involved (three of the four in the market) can blank out a commercial in either of the two matched groups. For print testing, circulation controls of the Milwaukee Journal and two supplements permit split runs. Results are measured by purchase diaries kept by panel members. The concept is that by keeping all marketing factors constant, except the one being tested, the MAL user gets valid test results.

Chart at left and those on next two pages illustrate actual results from Milwaukee Advertising Laboratory research for advertisers. Effect of media scheduling practices while holding "creative benefit" constant is shown in chart at left. By end of first year through period 19) sales in "B" market were 12 per cent higher than "A" market even though "A" market received twice as many commercials. By end of second year, with ad input in both markets the same and same scheduling practices continued, additional gain of 16.5 per cent in sales of market "B" over market "A" resulted.

have seen sales go down as a result of a significant increase in advertising!

We have even tested a pair of commercials, one against another. These commercials had been fully pre-tested by standard pre-testing methods in the past, but in our case they were submitted to the harsh test of actual sales response under natural conditions of broadcast.

The results to date on creative have not been what I would call an overwhelming success. I have seen a client's own advertising unsell his brand and sell a major competitor's instead. I have seen brilliant technical implementation of a non-dynamic consumer promise with the result that the better the technical handling, the more sales went down. This is because the technical handling increased the probability of more people being exposed to the wrong promise.

I have seen the wrong kind of advertising reduce the demand for an entire product category and the demand for the advertised brand as well. I have seen brands over-advertised, if you apply an economic yardstick of the cost of additional advertising against additional sales generated. And, from the standpoint of the objective marketing decision maker, there is no other criterion which can be applied.

A creativity myth

I have heard the old myths of the time it takes to make a creative story work, but our evidence suggests that longer-term success is a function of short-term successes, one building on top of another. So far we have seen no short-term failures reverse themselves and become longer-term successes.

I have seen a brand which was available in two or three varieties or two or three forms. While the client was interested in selling or emphasizing one of these forms or varieties, more often than one would expect, the form advertised failed to respond, whereas the synergistic results of

Media planning— not creativity— makes the difference

*So says a veteran
marketing man, detailing
lessons learned through
the Milwaukee
Advertising Laboratory*

By G. MAXWELL ULE

16110

Cumulative sales advantages

Of equal dollar input behind two different media types for the same brand—holding creative quality constant

this advertising showed an increase in sales of the form which was not advertised.

It is within this framework of myth, beliefs, old wives' tales, intuition and custom and tradition that the refreshing news stands out very clearly—the creative media planner's role can make all the difference.

Here are some of the things we are learning:

- Some brands are using more advertising than they should. Here it is imperative to discover the optimum level of advertising input to maintain volume at the lowest possible cost, or to maintain growing volume at the most reasonable cost.

- Brands may tend to require periods of gestation at a fairly flat level of sales. This may be analogous to keeping a farm field fallow for a season for the purpose of increasing total yield from the field over the longer run. Forcing a brand which is in this phase of its development simply produces no additional sales because the consumer is not ready to respond at a higher level.

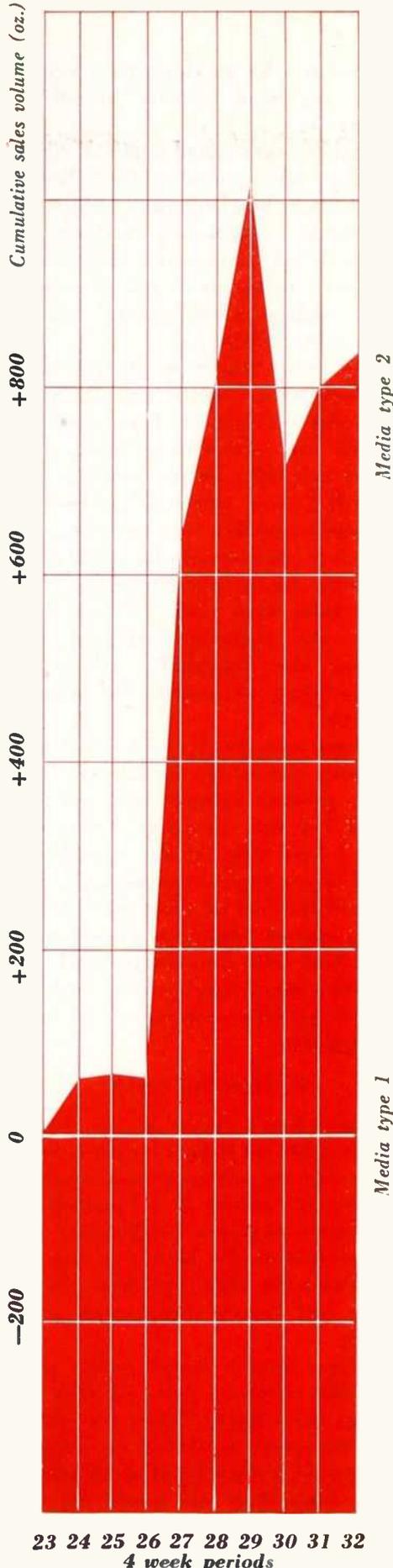
- Money should be withdrawn from brands when they are in such a phase, the withdrawal being at the level at which sales will at least be maintained at a fairly constant rate.

- Additional money should be allocated to brands which are emerging from their fallow period, because the sales response can be very large.

- Media should be looked upon as instruments for maximizing the impact of the advertising—or to put it more directly, for maximizing the brand's sales. But the evidence from the Laboratory indicates that not only do brands require fallow periods before they can pick up sales steam, perhaps even more important to the media planner, media themselves also require periods of use and of disuse for a brand.

There seems to be no such thing as a constantly expanding sales curve based upon a static advertising program in media.

- Perhaps the analogy of an orange to media may be relevant. It



may be wise to view the use of media as one views the use of oranges in squeezing them for juice. The object of squeezing the orange is to obtain as much juice as possible at the least physical cost of squeezing. Once this is achieved, you discard the orange shell.

By analogy, one can look upon specific media in the same manner. They should be used for a brand until they are no longer productive. When this occurs, these media should be replaced with others. But the difference between the orange and the medium is that once the orange is squeezed, it is permanently put out of use. Contrariwise, media tend to be self regenerative. After they have been put aside for a period of time they may again be used at maximum effect for another period of time.

The successful media planner will know when to use a medium for a brand, how long to use it, how long to put it aside and when to re-enter it. Using data developed by experts, he can pretty clearly plot the points of entry, of exit and of re-entry, thus assuring himself the optimum use of the medium.

- Since media must be looked at in a time dimension, then the entire concept of reach, frequency, skew and cost-per-1,000 must be either discarded or significantly limited in its relevance.

Of these tools, the cost-per-1,000 is the most pernicious. This is because it gives static planners a false sense of security about optimizing their role in the advertising function. The big trouble with the cost-per-1,000 criterion is that it is being used as a whole number, thus—\$3.50 per thousand homes reached, etc.

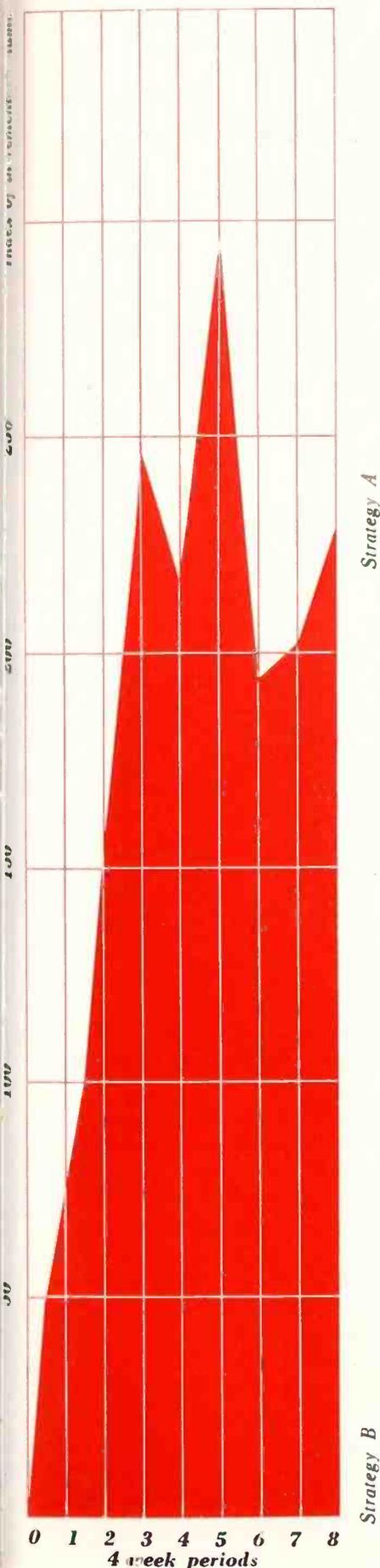
This is looking at the world from the wrong end of the telescope. The cost-per-1,000 criterion only has relevance as the numerator of a fraction

such as the following: $\frac{\$3.50}{x}$. The un-

known here is the x, which I call number of dollars of sales per thousand viewing households per a given period of time.

Cumulative increase in sales volume

Medium strategy A vs. B
 Holding dollar input constant



When the additional sales per thousand of exposed households becomes zero (and have no doubt that it does), if you put a zero on the bottom of the fraction and leave the top at \$3.50, you obtain the alarming information that with your low-cost program (per thousand) your cost of making additional sales is actually infinite!

In contrast, if you then discard this particular medium from your brand as soon as this becomes evident, it may pay you to buy into a newer medium (newer for your brand) even though the cost-per-1,000 is \$5.

And here is why this is so: The relatively fallow new medium may produce new sales per thousand viewers at the rate of \$12 during a given period. This means that, in this case, even with a higher cost-per-1,000, you are producing additional sales at an advertising to sales ratio of 40 per cent, compared to an infinite cost in the first place.

And if you are lucky to obtain a new medium which produces additional sales at the rate of \$30 per thousand viewing households during a particular period, your incremental advertising-to-sales ratio would only be a modest 16.6 per cent.

Therefore, a medium which costs almost 43 per cent more per 1,000 households may be a hands down better buy than the other.

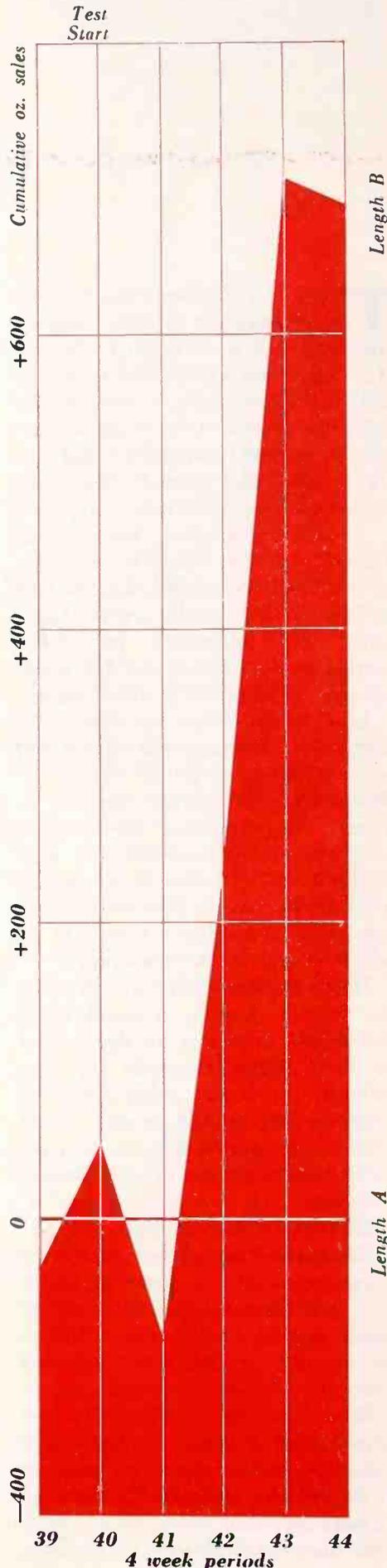
• But even though the creative media planner knows that he must use the optimum amount of advertising in the first place, and that all media commitments are terminable on notice from Laboratory findings, he knows further that how he schedules his advertising for the brand in the medium can make a 15 to 25 per cent effect on his brand's sales, regardless of the quality of the creative promise.

We have a case history where a client used two different strategies for scheduling his advertising in one medium. And for the first year of the test, he used twice the input with one strategy than with the other. But to our utter amazement, the winner in

(Continued on page 62)

Equal dollar inputs behind 30s & 60s

Produced significantly different sales results (creative platform remained identical)



Take over a bankrupt, single-product company in a hotly competitive field, and see it through Chapter XI. Then, pitting limited resources against billion-dollar competitors, move the product from a single market into national distribution and into the number one volume position in its category—within four years.

A tall order, that—but Wilson Harrell and Co. filled it, with the help of local tv advertising, starting in Denver (following a test in Honolulu) and advancing market-by-market across the country. The product was Formula 409, a spray cleaner.

Last month, Sales and Marketing Executives - International presented one of its prestigious "Top 20" World-Wide Marketing Awards to Harrell in recognition of the company's impressive achievement with Formula 409. Of the 20 marketing awards, the one to Harrell was the sole prize given for a campaign in which tv played the major role.

Here's the story behind it. In 1957, two Detroit chemists in search of an automotive degreaser hit the jackpot on their 409th laboratory try. The mixture, which they aptly christened Formula 409, worked so well against ordinary household dirt that they decided to retarget the product in that direction.

In 1959, Wilson Harrell and Co., a Westport, Conn.-based marketing organization that represents major U.S. manufacturers in the military resale market, took Formula 409 as an account. At that time, it was a conventional bottle product.

Was it all down hill from that point? Not exactly. Formula 409 showed definite signs of catching on in the military market with the commissary set, but sales commissions were discouragingly slow in reaching

Harrell. And in a less than concerted attempt on the part of the product's owners to crash the civilian market, 409 bombed in Springfield, Mass.

Too many reverses—the company that owned the very promising product went bankrupt in 1961. Seeing hope for Formula 409, Wilson Harrell and Co. stepped in, saw it successfully through bankruptcy proceedings and started again from near-scratch with a let's-see-if-we-can-do-it attitude.

Harrell spent a couple of years cementing the product's military position. No problem—acceptance was fast and strong. But the civilian market beckoned. As military wives became civilian wives, their preference for 409 went with them. Thus, demand for the product was steadily building in conventional markets, and Harrell decided to tap them.

At this juncture, the company management/marketing team secured a commitment from the board of directors to plow all of the gross profit from civilian sales (after production and freight costs) back into the promotion of the product. It worked out to \$2.59 a case, and that's what carried the promotional mail for Formula 409.

No dollar-matching

"We weren't about to sit around matching dollars with Procter & Gamble or Lever or Colgate," says Howard Markoff, executive vice president and advertising director. "Any one of them could outspend the hell out of us. We knew we had to make it go on a market-by-market, case-by-case basis."

Harrell's first move was to jazz up the product—take it out of its plain brown bottle and pour it into a white plastic container; give it a distinctive

purple logo for fast, unmistakable shelf identity; convert it into a spray cleaner.

Honolulu, with its tremendous military population, was a supremely logical test market. In Honolulu, civilians have relatively easy access to military merchandise, so the spill-over would be significant.

Ricky-tick, or was it?

For the \$5,000 that Harrell invested in the Honolulu market, he got what appeared on the surface to be perhaps the ricky-tickiest commercial of all time. Shot on 16mm film, it featured a Japanese boy, and a Hawaiian girl who had never been on camera before.

A print of the film was mailed to Wilson Harrell, president of Wilson Harrell and Co., who previewed it, gulped hard, and immediately called a Saturday afternoon "meeting" of friends from among Westport's numerous resident advertising executives. Markoff tells it like it was:

"Oh, boy. We screened it, and everybody was laughing. The Hawaiian girl didn't pitch the product—she *offered* it, and kind of pleaded with people to try it. You wouldn't believe how unprofessional it was—and yet there was a certain appeal somewhere underneath."

But the Westporters agreed to a man: scratch Hawaii fast and get into another market with a slick new media approach, or risk becoming a laughing stock.

Markoff again: "But all this time, the film is being shown in Honolulu. Monday morning, our regional manager out there is on the phone and all excited—sales are really taking off. We hold another meeting, this time company brass only."

At this meeting, Wilson Harrell



Merrie Lynn of KOA-TV Denver set product's sales format.

Coast to coast, a town at a time

*Tv took Formula 409 spray cleaner
into national distribution
with an award-winning,
market-by-market approach*

When Formula 409 sought a network star with a local flavor, it chose Linkletter.



and his lieutenants took a long look at the commercial. Its success was no fluke, they decided, but rather the result of establishing genuine rapport with audiences. Though clearly devoid of nearly all production values, the commercial had what Markoff terms "almost blatant honesty," and that was apparently all it really needed.

The decision was made to retain the approach, but to strengthen it by using firmly entrenched local television personalities, and to hone the rough production edges.

Now came Denver—the first of what Sales and Marketing Executives-International calls "regional roll-outs" in its award citation.

Huge Lowery Field made Denver another logical choice. With its highly successful invasion of this market, the company firmed up the advertising/marketing format that has carried Formula 409 into national distribution and the number one sales position among spray cleaners.

How it was done

That format:

- In each market, tie the product tightly to a strong local television personality with a loyal following;

- In addition to the station's standard talent fee, pay the personality 10¢ a case for all the Formula 409 shipped into the market, in return for which the personality is to conduct off-air merchandising and promotional activities on the product's behalf;

- To cover all bases within the market, form a team consisting of tv personality, station sales manager, local food broker and the Wilson Harrell and Co. regional manager;

(Continued on page 60)

**Solution of four major
tv advertising problems
for department store
gives station**

\$400,000 reward

Department stores have been opening up their coffers to tv advertising with a more generous hand in recent months. But the 1969 contract that Philadelphia's Strawbridge & Clothier signed with WFIL-TV recently may well be one of the biggest.

Reliable sources put the figure at close to \$400,000. The Triangle station lured this investment from the nation's 25th largest department store by solving four basic problems faced by most, if not all, such retailers.

Problem No. 1: Low-cost, quality commercials at short notice.

Problem No. 2: Television time costs.

Problem No. 3: Guaranteed commercial time, without committing the store to specific spots, so the store, which plans its advertising only a few weeks in advance, can move quickly.

Problem No. 4: A formula for internal budget allocation that fits tv's requirements and costs.

Triangle tackled the Strawbridge account using know-how they had

gained through some of their other stations, which have landed smaller department store accounts.

Fowler, Dick & Walker, the largest department store in New York's southern tier, advertises on Triangle's WNBF-TV Binghamton. Hess of Allentown (Pa.) advertises on WFIL-TV. Watt & Shand, the largest department store in central Pennsylvania, entered tv 18 months ago on WLYH-TV Lancaster-Lebanon.

The move to tv by these stores, each a major business in its area, is a success story in itself, says Triangle. But Strawbridge & Clothier was to date the largest catch.

Attacking the first problem, that of producing low-cost, quality commercials on short notice was not difficult according to the Philadelphia station.

Equipped with four studios, three video tape trucks and around-the-

clock crews, the availability of facilities was no problem for WFIL-TV. The station will take advantage of their full-time crews to provide short notice taping capabilities. Much of the taping will be done at night and on weekends when the studios would otherwise lie idle.

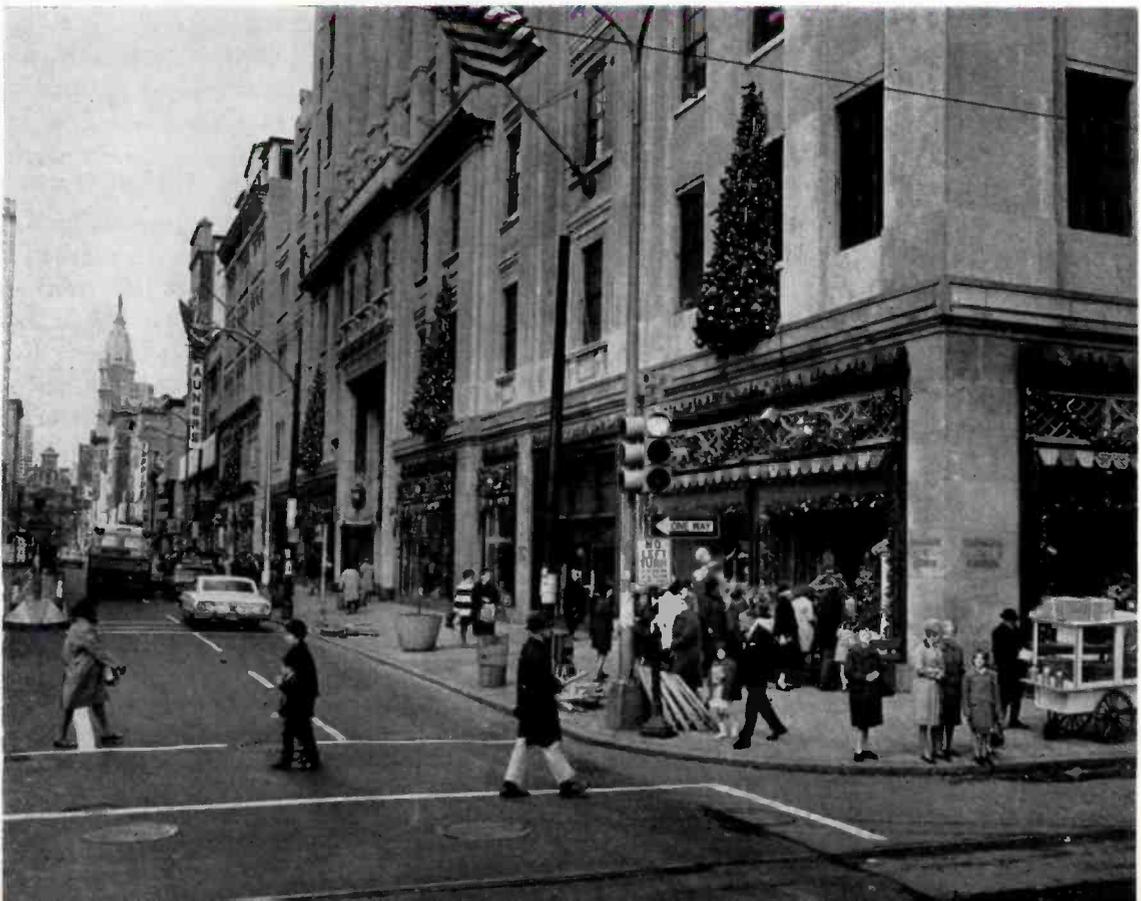
When location taping is required the store will take advantage of the time by arranging for several commercials to be done at one time. A Summer fashion spot shot at Independence Mall or Franklin Field would be done possibly when the Spring commercials are shot. If this is not possible the location will be taped and, with front-screen projection, used in future studio tapings. Location shooting will also be done at the store's suburban branches.

"When a store runs advertising for 52 weeks, you can plan ahead to save costs," George Koehler general manager of Triangle Stations, points out. "What's more, we have two cameramen who have had experience doing retail store taping. Without

(Continued on page 58)

Strawbridge sees the light

Market St., Philadelphia's main drag, is home of Strawbridge & Clothier (right)



Heidi vs. the Oakland Raiders

The boys in master control at NBC on Sunday, November 17, 1968, followed instructions to the letter—they cut out the end of the AFL football game between the New York Jets and the Oakland Raiders at a rather critical point to make way for the 7-9 p.m. broadcast of a specially filmed new version of the children's classic, *Heidi*.

All hell promptly broke loose. The poor NBC management couldn't get through to its own Sunday OD to change the signals. Indignant fans blocked phones to the network, police, and even other networks. The problem is one that will be with us for years to come as sports—with no definite ending time—continue to creep into primetime.

First, let us examine the right and wrong of the decision that night. Football had been on all day long on CBS and NBC. It appeals to a special type of audience, worthies who like to see big, heavy fellows wham into each other brutally with the intent to maim and disable the other guy so that he can no longer wham into somebody else.

'It's a beautiful day in the Forum, fans'

This "sport" must be a hangover from the even gamier game of throwing a Christian into a den of hungry lions to see how long it took to get a good stew, or pitting gladiators with various weapons against humans or other beasts.

True, the football audience is growing somewhat, but it is predominantly male. The AFL audience is likely to run from three to six million homes. *Heidi*, on the other hand, is an all-family favorite with undeniably broad appeal.

There is no contest between *Heidi* and football as proper fare for kids. One teaches respect for truth and honesty, and the other teaches physical violence. *Heidi* was carefully timed to fit a two-hour block in primetime. There was no way it could have been edited down, as some ignorant writers (with more emotion than good sense) called for after the fact.

The only alternatives would have been to start *Heidi* at the end of the game and cut it before its ending, or start it at 7 p.m. and pick it up wherever it happened to be when the game was over. Neither of these would have been at all satisfactory, since both the opening and the ending of *Heidi* are essential to the plot, and no one in the film business has yet devised a way of dropping a middle reel out, although many editors of feature films or television have sure tried. There was, therefore, a clear and logical reason to maintain the continuity of the film.

A third alternative was to run *Heidi* after the game was over and let it go into *Bonanza*. This is superficially a solution—but anyone who has worked for networks, and with the long-lines switching centers of the phone companies involved, knows the element of error this sort of

thing introduces. It starts a chain reaction that doesn't catch up until the end of the night.

Ponder another major point. No one knows what's going to happen in a sport. If NBC had done, over *Heidi*, a voice-over fill-in of how the game came out, or had put it on flash cards, many of the viewers would have been happy—especially those whose kids were forcing them to watch *Heidi*. The fact that there were two quick, dramatic touchdowns after the game was off was just rotten luck for NBC.

The payoff, of course, was the fact that while football fans are highly vocal, fortunately there aren't that many of them in a mass medium. When the vote was in, *Heidi* was watched by more than 18 million homes, and that's at least three times the number of homes that were watching the football game, regardless of its smash ending, which was a freak at best.

NBC came out number one in the rating period measured, and got more publicity than they would have received if they had planned it the way it came out.

Now then, what did television learn from this hoary lesson? Probably nothing. But any person planning to improve the medium must now recognize that unless there's adequate time to finish a football game, it's



None of the 'old fashioned virtues' for kids in this scene.

better to not even start it. Football can and should be played to conform to television's requirements, since that medium is economically essential to the game—and those silly rules *can* be made to conform, no matter what they say.

There is increasing evidence that football can be played in primetime with adequate audiences if the game is important. The Super Bowl, for example, should be in primetime, just as the World Series should be. When independent stations form a true sports network, many games may be played in primetime and that may be the end solution, since there are few demands for exact timing to fit network patterns in that kind of programming.

Make no mistake, football is here to stay—longer and longer in the year.

Heidi is a special special. In times when everyone is yelling for more children's shows that extoll the old fashioned virtues, it is a splendid example of simple beauty, if not great literature. No football game in the world should intrude on those virtues.—J.B.

Film/Tape Report

THE SYNDICATION SCENE

More new product is on its way into syndication. Campbell, Silver Cosby Corp. will produce and 20th-Century-Fox will distribute *Whatever the Twain Shall Meet*, 26 half-hours taken from the work of Mark Twain.

The series will feature Burgess Meredith as host and narrator commenting satirically on modern foibles. Production is to begin early in 1969 for Spring sale. Twentieth-Century-Fox is hoping to sell the property to a small number of sponsors in the top 50 markets.

Campbell Cosby and 20th-Century-Fox are considering a similar arrangement on *What Do You Want When You Grow Up?*, a series of seven-minute live action features to be dropped into existing children's programming. This series would star a new comedy team. If the deal is completed, 130 segments will be produced.

Another source of new syndication product shortly will be Filmways TV. It will produce a series of six specials which will feature Negro superstars. The all black variety shows will use all kinds of acts.

According to Len Firestone whose Firestone Film Syndication Ltd. distributes for Filmways, the company feels "The time is right for this kind of programming." It will be the first time a series of this kind has been produced for tv.

BAPSA GIVES BIRTH

The Broadcast Advertising Producer's Society of America (BAPSA) is forming regional chapters in six U.S. cities—Los Angeles, Chicago, San Francisco, Philadelphia, Detroit and Atlanta—as well as in Toronto, Montreal and Mexico City. Organized only two years ago as an institution for the agency broadcast producers, BAPSA membership and activity were initially concentrated on the East Coast, the seat of most of the large agencies. Membership now covers more than 100 producers who represent more than three dozen advertising agencies.

BAPSA, working through eight different committees, is currently preparing a study on the changing

economics of tv advertising production, and is exploring ways to communicate technical advances more swiftly, increase the employment of minority groups and make speakers available for industry and non-industry functions.

BAPSA expects to affiliate with similar producer groups in Great Britain and Europe, sometime early in 1969.

IT'S CHAN AGAIN

A sophisticated promotion campaign created by Warner Brothers-Seven Arts has reawakened interest in Charlie Chan. The 21 Chan feature series last reprinted by WB-7A is now playing in at least 60 markets in this country and 12 in Canada, and has recently been sold to tv in Holland, and the Netherlands Antilles.

There are a variety of elements to the promotion campaign. In March, New York's Museum of Modern Art ran a Charlie Chan Film Festival. In September, the Canadian Broadcasting Corp. telecast a one-hour special about the Chinese detective.

Quotations From Charlie Chan, a paperback, is now selling briskly in bookstores across the nation after being published by Golden Press. In addition, several commercials have already been made which feature the slow-talking, pensive Chinese private eye.

WB-7A is also negotiating with the Earl Derr Biggers estate for merchandising rights to Charlie. The WB-7A promotion campaign was sparked by Harvey Chertok, vice president in charge of tv advertising, promotion and publicity at the company, and his assistant, Martha Torge.

BLACK COMMERCIAL MAKERS

In all likelihood, there will be an increase in the number of blacks working in the commercials industry in the near future. The Film Producers Association has invited the Group for Advertising Progress, and its almost all-black membership, to form a panel which would present its case to the New York film industry.

Sam Magdoff, president of FPA, noted at a recent monthly meeting of GAP that both organizations have

similar goals—to offer blacks a bigger piece of the action, both creatively and financially by hiring more of them as directors, designers, and cameramen.

Magdoff commented, "We (the FPA) have reached a maturity of a sort because we just turned 21, but when you think of developing a history, a mythology, or institutionalizing any precepts, we are just at the beginning.

"But organizations, like people, sometimes grow up very fast, and we believe that while we are attempting to solve our business problems we may be neglecting the social problems that also happen to be business problems."

ELECTRONIC EDITING

Teletronics International, Inc. is now using an advanced electronic editing technique. Details of the system were made known by president George K. Gould in a recent appearance before the Broadcast Advertising Producers Society of America.

"Electronic editing," Gould said, "not only is more accurate than film editing, it is cleaner, faster, neater and more economical, as well. Until recently, tape editors were unable to still-frame, but now we can freeze at 1/30 of a second, a control we've been inching up to for years."

Teletronics has adapted the Ampex 7500, a one-inch tape recorder, for sophisticated editing. An entire editing room has been built around it.

The system is relatively simple: original footage on a broadcast quality two-inch tape is transferred from the master tape room to the one-inch tape facilities; a digital code is electronically recorded on both tapes every 1/30 of a second.

Under this system, a rough cut of a completed one-minute spot can be electronically edited and ready for screening in two to three hours. It will not have any grease-pencil marks, awkward jumps or other inconveniences familiar to film editing.

When the electronic work print is approved, the editing flow sheet information is fed on to a computer which automatically conforms the two-inch master tape. Optical and titles are added electronically.

THE LION LISTENS

The four-day sales meeting of MGM-TV early in December was highlighted by a panel discussion in which three station executives told the assembled film salesmen what their needs were.

Ed Warren, WOR-TV general manager, to illustrate, urged film distributors and syndicators to bring new models' of programming into the local station markets. Too many, he declared, are remaining in what he likened to the 'used car business.' His fellow-panelists were William Carpenter, vice president and general sales manager of WNEW-TV New York, and Al Ordovery, manager of marketing services for the NBC-owned tv stations.

The sales meeting started with a screening of forthcoming MGM-TV product. Later, MGM-TV personnel were confronted with "problem" client cases for which their sales presentations were videotaped and played back for instant critiques.

Also participating in the sales meeting were John B. Burns, MGM vice president in charge of tv; Edward A. Montanus, its director of syndicated sales; John B. Spirez, director of international sales; and Arthur Ziegler, director of business affairs.

THE JAPANESE TV

Beginning in the middle of December, the nation will be seeing *A Salute to Japanese Television* as presented by the National Academy of Television Arts and Sciences.

The salute will consist of two hour-long filmed documentaries, *This is NHK*, which describes the government-subsidized broadcast organ, and *This Is Commercial TV in Japan*, produced by Dai-ichi Publications.

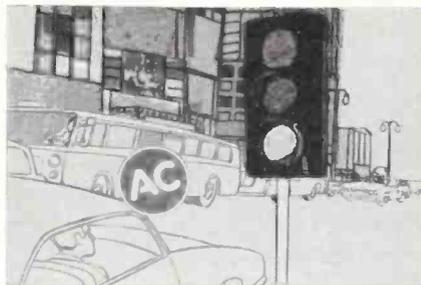
Highlights of the color films include a scene from a Noh play, a Japanese soap-opera, a puppet play for children, an annual variety contest televised every New Year's Eve and *Tales of Genji*, a weekly series dealing with aristocratic seduction.

The salute will be seen first in Hollywood, then go on to Chicago, Washington, D.C., Columbus, San Francisco, Phoenix, St. Louis and Seattle.

After being presented in the U.S., it will be shown in various countries throughout the world.

Advertising Directory of **SELLING COMMERCIALS**

AC Spark Plugs • Leo Burnett



FILMFAIR, HOLLYWOOD

Burlington Men's Wear • Henry Bach Assoc.



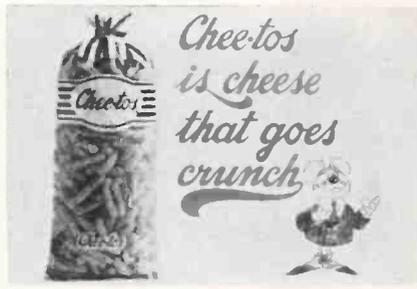
ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Armour Meats • Needham, Harper & Steers



PANTOMIME PICTURES, Hollywood

Cheetos • Young & Rubicam



PELICAN PRODUCTIONS, INC., New York

Armour Texas Chili • Foote, Cone, & Belding



GERALD SCHNITZER PRODS., Hollywood

Coppertone, Plough • Lake Spiro Shurman



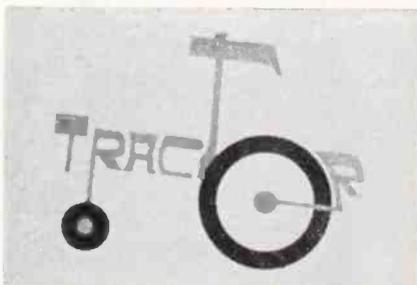
JEFFERSON PRODUCTIONS, Charlotte

Associates Investment Co. • Campbell-Mithun



SARRA, INC.

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

LICENSING HOT AT CBS

The CBS Enterprises Licensing and Development Department is having a record year. Fifteen new agreements were written last month.

Products licensed included hard cover and paperback books, board games, model toys, jewelry, piggy-banks, a table tennis game, lunch kits, dolls, paint, story and coloring books and picture puzzles. Contracts were signed with McGraw-Hill, Transogram, Ertl, Remco, Western and Mattel, among others.

Properties involved in the agreements were two features produced by Cinema Center Films, and *Of Black America*, *Green Acres*, *Family Affair*, *Captain Kangaroo*, *My Three Sons*, and *Petticoat Junction*.

The CBS Licensing operation is ranging further afield in looking for licensing opportunities these days. Typical is the agreement signed with Ertl Co. This manufacturer of retail scale models of tractors, trucks and farm implements is bringing out a line of toys for the suburban child which reflect many of the aspects of *Green Acres*.

NON-THEATRICAL FILMS UP

Business and industry expenditures for non-theatrical films and audio-visuals were 11 per cent higher in 1967 than in 1966. They totaled \$412 million, according to a tabulation made for the *Journal of Motion Picture and Television Engineers*.

The number of movies made for public relations purposes increased substantially during the year. About 775 new titles were produced, almost 23 per cent of the business and industry category, compared to 11 per cent the year before.

The use of film for advertising also

soared, accounting for 12 per cent of motion pictures made by industrial producers, versus eight per cent in 1966. Sales movies, which in 1966 were 63 per cent of all new titles, decreased considerably, constituting only 26 per cent last year.

The total number of films made by industrial producers in 1967 for business sponsors was virtually the same as in 1966—2,800 titles, compared to an estimated 4,700 inplant productions.

The non-theatrical film and audio-visual industry grew three per cent in 1966, despite a seven per cent drop of its biggest segment, education, as a result of cutbacks in A-V spending by schools and colleges. Expenditures for non-theatricals totaled an estimated \$1,107,000, compared to \$1,080,000 the year before.

WORLD NEWSFILM PRIZES

Three American television stations have won prizes in the first annual World Newsfilm Awards, presented recently in London. First prize in the Television Action Report category went to WMAQ-TV Chicago for its coverage of the riots during the Democratic convention.

In the General News category, WISN-TV Milwaukee took first prize for *Just Another Day*, photographed by S. Michael Crivello. A citation in the same category went to WCAU-TV Philadelphia for *Suffer Little Children*. The cameraman was Phil Galigan.

Other first prizes in the tv section were won by Kyushu Asahi Broadcasting Co., Japan; New Zealand Broadcasting Corp.; and Southern Television, England. Citations were awarded to a Canadian station and Soviet Television.

AD MAKERS

Creative directors RICHARD ANDERSON and MITCHELL EPSTEIN, both senior vice presidents of Benton & Bowles, have been elected to the agency's board of directors. They



ANDERSON



EPSTEIN

join Al Goldman, executive vice president and the agency's top creative executive, on the B&B board.

Both men are under 40 years of age, which indicates a youth movement is underway at the agency.

Needham, Harper & Steers has added copywriter JUDITH SAYLOR and art director PAUL BOLEY to the creative department of its Chicago division.

J. Walter Thompson has elected JOHN FISCHER, ALBERT HAMAN III, and ROBERT F. HIGBEE vice presi-



HAMAN



FISCHER

dents. All three executives are in the creative department of the agency.

ROGER C. HARVEY has been named manager of radio-tv production for Warwick & Legler. He joined the agency early in 1968 as a senior radio tv producer.

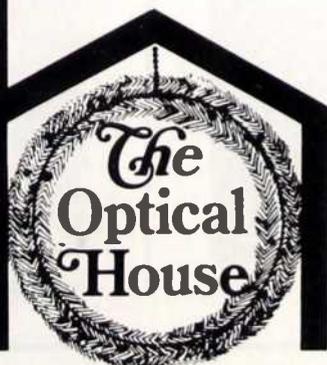
LEWIS FUIKS JR., creative associate for copy, has been elected a vice president of Sullivan, Stauffer, Colwell & Bayles.

SALVATORE LOMBARDO has been added to the staff of Carson/Roberts as an art director.

Two new vice presidents have been elected by Ted Bates & Co. They are CYRUS H. BISCARDI, creative supervisor, and GEORGE A. HANDLEY, account supervisor.

BEST WISHES FOR

THE HOLIDAYS



757-7840
25 WEST 45 STREET

DICK S.
WILLIE
SANDY
BILL
IRWIN & DICK R.

UBBLY COMMERCIALS

Gold Seal Vineyards has created a number of commercials which reflect the thrust of its new marketing campaign to foster the drinking of champagne on unspecial occasions.

Formerly regional in the use of advertising, the advertiser is going national on ABC's *Don Rickles Show* with a commercial, produced at LPO, that highlights a day-in, day-out close view of the inside of a refrigerator with a bottle of champagne. The commercial goes black several times during the minute as an attention-getting device.

Theme of the campaign is "What are You Saving It For?"

North American Rockwell Corp. will feature three new two-minute color commercials in its tv debut on *The Scientist* in late November. The first commercial demonstrates the company's aircraft building capability, the second the ability of its heavy equipment to move dirt many times its weight, and the third its microelectronics. BBDO-Los Angeles is the agency.

Storer Studios, Inc. has just completed a flight of regional color commercials for Sears. The spots—six 60-second, four 20-second and one 10-second—were produced on 16mm film and will be shown in the South during Sears Harvest sale.

Storer Studios, Inc. has also finished work on a 60-second regional commercial for Gilcor Enterprises which consists of a fantasy of children bouncing on great orange balloons marketed by Gilcor. The spot has been designed so that a 30-second lift can be taken from it for concurrent running.

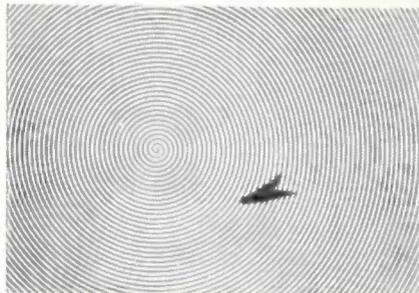
A new series of Piels commercials further develops the highly successful elements of past campaigns—"real beer drinkers" who are thanked by the president of Piels, Thomas P. Lawkes. The new series was produced by Anglo Films.

The Beneficial Finance System has incorporated many of the principles of its successful radio advertising into its new tv thrust. The 60-second commercial produced by Fred Mogubgub features a mixed media combination of cartoons, animated graphics and live action. The commercial is pan-seasonal, and sequences can be replaced for other year-round holiday seasons.

Ram Ron, the president of Ronbi

Advertising Directory of SELLING COMMERCIALS

Fidelity Capital Fund • Harold Cabot



PAUL KIM & LEW GIFFORD, New York

Mattel Toys • Carson/Roberts



N. LEE LACY/ASSOCIATES LTD., Hollywood

1st National Bank of Atlanta • McC-E



JAMIESON FILM COMPANY, Dallas

Minnesota Federal • Kerker-Peterson



KING SCREEN PRODUCTIONS, Seattle

Hunt-Wesson Foods, Inc. • Young & Rubicam



SANDLER FILMS, INC., Hollywood

Parker Pen Company



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

Iroquois Beer • Rumrill-Hoyt Inc.



TOTEM PRODUCTIONS, INC., New York

Peace Corps • Young & Rubicam



FILMFAIR, NEW YORK

International Film of Israel and of Desert Studios of Israel, spent a week in New York recently talking about the advantage of making commercials at his facilities in the Near East country. Ronbi International is Israel's leading production film company.

SAID'S CINEMOBILES

Fouad Said Productions, Inc., Hollywood house specializing in location filming of television and motion pictures, and a recent acquisition of Taft Broadcasting Co., has eight new "Cinemoobile" mobile location vehicles on order.

Being built in West Germany to the design specifications of Fouad Said, the organization's founder, each of the vehicles integrates all the equipment necessary to shoot tv and motion pictures. Four of the new vans will be double-deckers, capable of carrying up to 50 passengers and incorporating wardrobe room, make-up room and kitchen.

Taft recently acquired all the outstanding shares of Fouad Said Productions in exchange for issuance of

65,969 shares of Taft stock, and potential additional shares up to a maximum of 63,429, depending on the level of earnings of the production house between June 1, 1968, and March 31, 1973.

Taft is operating Fouad Said Productions as a wholly owned subsidiary, with Said as chief operating officer.

NEW YORK SWINGS ON FILM

United Airlines has completed the second of its five "swinging city" films. The production, a 13-minute travel film, bears a title which begins, "Once Upon A Time" and runs on for 35 more words.

It is about New York and, according to its producer, John Grember, captures the mood and excitement of the nation's largest city. The first film was about Honolulu. Other cities yet to be filmed are Las Vegas, San Francisco and Los Angeles.

The New York film concentrates on people and people-oriented places such as restaurants, boutiques and clubs. It's aimed at the mod market and incorporates a large number of new techniques in lighting, music, film editing, and camera angles.

The New York film stars Susan Blakely and Alan Landers. Produced by MPO, the package of five films will cost United Airlines more than \$300,000.

EXPANSION AT F&B/CECO

F&B Ceco Industries has taken a major step toward implementation of its studio rental concept by purchasing Studio City Stages of North Miami, Fla. As the F&B/Ceco Studios, the facility will be leased to producers.

Barry Mahon Productions will be the resident producer, and will begin shooting a feature film on the stages in early December. A major theatrical film company will shoot five features there in 1969.

F&B/Ceco, with divisions which rent studio facilities in New York and Florida, intends to continue expanding its facilities in those cities and plans to acquire studios in Hollywood. The basic concept of the motion picture equipment company is that eventually major or minor film producers will no longer own studios as they no longer find it necessary to have contract players on their payroll.

F&B/Ceco will move its Hialeah branch to the Studio City area. The film studio complex has two major stages, each one measuring 80 feet wide by 125 feet long by 50 feet high. Norman Zuckerman, vice president will manage the new studio acquisition.

AWARDS, AWARDS, AWARDS

William Gargan Jr. is the tv judging chairman for the 9th annual International Broadcasting Award which will be presented at the Century Plaza Hotel, Hollywood on March 11. Entries once again are dominated by advertising agencies and production companies from the New York area, with Los Angeles and Chicago following behind. Last year, New York agencies won 1 IBA trophies, with Chicago taking two and Los Angeles one.

This year's awards have set a new record for participation; Peru becomes the 33rd country to enter the competition.

More American stations than ever intend to compete for the 1968-69 Station Award presented annually by the National Academy of Television Arts and Sciences.

Replies to a preliminary mailing indicate that many of those responding intend to send more than one entry—one for the Station Award and another for the Special Citation. Last year's winner of the Station Award was WCAU-TV Philadelphia.

The deadline for entries to the American Television and Radio Commercials Festival is January 1, 1969. Chairman of the Festivals board of 350 advertising and production professionals is David Ogilvy.

Gordon Hammett, the executive chairman of the ANDY committee, notes that three new categories in the public service area have been added to the awards. They're for radio, tv and print media.

The 16th International Advertising Film Festival will take place in Cannes, June 16-21, 1969. The jury will be selected from top creative circles in those countries where tv and screen advertising are the major media. The tv group of product categories has been split to include films up to and including 30 seconds, and films of over 30 seconds. This festival will be awarding "Lions" as prizes henceforth.

J. W. Anderson becomes chairman



**RALPH KESSLER
TOM ANTHONY**

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

the U.S. Industrial Film Festival, to be held in Chicago, April 24, 1969. The New York Advertising Club has named Joan Rivers its "Number One Gal of the Year."

Why Man Creates, a 25-minute color film made for the Kaiser Aluminum & Chemical Corp. by Saul Zaentz of Hollywood, has won a number of film festivals.

It was honored by the Golden Gate Award for Film as Communication at the San Francisco International Film Festival, took a Cindy Award at the Information Film Producers' Conference and the Chris Certificate Award in the business and industry division of the Columbia Film Festival.

Dorothea Lange, a documentary film produced at KQED San Francisco, has received a second award, the Golden Eagle, highest award of the Committee on International Non-theatrical Events (CINE). In 1965, the film won a Frank Stauffacher Award at the San Francisco International Film Festival in the Films as Art category.

AUTOMATION AT STORER

Storer Studios, Inc. is planning the installation of the Hewlett Packard 15A computer and associated control equipment which will provide the firm with one of the most highly automated animation cameras in the country.

The computer will be programmed to eliminate the tedious but critical job of calculating the almost infinite number of table and camera positions encountered in the animation process.

The mechanical device is expected to execute a given assignment with more than 20 times the precision of human operator and in approximately 1/60 of the time he would need to solve the same problem.

MUSICAL NOTES

RPM Associates, Inc. which has already written two hit commercials that have been turned into pop hits, may have another. Its newest contender is "California Summer," which began its career as the theme for MJB Coffee, a West Coast company.

Composed by Sid Ramin, the theme caught on quickly, and the markettes first recorded it for Liberty Records. Soon afterward, Steve Allen

heard the tune and asked to do the lyrics. Now the song has been recorded by Vincent Bell and Pete Fountain, and Allen is featuring it on his tv show.

Other RPM commercials which have become pop hits are "Music to Watch Girls By," and "Brace Yourself."

Arranger-composer Perry Botkin, Jr. is working hard these days. During one week in November he did new campaigns for Olympia Beer, Drewry's Beer, Mattel Toys and Like, the soft drink for girls.

MPC has signed composer Walter Scharf to score six more specials during the coming year. His first assignment will be *Seals*, a Jacques Cousteau special. Scharf previously has scored four of MPC's National Geographic specials and *The Under-Sea World of Jacques Cousteau*.

ZOOMING IN ON PEOPLE

At Four Star International, two executives have been added to the staff. RICHARD ROSENBLUM becomes vice president-program executives, and AUBREY GROSCHOPF becomes vice president-business affairs.

LEONARD SIHERMAN has been named research manager for ABC Films.

Warner Brothers-Seven Arts International has appointed LOUIS K. MUZUNO sales representative in Tokyo, and MOUNIR J. CHAMMAS sales agent in Beirut, Lebanon.

BARRY GORDON, associate director of business affairs for CBS-TV, joins Filmways TV's producing arm as a vice president for business affairs.

PROSPER VERBRUGGEN, former program planner for Belgische Radio En Televisie, will head the regional sales office of Paramount Television in Brussels, to be opened early in January. He will report to London-based Peter Cary, Paramount TV's managing director of sales for Europe.

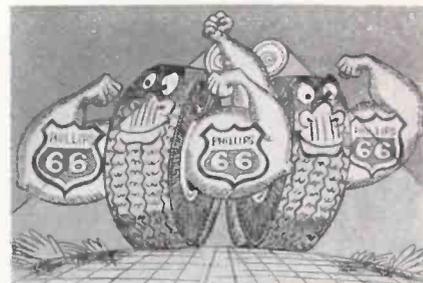
PROGRAM NOTES

MPC, the successor company to Wolper Productions, has sold its first weekly series, *Untamed World*, 26 half-hour programs which deal with vanishing wildlife and primitive cultures. They will be viewed in the Saturday 12:30-1 p.m. time period on NBC beginning the first week in January.

Bud Wiser and Larry Neiman will produce. MPC's *Big Cats*, *Little Cats*,

Advertising Directory of SELLING COMMERCIALS

Phillips 66 • J. Walter Thompson



PELICAN PRODUCTIONS, INC., New York

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Schoenling Lager • The Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

one of its *World of Animals* specials, was also sold to NBC for repeat broadcast this Spring.

Paul Gregory Presents, a series of hour-long dramatic color tv specials, will be produced for syndication by **Paul Gregory Enterprises and Harry Koplan Productions** in association with Western Video Enterprises. They will utilize a theatre-in-the-round approach.

A new firm, **Richter McBride Productions, Inc.** is developing a series of tv specials in cooperation with the Conservation Foundation and the Sierra Club.

Richter is a former producer for CBS who recently produced and directed *What Manner of Man*, the chief film used in Hubert Humphrey's presidential campaign. McBride has written and produced a series of national award-winning documentaries for the King Broadcasting Co.

COMMERCIALS MAKERS

Trio Productions has been formed by Newt Mitzman and Howard Henkin in association with Paul Newland to specialize in the production of tv commercials and industrial films and videotape.

Henkin has recently completed directing four commercials for the Save The Children Federation under the Trio banner. Mitzman is directing a commercial for a client of the Compton Agency, and the third assignment of the firm is a 30-minute dramatic film on cancer quackery for the American Cancer Society.

Formed a year ago, **John Horvath, Inc.**, the film editing, finishing and production house, is expanding physically and structurally. Horvath is moving to larger quarters, and is establishing a new affiliate, I-Vue Films, which will specialize in filming children.

I-Vue will be headed by Horvath, Bob Schwartz and Victor Johannes.

Alan Alch Associates has joined Filmfair for the development of special tv projects. Alch specializes in new concepts in music and humor for agencies and advertisers.

Henry Fernandez, who left Elektra Film Productions to join the Peace Corps, has returned from Micronesia to rejoin Elektra as a designer.

Reeves Video Division president Robert W. Byloff has been named a vice president of Reeves Broadcasting Corp. Before joining

Reeves in 1959, Byloff helped develop color television as a member of a joint NBC-RCA team.

Capitol Film Laboratories' Jim Custer has been transferred from the firm's Washington headquarters to its Miami theatrical and commercial 35mm color lab. He's in charge of customer service at the Miami facility.

THE DOTTED LINE

Warner Brothers-Seven Arts recently racked up sales of a variety of its series to 56 stations. Nine stations purchased *Mr. Roberts*: they include WHEN-TV Syracuse, WOOD-TV Grand Rapids, KMSP-TV Minneapolis and WKY-TV Oklahoma City.

Twelve sales were made of *Troop*; these include CKLW Detroit, KOOK-TV Billings, WCKT Miami, and KCAU-TV Sioux City.

Among other series acquired by stations were *Maverick*, *Bourbon Street Beat*, *No Time For Sergeant* and *Hawaiian Eye*.

MCA TV's record November sale include 10 markets which purchased *Wagon Train* and *Suspense Theater*.

Among the six new markets to buy the Western series are KMST Monterey/Salinas, a UHF station; KTSM-TV El Paso and WATU-TV Augusta.

Among the four new markets in which *Suspense Theater* will be viewed are WCPQ-TV Cincinnati and KCAU-TV Sioux City.

College Football Highlights will be seen for the 21st year in 1969. **Tel Ra Productions** has already cleared 100 markets for the 30-minute color production.

Christmas at F.A.O. Schwarz has now been sold to 27 markets by **Trans Lux TV**. The most recent sales were to WLAC-TV Nashville and WNCN-TV Greenville.

THIS SIDE OF HEAVEN

Guy Lombardo will help the country ring in the new year once again. Sixty-six tv stations have already contracted for the 90-minute color special, *New Year's Eve with Guy Lombardo*.

Sales to date are already ahead of last year, and ABC seems confident of reaching its goal of 100 markets. The show, produced by WABC-TV New York, will also feature Gordon MacRae.

While the show will come from the Waldorf-Astoria Hotel, it will have frequent remotes from Times Square.

This announcement is neither an offer to sell, nor a solicitation of offers to buy these securities. The offering is made only by the Prospectus.



TELE-TAPE PRODUCTIONS, INC.

200,000 Shares

Common Stock
(no par value)

Price \$14.50 per Share

The Company is principally engaged in the business of audio-visual communications by producing and recording television programs, commercials, industrial training and marketing programs, through the use of video tape, film and graphic arts. These shares are being offered by the Company and the proceeds received therefrom will represent new financing for the Company.

This shall not constitute an offer to sell or the solicitation of an offer to buy nor shall there be any sale of these securities in any State in which such offer, solicitation or sale would be unlawful prior to qualification under the securities laws of any such State.

Copies of the Prospectus may be obtained from

TELE-TAPE PRODUCTIONS, INC.

135 South LaSalle Street, Chicago, Illinois 60603 • Telephone (312) 332-2718

December 2, 1968

Wall Street Report

The boss is the mover. What makes a company and a stock move is the boss, a recent survey of securities analysts indicates.

Big business, it seems, for all its organization and planning and its talk about "the team effort" still leans heavily on the personality cult idea.

And, Wall Street recognizes, there is plenty of justification for this. It's no secret that a successful company owes its success, and usually its existence, to one man, or maybe two partners.

A case in point is Alberto-Culver. Leonard Lavin went up to his ears in debt to buy it a little over a decade ago. He borrowed half a million dollars—and that wasn't easy—to grab the struggling little one-office firm by the scruff of the neck and pull it up to the big league.

The funny thing was that Lavin, now 49, didn't want Alberto-Culver. He wanted the company's VO5 hair-dressing. A lot of people at the time thought he was nuts, but Lavin knew what he was doing.

He knew that the VO5 hairdressing formula was a big hit with Hollywood movie stars—and the lesser lights, too—because it helped counteract the hardening, caking and stiffening effect of working under the studio Kleig lights.

From 100 to one. When Lavin took over, Alberto-Culver had 100 miscellaneous products, most of which weren't exactly going great guns. He dumped 99, keeping only VO5.

That took a lot of courage, with half a million dollar's worth of debt paper to carry, but Lavin's product and merchandising know-how, along with a strong dose of willpower and some slave-driving, got the company out from under.

Now, a little over a decade after Lavin shocked the beauty business by skeletizing Alberto-Culver's product line, the company is one of the largest in its field and is very much a major factor in advertising.

From a one-office setup it has grown into an organization operating in 80 countries. Its corporate structure includes Capitol Packaging, Culver Chemical and Masury-Columbia, as well as the main operation.

Capitol specializes in aerosol packaging, Culver in base chemicals for the paper, textile and petroleum industries plus consumer household products and toiletries, and Masury-Columbia in cleaning and maintenance products for commercial, industrial and institutional use. All three also supply the parent company with a wide range of items used in its products.

Alberto-Culver, while it has grown enormously from sales of \$500,000 in 1955 to \$128 million this year, still isn't quite big enough to be listed in the top 500 industrial companies. Itek has 500th place, with \$131 million. But Itek's profit on that volume is \$5.3 million, while Alberto-Culver netted \$5.7 million in 1968.

Ranks 25th in tv. Alberto-Culver ranks 36th among the top 100 national advertisers in all media, about 25th in the top 100 television advertisers. Of the \$23,041,000 that it spent on advertising in all media last year, 93.4 per cent went to television.

Alberto-Culver Co.

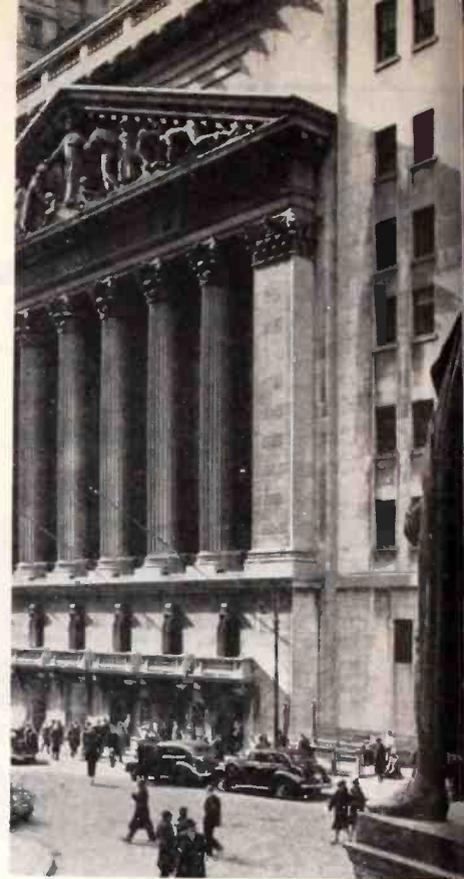
Recent price	39	Indicated dividend	\$32
Earnings per share (fiscal 1968) ..	\$1.90	Yield	0.8%
Price/earnings ratio	20.5	Common shares outstanding (000) ..	3,001

The stock is back in favor in Wall Street after a period of unpopularity, and some gains from the current 39 are likely in the next year. There is a possibility of further strength in the next few weeks, but the gain is not apt to be great and some subsequent profit-taking is likely, making it risky for a short-term capital gain situation.

Over the next year, however, a more sustained advance is in the cards. The stock has fluctuated in the past year from a low of 16 $\frac{3}{4}$ to current levels of 39-40, which is near its peak.

The earnings record is more erratic: \$1.40 a share in 1964, 22 cents in 1965, 89 cents in 1966, and \$1.54 in 1967. A preliminary report for 1968 puts per share earnings at \$1.90, an increase of 23 per cent.

Wall Street is bullish about the



company's prospects for 1968-69, and sources close to the firm already are forecasting a further increase in profits.

This is based on expectations of good acceptance of a number of new products, including a new spray deodorant, additions to the line of feminine hygiene products and expansion

of the Command line of toiletries for men. New products include FDS Towelettes, Tahitian lime deodorant for men and Calm roll-on deodorant.

Diversification move. Early this year, the company purchased Sugar-TWIN from Norse Chemical Corp. This sugar replacement product had sales of a little over \$1 million a year while it was in regional distribution. Alberto-Culver is now marketing it nationally.

During the past year, the company eliminated several marginal lines.

The VO5 products are still on the list, though, and they're still the biggest money-makers. VO5 hair spray is the leading product.

Nobody, it seems, has been able to top Lavin in zeroing in on the product most likely to succeed. ■

DECEMBER 16, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The Christmas season is a time to be merry—except if you're a parent and you happen to be passing a toy store. Suddenly even the youngest of children by some innate gift realize that it's you they had better put the touch on and not Santa, if they want a special toy.

With the coming of January, parents can rest. The Christmas toys have either been forgotten or broken, and children, lest they be exceptionally greedy, do not whine as they pass toy store windows.

This February, if Ideal Toy Corp. has its way, there will be a re-enactment of that same Christmas scene.

The company, according to Abe Kent, vice president in charge of merchandising, will undertake a mid-Winter advertising campaign which has never been done before.

The toy manufacturer is declaring February "Games Month." Because cold, inclement weather keeps children and parents indoors more, the company hopes to boost sales of low-priced toys.

A unique 10-city, all-day, tv special highlights the campaign. On February 2 on WPIX New York, KPLR-TV St. Louis, and WBKD Detroit; and on February 12 (Lincoln's Birthday) on WGN-TV Chicago, KCOP Los Angeles, WPHL-TV Philadelphia, KTVU San Francisco, WKBC Boston, WXIX Cin-

cinnati, and WTVP Pittsburgh; the all day special will run.

The stations on that day will preempt all regular programming between 9 a.m. and 5 p.m., and will show instead cartoons, shows and live programs locally produced.

Every commercial during those hours will be for Ideal, and on the average more than 100 commercial minutes per station will be shown.

In addition, five other cities will carry a heavy amount of spot commercials, while the remainder of the country will be covered by Ideal's national advertising on six NBC Saturday morning programs.



Dominick Spoto is media supervisor on Lehn & Fink Products Corp. and Pharmaco, Inc. at Warwick & Legler, Inc., New York.

The advertising weight for each product will be the same as it would be during the Christmas season, but fewer products will be advertised during this campaign.

As if this weren't enough, a full page ad in *Life*, will also be run. A dealer listing will also be included in the ad, and any retailer who qualifies for the *Life* listing will also get a free televised store name announcement on the Games Day Special in his area.

"On Games Day we expect to reach 70 per cent of the children in the tv markets at least 12 times each," reported Ideal's merchandising head, and he boasted, "this we believe will be a record saturation program."

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

American Home Products Corp.
(John F. Murray Advertising Inc., New York)

A flight for ANACIN and DRISTAN began shortly before issue date and will continue through the end of the month. About 25 markets will view the piggyback 30s which are running in fringe time. Nancy Cuttita worked on the buy.

Spot (From page 49)

The Borden Co.

(Doyle Dane Bernbach Inc., New York)

A 16 week push for CRACKER JACKS began January 6 in about 60 markets. Day and early fringe minutes will be used. Larry Fried is the buyer.

John H. Breck

Div. American Cyanamid Co.

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

A buy for BRECK hair color begins January 1 and will run until the end of

May. About 25 markets will use the day and fringe 30s and minutes. Claudette Roman is the buyer.

The Colgate Palmolive Co.

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

A four week flight for various COLGATE products began prior to issue date. Fringe minutes are being used in a minimum of 95 markets. Monique Stephans worked on the buy.

Continental Baking Co.

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

Commercials for WONDER BREAD begin January 6 in about 80 markets and will continue through mid-July (Continued on page 53)

Media Personals

RUSSELL I. HALEY has been appointed to the new position of director of marketing services for D'Arcy Advertising Co., New York. Haley was formerly corporate research director. In his new position he will be responsible for both the research and media departments. SONIA TUSPEH will take over for Haley as research director. Also at D'Arcy, DOUGLAS MACMULLAN has been appointed associate media director, and JACK ROSS becomes associate research director.

MARC STASHOWER joins Daniel & Charles as a media buyer. He was previously with Ted Bates & Co.

BRUCE MCQUILTON joins BBDO as a buyer/planner. He was formerly with Ted Bates & Co.

DAVE MURPHY has left the media department at BBDO to join Doyle Dane Bernbach, Inc. in a similar position.

JOY BRUNNER has joined Bozell & Jacobs, Inc. as a supervising buyer. Prior to joining the agency Miss Brunner was with Recht & Co. Advertising in Beverly Hills.

DONALD C. FOOTE, JR. formerly a media group supervisor, has been



YOU MAY NEVER SEE A 14-LB. PEARL* —

BUT...Sales Glitter in the 38th Market with WKZO-TV

With a 49% prime-time share,† WKZO-TV is a real gem in

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



Grand Rapids-Kalamazoo and the Greater Western Michigan market . . . the 38th television viewing market.

Your Avery-Knodel man is the one to help you cultivate a bigger share of sales.

And, if you want the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add WWTV/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

* The Pearl of Allah is 9½ inches long and 5½ inches in diameter.



FOOTE

appointed vice president in charge of media relations for Young & Rubicam.

Tilson heads Metro Sales

Thomas J. Tilson has been named president of Metromedia's Metro Tv Sales Division, succeeding John B. Sias, who was recently appointed group vice president of Metromedia.

Tilson, who joined Metro Tv Sales in 1962, has been its executive vice president and general manager since March, 1966.

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

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios In Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

One Buyer's Opinion . . .

PRODUCT USAGE DATA—FRIEND OR FOE?

A short time ago while rummaging through some old files, I happened to come across an ARB local television market survey that was a few years old. There it sat, looking clean, uncluttered and strangely small. It was what was commonly referred to as a "pocketpiece".

Whatever happened to the pocketpiece? Today, unless you wear bib overalls, there's no way you can possibly carry a local television market report in your pocket. It began to grow with the inclusion of more and more data until it reached its present size, and there's no reason to believe it's fully grown yet.

Once upon a time, the industry worked with basic information in determining the suitability of a specific television vehicle, in a given market, for a particular product. As target groups became more segmented and explicitly defined, there was a need for further analysis of television audiences. Thus ARB and Nielsen provided additional break-outs, not only to service agencies and advertisers, but also to compete successfully against each other.

Today one wonders where it will all end. While realizing the need for sophisticated, well defined local television audience information, the question arises as to its practicality and usefulness.

A case in point is product usage data. When first conceived, this idea appeared to be a giant step in zeroing in on a brand's target audience. After all, if you're selling instant coffee, doesn't it make more sense to put messageweight specifically against the instant coffee consumer rather than an audience age group? Of course . . . well, maybe.

In reality, agencies feel a certain amount of trepidation in using product usage data on a local market basis. This is reflected in the fact that few avail requests include information of this type. There is either little confidence placed in these figures, or buyers continue to place greatest importance in demographics. Probably the answer lies somewhere in between.

Usage data seemed at the time to be an end-all. Perhaps it was meant to be the principal yardstick—but it never came close. You'd be willing to go with a program that did not win its time period if the demographics were with you. For instance, in certain markets *Perry Mason* is programmed against kid shows to capture the older viewers watching at that time. *Mason* loses share, but if you were selling denture cream you'd buy it. However, losing the time period and having only product usage data to support your choice—that's another story. The data is there in black and white to support you, but you're not convinced.

The point is, product usage data is not used as often as demographic data, and is therefore not as important. There seem to be serious questions as to its worth, and this is not meant as an indictment to the reporting services. But if information is not utilized, it is worthless, no matter how accurate. Usage data is merely a logical extension of demographics. It's plausible to assume that *Perry Mason* viewers use more denture cream because they are older, not because they watch *Perry* fire his questions at some beleaguered witness. There's really no need to look farther than demographics.

Based upon its derivation, product usage data for a local market will never replace demographic data as a primary evaluating tool. Moreover, in spot buys there's little time and need to go into exhaustive analyses. Based upon case histories, usage data will never realize the potential its creators had hoped for. Since costs are involved to compile and process the material, a lot of us are wasting money. Perhaps most importantly, we're wasting time. Eliminating usage data will speed processing, get the books out faster and give us an idea of performance levels. This is especially important in the Fall with new programming.

In this age of research, perhaps there are times when we overkill. It's senseless to make things more complex than they really are.

metro

ROCKFORD

has over
 $\frac{1}{4}$ million people
...they watch



ON

WCEE-TV



A CBS Affiliate

The "Big CEE"

Rockford-Freepport, Illinois

Represented by The Meeker Company



Put the
middle
of the
mitten..

in the palm of your hand

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower

Lansing, Michigan 48933

Represented by
AVCC RADIO TELEVISION SALES, INC.

Rep Report

JACK KELLEY has been appointed vice president-sales at Blair Television, New York. Kelley has been an account executive at Blair for six years, and previously was with other rep firms.

JOHN R. SPENCER has been named to the television sales staff at Edward Petry & Co., New York. Previously, Spencer was with the media departments of Grey Advertising and Ogilvy & Mather.

ROBERT ZAUNER has been named sales promotion director at H.R. Television, Inc., New York. He had been sales development supervisor at ABC-TV Spot Sales prior to his appointment.

DAN ROMANELLI has been appointed an account executive at NBC Television Spot Sales, New York. Previously, he had been an account executive at WCAU-TV Philadelphia.

JOHN C. DEVINE has joined Avery-Knodel, Inc., Los Angeles. Previously, he had been with the Henry I. Christal Co.

Who's Who

in

Des Moines TV?



WHO TV

...that's who!

 COLOR 13

DES MOINES, IOWA

Agency Appointments

ROY A. GLAH and CLARK HOLT have been elected vice presidents of the J. Walter Thompson Co., New York. Both are account supervisors and have been with the agency for about ten years.

LORRAINE PRESNICK and LIONEL C. BARROW have been elected vice presidents of Foote, Cone & Belding, New York. Both have been with the agency since 1964 and are associate directors of research. Mrs. Presnick had been associated with several research companies before coming to FCB, and Dr. Barrow had been with Kenyon & Eckhardt.

BOB BROOKS has been appointed an account executive at Valentine-Gadford, Inc., Kansas City. Brooks previously was special promotions supervisor at the Armstrong Cork Co.

MORTON A. GROSSMAN and HARVEY FISHBEIN have been appointed vice presidents at Waring & LaRosa, Inc., New York. Grossman, who was previously with Laventhal, Krekstein, Horwath & Horwath, is the company controller. Fishbein, head of production and traffic since 1965, previously was with Sproul & Associates.

SPENCER BRUNO has been promoted to senior vice president in charge of creative research, a newly-created position, at Compton Advertising, Inc., New York. He has been with Compton since 1960.

HENRY P. BERNHARD and WILLIAM E. PHILLIPS have been elected directors of Ogilvy & Mather International. Bernhard was also appointed director-in-charge of Frankfurt, Vienna and Milan. Bernhard has been with the agency since 1960, Phillips since 1959.

PETER WARREN has been appointed account executive at David Singer Associates, New York. Previously, he had been a media planner/buyer at Ogilvy & Mather.

ARTHUR HILL has joined the account staff at Doyle Dane Bernbach Inc., Los Angeles. Previously, he had been in market research at Hunt-Wesson Foods.

GEORGE S. COHAN has been appointed senior vice president, account services, at Bozell & Jacobs, Inc., Chicago. Cohan had been vice president and manager of the Indianapolis office.

JEROME J. DELOTT and TALBERT RIPPES, associate research directors have been named vice presidents of Dancer-Fitzgerald-Sample Inc.

WILLIAM W. LEWIS, MARTIN A. KRAMER and DAVID M. RACKOW have joined Kalish, Spiro, Walpert & Ringold as associate account executives.

ARTHUR M. ROSEN has been elected vice president of Grey Advertising Inc. Prior to joining Grey in March 1967 Rosen was with Young & Rubicam.

A. J. ROBY has joined Masius, Wynne-Williams, Street & Finney, Inc., New York as an account supervisor. Roby has been in the advertising field for many years. Also joining Masius are R. B. GRIFF and M. S. SHIFFMAN as account executives, and I. L. JOSEPH as media planner.

BRADLEY JACOBS has been named an account supervisor at N. W. Ayer, Philadelphia. Jacobs, who had been with the West Virginia Pulp & Paper Co., joined Ayer in 1967.

JOSEPH PUGLISI has joined Ross Roy of New York, Inc. as an account supervisor. Puglisi had been with Doyle Dane Bernbach as a senior account executive.

TED GROSSMAN and GEORGE SCOTT EATON have been appointed account executives at Carson/Roberts/Inc., Los Angeles. Grossman had been with Lennen & Newell before his appointment. Eaton comes to Carson from Erwin Wasey.

JAMES L. BLACK joined Earle Ludgin & Co., Chicago, as an account executive. Previously, he had been a product manager at Armour-Dial, Inc.

MICHAEL DEAN joined Rockwell, Quinn & Wall, Inc. as an account executive. He had been with Young & Rubicam.

International

DAVID MARSDEN, head of international services and administration for Foote, Cone & Belding, Inc. has been elected a vice president of the agency.

RUDIE KOSTER, managing director of the Amsterdam office of Young & Rubicam, Inc. and MARC DEVOS, managing director of Y&R, Madrid, have been appointed vice presidents of the agency.

MANUEL FRESE and WILLIAM OLIVER have been elected vice presidents of Badillo/Compton, Inc., San Juan, partner agency of Compton Advertising Inc.



No one could ever say that Eric Bosch, media buyer at Ted Bates & Co., blindly rushed into his field of endeavor.

Bosch worked in various positions for three years following his graduation from American University in Washington, D.C., before he finally ended up in Doyle Dane Bernbach's media training program. Those three years were hardly wasted, however.

Fresh out of college with the ink still wet on his diploma, Bosch and a friend founded Waldorf Distributors to supply materials for, and organize, promotional campaigns.

Soon Bosch bought out his partner, and then a customer bought *him* out, and Bosch headed in a new direction.

For several months he worked for Einson Freeman Corp., where he learned about print and point-of-purchase displays. But the commuting between his Queens, New York home, and New Jersey job proved too costly, and he left his second job to join Gov. Rockefeller's staff as an advance operations co-

ordinator in New York.

It was a temporary position, and would give him time to investigate opportunities in advertising at his own leisure.

Even before the campaign was over, he had been contacted by DDB, and shortly thereafter joined their staff.

Media was Bosch's first choice because, he says, he's always had a way with figures.

Did the lack of training in media while in college hurt him in any way? Bosch thinks not.

"I think the major factor in any

job is the desire to work hard, knowing what you want. I knew I wanted to go into media, and I knew it would take work to learn what I needed to know."

Bosch feels his previous lack of training in media worked to his advantage, because he came to DDB without any preconceived ideas. He believes that with an open mind and practical experience, you can be a good buyer without formal training in the field.

Now at Ted Bates, and having been a buyer for two years, Bosch admits that media is not what he imagined it to be. It's better!

"There is less routine than I thought there might be, and there is so much happening in the field from day to day that it's never dull."

When his calculator isn't busy figuring costs on buys for American Chicle and Warner Lambert, Bosch is busy adding up his golf score or figuring out his net worth in the stock market.

In these fields, too, his stick-to-itiveness and patience make him a winner.

Spot (continued from page 50)

Day and fringe minutes will be used. Anne Zgorska worked on the buy.

Lehn & Fink Consumer Products Div. of Sterling Drug Inc.

(SSC&B, Inc., New York)
A six week buy for LYSOL spray disinfectant began prior to issue date in about 30 markets. Primetime IDs are being used. Olga Hoffman placed the buy.

The Mennen Co.
(Warren, Muller & Dolobowsky Inc., New York)

Shortly before issue date commercials for PROTEIN 29 began an eight week run in 25 markets. Prime and fringe 30s and minutes are being used. Myrna Titan is the buyer.

The Mentholatum Co.
(J. Walter Thompson Co., New York)

Commercials for DEEP HEAT rub will begin shortly after New Years and continue through late March. Fringe minutes are being used in 43 markets. Dorothy Thornton is the buyer.

National Dairy Products Corp.
(N.W. Ayre & Son, Inc., New York)

A full year buy for various SEALTEST products begins the first of the year

in about 100 markets. Day and fringe 30s and minutes and some prime time will be used. John Long placed the buy.

Charles Pfizer
(LaRoche, McCaffrey & McCall, Inc., New York)

A push for PACQUINS began shortly before issue date and will continue until the end of the year. Fringe 30s are being used in an attempt to reach women. A similar buy is also underway for DESITIN ointment. Steve Murphy is the buyer.

The Procter & Gamble Co.
(Compton Advertising, Inc., New York)

A full quarter buy for various DUNCAN HINES products begins December 16 in over 40 markets. Daytime 30s will be used. Harvey Rabinowitz placed the buy.

R. J. Reynolds Tobacco Co.
(J. Walter Thompson Co., New York)

Commercials for various R. J. REYNOLDS takes to the air January 5 and will continue for three months. Day and fringe 30s and minutes will be seen in about 30 markets. Heidi Marlow placed the buy.

Sauter Labs, Inc.
(BBDO, New York)

A buy for ZESTABS began shortly

before issue date and will continue through mid-April. The day, prime, and fringe 30s are being seen in 5 markets. Gail Fiske placed the buy.

E. R. Squibb
(J. Walter Thompson Co., New York)

A push for BEECHNUT baby food begins January 1 and continues through the end of March in about 25 markets. Day and fringe 30s will be used. Dorothy Thornton placed the buy.

Vanity Fair Paper Sales Corp.
(Gardner Advertising Co., Inc., New York)

An eight week buy for various VANITY FAIR products takes off on January 20 in five markets. Prime time 30s will be used. Weymouth Sims placed the buy.

Weight Watchers International
(Ted Barash & Company, Inc., New York)

Commercials for WEIGHT WATCHERS frozen dinners are being seen in 12 markets and will continue through the end of the year. These will be renewed in January, and at that time an additional eight undisclosed markets will be added to the schedule. The spots are oriented to reach women 25-49.

Buyer's Checklist New Representatives

WKAB-TV Montgomery, Ala. has appointed Savalli/Gates as its exclusive national sales representative, effective immediately.

WOLO-TV Columbia, S. C. has appointed Savalli/Gates as its exclusive national sales representative, effective immediately.

WSUN-TV Tampa-St. Petersburg has appointed Avery-Knodel, Inc. its exclusive national sales representative, effective immediately.

Station Changes

WRVA-TV Richmond changed its call letters to WWBT effective Thanksgiving Day.

WCWB-TV Macon, Ga. became a full-time affiliate of the NBC Television Network, effective Thanksgiving Day.

The Kansas State Network (KARD-TV Wichita, and satellites KCKT Great Bend, Kan., KCLD Garden City, Kan., and KOMC McCook, Neb.) all owned by the Kansas Broadcasting system, have appointed Tele-Rep, Inc., their exclusive national sales representative, effective immediately.

Petry revamps tv sales setup

Edward Petry & Co., has announced a series of changes to streamline their television department.

Michael J. Corken has been appointed vice president and



CORKEN



PAGE

national sales manager of the television division.

Corken, who has been television sales manager of the Petry Company's San Francisco office for the past 18 months, will be in charge of television sales for all 10 Edward Petry offices.

He started in sales with Petry in 1960 in the Chicago office. Later, he became a salesman with WBKB-TV Chicago, and subsequently moved to ABC-TV Spot Sales as a salesman in the company's New York office.

Corken will be replaced by Jack McWeeny, formerly Petry's tv group sales manager in Chicago.

Reporting to Corken will be

Roger LaReau and Mike James, each of whom will head up one of two newly established divisions, each comprised of two sales groups.

LaReau's groups will be led by Neil Pugh and Taylor Eldon. James' groups will be supervised by Bill Bee and Art Scott.

In addition, E. C. Page has been named general manager of Petry's client and industry relations division.

In his new post, Page will



JAMES



LAREAU

extend his already broad contacts with stations, agencies, and industry leaders.

Page joined Petry in 1954 as a tv salesman, and in 1959 was appointed eastern sales manager. In 1962, he was made vice president and national sales manager. A year later, he became general manager of the Edward Petry & Co. television division.

WDTV

COVERING A

VITAL

area of

Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
Avery-Knodel



Storer Television Sales executives Terry McGuirk (third l.), eastern sales manager, and John D. Kelly (r.), general sales manager, play host to Y&R executive training program trainees Jeff Levine (l.) and Dick Tulimeri. As part of Y&R's six-month training program, trainees visited each STS department and attended sessions on tv spot sales, research and availabilities.

BUYS IN BRIEF

THE BANK OF AMERICA, through *D'Arcy Advertising*, is running a pre-Christmas credit card push. The campaign includes 20 to 60-second spots on 30 stations in California.

RIVAL PET FOODS, through *Dancer-Fitzgerald-Sample, Inc.*, will begin a campaign in January to introduce two new speciality products to its dog food line. The campaign will also include current items in the line.

The Rayette division of RAYETTE-FABERGE INC. is testing *Splendiferous* hair spray. Spot tv will be used in Chicago, Cleveland, Indianapolis, Milwaukee and Detroit. *Nadler & Larimer*, New York is the agency.

F. W. WOOLWORTH CO., through *Frank B. Sawdon, Inc.*, will expand its tv advertis-

ing to some 40 markets beginning in January. The company will run minute spots in flights for a total of 21 weeks in 1969.

A TO Z RENTAL, INC. will launch what it calls its largest consumer advertising push to date in January, using spot tv, radio, magazines. *Garfield-Linn & Co.* is the agency.

A pre-Christmas test for LITTLE LEARNER, INC. is underway in Peoria. This is the first venture into tv for the company, which manufacturers play/work kits for pre-school children. *Bratude & Soforth* is the agency.

IDEAL TOY CORP. is using spot tv in New York and Chicago to promote its NFL armchair football game. *Helfgott & Partners* is the agency.

The Nestle Co. through *Leo Burnett*, Chicago, has announced that TASTER'S

CHOICE will soon move into the New England market. An extensive spot campaign aimed at purchasers of both instant and ground coffee will begin soon.

Instant MAXWELL HOUSE coffee is undertaking a heavy advertising campaign through *Ogilvy & Mather, Inc.* to promote New Instant Max. The instant coffee now has a new blend and a new look. The coffee will be promoted in Michigan, Kansas, Iowa, Nebraska, Pennsylvania, New York, Maryland, Delaware, Virginia, Washington, D.C., and parts of North and South Dakota, North Carolina, Missouri, and West Virginia. Spot television will be used together with a premium offer, coupons, and outdoor advertising.

The most ambitious spot television campaign in agrico's history will be kicked off when the company's turf and garden division launches its 1969 advertising campaign. *Ward Archer & Associates*, Memphis, is the agency on the account.

WCTV-land

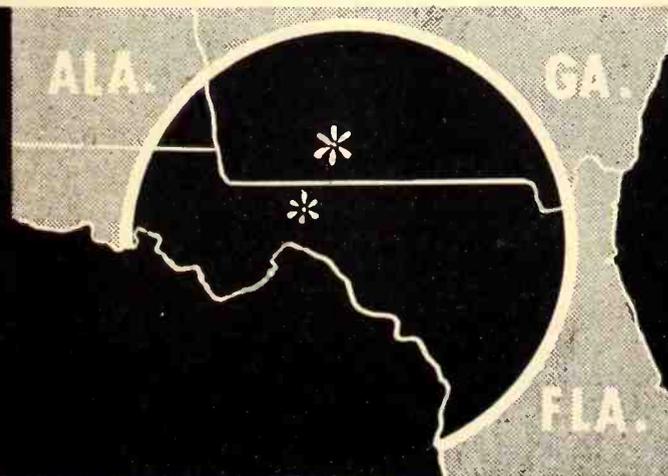
LAND OF YEAR-ROUND
GOOD LIVING, GOOD BUSINESS

WCTV WELCOMES VOGUE HOMES TO WCTV-LAND

"Vogue Homes", manufacturers of quality mobile homes, is coming in to WCTV Land with a million dollar payroll. It is expected that 200 new jobs will be created during the first year, almost all of it drawn from the local labor market. An investment of \$300,000 is involved. Welcome "Vogue Homes" to WCTV-land!



E. C. Allen, Chairman of the Board of Vogue Homes who announced the selection of Quincy as the site of the company's new mobile home manufacturing facility.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION

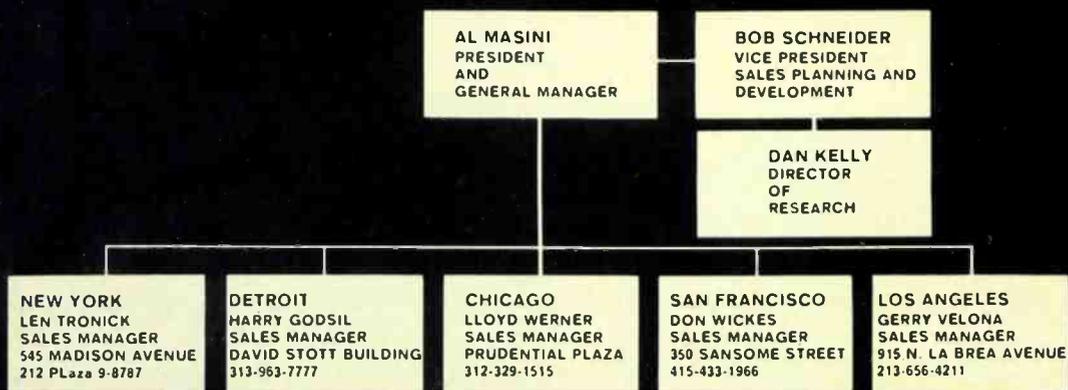


A CBS AFFILIATE

TELEREP

REPRESENTING
KARD-TV-KANSAS STATE NETWORK
KCOP-LOS ANGELES, CALIFORNIA
KPTV-PORTLAND, OREGON
KTNT-TV-SEATTLE-TACOMA, WASHINGTON
WTCN-MINNEAPOLIS, MINNESOTA

**OPENS ACROSS THE COUNTRY JANUARY 1, 1969
WITH THE MOST EFFECTIVE TELEVISION STATION REPRESENTATIVE
SALES TEAM.**



Media expert (From page 23)

to the director in the evaluation of agency services.

Another corporate media operation is that of Bristol-Myers. Ed Spengler is its recently promoted director of advertising services.

The proliferation of the media function at the client level has occurred in response to many changes.

There has been a wave of diversification and conglomeration within American industry during the last decade, the cigarette industry being just one notable example. Package goods marketers, in addition, spew out new products by the barrelful. Virtually no major package goods firm is served by only one agency.

With the increase in the number of products, many of which compete with each other, has come the return of the marketing function to the client.

Though many firms such as Procter & Gamble never lost control of marketing, a large number were content to let advertising agencies make such decisions. But marketing must be done from the total corporate overview. It is difficult to do in pieces by different agencies. Moreover, much of such information is kept from the agency.

Another development which has placed media in sharp focus among advertisers is the increasing cost of media which has been moving ahead more than four per cent annually.

The large package goods firms spend more on advertising than they make in profit.



Wallace J. Jorgenson, executive vice president of Jefferson Standard Broadcasting Co., presents the keys to WBTB's five-camera remote pickup unit in Charlotte to Dona Lee Davenport, manager of WTVI, Charlotte ETV station.

No wonder, then, that the efficiency of their media purchases has become so imperative.

Bristol-Myers hired Marvin Koslow away from Young & Rubicam where he had handled negotiations for its network programs. He became its first director of advertising services, and is now vice president-marketing services.

The advertiser had found that its various agencies were bidding against each other for network properties and, in the process, driving prices up. Koslow instituted a system under his guidance whereby three different agencies were named to negotiate for all products with the networks. Each of its seven top agencies has also been given responsibility for purchasing a select group of markets for all products. The same thing was happening in spot; the agencies were competing against each other for the best spots.

A media department deals with such problems. It holds the agency accountable and, in turn, is held accountable by top management.

Another factor here has been changes in the quality of the brand managers.

"In the last five years or more, we're getting a different kind of brand manager," says Robert Dobbin, director of advertising for the Best Food division of Corn Products. "The old type were experienced in marketing and advertising-oriented. The newer kind are younger and less experienced. They know less about advertising and need more supervision."

The corporate media operation, by and large, can and does offer such staff support in advertising. On occasion, too, it defends the total corporate interest from the brand managers themselves since, as profit-centers, they are concerned with maximizing the profits of the products they handle. Media directors started as advisors but soon became decision-makers. In most cases now, corporate media people's recommendation to brand managers are accepted.

But corporate media executives have more and more taken the reins of decision into their hands. Many buy media, though minor media—trade publications, subway advertising; and on rare occasions print, radio, and even tv are purchased.

Other media functions they handle are merchandising work (Ralston-Purina), the production of prints of commercials (Liggett & Myers), and the evaluation of media departments of agencies being considered for new business (Quaker-Oats).

Computerized media

In a few major package goods firms, the media department has a computer at its disposal. These include Procter & Gamble, Bristol-Myers, Lever Brothers and General Foods. Colgate uses the computer at Ted Bates, its agency-of-record, to handle its media work.

Estimates are produced mechanically, as are billing records, and a large number of other accounting chores. Piggybacking scheduling and matching are also done. At Bristol-Myers, the computer spews out bi-weekly reports of rate and spot changes and new brand starting schedules.

At Bristol-Myers, it is also used to automatically analyze spot schedules using ARB tapes. It is possible here for the buyer to compensate when he believes program changes will result in greatly different ratings than given by the ARB tapes.

This kind of spot schedule analysis, however, makes it possible for brand managers to get more accurate projections of what gross rating points will be. Adjustments can be made, by adding weight in some markets, and decreasing it in others.

As might be expected, agencies and their media personnel did not welcome the corporate media watchdogs, though by now they have adjusted to them. While glad to have someone to whom they can go to for

Double issue coming

The next issue of TELEVISION AGE will be published January 13. This will be a double issue, incorporating the issue of December 30.

It will be devoted to a forecast of tv in 1969 including the national spot, network and local sectors, as well as the outlook for film syndication and commercial production.

It will be an issue of great significance to agencies, advertisers and stations.

a decision, they complain that tight corporate control results in play-it-safe media buying and thinking.

Nevertheless, the corporate media representatives have taken a large burden of paperwork off the shoulders of the agency. This is particularly true of those whose clients use computers for estimating and have freed buyers from it.

The long range consequences of this focus on media at the corporate level cannot be discerned. There are obvious immediate responses, however. Agencies are moving quickly to upgrade their media departments, to turn their media buyers into media planners. They know that their media services must be made more professional, because their clients are now in a position to demand a level of service never before possible, and are, in fact, demanding it.

Waiting in the wings are the media buying services, and they are being looked at by all corporate media.

The result can only be an improvement in the quality of media services.

For the tv station, too, stronger and more professional media operations will have their consequences. The regional buyer-negotiator instituted by Young & Rubicam, for example, will mean attention to more careful buying.

It is possible, but not very likely that some companies may take over the entire media buying function. At one time, Bristol-Myers was said to be considering it seriously, but decided against it. Whether the idea ever gains currency again depends, to a great degree, upon the quality of media work the agencies do in the future. ■



John J. McCrory has been named manager of KTRK-TV Houston, Channel 13. Announcement of McCrory's appointment was made on the station's recently celebrated 14th anniversary.

Strawbridge (From page 32)

this experience we'd probably waste a lot of time and money."

The problem of time costs and how this could be effectively reduced, is tied in with the question of guaranteed air time.

When a department store runs flights they are usually paying the top rate. Strawbridge, however, will benefit from frequency, volume, summer, and retail discounts.

While some of the spots are fixed (section one)—the majority of these have been placed in advance for the full year—the bulk of the advertising will be done under the section two, or two-week pre-emptable, part of the rate card.

Final solution

This arrangement provides that Strawbridge will always be assured of spots within certain time periods yet will allow them to benefit from the lower-cost section two rates during peak advertising times.

The final problem, internal budget allocation, is one which many, but not all, stores are concerned with.

At Strawbridge & Clothier, under their old plan, each department would be charged for advertising whether or not they actually advertised. Because of this many department managers would advertise only because they felt they had to use up something they were paying for anyway. They might include an item in an ad simply because nothing better was available.

Under the new arrangement individual departments will be charged only for advertising that they actually use.

There were several other factors which made conditions favorable for Strawbridge & Clothier's jump to long term tv.

One of the major considerations was the fact that no one newspaper covered all the suburban areas in which the department store had branches.

While no agency is involved and no agency commission is allowed, the station is applying the commission to promotion services for the account. This will include car cards, mailing pieces, newspaper ads, cross-plug commercials, and other promotional ideas.

The ability of television to create and change images was the reason

that Triangle's WLYH-TV was able to lure the largest department store in central Pennsylvania to their station.

The department store had been running flights for about a year and a half when WLYH-TV came up with a year-round advertising plan.

Watt & Shand had a reputation for being old fashioned. They wanted a modern image.

Under a plan based on calendar events such as holidays and special weeks, the store is decorated to match the occasion. One specific area in the store has an exhibit tied in to the occasion. Reference is made to the television spots and each exhibit is supported by print advertising.

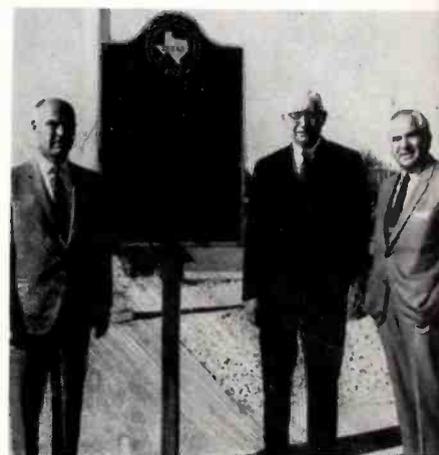
On an average about two dates a month are promoted. The campaign is near the end of the second year.

Fowler, Dick & Walker, the Binghamton store, was interested in television advertising but was concerned about commercial production.

The department store didn't want to drag its products to the station, and WNBC-TV has only one mobile unit available for remote work.

So Fowler's built a tv studio in the store. Every couple of weeks, the station sends over the mobile van which houses the video-tape equipment and lights are permanently installed, set-up time is reduced considerably.

When taping is going on, customers can watch through a glass wall. At other times, the sets and backdrops are left in place, and though minus the cameras, the studio is an



The site of WBAP-TV Fort Worth-Dallas, the first Texas station to go on the air, was officially recognized as a Texas historical landmark. At the ceremony are (l. to r.) Amon Carter, Jr., president, Carter Publications, Inc., Beeman Fisher, Chairman of the Board, Texas Electric Company, and Roy Bacus, WBAP-TV.

IMPORTANT ANNOUNCEMENT

On January 13 TELEVISION AGE will publish its FORECAST issue. The issue will cover the business as well as the regulatory aspects of the medium. It will contain:

FORECAST '69—ADVERTISERS:

What the leading advertisers will do in the medium in the upcoming year.

FORECAST '69—AGENCIES:

How will the media "revolution" affect the agencies? What they predict in their relations with television stations as well as their own clients.

FORECAST '69—SPOT:

What are the trends and developments for the business?

FORECAST '69—NETWORK:

How will all three networks fare in the competitive year ahead? What about a fourth network?

FORECAST '69—LOCAL:

How will the retail business expand its use of television?

FORECAST '69—FILM DISTRIBUTION:

Is the film supply running low? What is the future of the talk shows, network reruns?

FORECAST '69—COMMERCIAL PRODUCTION:

Commercial production has become a hundred-million-dollar-a-year business. Many of the stations in major markets and close to the capital of advertising are going full scale into special production units. What's going to happen on an overall basis?

This double issue will be combined with the December 30 issue. It will be one of the most significant issues of 1969.

The deadline for advertising is December 30.

interesting attraction in the store.

Recently Fowler's renewed their contract for a second year. As with the other stores, no agency is involved and the station prepares the copy with a store liaison man.

One of the earliest department stores to venture into tv (they began advertising 12 years ago), Hess of Allentown now relies on four prime-time specials a year instead of flights. Their annual tv budget is an estimated \$200,000.

Generally, the Spring and Fall specials are fashion oriented. The Summer one is about flowers and the Winter program is about Christmas toys. Each runs on WFIL-TV and has a name performer as its star.

Koehler sees the entrance of department stores into television as the first new source of advertising revenue in at least 10 years. "This," he adds, "comes at a time when there are rumblings in Washington that some current types of advertising may be prohibited in the future.

"In major markets," he goes on, "department stores will soon be spending half a million dollars and more annually."

Supporting this plunge into tv, he sees the national distribution of announcements created by associations of stores, to which the store only need add its tag. He also sees stores getting production assistance from manufacturers on a co-op basis.

Triangle Stations have brought nearly a million dollars in department store advertising to television in the last two years, and for them the end is hardly in sight. ■



Joseph W. Timberlake, Jr. has been named vice president and managing director, WRVA-TV Richmond. The station was recently purchased by the Jefferson Standard Broadcasting Co.

Formula 409 (From page 31)

- Impose no formal commercial format on the personality, but instead send her a case of Formula 409 to use at home, together with a product fact sheet, and let her express her thoughts about it on the air in her own words.

Lining up the tv personalities fell to Markoff's lot. In Denver, he chose Merrie Lynn, well-established girl-talk exponent at KOA-TV and KOAA-TV Pueblo. She tried Formula 409, loved it, and sales began to roll. Her scriptless commercials were sincere, unadorned and right on the wavelength of Denver housewives.

Off the air, she worked with women's groups and, on Saturdays, visited supermarkets to meet and talk with the managers, have her picture taken with them, push the product on the floor.

Ten spots a week

Markoff also established Formula 409's frequency pattern with Denver. He bought 10 spots per week, with Merrie Lynn delivering five of them live on her strip and taping the other five from her live spots to run in other time slots.

Markoff gave Miss Lynn wide latitude with her commercials. "When you figure it's time to work out a new one," he told her, "go ahead and do it. And if you tape one that doesn't seem to have it, feel free to remake it."

Wilson Harrell knew his company was taking a chance with the format it devised. "Strictly a gamble," he says. "Each time we picked a local personality, we knew darned well we were buying a small but loyal audience instead of those great big numbers, and we knew we had to count on the product to generate repurchases by word-of-mouth. Every place we went, we shot for a secure foothold instead of a big, fast share of market. And it worked."

Once Formula 409 got 100 per cent distribution in Denver, the tv schedule was throttled back to the five live spots (again setting a pattern), and it was on to El Paso, where a boy-girl team on KRQD-TV was enlisted. Same format, same success.

Next, Harrell moved his cleaner into the Southeast, selecting markets on the basis of their adjacency to

major military installations (Augusta, Charlotte, Albany, Florence, Columbia, Columbus, and so on).

After the Southeast was wrapped up, Formula 409 moved back to blanket the Southwest, went up the West Coast to cover California and the Northwest, then crossed the Midwest and moved into the Northeast.

"We covered 156 markets, a town at a time," says Markoff, "and we made it all the way with local television."

The tv pitches were a wildly assorted lot, ranging from basic girl-to-girl talk in Omaha to the hard but reverent sell of a Memphis gospel singer who gave the cleaner 174-second commercials.

Says Markoff, "In a million years, I couldn't have written their stuff—couldn't have made it sound believable in all those markets the way they did."

The marketing team concept played well. In many cases, personality and food broker worked very closely, the former often tailoring her commercials to the suggestions and needs of the latter. Markoff found that station managers labored long and hard ("These guys went all out for a national account."), and Wilson Harrell's regional managers supervised distribution, prodded the brokers, and got promotional material into the stores.

By January, 1967—23 months after the drive began—national distribution was an accomplished fact, and Formula 409 had created a substantial place for itself and is preserving it, in spite of the big boys who came along later—P&G, Lever, Colgate and others.

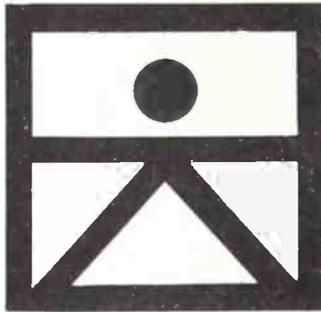
In those two years, 409's sales went from \$1.6 million to \$11.3 million (to date in 1968, they're running at a rate of \$15 million).

National Art

In July, 1967, Wilson Harrell searched for a local type of television personality who functioned on a national scale, found him in the person of Art Linkletter, and dropped the local personalities.

"But," Harrell says, "we had learned something very important from those people: If some one who's believed says something honest about a good product on television, price becomes secondary and the product will sell."

Credit for Creativity



The American Research Bureau is proud to announce a special awards program to recognize outstanding applications of audience research by television stations.

We cordially invite you to submit your effective uses of audience research as entries for an ARB Innovator Award. Any project employing the use of syndicated report data or special audience research from any source may be entered—projects which you may have used as sales presentations, programming improvements, trade or newspaper advertising campaigns, facility decisions, promotion planning, audience building, image improvements, rate card construction or any other purpose.

Your entries will be judged by a panel of industry leaders, and gold, silver and bronze plaques will be awarded based on creativity, originality and effectiveness.

Entry Deadline: February 28, 1969.

For complete information and entry forms on the ARB Innovator Awards program, clip and mail this coupon now!

To: Chairman
ARB Innovator Awards Program
4320 Ammendale Road
Beltsville, Maryland 20705

Yes. We're interested in achieving industry-wide recognition for our creative use of audience research. Please send me complete information and entry forms.

Name _____

Title _____

TV Station Call Letters _____

Street _____

City _____

State, Zip _____

Now, using five or six plain-talk-in-the-kitchen 10s and 60s made by Linkletter, Formula 409 is into a combination of network and spot, using network scatter plans as the umbrella, and buying spot to heavy-up in markets where more weight is needed.

Tv takes it all

This year, the company spent more than \$3 million for advertising—all of it television. In dollars, it was a 50-50 network-spot split.

When Linkletter joined Wilson Harrell, he became a stockholder, member of the board of directors and chairman of the board's marketing committee. Shortly after he hooked up with the company, an idea was hatched to tour U. S. bases overseas, doing live shows for military dependents in the Linkletter idiom, and putting highlights of the base visits and the shows on film.

With Charles Fagan (a veteran of 16 years at CBS and three as head of UPI's film division) as film production chief, Linkletter and Harrell toured U. S. bases in Europe in June of last year. A special based on the tour (written and directed by Fagan) was sold to CBS and aired the day after Thanksgiving, 1967.

A 45-minute color film was distilled from the tour footage for exclusive showing at military wives' clubs overseas. With six commercials (including one for Formula 409) cut into it, the film has had more than 100 showings to date.

Local television did it

Last April, Harrell, Linkletter and Fagan took off on another tour—this time, U. S. bases in the Far East. Again, a special was made, this one shown by CBS on Thanksgiving. A second ancillary film will be made, again based on the tour, for showing to military wives clubs.

Learning a lot from the first special, which was not cheap, Fagan brought the second one in for between \$70,000 and \$75,000.

Well and good. Formula 409 is rolling now, a smash hit here and abroad. But no matter how it booms and prospers, the most remarkable chapter in the story has to be the contribution of local tv in taking a one-product line from a standing start to number one in a little under two years. ■

Media planning (From page 29)

terms of sales results was the strategy which used less than half the input of the other strategy.

Obviously, we can argue that the brand was over-advertised and that diminishing returns may have set in. It could not be because actually negative sales occurred in the high-input portion of the test using the losing scheduling strategy.

The test was run for an additional year with both scheduling strategies continuing in their respective Milwaukee Advertising Laboratory market. However, the amount of advertising used behind each scheduling strategy was identical for the second year.

At the end of the second year, the strategy which won the first year piled on an additional sales gain of 16 per cent over the other strategy, holding the creative promise constant in both. Perhaps it wasn't the creative promise by itself; it may have been the way the creative promise was scheduled to the consumer.

• Small space versus large space, or 30 vs. 60—in this area, an entire mythology which has taken hold of the advertising business. This is that the 30-second commercials may be 60 per cent as good as minutes, or even 70 per cent as good as minutes.

And there may be a number of what I call "near measures" in pre-testing which suggest this. But such near measures at best are undocumented hypotheses. The proof of the pudding is in the sale. We have evidence where 30-second commercials laid complete eggs—that is, produced negative sales in some cases.

We have cases where 30s have outperformed 60s, but it was not related to cost-per-1,000 nor to be so-called "near measures" used in research. They produced more sales.

• What can the creative media planner look forward to as his contribution to optimizing sales and profits for his brand? I would cite the following preliminary suggestions, always subject to restatement as more and more evidence develops:

Media planner's moves

Increased sales per advertising dollar

Squeezing out the excess fat in a budget, or else increasing the size of the budget based upon evidence of increased sales. 10 percent

Using media only to the point of diminishing returns and then substituting a new group 10 percent

Using optimum advertising scheduling program to increase the effectiveness of the results 15 percent

Using the right space or time unit 15 percent

Estimated maximum potential sales increase by creative media planning. 50 percent

About the author



G. Maxwell Ule, consultant to the Milwaukee Advertising Laboratory, spent 25 years in marketing and marketing research with two agencies, McCann-Erickson and Kenyon & Eckhardt. When he left K&E in 1961, he was senior vice president in charge of marketing services, member of the board and executive committee.

This is such an amazing prospect for the future that it simply cannot be neglected, denied or scoffed at. But to do this, we shall have to retrain all our media planners, scrap all our computer programs, and actually start from scratch with an open mind and a reliable source of ongoing data.

I have frequently stated to my advertising colleagues that I can visualize the exciting new account group in the agency of the future. It will be a so-called two-platoon system.

The media planning platoon should be looked upon as the offensive team during the first half of any marketing program. They will be called on to create immediate sales gains for the brand by the pure and professional manipulation of media choices, media combinations and programming sequences.

“Properly conceived sales messages, strategically placed in SRDS, motivate buyers of advertising to initiate placement of schedules”

That is why 31.5% of all advertising pages placed by U. S. television stations are placed in SRDS — why 43.2% of all pages placed by U. S. radio stations are placed in SRDS.*

In SRDS

YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.



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Then, after the media planning platoon's contribution tends to stabilize, it will be necessary for the second team—creative planners—to have their new creative strategy fully tested and available for use. However, the only constraint on the creative team of the future will be this: They must give evidence that their advertising will not unsell our brand, nor that it will have untoward or unfavorable side effects.

Beyond that, all the emphasis upon pre-testing commercials and advertisements should atrophy and wither away. And why is this? Simple. Those advertisements which produce positive sales effect will be used only so long as their effects are still positive.

Then, regardless of how good they may have been, we must discard them for a second best which by this time will outperform an already worn first best.

Thus, we can run a varied number of creative promises through time, but run them only for as long as they show positive results. Then we discard them and use the second best, the third best, etc., because by this time the second best and the third best, which are fresh and new, should outperform the best which has already produced to the point of diminishing returns.

This sort of an environment and program should make for thoroughgoing agency professionalism; it should increase the agency's efficiency, produce better planners and better users of plans. ■



Don F. DeGroot has been named general manager of WWJ-AM-FM-TV Detroit. DeGroot was with the WWJ stations from 1941-1946, and returned in 1949. Most recently, he has been serving as assistant general manager and radio station manager.

\$45 commercials sell \$250,000 buildings

When Dave Bloxom decided television was the best way to sell his prefabricated buildings, he surprised a lot of people. After all, most products advertised on tv don't carry a price tag of \$250,000—or even \$4,000—which is about the range for his buildings.

Another unusual thing Bloxom did was to choose a 6:30-7 a.m. time slot, *The Good Morning Show* on WBAP-TV Fort Worth.

Bloxom explained his choice this way: "I wanted a program package that was relatively inexpensive and yet would give me consistency of advertising. I wanted the people who get up at that time in the morning—the ranchers, the farmers, the people with businesses. They're the ones who would be interested in the product I have to offer."

Good Morning features WBAP-TV's farm and ranch editor, Bob Walsh. The show covers farm and ranch news, and information about lawn and tree care, in-town gardening, etc.

The Dave Bloxom Speed Fab-Crete Co. manufactures silos, barns and farm dwellings, but the buildings also have a large, developing market in urban areas.

"Consistency of advertising" is a good description of what Bloxom gets. His sponsorship started in March of this year and runs until March, 1969. The show is on from Monday through Friday, and he has an open, a close, and three 60-second spots. There are no other advertisers.

Bloxom made the first few spots, working with the station. The Stan Nelson Co., Bloxom's advertising agency until mid-October, made about 20 more. (Bloxom is starting his own agency and, therefore, is no longer using Nelson.)

The commercials, all in color, were made from slides which Stan Nelson made, with Bob Walsh or an announcer doing voice-over. Usually, they were pictures of Speed Fab-Crete buildings and their owners, with information about them.

"To keep the interest current," said Nelson, "we made a new spot each week of one of the recently completed buildings. This way, potential customers can go and look at the real thing before they visit Dave at his main plant."

The commercials cost an average of \$45 each, according to Nelson, and he considers this "most economical."

Has Bloxom's unusual venture increased business? He says it has, although he can't pin it down precisely. Nelson says it has definitely built awareness of the company, and the number of referrals has increased considerably.

These referrals are the key to the campaign. One referral from the tv show that develops into a six-figure contract more than pays for the entire cost of advertising, according to Bloxom.

One referral that "made me feel my early morning show is doing an effective advertising job," he said, was from a San Antonio man visiting Fort Worth for a day. "He turned on the tv set before leaving to catch an early plane and saw the show. He canceled his flight and came out to my plant to discuss my building a motel for him at the San Antonio airport."

Will Bloxom stick with tv? "Definitely," he said. He may not, however, renew *Good Morning*, although the show has been good for him. He feels he may exhaust that market within a year.

"It's too early to tell," he said. "I may want to hit another market, later in the day."

He is also using newspapers and magazines, and will probably continue with this.

What Bloxom has done may be the start of something big, according to Nelson. "I think this case points up that good local tv opportunities exist for advertisers who don't have a great deal of money to spend," he said. "I thought our spots were effective."

Coming Soon!

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vice president and treasurer, "but we find the conventional media men too concerned with cost efficiency, too preoccupied with fostering their own specialty. We like broader executives. To make a decision on media here you have to understand production and creative strategy."

Speedy television

RCC finds tv the most valuable medium for mass advertising. It sees its chief advantage as the speed with which it delivers advertising and non-verbal communication. This speed makes it possible to use the medium tactically as well as strategically in marketing—that is, to meet a competitor's price cut—if the company can make a decision quickly enough.

"When they buy tv, everybody is looking for cheap, cheap, cheap," observes Al Ries. "The smart buy in today's market is the quality buy. We deplore the emphasis on cost-per-1,000 at the expense of other media values."

In tv, Ries Cappiello Colwell favors network over spot. "It gives us a better environment for our clients' messages and more control of the commercials," says Ries. "In spot, your commercial can appear in an awkward situation. We like to know where it's being placed. We don't like to buy network movies for the same reason."



Donald W. Reynolds, Jr., has been named a vice president at Donrey Media Group. He will be in charge of the new Broadcast Division and will handle operations of KFSA and KFSA-TV Fort Smith, KBRB Springdale, KGNS and KGNS-TV Laredo, KORK, KORK-FM and KORK-TV Las Vegas, KOLO and KOLO-TV Reno.

As stated earlier, the Ries Cappiello Colwell tv campaign for Naugahyde used NBC's *Today Show* and *Tonight Show*, but a feature of it was a tie-in with Father's Day which suggested a reclining chair made of the material for a gift. The advertising principle here is a bid for action and memorability.

A major part of this entire effort was the massive merchandising campaign created for Naugahyde, a vital factor when the product cannot be bought for itself but must be bought in combination with something else, as Naugahyde is. This campaign was so successful it will be repeated and augmented.

A key element in the agency's operation is its reliance on executives who are generalists, not specialists. It is an agency that exalts the group as against the individual, the team as compared to the one-man band. This came about quite naturally when Colwell and Cappiello joined Ries and the trio began functioning as a team, meeting problems and making decisions together.

At the agency, a team generally consists of four individuals: Al Beckerman, the creative director, plus an account executive and two other top executives, among whom can be Colwell, Ries or Cappiello. Decisions made by these people are executed by others within the agency charged with that responsibility. In the case of media, for example, two people handle the actual buys.

Teamwork is best

The team functions as equals working as a group. "They don't compete among themselves, as members of a committee often do. In a committee, you have a number of specialists, each of whom is trying to sell his function," says Tony Cappiello, vice president and director of communications. "Who suggests the idea isn't as important as the idea itself. We're after the interreactions within the team that make for better ideas."

The team concept has been very helpful to the agency in making commercials. At the most recent commercial taped, not only were four members of a team present but three executives from the client. When and if revisions are necessary, they can be made immediately.

One might think that commercial

production houses might find this practice unacceptable, but, according to Al Ries, "They don't seem to object." He believes they would rather have instant decisions than have to deal with the large number of minor changes made in producing the usual commercials.

The agency points out that the instant playback feature of tape is particularly valuable in assisting decision-making, as is the fact that tape is shown on a tv set and film is better seen on a screen.

Back-to-school

To help create more generalists in advertising, Ries Cappiello Colwell has established its own school for professionals. The Visual-Verbal Workshop, as it is called, is staffed by the agency and has 12 sessions, each of which concentrates on a principle which has visual or verbal application—the importance of perception and the function of words, among others.

The purpose of the school is to "teach creative specialists to become total advertising people." The school is now in its second year, and about 100 people have attended. Several of them have joined the agency. In recruiting, too, RCC has some unique ideas. ■

Agencies merge

Saginaw, Mich., will have a new advertising agency when the city's three oldest and largest agencies complete their merger. The agencies involved, Campbell-Stark, Inc., Parker Advertising, Inc., and Willox & Fairchild, Inc., will establish a firm that will serve more than 50 clients, and which will open with initial billings of about 3 million dollars annually.

More than 30 advertising professionals will be working together under an executive board.

The company, to be named Parker, Willox, Fairchild & Campbell, Inc., will have Jack D. Parker as chairman of the board of directors and Peter Willox as president. E. A. Fairchild will be vice president and treasurer, and James Campbell, vice president and secretary of PWFC.

In the picture

Chalk up another top agency executive who's hanging on to the top creative title. He's **Stanley Tannenbaum**, chairman of the board of Kenyon & Eckhardt Advertising, Inc., New York, and, notwithstanding his recent appointment to that imposing level, still creative director.

No problem about handling both agency management and creative management functions, says Tannenbaum. "The only change is that I call meetings to order," he said. "I don't even have a gavel yet."

It should be pointed out that Tannenbaum was on the board as well as the executive committee of K&E before the recent restructuring of the agency into a parent company, Kenyon & Eckhardt, Inc., which will control the consolidated domestic and international businesses, and the new subsidiary, K&E Advertising, which will operate the company's North American advertising agency activities and service those clients handled on a multi-national basis.

Under the new setup, Tannenbaum is on the board of both companies as well as a member of both executive committees. With the resignations of Stephens Dietz as chairman and Giancarlo Rossini as head of the international operation and the previous departure of Alan Pando, Tannenbaum is now one of a quadrumvirate who control K&E. The four plus Dietz, Rossini and Pando had bought K&E from William B. Lewis and D. C. Stewart about a year and a half ago.

Besides Tannenbaum, the agency is being run by E. L. "Tim" Timberman, now chairman and president of K&E, Inc.; Leo-Arthur Kelmenson, new president of K&E Advertising, and Peter Frantz, named executive vice president of K&E Advertising.

If Tannenbaum's duties are not strikingly different from what they were before the restructuring (when he was senior vice president), he certainly will be more rather than less busy, if only because he will be making more speeches than he has in the past.

But hustling is not new to the K&E creative chief. Starting at 13 he worked for the post office during school and college days in Philadelphia and retired after 10 years. He even got a pension, a lump sum of \$2,500.

During his post office days, he was a space salesman for a weekly newspaper, toiled for a Philadelphia agency, Freed & Gerber, where he sold space in an auto speedway program, and then worked for his brother, S. A. Tannenbaum, who started and still owns Weightman, Inc., a Philadelphia agency.

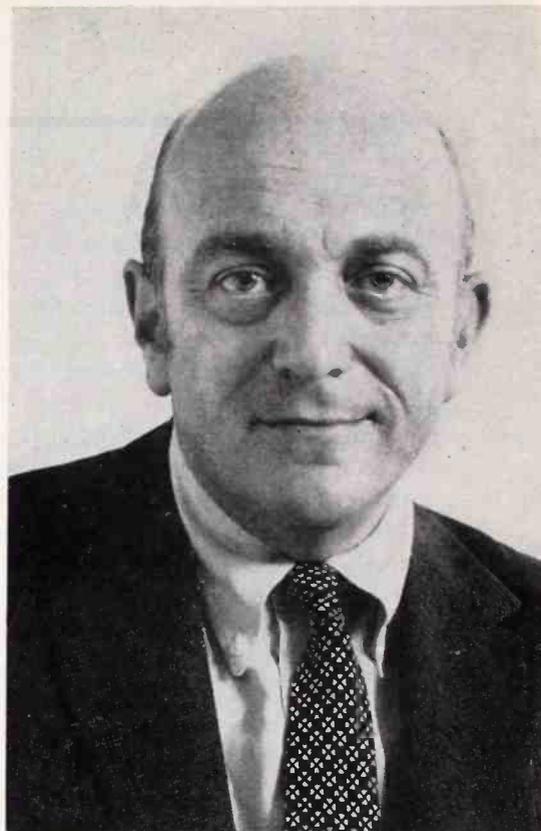
The K&E executive, who was employed by his brother when the Weightman agency first started as a copywriter and tv producer, recalls he got \$25 a week. Even in those days (it was 1949), \$25 didn't go far, which helps explain why he continued working for Uncle Sam. He calls his brother "the toughest copy chief I ever worked for."

Tannenbaum not only wrote radio and tv commercials (including 650 a year promoting the Philadelphia Phillies baseball club) but appeared on tv as an announcer (he opened Crosley refrigerator doors) and bought media.

After three years, he decided he ought to see what the client side of the business was like, so he moved over to RCA in Camden, N.J., across the river from Philadelphia, where he wrote sales promotion material and checked RCA national ad copy from J. Walter Thompson.

In 1954, when K&E took over the RCA account, part of the deal involved opening a Philadelphia office and absorbing RCA ad people. Tannenbaum was among those taken into the K&E fold. He remembers the date clearly; it was July 1, 1954. By August he was on his way to the New York office for a trial. He became a cub writer in the RCA group turning out national advertising.

After a stint as a tv and radio copywriter, he became a copy supervisor, then group head, then vice president (1959), then associate creative director (1964), then creative



Stanley Tannenbaum

... and still creative director (1966). He was named to the board and executive committee in 1964.

The events leading to Tannenbaum's elevation and the other executive changes go back some years (see *K&E's new game of TAG*, TELEVISION AGE, January 29, 1968.)

Basically, they evolved out of dissatisfaction with K&E's growth. The result was an agency revamping to emphasize the creative function and de-emphasize marketing services.

Since the Fall of 1966, this has involved considerable hiring and firing, particularly in the creative end. This year alone there has been a 70 per cent turnover in the New York creative department.

Central to the new K&E's operations is a research method called Target Attitude Group (TAG), a computerized technique for analyzing a large number of questions asked of consumers in probing attitudes and behavior toward a brand or product category. Statistical methods isolate and identify important consumer segments.

TAG works, Tannenbaum says flatly, and as proof he says that 33 out of 35 K&E clients have shown impressive sales increases during the past year. ■

Can the creative title go any higher in the agency hierarchy? It seems not. Steve Frankfurt is president and still creative director of Young & Rubicam-U.S., and now Stan Tannenbaum is chairman of the board and still creative director of Kenyon & Eckhardt Advertising, Inc.

The trouble with trends, however, is that they don't know where to stop.

We take you now to 1971, where the executive committee of Bartogil, Marshbates, Oscone and Thompson is having its last meeting of the year.

Speaking is Anthony "Mod" Vacuolla, the brilliant chief executive officer, Worldwide Creative Director and president:

VACUOLLA: . . . and before I recap my plans for '72, I want to stress that leaving all odd-numbered floors for display of only black-and-white commercials and print ads will not mean bare walls for long, because I am convinced that a renaissance in black-and-white thinking is not only overdue but right around the corner. Before I recap, are there any questions about my proposals? Jim?

CONTROLLER: Mod, I must say it's not clear to me what the proposals are.

VACUOLLA: I think they're very simple. It may be the very simplicity of them, the broad appeal, the mass touch that makes them a little more difficult to get a handle on. As I explained, we begin the year with a letter to all employees, addressed individually, in which I explain in human, even emotional terms, why all wall decorations in all offices around the world must be taken down in preparation for Phase II, The Impulse Wave, in which we just let go and . . .

CONTROLLER: I understand that part all right, and I'll take your word that it'll make the accounting department more efficient in the long run, but we haven't even seen your budget proposals, let alone discussed them.

VACUOLLA: That's what controllers are for, Jim. Right?

CONTROLLER: Not exactly, Mod. I can't, on my own, okay a purchase of the Brussels building. That's a half million in cash, not to

mention . . .

VACUOLLA: Please, Jim, no figures. You know what they do to creative thinking. Look, if the Brussels staff likes Baroque, let 'em have it. Personally I prefer Late Gothic. Next question.

MEDIA DIRECTOR: I'd like to have a discussion about salaries in our Spot Negotiation Bureau. We've just completed a survey that shows beyond doubt that our 400 per cent personnel turnover this year is due to low salaries. If the Bureau is to continue . . .

VACUOLLA: Sam, we've been over all that. Money doesn't grow on trees. How much do you have to pay a guy to tell a station we won't do business with them if they finagle on direction rates? . . .

MEDIA DIRECTOR: Section rates . . .

VACUOLLA: . . . or don't give us the same deal they give everybody?

EXECUTIVE VICE PRESIDENT FOR ACCOUNT MANAGEMENT: Mod, maybe we can free a little money for the media department if we cut down on wardrobe subsidies.

VACUOLLA: Les, you must be kidding. That's our ace in the hole. Do you realize how many creative guys we've gotten by wardrobe subsidies — Schwartz, Pinella, Hingle, Somerset, Dunlop, Tapper, Fogle, Henderson, Nu, Lee, Warczewski, Heppleman, Minot, Alvarez, Washburn, Smokey, Alford, Sing, Mafio, Twill, Hildy, Ostilio, Temper, Pomerance, Lapidus, Kingsley, Breuerman, Hill, Braverman, Ascot and a lot of other guys, too.

BOARD CHAIRMAN: That may be just the point.

VACUOLLA: But, Arthur, that just proves . . .

BOARD CHAIRMAN: It's not Arthur, it's Albert.

VACUOLLA: Well, anyhow, we've got the talent and that's what counts. I think you gentlemen are beginning to lose sight of the reason why the board elected me president.

BOARD CHAIRMAN: No tears, Mod, please. No tears.

VACUOLLA: Well, okay, then, but there oughta be some apprecia-

tion of the tremendous burden I carry. I must be free of minor distractions so I can concentrate on the job of turning out great advertising.

CONTROLLER: We all realize how much of a load you carry, and maybe it's too much. I've been wondering about the idea of setting up a President's Office of three to four men to help you run the agency on a day-to-day basis.

VACUOLLA: Hey, that's a good idea. A good cameraman and director, a layout man, someone for copy. There's Gil Fellows over at Heyman and Salles. A great copy man and a great dresser.

CONTROLLER: That's not exactly what I had in mind. I meant top administrative people from our own agency.

VACUOLLA: There we go again. Administration!

BOARD CHAIRMAN: Here, use my handkerchief.

VACUOLLA: I'm sorry, gentlemen. I guess 18 hours a day is just too much. I wanted to run off the United Conglomerate commercials but I'm just too upset to explain the concepts the way I explained them to J.P. Why don't you carry on. I'll rejoin you later. (He walks out sniffing.)

BOARD CHAIRMAN: I didn't know he showed the commercials to U.C.

CONTROLLER: There's a lot of things you don't know.

BOARD CHAIRMAN: There's one thing I *do* know. We haven't got a foggiest idea what he's going to do to the budget.

CONTROLLER: I think you and the others ought to know that since he was elected president three months ago, we've just about wiped out our profit for the year.

EXECUTIVE VICE PRESIDENT: He's what?

MEDIA DIRECTOR: We'd better take some action. I'm a stockholder here . . .

CONTROLLER: You asked for it. You wanted a creative agency, didn't you?

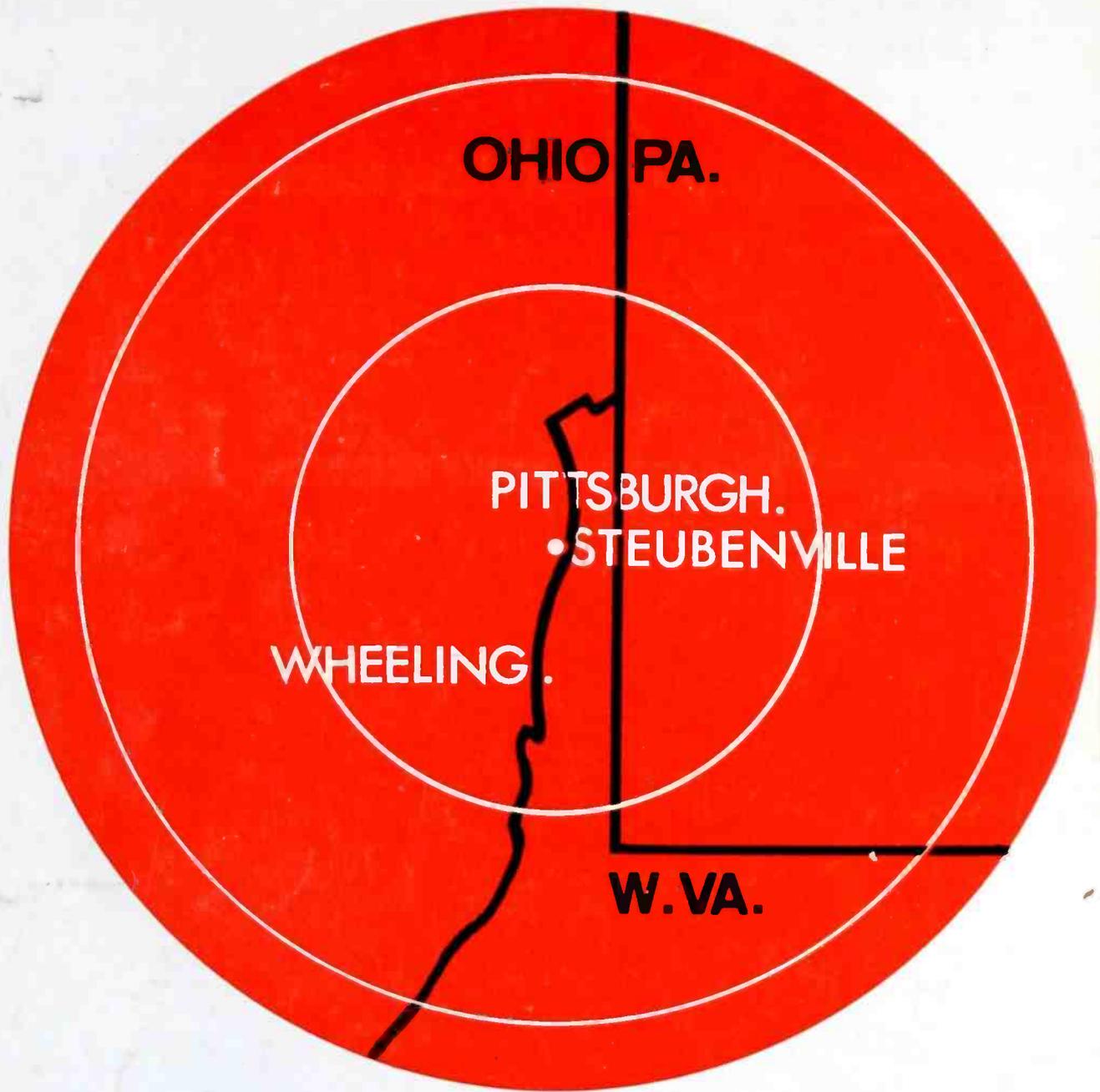
EXECUTIVE VICE PRESIDENT: Let's fire somebody. Anybody . . . ■

**This page is
dedicated to the
proposition that
all television
is not created
equal.**



KPRC Brand Television

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WSTV/TV 9



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