

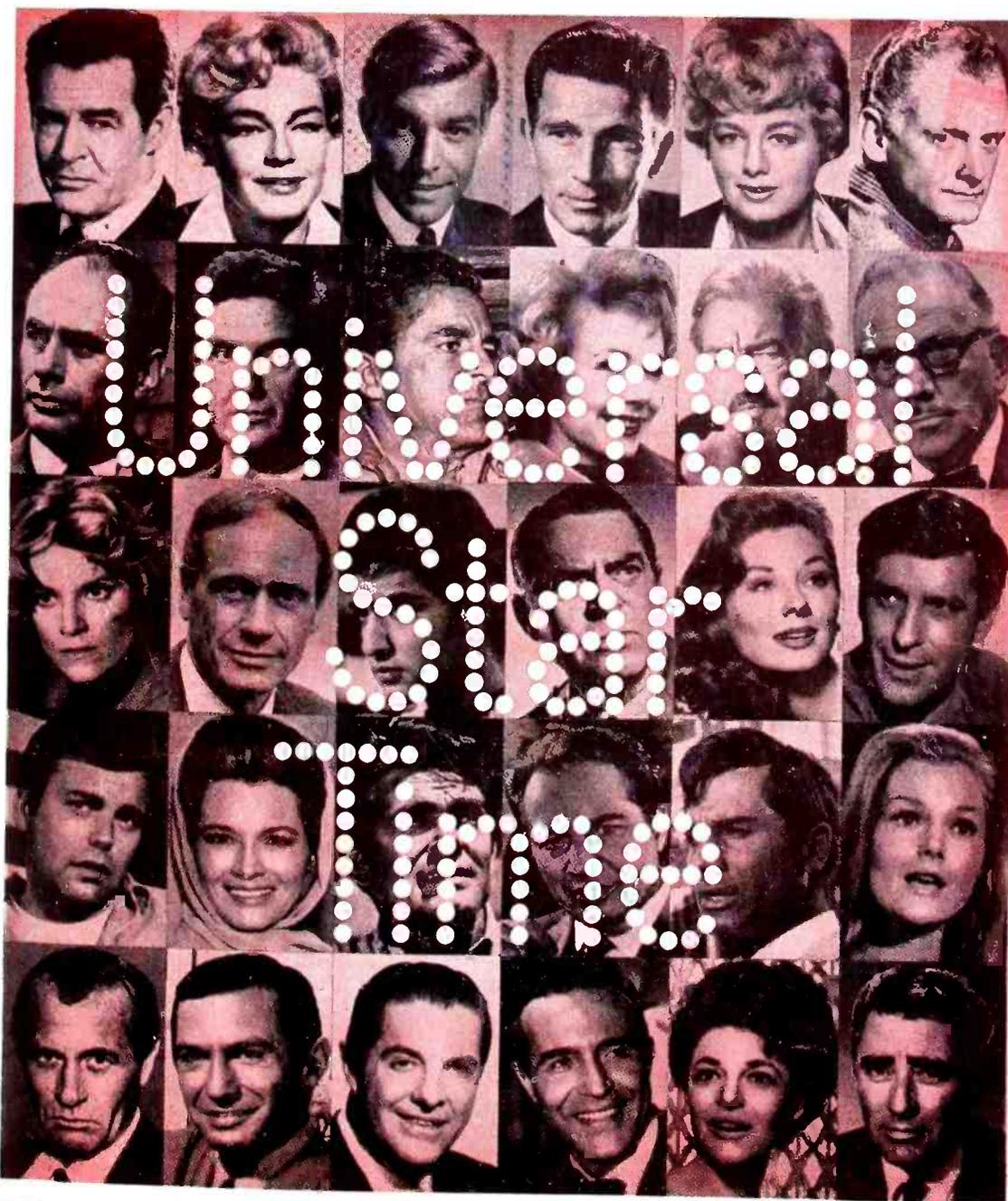
Television Age

Free-for-syndication boom helps create a program supermarket
How spot paperwork is untangling. A status report
Who's to blame for the traffic jam in commercials for spot?

PAGE 19

PAGE 24

PAGE 26



Indiana University
MAR 11 1969
Library

30 hours of award-winning TV theatre in full color.
30 casts to capture any hour's highest ratings and shares.
30 screenplays written and directed by the best.
Your future is in our stars.

mca tv

We didn't run out of film-



we just added tape.

To the many hundreds of hours of filmed entertainment produced and distributed by Screen Gems you may now begin adding hundreds of minutes of commercials on tape. EUE/SCREEN GEMS has acquired facilities to produce their commercials on videotape as well as

film. The commercial division has achieved a reputation for superior film production, and will match it with the speed, mobility and quality of their tape. Screen Gems, the image always moves forward.





**Only one swamp won the
Ohio State Award this year.
"The Great Swamp"**

"WNBC-TV's 'The Great Swamp' is a noteworthy and excellent treatment of our fast-retreating wilderness. In an era when many urban families seldom have or take an opportunity to explore the 'other worlds' of the nation's wildlife parks and preserves, WNBC-TV has tastefully brought the opportunity or incentive to thousands of its viewers in our largest urban center.

The program (broadcast June 15, 1968, on New Jersey Illustrated) is enhanced by its outstanding technical and aesthetic blends and transitions."

The Ohio State Awards Committee, 1969

WNBC-TV  4

Your Community-Minded Station



**How come we keep
millions of women from
scrubbing, cleaning,
waxing, polishing,
washing, ironing,
cooking and baking...**



Yet at the same time
we keep selling them
cleansers, polishers,
detergents, waxes,
bleaches, soap,
soup and mixes?

Simple. The more ladies watch television, the more they're
sold on today's time-saving products. And time saved is time spent
watching more daytime television than ever before.
Especially the CBS Television Network. For the 15th
straight year attracting the biggest average daytime
audiences. Now 34% bigger than the second network.
So that's how come.



**The daytime leader
for 15 straight years.**

Source: Audience estimates based on NTA household data, Monday-Friday 10:00 a.m.-5:00 p.m. Homes using television January-December 1968 vs. prior years.
Competitive data January-1 February 1969 and January-December of prior years. Subject to qualifications available on request.

MARCH 10, 1969

Television Age

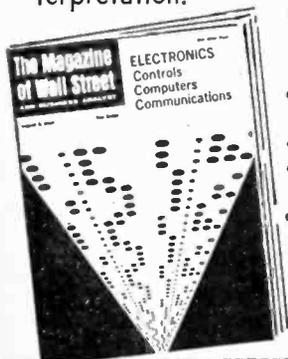


Does the Market Puzzle You?

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.



In every issue:

- Company profiles
- Market trends
- Charts and tables
- Special columns on Washington, Taxes, Speculation, Inquiries.

The Magazine of Wall Street

120 Wall Street
New York, N. Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

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

19 THE MADE-FOR-SYNDICATION BOOM

A healthy market among stations, advertisers is turning producers to the first-run syndication business

24 SPOT PAPERWORK—IT'S UNTANGLING

Buyers and sellers are getting closer to standardization. A status report

26 THE COMMERCIALS TRAFFIC JAM

Stations are up in arms over late arrival and inaccuracies of commercials shipments and agencies admit they aren't happy about it, either

28 TV BITES INTO THE FAST FOOD BIZ

Fast food chains are finding that more tv means more sales

30 TV SNAPS UP REAL ESTATE

The medium is increasingly taking over the home-selling function from newspapers

DEPARTMENTS

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

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

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

41 **Spot Report**
Digest of national activity

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

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

15 **Business Barometer**
Measuring the trends

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

17 **Newsfront**
The way it happened

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

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

60 **In Camera**
The lighter side

Television Age is published every other Monday by the Television Editorial Co. Publication Office: 34 N. Crystal St., E. Stroudsburg, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N. Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N. Y.

Television Age

Vol. XVI

No. 15

Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe

Managing Editor: Bill McGuire

Financial Editor: A. N. Burke

Staff Writers: Mark Chait

Sue Bricker

Washington Correspondent: Jay Lewis

Editorial Assistant: Martin Asher

Advertising

Advertising Director: Norman Berkowitz

External Sales: Marguerite Blaise

Circulation Service Director: Lee Sheridan

Production Director: Fred Lounsbury

Circulation Director: Evan Phoutrides

Business Office: Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
205-322-6528

United Kingdom

F. A. Smyth & Assoc.
35 Dover Street
London, W. 1, England

Member of Business Publications
Audit of Circulations, Inc.

BPA

TELEVISION AGE is published every other
Monday by the Television Editorial Corp.
Editorial, advertising and circulation office:
12 Avenue of the Americas, Rockefeller
Center, New York, N.Y. 10020. Phone:
(212) PLaza 7-8400. Single copy: 50 cents.
Yearly subscription in the U.S. and posses-
sions: \$9; Canada: \$9; elsewhere: \$15.
© Television Editorial Corp. 1969. The en-
tire contents of TELEVISION AGE are pro-
tected by copyright in the U.S. and in all
countries signatory to the Bern Convention
and to the Pan-American Convention.

Television Age, March 10, 1969

BOISE... MAKES NEWS:

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

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedi-
cated to the service of the Boise area.
(KBOI-TV leads in late afternoon news
5:30 to 6 pm with a 57 per cent share.
Source: November ARB).

 **KBOI**
TELEVISION

KBOI-TV Boise, Idaho

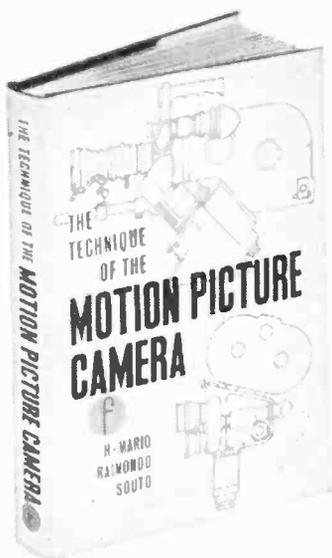


REPRESENTED BY
KATZ TELEVISION



A CBS AFFILIATE

JUST PUBLISHED!



**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.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

TELEVISION AGE BOOKS
1270 Avenue of the Americas
New York, N.Y. 10020
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

Program directors in the spotlight

Along with the transition in syndication, as pointed out on page 19, there is another equally important change in the business—this is the re-emergence of the program director in an important pivotal position in the station management.

The offerings of the syndicators, as detailed in the lead story, cover a broad area of programming. These "made-for-syndication" programs are tailored for around-the-clock placement reaching a variety of age groups. To determine which of these programs are going to make the grade and where they should be positioned, therefore, becomes the program director's responsibility. And at probably no other time has that responsibility been greater.

In addition, the program managers are previewing network programming as well as editing tape and film shows to comply with the canons of good taste, the NAB Code or audience requirements.

There are other factors that are contributing to the importance of the program department. One of these is the organization of divisions or subsidiary companies by stations to handle production of videotape commercials for local, regional and, in some cases, national advertisers.

The development of production techniques in the use of video tape has meant that stations can now produce outstandingly good local shows that lend themselves to distribution to other stations. A great advance in the videotape technique is a new unit which assembles and edits all shots in sequence, including reverse playback and time dissolves.

One of the projects that came out of the recent meeting of the National Association of Television Program Executives in Los Angeles was an exchange of information tapes that will give samples of their programs to be bicycled among stations.

The NATPE covered many areas in their recent workshop sessions. The network affiliates were vocal on various aspects of network programming. For example, many of the program managers of CBS affiliates are pre-screening and editing the *Smothers Brothers* show more for editorialized comment than for blue material. Small cuts are making the series a different length from market to market. The ABC affiliates would like to see a 7-9 a.m. entry to compete with the *Today Show*, while the NBC affiliates went on record for better communication of programming information. The independents, also meeting as a group, predicted increased ratings for late-night movies next Fall, once all three networks have talk shows.

The program directors are vocal about their likes and dislikes. The PDs of the CBS affiliates expressed concern on reversion dates where the network will now be returning to them a half-hour every fourth Tuesday at 10:30 p.m. Many commented that they were unable to create documentaries or public affairs segments that quickly. The program directors of the ABC affiliates went on record with praise for the network newscasts for achieving a balance between commentary and reporting. Programming is the raw product out of which the entire medium is built. It is certainly the most volatile aspect of the television business.

Having been in the wings for the past several years, it is apparent that the program director is now emerging as the "man of all hours or half-hours," as the case may be.

Cordially,



WE'VE JUST STARTED SOMETHING WE'LL NEVER FINISH.

On the morning of March 10 at 6:00, WTOP Radio in Washington started covering the news around the clock. Nonstop. Continuously.

Not just news reports. News that takes form; has a "before" and a projected "after." News that listeners can understand. Form opinions about. News like nobody's ever heard on the radio before.

**WTOP RADIO
NONSTOP NEWS**

A Post-Newsweek Station

Where's HEADQUARTERS?



Where else but...

TOPEKA

The Fleming Company—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

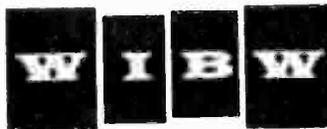
Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states... \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming's vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their *working* lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where $\frac{2}{3}$ of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming... as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how... or call 913-272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Thank you, baby... ma'am

I enjoyed your article on women producers in which I was one of the subjects (*You've come a long way, baby*, TELEVISION AGE, February 1969, page 36).

Your interviewer was delightful to work with, and the article was very well done. I feel that she has given a fresh approach to a very old problem.

JEANNE HARRIS

Senior Vice President

John F. Murray Advertising Agency
New York

We hope so

We've been getting some extremely nice comments about your Ries Cappiello Colwell article (*'Reality in Advertising'—RCC style*, TELEVISION AGE, December 16, 1968, page 24).

It seems as if everyone in the advertising business must read your magazine.

AL R...

President

Ries Cappiello Colwell
New York

Getting CATV information

Your recent article on the measurement problems involved in cable television (*Tv's measurement migration*, TELEVISION AGE, February 10, 1969, page 28) was a fine job. I am glad that we were able to be a source of information to you.

We recently made a study of our figures versus *Television Facts* and our figures are, in many cases, significantly higher—due primarily to our attempt to get the latest information.

GEORGE E. BLECHER
Vice President

A. C. Nielsen
New York

Striking a blow for coherence

Regarding the recent Review & Forecast Issue of TELEVISION AGE, I salute you for making such a coherent and interesting roundup story.

encies out of what must have been a batch of platitudinous utterances by the buyers: agencies, January 13, 1969, page 22).

FREDERICK D. SULCER
Executive Vice President
Needham, Harper & Steers
New York

Mail-wags from ALPO

The story you have done on ALPO *ALPO barks up the right tree*, TELEVISION AGE, February 10, 1969, page 2) is an outstanding one, and you have covered the material very thoroughly.

I could not suggest any change with the article as it stands.

ROBERT F. HUNSICKER
President
Allen Products Co.
Allentown, Pa.

Your story on ALPO is a beauty—very adroit piece. I didn't realize an editor could be that good a writer. Usually, an ink-stained wretch, by the time he reaches the editor's seat, has forgotten everything he ever knew about style. You, I am happy to say, have not.

S. A. TANNENBAUM
President
Weightman Inc., Advertising
Philadelphia

The ALPO piece came off beautifully. Before moving into the agency world, I'd been around magazines most of my life, with Curtis, and your writing deserves a tip of the hat. Make that a collective tip of the hat from all who've seen it at the agency so far. Your prose proves the exception to the old magazine adage that "those who can't write, edit."

TED KAVANAUGH
Director
Publicity & Public Relations
Weightman Inc.
Philadelphia

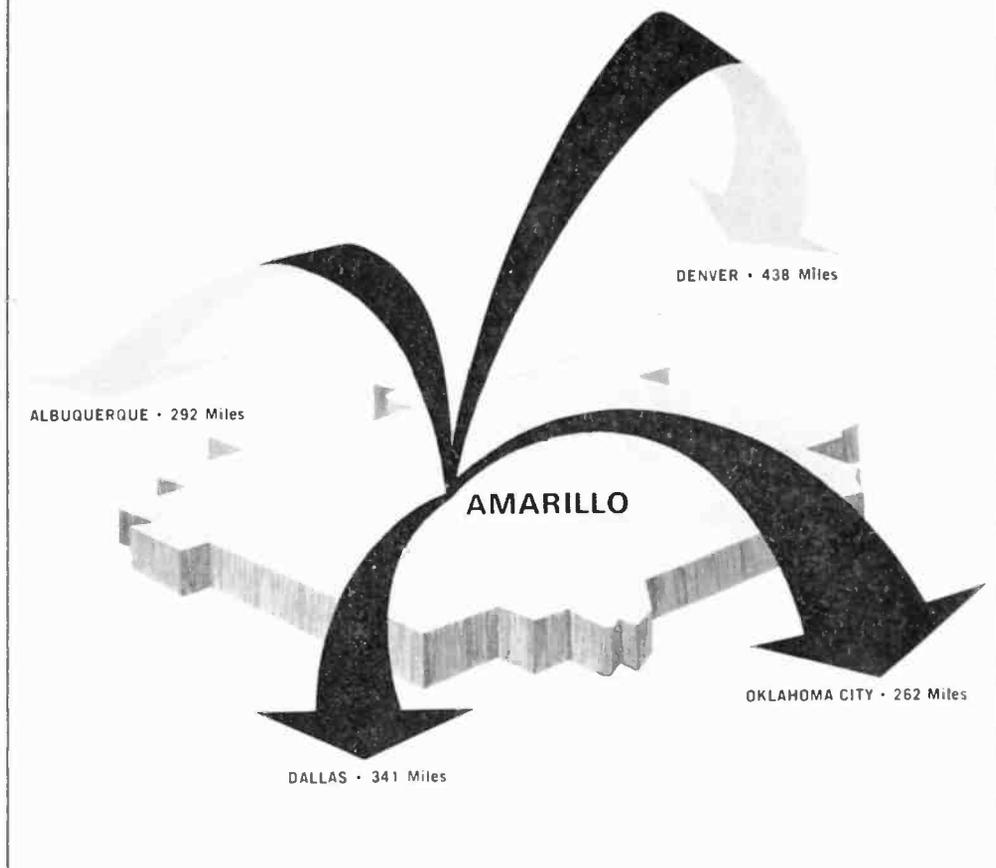
• This article was written by the editorial director.

Covering the facts

You covered the facts very honestly in your piece on buyers' salaries (*Are timebuyers winning the salary game?* TELEVISION AGE, February 19, 1969, page 26). I enjoyed being quoted correctly.

DAVID YOUNG
Able Personnel Agency
New York

The 51st State?



Great State of **NW** Texas, of course! And **AMARILLO** is its "CAPITAL"

Or **would be**, if the famous Panhandle should ever set out on its own.

For there's enough here to make another state. A big one.

Fifty counties . . . spilling into four states . . . make up the Amarillo Retail Trading Area.

Retail sales top ONE BILLION DOLLARS. Some 350 supermarkets look to Amarillo for everything affluent shoppers want.

This is BIG country: Gross Farm Income, for example, is greater than 26 of the full-size states . . . 50% as big as Iowa and Illinois. Each!

And nearly 150,000 homes tune their television sets to Amarillo . . . where they watch KGNC-TV strong and clear on Channel 4 for solid NBC programming . . . direct, and via some 26 cable systems and over 3 dozen translators.

This is worth looking into. Let Avery-Knodel tell you all about the distinctive . . . rich . . . **GREAT STATE OF NORTHWEST TEXAS.**



TV - Radio - FM
AMARILLO

Affiliate: WIBW, TV Radio FM, Topeka, Kansas

WE ARE PROUD TO ANNOUNCE
WWBT, RICHMOND, VIRGINIA,
IS NOW REPRESENTED BY
TELEVISION ADVERTISING REPRESENTATIVES, INC.



REPRESENTING WBZ-TV-BOSTON, KYW-TV-PHILADELPHIA, WJZ-TV-BALTIMORE, WTOP-TV-WASHINGTON,
WWBT-RICHMOND, WBTV-CHARLOTTE, WJXT-JACKSONVILLE, KDKA-PITTSBURGH, KATU-PORTLAND, KPXS-SAN FRANCISCO

Triangle to produce features

Word is getting around that Triangle Stations plans to enter the film production field. Product would be made for tv and theaters.

There has been increased discussion in the industry about station groups combining with a large motion picture company. The latter might act as a distributor and also co-producer.

Triangle's venture into this field may provide the spark for several such associations between groups and motion picture companies. Twentieth Century-Fox has already admitted interest in this type of arrangement. The risks would be minimal. The producer is guaranteed a market for his product and the stations presumably are guaranteed the kind of features they need.

More barter around, says barter firm

With spot business up this year you might think stations would be less interested in barter and reciprocal trade, but this is not so, according to Erwin Rosner, vice president for radio and tv sales for the S. Jay Reiner Co. The firm deals in promotions and premiums as well as barter.

While UHF stations are more apt to seek barter than VHF stations, there is no overall pattern to its use, Rosner says. "In general, stations are finding barter more acceptable."

Rosner claims part of this acceptability is coming from the fact that barter salesmen are less likely to walk into stations and say, "Here's what I have. Can you use it?" The barter agencies are allegedly taking a greater interest in formulating broadcast promotion ideas. The Reiner organization, for example, will shortly publish

a book of radio-tv promotion ideas. A recent Reiner appointment saw the addition of a broadcast promotion director.

Wide fluctuations in top market cpm trends

Cost-per-1,000 trends in the top 10 markets for prime-time 20s varied considerably among network affiliates in the last six years, according to an analysis of recent association of National Advertisers figures. Taking the extremes, one station's cpm rose 136 per cent, another's dropped 12 per cent. The balance show no definite pattern, with increases ranging from three to 98 per cent.

Movielab moves to acquire Teletronics

Movielab Inc. has contracted to buy Teletronics International for a reported \$5 million in stock. The move requires Movielab stockholders' approval. Saul Jeffee, Movielab president, said the acquisition was being made to get Movielab into the "electronic photography" field. He also said that, once the acquisition is complete, Teletronics will undergo an early expansion.

It's rumored that upon acquisition by Movielab, Teletronics will be converted to a video service organization rather than a producer. Speculation is that the company would be the video tape counterpart of Movielab's film service setup.

Head of Y&R buying unit leaves

Alan Miller, vice president and broadcast supervisor at Y&R, has left to take a job with American Medicorp, Inc., as vice president, corporate, in charge of development and acquisitions. He had been head of Y&R's Broadcast Unit, which was formed a few months ago to take over buying chores for all Y&R brands and consists of regional specialists. American Medicorp, a 10-month-old company, has acquired 15 private hospitals in a number of states and will build others. No replacement was announced at presstime.

Hasbro strategy provides year-round tv

Hasbro is another toy firm that plans to level out its advertising throughout the year. The company's purchase of full-sponsorship for 52 weeks of an NBC-TV Saturday morning program closely follows moves by the three other leading toy makers to spread ad dollars outside of the Christmas season. Ideal, Milton-Bradley, and Mattel have been putting on first quarter pushes; only Mattel's outlays did not include spot.

Hasbro's Fall approach will be two-fold. First will be the conventional appeal to kids via tv. Next will be a move to gain adult acceptance of the Hasbro name. They plan an eight-page, full-color newspaper supplement the Sunday before Thanksgiving in 25 major markets. While the spot schedule is being cut by 59 markets to 200, network coverage will increase frequency by more than a third.

Here's Ed

Ed McMahon has signed a three-year contract with A to Z Rental, Inc., to act as the company's spokesman in all tv, radio and print advertising. A division of Nationwide Industries, the company has more than 325 rental centers in the U.S. with an additional 115 to open before year's end. McMahon will also make personal appearances for the company.

Price boost for Ampex

Ampex Corporation which has maintained its prices over the past four years, has finally announced a general price increase of from three to five per cent. The boost will effect broadcast tv equipment including recorders, cameras, and transmitters.

That cost-per-1,000 argument again

Life took umbrage at published comments that if cigarette ads were banned from broadcast media, tobacco companies would have to spend more money in print to get the same number of impressions. The magazine figured that its cost-per-1,000 adults comes to \$1.75 compared to \$2.29 for the average primetime network show (four-color page vs. 60). Commented one network research executive: "These comparisons are meaningless. We could argue that a 30 is comparable to a page in *Life*; that would cut the tv cost-per-1,000 in half. The real proof is that advertisers prefer tv."



What does Daktari
mean?

in Swahili... Doctor

in TV... success
with Ratings

in any case, the best bet
for your season's
new schedule

Facts, man!

The man from
MGM-TV
has plenty.

MGM
TELEVISION

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

Business barometer

First indications of how spot will fare this year are promising. An increase of 14.2 per cent shouldn't make anybody unhappy. Compared with last January's spot revenue level of \$61.7 million, that puts the '69 figure at \$70.5 million. It may seem odd to recall, but spot billings in January '68 were not good. As a matter of fact, January was the only month in '68 which showed a drop in spot revenue from the corresponding month in '67. The "Business barometer" sample of stations recorded an average drop of 1.8 per cent. The medium-size stations (outlets with annual revenue of between \$1-3 million) were up a little in that month and so stations in the other two revenue categories shared the average losses.

It may be of some interest that the January '69 spot increase is the highest January percentage figure since 1959, when spot jumped 26 per cent. During the past five years, the highest January increase was 9.7 per cent.

Medium-size stations did particularly well this January, registering an increase of 21.2 per cent. The larger stations (over \$3 million in annual revenue) rose 11.9 per cent, while those in the under-\$1 million classification went up 9.5 per cent.

The December '68 figures and year-end summary, originally scheduled for this issue of "Business barometer," are not yet available, but should be shortly.

The 11-month "Business barometer" total for spot in '68 comes to \$920.5 million, which is 13.7 per cent ahead of '67. This total was bolstered by two \$100 million-plus months in October and November, the first two ever to go over the \$100 million mark. If the average monthly dollar increase for '68 holds, December figures should show a level of \$70 million, which would total \$990 million for the year.

If the momentum of Fall buying holds, the December spot figure might well turn out to be higher and perhaps crack the magic \$1 billion mark.

Next issue: report on December '68 spot, local and network compensation figures.

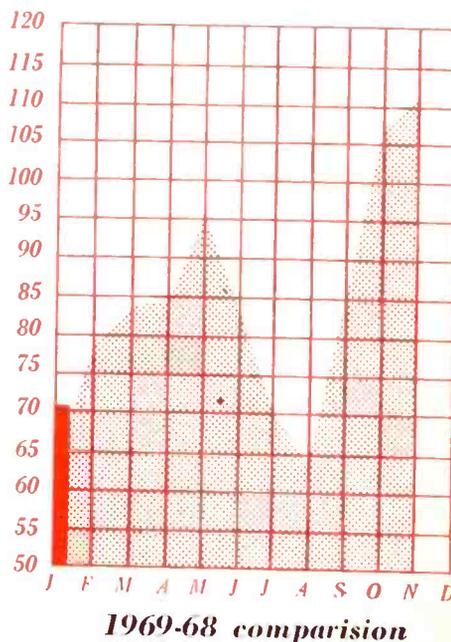
NATIONAL SPOT



January (up 14.2%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+ 9.5%
\$1-3 million	+21.2%
\$3 million-up	+11.9%



1969-68 comparison

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

How Does KNBC Break The News To Los Angeles?



Thoroughly.

5:00 Jess Marlow reports local news
5:20 Peter Burns reports national and international news
5:40 Bob Abernethy reports local news, sports, weather
6:00 Chet Huntley and David Brinkley report national and international news
6:30-7:30 Bob Abernethy and Tom Brokaw with local news, sports, weather and Piers Anderton with "Close-Up"

A television news service that begins at 5pm and doesn't quit until 7:30pm would be remarkable for its length alone.

But the weekday *KNBC Newservice*, which

does just that, is noteworthy for much more than its marathon schedule. The accent is on service.

Utilizing one of the nation's largest metropolitan news staffs, and the world-wide resources of NBC News, this NBC Owned Television Station service blends community, national and world events into a 2½ hour sequence of integrated reports. The result is a vivid, nightly portrait unexcelled anywhere for clarity, detail and thoroughness.

It's a service unique in the community. But that's no surprise.

It's from a station unique in the community. **OWNED**

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

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

How Sears came to tv

A year or so ago, some of the more astute retailers were talking about tv as the new frontier.

They were a little late. Top management at Sears, Roebuck and Co. had been thinking the same thing since late 1965. It was then that Sears began setting up the painstakingly structured, professionally executed, five-market test of television vs. newspapers that was to put the company onto tv in a big, big way. Details of his are only now surfacing.

Pre-1966, Sears had been dabbling in television in 15 or 20 markets, only four or five of them on anything approaching a sustained schedule. And credit for even that little penetration had to go to the local store managers, who were spending their ad budgets precisely as they chose, with no encouragement from the parent office in Chicago to buy television.

Historically, Sears' local media "mix" had been a matter of how much to spend with which newspaper. But Sears has always been extremely fast on its feet for a retailing giant, the giant, that is—about 820 stores, with sales for fiscal 1967-68 of more than \$8 billion, which is one per cent of the gross national product). When Sears doesn't set trends, it spots them early.

Test-ho! On to the test. Management, which was looking for a supplement, not a substitute for newspapers, theorized, in effect: "As sales volume increases, our local ad budgets will increase. What, then, will be the best medium in which to spend the additional ad money?"

There were two choices: keep plunking all the advertising eggs in the basket labelled newspapers; or diversify into a second major medium. Since Sears never moves until it has a darned good idea exactly where it's going, a test was devised to determine the effects of increased spending in newspapers compared with putting the identical amount of the newspaper increase into tv.

Five test markets were established for television, five for newspapers. Ground rules required stores in the

newspaper markets to sink their entire budgets—including the normal increase for 1967, based on the sales increase '65 to '66—into newspapers. Stores in the tv test markets were to spend the equivalent of their '66 budgets in newspapers, and to put the '66-'67 budget increase into tv.

The newspaper and television test markets were carefully matched in size and number of Sears stores, and as closely as possible in sales volume and growth characteristics. The tv money and the increased portion of newspaper budgets were to be placed behind identical items, and no others.

The long and short. To get a reading on the effects of intermittent short-term tv advertising against a more sustained schedule, specific items were promoted in periods varying from one day to eight weeks. The test commercials, all of which were produced by Ogilvy & Mather, varied from 15s to 60s. All were in color.

The tv tests kicked off in Wichita in April, 1967, in Fresno and Harrisburg in May, and in Nashville and Des Moines in June.

Harrisburg probably provides the best example of how Sears saturated the air of the test markets. The two local stations were used, WHIP-TV and WTPA. At this point in time, nearby WGAL-TV whose home market is Lancaster, but which has a broader signal area, was passed up, since a more local informational pattern was desired.

Broadcast Advertisers Reports' Harrisburg monitoring records for the eight months May-December, 1967, based on one random week a month, show 705 Sears announcements broadcast. They break down this way: May, 68 in a random week; June, 66; July, 52; August, 79; September, 102; October, 113; November, 127; December, 98.

"There were months when no half-hour went by, from sign-on to *The Star Spangled Banner*, that didn't include a Sears commercial," an observer in the market told TELEVISION AGE. "Good time, too—early news and late news on both stations, network movies, local movies."

Before the Harrisburg test ended, the managers of smaller, satellite

stores operated by Sears in the area wanted a piece of the tv action.

Accordingly, they banded together and induced the ad manager of the Harrisburg store, by then canny and clued-in as far as retail television was concerned, to buy time for the group on WGAL-TV, with its broad signal.

Results in all five test markets were excellent. Tv moved the goods—no doubt about it. Several months before the test was scheduled to end, Sears began producing commercials at WGN Continental Productions in Chicago and shipping them to stores.

All production and administrative expenses for the television-vs-newspapers test were borne by the parent office in Chicago, which also split time costs 50-50 with the test market stores. Media expenditures for tv during the test are estimated to have hit some \$750,000.

Nobody has actually documented the results of the test for publication—but then, nobody has to. The pudding is proved beyond a shadow of a doubt by the money Sears stores have been plowing into television.

Tale of the tape. In 1967, Sears was monitored in an average of 48 of the 75 BAR markets; and in those markets it ran an average of 1,104 announcements per random week. In October of 1968, Sears was monitored in 73 BAR markets, with an average of 3,820 commercials in a random week.

Currently, WGN Continental Productions is producing about 60 commercials a month for Sears—and Big Brother doesn't miss a trick (Sears maintains an office at WGN Continental, staffed by six full-time producers, copy writers and clericals).

Also rapidly becoming a factor in network television, Sears will tie local and network together during a major all-store promotion slated for May. The company will use all three networks as an umbrella under which special local announcements, now being produced, will be run by the stores to bring the whole thing down to the local level.

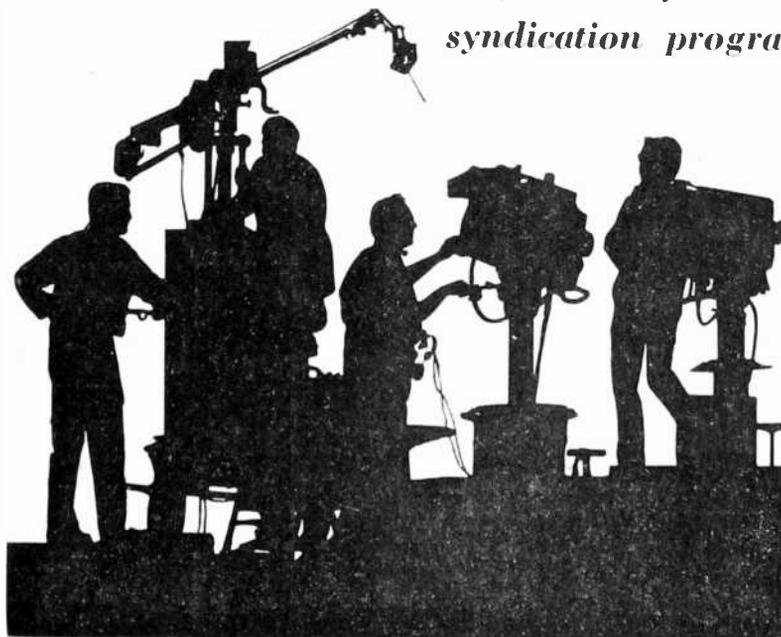
That should leave no questions about the results of the Great TV Test. ■

If you lived in San Francisco . . .



*. . . you'd be sold on **KRON-7***

A healthy market among stations and advertisers is turning producers to first-run film and tape syndication programming



The made-for-syndication boom

The syndication business is undergoing a drastic change, the likes of which has not been seen since the mid and late 50s, when dramatic half-hours went out the window and in came the blockbuster movie packages and off-network shows.

Today the movies and the off-network programs are still the main fare but the aperitif, the dessert and in some cases the main courses are being dished up in a wide variety of what could be called supermarket, around-the-clock programming, bolstered by made-for-syndication shows. There is something for everybody and this includes game shows, variety shows,

“couch and consultation” programs, interview shows, specials, documentaries—you name it and you can have it. And the film distributors have come up with some imaginative ideas tailored to demographic needs.

There are several factors explaining the recent rush into production of these specially made for syndication programs:

- The independents, both UHF and VHF, are advancing rapidly in their competitive status.
- The network affiliates are becoming a lot bolder in their pre-emptions.
- The development of video tape has made

Major made-for-syndication programs are listed on page 53

it possible to produce good shows outside of the production capitals of New York and Hollywood.

• Advertisers, both national and regional, have shown a renewed interest in sponsoring these made-for-syndication shows. As a matter of fact, the industry may well see the return of the old Ziv style of aggressive selling to regional sponsors and there seems to be plenty of evidence of this trend. Since there's practically no violence in the upcoming made-for-syndication supply, advertisers, as well as stations, can buy them with comfort.

Practically every major film distributor has made-for-syndication product either in the market or in the planning stage. It's the consensus of major syndicators that new production will increase about 20% in the 1969-70 season over the current one. A healthy part of this is on tape and with improved tape-to-film transfers one side benefit is the improved opportunities to sell abroad, especially to English-speaking countries.

The fact that feature movies are still the backbone of film programming is emphasized by two recent studies.

A study by Warner Bros.-Seven Arts in the top 50 markets found 134 pre-emptions by local features during one November week in 1968. This compares with 96 the year before, a jump of more than 40 per cent.

W-7 also examined the total U.S. picture for pre-emptions in November, 1968. Checking all U.S. editions of *TV Guide*, the distributor found that during the week of November 9 affiliates ran their own movies in primetime in 336 cases (see chart on page 23). This was greater than the number of primetime movies run by independents, whose total came to 284.

The W-7 study showed that affiliates are more apt to bump a network series than a movie. During the November week studied, affiliates preempted 227 series as against 98 movies.

The study also found that well over half of the pre-emptions started during "movie time" (9 p.m. and later)—49 per cent started at 9 to 10 p.m. (eastern time), 14 per cent started at 10:30 and the remainder started

sometime before 9.

The W-7 analysis turned up some interesting facts about primetime pre-emptions for local features by affiliates. For one thing, they occur on all networks with considerable regularity, if the week chosen is at all typical. ABC-TV stations accounted for 127 local features, CBS-TV outlets for 113 and NBC-TV stations for 96.

For another, Wednesday and Friday were the most popular days for pre-emptions. The latter accounted for 74, the former for 72. Totals for the other days: Monday, 30; Tuesday, 49; Thursday, 38; Saturday, 42; Sunday, 31.

A study similar to W-7's, done by MCA-TV, came up with similar figures

Made-for-syndication shows generally avoid violence and that widens their market

on pre-emption trends. Updating a broad study done in 1967, MCA-TV checked *TV Guide* and Nielsen rating books in all markets during the three-week sweep starting early last November.

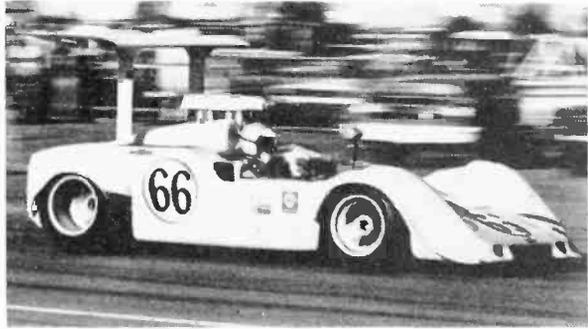
During the average November '68 week it was found that 302 local primetime feature pre-emptions were aired by affiliates in 131 markets. The previous year, comparable figures were 223 pre-emptions in 103 markets.

The bright aspects of new syndication product and feature pre-emptions on the local level are tempered somewhat by the off-network sector, where new supplies are down.

Stations are becoming more selective about off-network series; this choosiness is shown by stations in the feature area also and is one of the reasons, incidentally, why many of them won't take network features willy-nilly.

W-7's George Mitchell, vice president and general domestic sales man-





ager, who's got a fistful of off-network shows, concedes that what the industry has available does not always excite the stations. Other syndicators point out that fewer network series are surviving for the four and five years necessary for the show to go into 26 weeks of strip programming.

Station program buyers, more sophisticated than they used to be, are learning to avoid such traps as buying, say, an off-network package that displayed strong male demographics in primetime and hoping to get a sizeable audience in late afternoon when few males are around.

There is, of course, still a good market for off-network series. MPC's Wynn Nathan, vice president of the

New programs available, of which many are made-for-syndication, include, opposite page, top to bottom: Twentieth Century-Fox's "John Gary Show," Independent Television Corp.'s "Showtime," Warner Bros.-Seven Arts' "Marine Boy," Metromedia Producers Corp.'s "Pay Cards." This page, far left, top to bottom: Four Star's "Here Come The Stars," NBC Films' "Divorce Court," Screen Gems' "Playboy After Dark," WBC Productions' "David Frost Show." Left, top to bottom: Triangle Program Sales' Auto Racing Specials, Trans-Lux's "That Show," CBS Enterprises' "What's My Line?," Official Films' "Your Daily Horoscope."

syndication division, makes the point that the newest product in this area is not always the most desirable. This is echoed by other sources, one of which pointed out that the three Lucille Ball shows, in syndication via CBS Enterprises, are still not out of steam. Said this observer: "The original *I Love Lucy* is still as active and successful as ever."

Whatever the virtues and faults of off-network series, the added stock of made-for-syndication product increases the options of the station program buyer. It not only gives him a greater opportunity to be creative and competitive but, in timebuying terms, widens his demographic choices. For example, WCBS-TV New York is now running Mike Douglas in the 4:30 p.m. strip because it wants to reach the younger female. The movie show which ran in that slot previously couldn't produce the demographics the station was after.

The fiercer station competitive picture and the generally healthy re-

sponse to fresh syndication product is attracting not only syndicators into the field, but station groups, groups of station groups and the networks themselves. The added supply is helping indies not only in generally competitive terms but also in primetime. And UHF outlets in such major markets as Boston, San Francisco, Cleveland and Philadelphia are putting up a respectable battle against affiliates.

Made-for-syndication specials are among the program types yielding a good return for stations. One reason is that advertisers are becoming more interested in sponsorship.

Celanese bought Four Star's *Something Special* for 50 markets. The company recently sold *Portrait: Lee Marvin* in a regional spread to the

***Program syndicators
pull blue-chip sponsors
into the scene, via
multi-market spreads***

Philadelphia-Harrisburg Ford dealers.

Levi Strauss & Co. bought Triangle's *Miss Rodeo America* in 191 markets. Pacific Power & Light purchased ITC's *Spotlight* in eight western markets. Miller-Morton Co., makers of Chap-Stick and Chap-Ans is active in the buying of spot specials as are Piels and Schaefer. Ford placed its own entertainment special, *The Going Thing* in about 200 markets last month. Avco/Embassy sold *The Last Prom* in a regional spread to a Nashville insurance company.

New spot specials include a package of nine for next season's schedule under MPC's aegis.

Triangle Program Sales will have three one-hour specials by the Doodletown Pipers, the *Miss Rodeo America* pageant, three half-hour specials on the parachuting championships, a 90-minute special on Indian America narrated by Henry Fonda and a 60-minute documentary entitled *Cardboard Caesar*.



Among features and off-network properties now in syndication are, top: United Artist's "Saratoga Trunk;" above left, MGM's "Daktari;" above right, Paramount's "The Untouchables;" right, MCA TV's "Operation Grief."



THE DIMENSIONS OF LOCAL PRIME TIME MOVIES

(Week of November 9, 1968)

Filmways is planning a group of specials featuring black stars. Hal Techni Productions is shooting a series of 13 half-hour specials which will be seen on WPIX-TV New York and then go into syndication. The first stars the Serendipity Singers.

Warner Bros.-Seven Arts and Project 7 Productions have planned a special on hockey goalies called *Nobody Wants My Job*. Screen Gems is mulling a repeat of *Screen Gems Presents*, a one-hour variety shows in 14 markets this season. Twentieth Century-Fox has a one-hour segment titled *Sht and Sound* starring Bobbie Gentry.

Plans for upcoming product in the movie and continuing series area. Avco-Embassy has two projects on tap for this fall. The first is *Country Hayride*, a new version of the long-running *Western Hayride*. The accent in the program will be country and western music with the "Cincinnati sound." More use will be made of sound equipment such as echo and reverb units than in the previous program. The program will also present "to 40" country and western stars at their hits.

Also from Avco-Embassy is a five minute strip called *Be Feminine*. The program is an exercise show whose host, a former polio victim, used exercise to recover her health and is now an authority in the area of exercise.

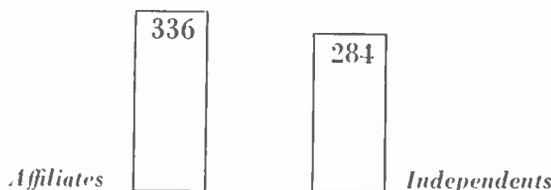
Twentieth Century-Fox is working on *Beat the Clock*, a half-hour five-a-weeker, and *Famous Jury Trials*, produced in Canada, also for the hour stripping. And there's Fox' *Lon Gary Show*. United Artists is working on *Get the Picture*, a half-hour game show strip created by Bob Andrews.

ABC Productions will continue with *The Mike Douglas Show*, carrying in 182 markets, and will introduce David Frost to replace Merv Griffin.

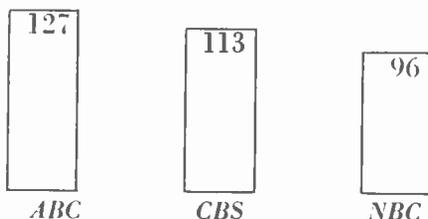
BS Enterprises has renewed *What's My Line* for next year, and in addition will introduce a new 30-minute game strip, *The Game Game*. This is the latest Chuck Barris venture, and features three celebrity contestants and one non-celebrity in addition to the viewer at home, who can

(Continued on page 52)

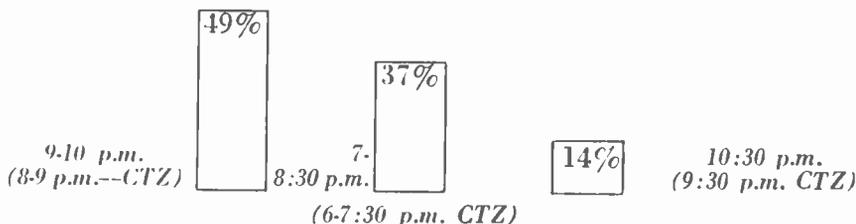
More than half of all local primetime features originate on affiliates.
No. local primetime features



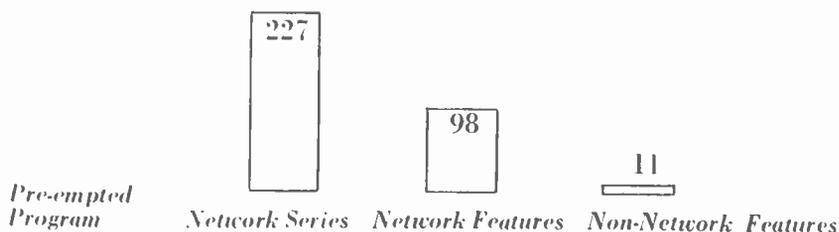
Use of local primetime features is widespread among affiliates of all networks.
No. local primetime features



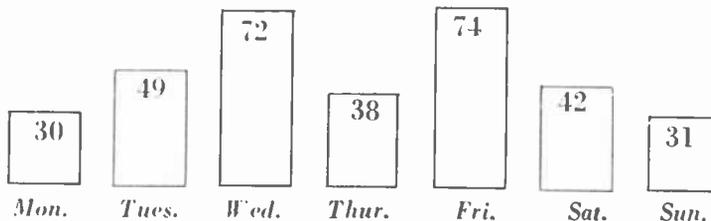
Affiliates schedule most local primetime features in middle of evening.
Per cent scheduled by various start times



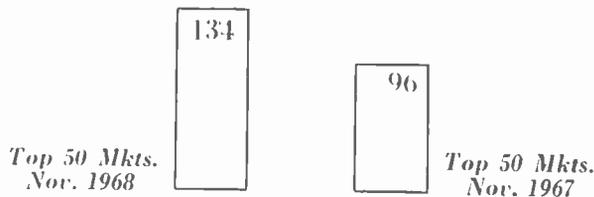
2 of 3 local primetime features on affiliates pre-empt network series.
No. local primetime features



Local primetime features on affiliates are concentrated on Wed. and Fri.
No. local primetime features



Use of local primetime features jumped 40% over year before.
No. local primetime features



Source: Warner Bros.-Seven Arts, based on TV Guide, all U. S. editions, week of Nov. 9-15, 1968, top 50 markets editions, week of Nov. 11-17, 1967. ARB top 50 markets ranking by primetime households.

The recent settlement of a hassle over the standard contract/confirmation form for spot tv has given a sharp fillip to hopes that paperwork problems in the industry will be noticeably reduced in the near future.

The agreement, nailed down a week and a half ago, places three major organizations shoulder to shoulder in a drive to get wide acceptance for the form. They are the 4As, the Station Representatives Association and the Television Bureau of Advertising.

This progress comes on top of that made recently in two other areas. Work is underway on standardizing a traffic instruction form (or at least standardizing the wording of traffic instructions), used in sending commercials to stations. And the status of a standard station invoice form, long considered a difficult nut to crack, also has given rise to optimism.

The parties to the agreement on the confirmation form resolved what were apparently small differences in format and wording. However, discussions had been going on for some time, and, as one observer pointed out, a key piece of paperwork in a business which accounts for nearly \$1 billion in billings and which must fit into existing systems, including those which are computerized, cannot be treated lightly.

On one side stood the TvB, whose "Systems of Spot" proposal gave birth to proposed confirmation and invoice forms. On the other was the 4As' important Station Relations Committee.

TvB, represented by Albin Nelson, wanted its SOS confirmation form put into use with as few changes as possible, primarily because about half a dozen major reps were already using it. The 4As group, head by BBDO vice president Hope Martinez, a veteran media executive, felt certain changes were essential and that such an important form must meet agencies' needs.

Somewhere in the middle was the

SRA, represented by Morris Kellner, managing director, and Dennis Gillespie of Peters, Griffin, Woodward, head of the rep group's Trade Relations Committee.

The changes have been incorporated, and those reps with SOS forms on their hands will use them up and then switch to the modified form. Among the changes is a statement that the "times listed represent programs and/or adjacencies declared at the time of sale," that the 4As contract applies, except as noted, and space for cancellation notice requirements.

Buyers and sellers are getting closer to standardization.

A status report

The confirmation form at issue has had an involved history since it was first presented to the industry in August, 1967, along with an invoice form. Both came out of a program authorized by TvB in May, 1966, which at that time hired the accounting firm of Arthur Young & Co. to review spot tv paperwork problems and simplify and standardize the handling of spot buy information.

The accounting firm came up with manual system but was convinced as a result of their work that the industry could benefit from the adoption of a limited-scale EDP processing and teletype transmission system. As a matter of fact, the company was convinced that if the reps were urged to proceed with standardizing the confirmation form on a manual basis, it would be difficult to enforce.

What Young had in mind was a service bureau concept. It had been working with Western Union on this but, for a variety of reasons, rejected WU in favor of a bureau under the sponsorship and control of TvB.

The processing and transmission system proposed did not meet with any great enthusiasm, possibly because it would affect, in addition,

computer operations already existing as well as those planned. However, TvB's Al Nelson was still pushing computer-plus-TWX system last summer (See *Newsfront*, TELEVISION AGE, July 15, 1968).

The system would work as follows: The rep would make out the confirmation following the standard form on a teletype machine. Initially, the information would not be sent on wire but would be recorded on punched paper tape roll. A hard copy made at the same time would permit corrections in the tape.

The data on tape would be sent to a central computer, which would do monthly cost breakdowns and then store the information. Overnight, the computer would search its memory and send information to the applicable stations and agencies tied into the system. To receive the information on standard confirmation form the following morning, each agency and station would put a roll of blank forms in the teletype, set up such a way that the information is typed out in the proper space, line box of the form.

Identical copies, fast

Thus, in 24 hours or less, each party involved in a spot buy would have identical copies—and quickly.

For the time being, anyway, the aspect of SOS has gone by the board. Aside from questions relating to the practicality of the system, the dispute about the form itself gave the industry enough to chew over for the time being.

Young's fear that a standardized form in a manual system would be difficult to push through appears warranted. So far, seven major reps have been using a slightly-modified SOS confirmation/contract form. They are Blair, Katz, PGW, Meehan, Metro Tv Sales, Storer Tv Sales and RKO Tv Representatives.

In addition, Cox Broadcasting is sending confirmations to its reps on the form. Though a number of reps are still not using the form, approval will undoubtedly solve the problem.

(Continued on page 10)

Spot paperwork—it's untangling

AGENCY

REP

STATION

BASIC STEPS TO THE TANGLE

(Capitalized words indicate key paperwork forms.)

Agency buyer contacts rep salesman with list of markets and buy specifications

Meanwhile, rep is updated on regular basis on what's available at stations

Rep sends **AVAILABILITY FORM** with list of spots that meet specifications

Rep explains values of his offerings, negotiates or makes a switch pitch

Agency sends rep list of spots he wants, subject to confirmation

After checking with stations, rep sends **CONFIRMATION FORM** to agency and station

Agency sends **TRAFFIC INSTRUCTIONS** showing which commercials run in which times

Station sends monthly **INVOICE** to agency, which pays, subject to discrepancies



Look! There in the sky! It's a bird . . . it's a plane . . . it's a commercial!

And there's a good chance that it's going to reach the station less than 24 hours before airtime, in spite of all that wings and jet engines can do.

And before it arrives, the station operations manager will have placed at least one frantic and/or angry and/or sarcastic phone call to the agency to trade unpleasantries with a traffic girl, or perchance her boss, regarding the whereabouts of the wayward material.

Once the jet has lumbered to a stop and given birth to its mail bags, it will take a bit of luck for the commercial to be special-delivered to the station with dispatch, and not to rest several hours in a post office bin.

At the station, the commercial will be checked against its shipping instructions (which, hopefully, have already arrived). If it's the right advertiser, the right product and the right material—and if there's still time—a completed day-reel will be unwound, the commercial will be spliced in its position, and it will run as ordered.

If it's too late to make air (or if an exasperated operations manager eyes the reel and says, "Damned if I'll rip that thing apart again"), a substitute will run in its place—and another make-good will be created.

Agencies have a slightly different version of the same scene. In this one, even while the operations manager is raising hell on the phone the material will be within a hundred

feet of him, lying in a corner where some underpaid and under-experienced underling has seen fit to toss it, or mayhap buried under somebody's lunch.

The truth, of course, lies somewhere between these two mythical situations. There's no argument about one thing: Foul-ups, delays and late arrivals in the shipping and receiving of spot commercials are at an all-time high. The trouble is primarily the result of a two-way stretch—piggybacks and color.

Everywhere a piggyback

Multi-brand advertisers, are still up to their necks in piggybacks, despite the move to the independent 30. Not so many solid 60s these days but plenty of marriages between 30s and 30s or 40s and 20s. This means that a great many more commercials are being produced.

But most of them are being shot in color, which means more time in original production, and more time in the labs where opticals and print are made. Inevitably, there's a back-up—a filling of the pipelines. Inevitably, advertisers and agencies need more time to marry brands before traffic can take over. And, inevitably, traffic instructions have become more complex, tougher for the

Stations are up in arms over late arrivals and inaccuracies of commercials shipments—agencies admit they're not happy about it, either

**The
commercial
traffic
jam**

AIR EXPRESS

RUSHES

agencies to coordinate and write and for the stations to understand.

The volume of prints shipped is on the incredible side. Firm figures for the total industry do not exist (though the head of a major print procurement house estimates it at some 10 million, most of it, incidentally, by air mail special).

But take a single agency—take T. Bates, the probable king of spot television in terms of business shipped. In 1968, 546,000 16mm prints were made and shipped for Bates, under the professional eye of B. King, assistant vice president and supervisor of radio and television traffic. From the 546,000 submitted 20,000 reference and library prints, and Bates' print procurement houses still shipped more than half a million units of 16mm material to stations last year.

The rising score

The piggyback boom is reflected in the agency's prior shipping figures. In 1966, about 285,000 16mm prints were shipped to stations for Bates. Final score for 1967 was about 450,000. The volume of 35mm prints is naturally much lower (Bates records show 22,000 35s shipped in 1966, 33,000 in '67 and 40,000 in '68).

A medium-sized print procurement house in New York ships between 20,000 and 25,000 prints a month. One of the biggest ships an average of 75,000. Peak shipping season is in Fall, when agencies are racing to turn out the new stuff. As Christmas draws near, last-minute copy changes abound and stomachs begin to churn in unison at agencies, print houses and stations.

Although it worsens in Fall, the commercials shipping mess is a year-round problem. The chief protagonists are agency and station. Each seems to have a standard gripe. Many agency traffic executives appear to visualize stations as being peopled largely with the very young—kids who understand few of the facts of broadcast life and could care less.

And there's more than a germ of truth in this view. There are small stations that admittedly hire high

school kids to come in after school and handle traffic. False economy, perhaps, but small stations have small budgets.

From their big city vantage points, agency traffic managers find it hard to understand why stations cannot assign full-time people to traffic and train them in it. Again, they have a point. But, again, it's mostly a matter of money.

"A station manager told me very proudly," recalls an agency traffic executive, "that his switchboard operator, receptionist, teletypist and traffic girl were one and the same."

"'Good god, I thought, he's operating with a one-woman band and he wonders why things go wrong.'"

Stations, on the other hand, rip into agencies for "chronic lateness" in shipping, for mistakes and obscurities in instructions, and for making communication extremely difficult.

Says one station manager, who wishes to remain anonymous, "It's not unusual for us to keep a girl on the phone all day, calling agencies and trying to make sense out of their instructions."

"Important information is often missing from instructions—would you believe code numbers? Sometimes letters dated a week before arrive with instructions to air immediately—and when the postmark shows that the letter was mailed a day or two ago, you can see how we might wonder who's kidding whom. Once in a while, the instructions arrive with the second half of a split shipment."

Art Jacobson, operations director of KMTV Omaha, told TELEVISION AGE that the combination of late arrival of material and the difficulty of communicating with offending agencies is frustrating indeed.

When material is overdue, Jacobson or an assistant gets on the horn to the agency, and that's where the frustration is apt to become acute.

"Very often," he says, "the person we have to talk to isn't there, and nobody else can answer our questions. It's senseless to leave a message, especially on calls to New York agencies, because the call is rarely returned. If it turns out that they're

in doubt and we are, too, about where the material is or just when it's coming, we delete the spot.

"And when local tags have to be added or slides made, or when a complex dealer rotation is involved, it's our policy to delay the schedule until we can be sure everything will be aired correctly."

The manager of one major market station revealed that he had been forced to cancel \$12,000 worth of spot business during the first 10 days of last month because of missed material shipments.

"Sure, we picked about 90 per cent of the time back up with make-goods," he said, "but you've got to figure that the new business that could have gone into those spots is lost and gone forever. And what about the other 10 per cent? That's \$1,200 worth of non-revenue public service, and it hurt."

At the suggestion that only the stations suffer from weaknesses in personnel, this station manager laughs bitterly.

"Get this," he says. "We've got a spot scheduled for 2 p.m. Saturday, but the agency hasn't bothered to tell us which material to use. We wait as long as we can; then at 3 p.m. Friday we phone the traffic girl at the agency, which is 1,000 miles away."

"'What a coincidence,' she says brightly. 'Here you are calling me and I've got the letter in my typewriter right now that's going to tell you what commercials to run.'"

"With any kind of luck at all, we'd have gotten her letter on Monday morning."

What they don't know . . .

Many other station managers share the conviction that few rank-and-filers in agency traffic departments realize what it takes to put a day's schedule together at a station.

"They seem to think it's a matter of out of the box and onto the air, wham-bam," he says. "They don't know about the logging, the screening for damage and quality, the processing involving leaders, the day-reeling. And I've got a feeling that each girl thinks in terms of the one or two commercials she has to get

(Continued on page 50)

Tv bites into the fast-food biz

From Colonel Sanders to Jack In The Box, hamburger, fried chicken and roast beef chains are finding television a fast, effective way to deliver the message of one of the country's fastest-growing industries.

In 1968, the entire restaurant industry recorded sales of about \$19 billion. This represented a growth rate of over four per cent. The limited-menu, fast-food segment of the industry has grown at more than twice that rate in recent years.

The drive-in and carry-out restaurants have an annual volume of over \$1 billion, according to a report by *Fast Food*, a trade magazine.

There are about 33,100 drive-in units across the country, representing one segment of the fast-food industry, a study by Audits & Surveys, reveals. In 1964, there were about 24,200 drive-in units. The increase over a four-year period is roughly 37 per cent.

There are more than 150 fast-food chains in operation today. These cover a variety of foods, ranging from donuts to tacos. There are about 35 to 40 that handle mainly burgers and hot dogs, and the side dishes that go with them. About 10 started out selling roast beef sandwiches, and 20 handle the fried chicken line.

Hamburgers were the first big

menu item for this type of restaurant. But according to Phil Cooke of Mandabach and Simms, Chicago, which handles public relations for General Foods' Burger Chef Systems, "Colonel Sanders (Kentucky Fried Chicken) revolutionized the industry." He felt that roast beef sandwiches seem to be the current trend, and that fish 'n chips will be next. This has already started to develop on the West Coast, and is moving across the country.

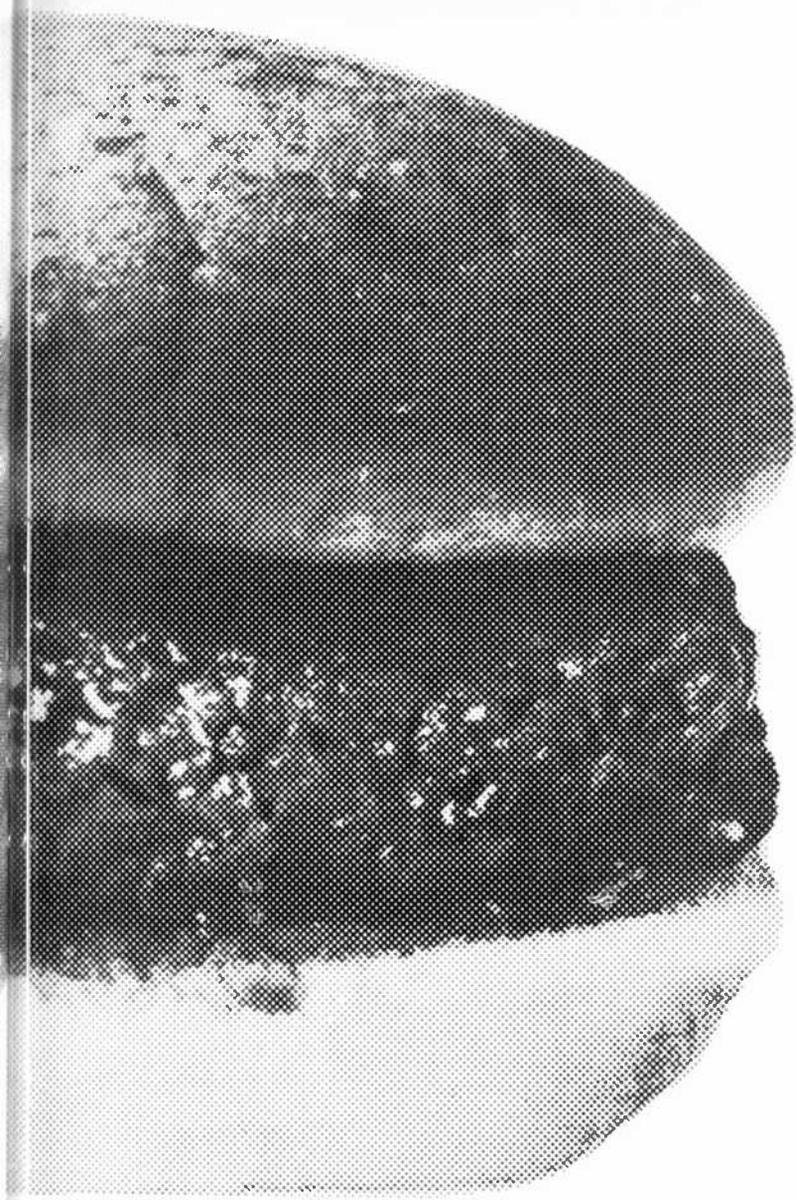
Some of the chains are franchised, and some companies own all their units. Companies that sell franchises also own some of their units, and one source said McDonald's Corp. is starting to buy back some of its franchises. A smaller company can make more money with other people paying for a franchise, he explained, "but when you reach McDonald's size it might pay to own more of them yourself."

The reason for the tremendous growth of the industry in recent years is attributed to a number of factors. One appeal is to young people, both teens and young marrieds. They have small budgets and large appetites, and a meal at a hamburger drive-in can fill their stomachs cheaply. The chains also appeal to the moderate-income family with several children. "If Dad isn't making too much money and the kids want to eat out, this type of thing is great," said one marketing expert in the field.

Another growth factor

Several major advertisers are taking over existing chains, and they supply added capital for growth. Burger Chef, for example, was bought by General Foods early in 1968. Pillsbury bought Burger King and Ralston Purina bought Food makers, which operates Jack In T





Fast food chains are finding that more tv means more sales

W. Cook, chairman of General Foods, expects the chain to increase from 750 units in 1968 to almost 1,000 units this year.

Many of the chains are turning to tv for the first time, and others already using tv are planning to use more.

Big jump in commercials

A study made by Broadcast Advertisers Reports showed that the number of commercials for drive-ins increased 64.2 per cent from 1965 to 1967. One owner of a Kentucky Fried Chicken unit said his business increased 67.5 per cent with his first 16 weeks on television.

McDonald's Corp. and Kentucky Fried Chicken use network tv as well as local. Burger Chef, which has been using regional spot for eight years, will be using network primetime in 1969. Some of the commercials will run in minutes already bought by General Foods. Other fast-food chains which use tv have been using local and regional spot, for the most part.

Kentucky Fried Chicken is the undisputed leader in the fast-food chain area. Gross volume in 1968 was close to the \$400 million mark, representing sales in about 2,000 units in all 50 states.

The company was started in 1955

(Continued on page 57)

ix, a hamburger chain. Celebrities are getting into the act. James Brown, Mickey Mantle, Edy Arnold and Joe Namath, to name a few. The big name is an advantage when the chain is starting out because it becomes known faster. But Jerry Greenfield, managing editor of *Fast Food*, feels that the company has to offer much more than the prestige of a well-known personality.

Competition is as big as some of the names involved. All fast-food chains have to contend with Colonel Sanders, who's become something of a celebrity just from selling fried chicken. Because of the heavy competition, most of the companies are reluctant to talk about what they're doing in marketing and advertising. Along with growth is expansion into television advertising. The Television Bureau of Advertising reports that the industry has increased its

use of spot and local tv by leaps and bounds over the last four to five years.

There's a growing awareness of tv's impact. Greenfield said if a chain wants to show it has fast, courteous service, it's better to show it happening on tv than in one or two stills in a magazine. He added, though, that he thought print was still the major medium for the field.

The next few years look good to people in the industry. Arby's International, a roast beef chain, which had a gross volume of \$3 million in 1968, expects that to double by the end of 1969 as they double the number of units. They project a growth rate of 250 per cent by the end of 1973.

Burger Chef Systems expects its gross to reach more than \$210 million at the end of 1969, as compared with \$160 million in 1968, according to Frank Thomas, president. C.

The medium is increasingly taking over the home-selling function from newspapers



Tv snaps up real estate

One of the verities of advertising is the home-hunter pouring through the classified listings in newspapers to find a place to live.

This is changing. As the suburbs sprawl, eating up green acres with home developments, highways, and shopping centers, the number of newspapers which cover a trading area are multiplying. The home-hunter must flip the pages of many newspapers before he can satisfy himself that he's covered what's available.

Which is one reason among many why building and real estate firms are turning to television. The extent of this is detailed by Broadcast Advertisers Reports in the years from 1965 through 1967, the latest data available.

These show that during this three-year period the number of building and real estate firms using television increased 53 per cent.

The total may not be complete since BAR tallies 75 top markets in one random week in every month, but it is probably representative.

The real estate scene on television is a mixture of variety in advertising approaches and standard formats. One real estate firm, for example, will promote steadily through the year; a

developer will use occasional flights. There is a syndicated real estate show with copyrighted format which has been making the rounds for a number of years.

One realtor using television is Smith-Derrick of Harrisburg and Camp Hill, Pa. This company covers the Harrisburg-York-Lebanon-Lancaster market via WCAL-TV 52 weeks of the year. Using about eight IDs a week, the realtor repeats one theme: list with Smith-Derrick.

The commercial usually goes something like this: There will be a color film of the firm's empty offices and a voice-over will say, "Out to lunch? No, Smith-Derrick's sales staff is out on the job." The commercials also emphasize the size of the sales staff (30), experience and professionalism and hours opened.

A developer in Pekin, Ill., Monge Real Estate, has been putting one-third to one-half of its promotion budget into tv for the past five or six years. According to the agency, Tull Advertising of Peoria, Monge finds tv "great for the big splash."

The client adds two points. First, tv provides prestige. Second, the medium covers areas not normally covered by newspapers. Flights run on

WEEK-TV and WIRL-TV, both Peoria

Monge notes that results range anywhere from same-day sales to a deal consummated a year or two after advertising. This makes tv's impact a little hard to measure, but apparently Monge has no questions about the medium's payout.

One of the oldest syndicated shows on tv is *House Detective*, a service-commercial format which features a roundup of homes for sale. Using color films and slides and showing both indoor and outdoor shots, the program provides the viewer with a selection of homes for sale and a good idea of what they look like.

The format provides for three-minute "tours" of interesting subdivisions with 45 seconds of this usually devoted to the sell.

House Detective is now in its 17th year and is appearing on half a dozen stations, through it has been on as many as 16 at one time. The current crop includes KEMO-TV San Francisco, XETV San Diego-Tijuana, WESH-TV Daytona Beach-Orlando, WFBC-TV Greenville, S.C., WQXI-TV Atlanta and WWJ-TV Detroit.

The latter's program, one of the

(Continued on page 5)

Here they come

The first stage of the cat and mouse game of the new season is being played by CBS and NBC. The general practice is to hold mass screenings for advertisers and "flak" in the schedule. Then, when the other fellow is totally off balance, there is a rapid change of schedule for an early starting date. This time, however, the changes may be more permanent.

Actually, there aren't too many changes on the two major networks. For the most part, they are standing pat with the majority of their shows, and the movies continue to take large blocks of time.

On Sunday, CBS scratches *Gentle Ben* and substitutes *Ben In Rome*, with John Forsythe playing his familiar father role with three young daughters. This is another situation comedy skewed all family and young. It is comfortable and familiar—20 years old.

NBC on Sunday scratches *Mothers-in-Law* to get contemporary with Bill Cosby playing a school teacher. Several movies like *To Sir With Love* have proved this to be viable. They close 10-11 with *The Now People*, a comedy, much like *Name of the Game*, with current themes.

An impossible dream at NBC?

Monday, CBS switches Doris Day into the *Family Affair* spot, but NBC tries *My World and Welcome To It* in which Sheldon Leonard tries the impossible—namely to make James Thurber appetizing to a mass audience. The little girl is charming and her imaginative father, William Windom, is good—but, man, the tykes are a little too cool for this kind of fairyland.

Tuesday brings a new Debbie Reynolds show to NBC at 10 o'clock, behind *Jeannie* and in front of *Julia*. Still, when the thought of Debbie Reynolds bouncing and giving the 7A smile is too much. Too bad it will probably be a hit. At 9:30, viz Doris Day, a fatter Dan Dey will play being Ronnie Reagan with a young daughter as governor's lady. Could be.

Wednesday finds two extraordinary decisions by both networks. CBS is going for a new doctor cycle, only they haven't got their medic. It's called *University Medical Center*, but it doesn't have a staff yet. Conversely, NBC has a guy—Michael Parks—who they hope will turn out to be a combination of Jimmy Dean and Steve McQueen, but they ain't got no vehicle for the lad. Maybe there should be a merger.

Thursday finds only CBS tipping the status quo with a *Friends and Nabors* hour variety show viz Jonathan Winters. They did, of course, do something sneaky in front of it. They moved *Family Affair* over instead of *The Queen and I*.

Friday on CBS is something. How do you like *Get Smart*, (filched from NBC's reject pile), *The Good Guys*, and *Hogan's Heroes* back to back 7:30-9. Obviously a play for the younger audience, and a good chance for all three.

NBC sticks with its openers, but cancels *Star Trek* to

make room for *Bracken's World*. This series is being ageously presented by Twentieth Century-Fox as a true-to-life daytime serial about a Hollywood studio and its cage of freaks. Bracken is studio head and never appears, but Eleanor Parker, his ex-executive secretary, speaks for him. This is going to be an LA version of *Peyton Place*. Perhaps.

CBS doesn't fiddle with Saturday night except to put *Green Acres* in the *Hogan's Heroes* spot. NBC, on the other hand, has done some strange things which defy logical analysis. They have cancelled *Get Smart*, thus strengthening CBS, and *The Ghost and Mrs. Muir*, which may end up helping poor old ABC.

They start with Andy Williams opposite Jackie Gleason, with Andy taking a blood oath not to get in everybody else's act the way Milt Berle did before he folded. Maybe he will and maybe he won't. Habits are hard to break. *Adam 12* goes from 7:30 to 8:30, which cannot be justified on any basis unless there is a deal with the producer nobody knows anything about.

As for ABC, it is only possible to throw up one's hands in horror. Their problem is so colossal that they must not know where to start. Pretty soon they must announce a major change in the entire schedule because the leadtime is running out on them.

Now for the wrap-up as they say in tv land. The sharp-eyed reader will have noted several facts as the new schedule begins to unfold. First, there is a singular lack of violent action in the new shows. There is not even a single western being shown or a police show. The message seems to have got through to the boys on the back lot that violence is verboten.



For Sundays on NBC: 'The Now People,' a rotating three-parter.

Second, there is a slight trend to half-hours and to situation comedies as previously predicted. This form is so successful and so long-lasting when it works that the crap-shoot is worth the chance.

Third, there is a recognition of a causal relationship between the television medium and the world in which it lives. There are more contemporary themes and more awareness of problems and solutions. Never before has the medium been so acutely aware of its responsibilities.

All in all, the new shows are fresher than in past years and more ambitious in their scope. When ABC reports in, and a total analysis can be made, it is devoutly to be hoped that this atmosphere will be strengthened and that ABC will not downgrade the better image with mayhem and violence.—J.B.

The medium is increasingly taking over the home-selling function from newspapers



Tv snaps up real estate

One of the verities of advertising is the home-hunter pouring through the classified listings in newspapers to find a place to live.

This is changing. As the suburbs sprawl, eating up green acres with home developments, highways, and shopping centers, the number of newspapers which cover a trading area are multiplying. The home-hunter must flip the pages of many newspapers before he can satisfy himself that he's covered what's available.

Which is one reason among many why building and real estate firms are turning to television. The extent of this is detailed by Broadcast Advertisers Reports in the years from 1965 through 1967, the latest data available.

These show that during this three-year period the number of building and real estate firms using television increased 53 per cent.

The total may not be complete since BAR tallies 75 top markets in one random week in every month, but it is probably representative.

The real estate scene on television is a mixture of variety in advertising approaches and standard formats. One real estate firm, for example, will promote steadily through the year; a

developer will use occasional flights. There is a syndicated real estate show with copyrighted format which has been making the rounds for a number of years.

One realtor using television is Smith-Derrick of Harrisburg and Camp Hill, Pa. This company covers the Harrisburg-York-Lebanon-Lancaster market via WGAL-TV 52 weeks of the year. Using about eight IDs a week, the realtor repeats one theme: list with Smith-Derrick.

The commercial usually goes something like this: There will be a color film of the firm's empty offices and a voice-over will say, "Out to lunch? No, Smith-Derrick's sales staff is out on the job." The commercials also emphasize the size of the sales staff (30), experience and professionalism and hours opened.

A developer in Pekin, Ill., Monge Real Estate, has been putting one-third to one-half of its promotion budget into tv for the past five or six years. According to the agency, Tull Advertising of Peoria, Monge finds tv "great for the big splash."

The client adds two points. First, tv provides prestige. Second, the medium covers areas not normally covered by newspapers. Flights run on

WEEK-TV and WIRL-TV, both Peoria.

Monge notes that results range everywhere from same-day sales to a consummated a year or two after advertising. This makes tv's impact little hard to measure, but apparently Monge has no questions about the medium's payout.

One of the oldest syndicated shows on tv is *House Detective*, a series in a cum-commercial format which features a roundup of homes for sale. Using color films and slides and showing both indoor and outdoor shots, the program provides the viewer with a selection of homes for sale and a good idea of what they look like.

The format provides for the minute "tours" of interesting subdivisions with 45 seconds of this usually devoted to the sell.

House Detective is now in its 10th year and is appearing on half a dozen stations, through it has been on as many as 16 at one time. The current crop includes KEMO-TV San Francisco, XETV San Diego-Tijuana, WESH-TV Daytona Beach-Orlando, WFBC-TV Greenville, S.C., WQXI-TV Atlanta and WWJ-TV Detroit.

The latter's program, one of

(Continued on page

Here they come

The first stage of the cat and mouse game of the new season is being played by CBS and NBC. The general practice is to hold mass screenings for advertisers and "book" in the schedule. Then, when the other fellow is fully off balance, there is a rapid change of schedule and an early starting date. This time, however, the changes may be more permanent.

Actually, there aren't too many changes on the two major networks. For the most part, they are standing with the majority of their shows, and the movies continue to take large blocks of time.

On Sunday, CBS scratches *Gentle Ben* and substitutes *In Rome*, with John Forsythe playing his familiar character role with three young daughters. This is another variation comedy skewed all family and young. It is comfortable and familiar—20 years old.

NBC on Sunday scratches *Mothers-in-Law* to get contemporary with Bill Cosby playing a school teacher. Several movies like *To Sir With Love* have proved this one viable. They close 10-11 with *The Now People*, a comedy, much like *Name of the Game*, with current times.

An impossible dream at NBC?

Monday, CBS switches Doris Day into the *Family Hour* spot, but NBC tries *My World and Welcome To It* in which Sheldon Leonard tries the impossible—namely to make James Thurber appetizing to a mass audience. The little girl is charming and her imaginative father, William Windom, is good—but, man, the tykes are a little too cool for this kind of fairyland.

Tuesday brings a new Debbie Reynolds show to NBC at 10 o'clock, behind *Jeannie* and in front of *Julia*. Still, the thought of Debbie Reynolds bouncing and showing the 7A smile is too much. Too bad it will probably be a hit. At 9:30, viz Doris Day, a fatter Dan O'Connell will play being Ronnie Reagan with a young daughter as governor's lady. Could be.

Wednesday finds two extraordinary decisions by both networks. CBS is going for a new doctor cycle, only they haven't got their medic. It's called *University Medical Center*, but it doesn't have a staff yet. Conversely, NBC has a guy—Michael Parks—who they hope will turn out to be a combination of Jimmy Dean and Steve McQueen, but they ain't got no vehicle for the lad. There should be a merger.

Thursday finds only CBS tipping the status quo with a *Friends and Neighbors* hour variety show viz Jonathan Winters. They did, of course, do something sneaky in part of it. They moved *Family Affair* over instead of *Queen and I*.

Friday on CBS is something. How do you like *Get Smart*, (filched from NBC's reject pile), *The Good Guys*, and *Hogan's Heroes* back to back 7:30-9. Obviously a play for the younger audience, and a good chance for all three.

NBC sticks with its openers, but cancels *Star Trek* to

make room for *Bracken's World*. This series is courageously presented by Twentieth Century-Fox as a true-to-life daytime serial about a Hollywood studio and its cage of freaks. Bracken is studio head and never appears, but Eleanor Parker, his ex-executive secretary, speaks for him. This is going to be an LA version of *Peyton Place*. Perhaps.

CBS doesn't fiddle with Saturday night except to put *Green Acres* in the *Hogan's Heroes* spot. NBC, on the other hand, has done some strange things which defy logical analysis. They have cancelled *Get Smart*, thus strengthening CBS, and *The Ghost and Mrs. Muir*, which may end up helping poor old ABC.

They start with Andy Williams opposite Jackie Gleason, with Andy taking a blood oath not to get in everybody else's act the way Milty Berle did before he folded. Maybe he will and maybe he won't. Habits are hard to break. *Adam 12* goes from 7:30 to 8:30, which cannot be justified on any basis unless there is a deal with the producer nobody knows anything about.

As for ABC, it is only possible to throw up one's hands in horror. Their problem is so colossal that they must not know where to start. Pretty soon they must announce a major change in the entire schedule because the leadtime is running out on them.

Now for the wrap-up as they say in tv land. The sharp-eyed reader will have noted several facts as the new schedule begins to unfold. First, there is a singular lack of violent action in the new shows. There is not even a single western being shown or a police show. The message seems to have got through to the boys on the back lot that violence is verboten.



For Sundays on NBC: 'The Now People,' a rotating three-parter.

Second, there is a slight trend to half-hours and to situation comedies as previously predicted. This form is so successful and so long-lasting when it works that the crap-shoot is worth the chance.

Third, there is a recognition of a causal relationship between the television medium and the world in which it lives. There are more contemporary themes and more awareness of problems and solutions. Never before has the medium been so acutely aware of its responsibilities.

All in all, the new shows are fresher than in past years and more ambitious in their scope. When ABC reports in, and a total analysis can be made, it is devoutly to be hoped that this atmosphere will be strengthened and that ABC will not downgrade the better image with mayhem and violence.—J.B.

Film/Tape Report

SYNDICATION FILLS GAP

The sound of network affiliates complaining about what they're not getting, is music to the ears of syndicators.

The program peddlers hardly shed any tears when they learned that ABC-TV had turned back an additional half-hour every Thursday night to the stations. Likewise, the recent CBS-TV decree that affils would have to fill every fourth Tuesday night's 10:30-11:00 pm slot by themselves had stations complaining and syndicators beaming.

Weekly half-hours that can fit in a late prime slot are scarce now, although three distributors are preparing product for the Fall and more are sure to follow.

Surprisingly enough, a network distributor is among the list of those who can fill a half-hour bill. ABC Films just announced *One Man Show*, a variety program and has committed it for 26 weeks.

Avco-Embassy is preparing eight specials for next season, of which several will certainly be half-hours.

MPC is ready to go with 52 weeks of the *Evans/Novak Report*.

There are a number of programs available to fill an hour primetime slot. Avco-Embassy is readying *Country Hayride*. Screen Gems has *Playboy After Dark*. ITC has *Man in a Suitcase* and *Action-Hour Showcase*. Then there is *Maurice Woodruff Predicts* from MPC. Triangle has a musical program planned for Fall. In addition, there are any number of specials available.

At the recent National Association of Television Program Executives convention in Los Angeles, ABC affils also called for something for the morning — counter-programming from the network to compete with what they consider the tired *Today* and *Captain Kangaroo* shows.

While they wait, syndicators are readying the supply of programs which could possibly fill that bill including a couple that will resemble *Girl Talk* and *That Show*.

Game shows, many of which are modern versions of past network successes, are going to be back next Fall. *Beat the Clock*, *Queen For A Day*, and *To Tell The Truth* are all

being primed and readied.

In addition, many new shows are in various stages of production which could be used for day-strip counter-programming.

Through CBS Enterprises, Chuck Barris will distribute *The Game Game*, Triangle Program Sales is readying a women's show, and Trans-Lux is completing arrangements on a game show.

VICTORY AT SEA FOR TAPE

When producer Del Jack decided to tape the latest King Family special on a cruise ship at sea, he knew there'd be problems—and he found out he was right.

For the special, *Holiday Cruise with the King Family*, North American Television Associates, Kingfam Productions, the SpectraMediaCorp. and the Hollywood Video Center combined their efforts with the cooperation of the Matson Lines.

What was most unusual about this taping was that the Hollywood Video Center left its 45-ton mobile unit at home.



Control room at sea

What HVC did was install a complete tv control room, cable network and lighting system aboard the *S.S. Lurline* during a regular voyage between San Francisco and Honolulu.

The equipment installation took place during the five-day trip to the 50th state. Taping was done on the return trip to San Francisco.

More than 80 persons—crew and talent—made the 2,500 mile voyage to participate in the production of the special, which will be seen on 180 stations this month.

Control room for the show was a 12 x 15-foot stateroom on the promenade deck. A video engineer and maintenance supervisor set up the

control room equipment on the trip to Honolulu. The balance of the technical staff met the ship in Hawaii.

Some special problems were encountered during the voyage. While there was some concern about the dependability of the equipment under the circumstances, it fared better than some of the technical crew, who came sea sick during a stormy two days out of Honolulu.

The only time equipment trouble occurred was when video recording was hampered by Coast Guard radio station frequencies. Since nothing could be done to eliminate some portions of the show were scheduled.

One problem that was much more severe than anticipated was the vibration of the ship. The only time it affected recording was when technical crews were near the ship's motors and propellers.

If he had it to do all over again, what changes would producer Del Jack make?

Rather than three days of shooting followed by two days of "insurance," he would allow one day for the technical crew to get acclimated to the environment of a ship, followed by three days of shooting and one day of "insurance."

Looking back on his accomplishment, Jack says that now he knows it is possible to produce a complete tv show at sea without first wounding, "Can I get a 45-ton mobile unit aboard?"

Y&R LEADS QUALIFIERS

With 22 finalists in the annual International Broadcasting Awards competition, Y&R has dominated the television field for the second year in a row.

Doyle Dane Bernbach is second among the world's ad agencies with 11 qualifying commercials.

Tied for third place are J. Walter Thompson, Batten, Barton, Durstine & Osborn and Dentsu Advertising Japan, with three finalists each.

Winners in 12 television categories will be presented at a dinner at the Century Plaza Hotel in Hollywood on March 11.

This year, the awards drew a record 3,315 entries from 39 countries.

THE WAY

weekly half-hour puppet show. *Tu 'n Chip*, aimed at Saturday morning network programming, is the work of Western Video Productions.

The program will use a dozen mainland puppet characters against a technique developed at Hollywood Video center where the studio segments will be taped.

In addition to being violence-free, the program will have significant educational value as well.

Screen Gems is readying *The Johnny Cash Show* for a late Spring start on ABC. The new series will be shot in Nashville starting in early April.

The series will feature names which are representative of the different styles of music which make up the sound of today. The format will permit Cash to move in and out of the performer's circle as the show progresses.

The three-time Emmy Award winning special, *Lincoln's Last Day*, is scheduled for syndication through ABC Films. Senator Everett Dirksen is featured as the voice of Lincoln in the half-hour program, which traces the steps of the President and John Wilkes Booth on the fateful day of April 14, 1865 when Lincoln was assassinated.

The *Bruce Morrow Show*, a new one-hour daily variety-interview show, will be produced by Cousin Productions for syndication by Screen Gems.

The series star is WABC DJ Morrow. The program will present a potpourri of guests from many different areas in addition to a regular "family."

IPC is going ahead with plans to syndicate *Maurice Woodruff Predictions*. The weekly program stars the famous English clairvoyant-astrologer and features Robert Q. Lewis as well as guest celebrities and well known personalities appearing as mystery subjects each week.

David Susskind is the executive producer.

Legal, an hour-long anthology series featuring a complete courtroom drama in each episode, will be produced by Four Star International. Howard Blair has been set as producer of the taped strip which will have a different starring cast in each episode.

Advertising Directory of SELLING COMMERCIALS

Alka Seltzer • Tinker

Alka-Seltzer for the Blahs.



PELICAN PRODUCTIONS, INC., N.Y.

Association of American RRs • Geyer-Oswald



ROSE-MAGWOOD PRODUCTIONS, INC., N.Y.

AT&T "Simply Beautiful" • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Braun's Astro Snacks • K, MacL & G



LOGOS TELEPRODUCTION CENTER, Arlington

American Oil Company • D'Arcy



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

Byer & Rolnick • Collin & Andrew



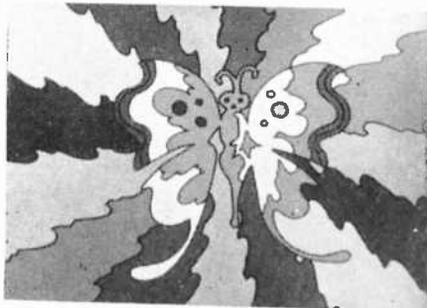
KING SCREEN PRODUCTIONS, Seattle

Armour Meats • Needham, Harper & Steers



PANTOMIME PICTURES, Hollywood

Campbell's Soup "Campbell Up" • BBDO



PAUL KIM & LEW GIFFORD, New York

COMMERCIALS MAKERS

Two director/cameramen have joined East-West Films. PHIL SCHULTZ and TOM MANGRAVITE will each head his own firm, services of which are totally exclusive to East-West.

From Primos, Pa. comes word that RICHARD HORWITZ has been appointed animation designer and JOHN H. HUNT, JR. has been appointed assistant production coordinator for H. G. Peters & Co.

Horwitz has more than 20 years' experience in the animation field, and has been associated with several major firms. Prior to joining the Peters organization, Hunt was assistant production manager at WCAU radio Philadelphia.

M. RICH NICHOLSON has been named production coordinator for the Hawaiian operation of Filmways of California. Nicholson will concentrate on the major airlines which recently have been given tentative air routes to the Pacific islands. Before joining Filmways, he was a tv commercial producer for Leo Burnett.

JACQUELINE SMITH has been ap-

pointed by the SPI Television Center to act as production coordinator responsible for casting, fashion coordinating and client relations for the San Francisco office. Miss Smith moved from VPI in New York, where she handled production.

STAN OLSEN and TOM CAULFIELD have joined the staff of Universal's Commercial-Industrial Films Division as director and associate producer, respectively. The pair will spend the next two months pre-planning production for the company's commitments in May and June.

HOW THEY FIT

Where and how the special talents of the still photographer fit into the world of tv and motion pictures will be probed at the American Society of Magazine Photographers symposium to be held March 10 and 11 at the New York Hilton.

Some of the topics to be discussed include production economics, humor and mores, upcoming commercials, new techniques and classic campaigns.

Taking part in the symposium will

be Stanley Tannenbaum, chairman of the board of Keynon & Eckhardt; Dick Miller, chairman of the Directors Guild of America; Toni Ficalo, president of ASMP and head of calora Productions; John Culkin, rector of film projects, Fordham University; film-maker Stan Van D. Beek, and several others.

ELEKTRA GOES EAST

"After 14 years on the West Side of New York," said Elektra chief Sam Magdoff, "we've decided to how the other half lives."

The visit will be somewhat permanent, for when Magdoff takes a week from his present West 46th St. office to 501 Madison Ave. he'll be taking his entire production house with him.

Elektra will occupy the former Random House offices at 52nd St. once remodeling is completed.

WARNER JOINS STORER

CARL E. WARNER has been appointed director of production at Storer Studios.

His past experience includes production of tv commercials, work on tv series such as *American Sportsman* and *CBS Reports*, credit for over a dozen features including *Rosemary's Baby*, and six years as a correspondent for UPI.

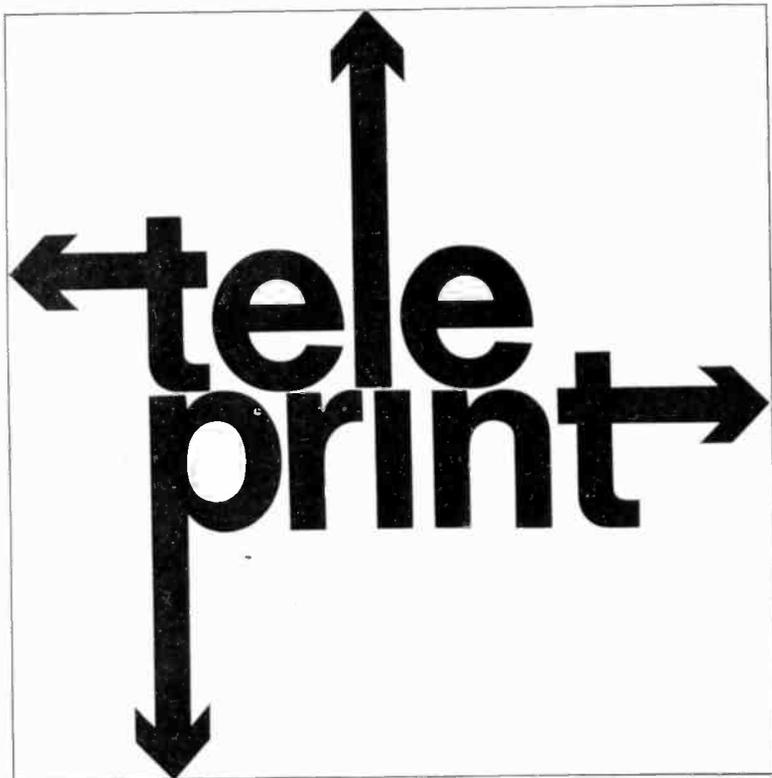
Warner also has a large technical credits in his background, including assisting in the installation of the first cinemascope and stereophonic systems in the country, directing engineers for Todd-AO, and work on the Apollo 5 project for RCA Victor and Dow Chemical.

FARM AD AWARDS

Awards for outstanding agricultural advertising were presented to agencies and clients at the annual awards banquet of the Eastern Chapter, National Agriculture Advertising and Marketing Association, recently.

Taking first place in the best farm commercials class were Geigy and Cunningham & Walsh. Honorable mention went to New Holland Machine Co. and Telic, Inc.

Award winners in tv, radio and print will be judged in the national competition of NAAMA against winners from chapters throughout the country.



We make life a little easier.

The most reliable post-production services in North America.

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



The better you get, the better we look.

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

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

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

EASTMAN KODAK COMPANY

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

Kodak

AD MAKERS

JOHN R. PIKE has joined Kenyon & Eckhardt Advertising as a vice president and copy supervisor. He will work on the Lincoln-Mercury account.

Pike has an extensive background in automotive accounts, coming to K&E from Campbell-Ewald, Detroit, where he was vice president and as-



PIKE

associate director of broadcast creative for Chevrolet. He also spent several years at J. Walter Thompson as supervising writer-producer on the Ford Division account.

A graduate of Emerson College in Boston, Pike received a master's degree from Boston University and was later a doctoral candidate at Columbia University.

Also at K&E, PAUL M. ROTH has been named vice president in charge of media services, which includes media and television/radio programming. Roth has been with the agency since 1962. His most recent position was vice president in charge of media.

RODNEY ERICKSON, formerly in charge of television/radio programming and recently named president of East-West Films, continues in a consulting capacity at the agency.

ARIEL ALLEN has been appointed an associate creative director of Norman, Craig & Kummel. Miss Allen joined the agency last June as a copy group head. Prior to that she spent over eight years at Ted Bates & Co. in various copy positions.

Two new vice presidents have been named at Ted Bates. LAWRENCE J. KILLIAN and DONALD A. MICHELSON are both art supervisors.

Killian joined Bates in 1961 as an art director. He is now responsible

for all print and tv art on the Bristol Myers, American Chicle, Mars and Warner-Lambert accounts.

Michelson came to Bates in 1960 as an art director, leaving a similar position at Warwick & Legler. He is now responsible for art on the IT Continental Baking account.

DIXIE LEE FORTIS has been named a vice president at Needham, Harper & Steers. Mrs. Fortis joined the agency in 1963, when it was known as Needham, Louis and Brorby-Chicago.

Joining the NH&S Chicago creative department are JEFFREY PERLMAN, copywriter, and ANDREW V. SHOMSKY, art director.

GALEN LILLETHORUP, creative group supervisor in Bozell & Jacob Los Angeles office, has been named vice president. He joined the agency Omaha office in 1964 as a member of the creative staff. Prior to that, he was television promotion manager for KMTV in Omaha.

LAWRENCE PAOLUCCI has been appointed executive art director of Solow/Wexton Inc. Most recently Paolucci was an art supervisor at Papert, Koenig & Lois, where he supervised such accounts as Xerox

from
Yellow Submarine

Director
GEORGE DUNNING



to
Yellow Submarine

Storyboard Consultant
ROBERT MITCHELL

CLASS OF SERVICE
This is a fast message unless a deferred character is indicated by the proper symbol.

WESTERN UNION
TELEPHONE

SYMBOLS
DL = Day Letter
NL = Night Letter
IT = International Letter Telegram

The time shown in the date line on domestic telegrams is LOCAL TIME at point of destination.

DS050 UNXX 00 GCLR 020 LONDON 20
BOB MITCHELL

YELLOW SUBMARINE PREMIER AND PRESS TERRIFIC STOP
CONGRATULATIONS AND THANKS. REGARDS
GEORGE DUNNING

950A

ROBERT MITCHELL is a Director at
The Laboush Company • 6611 Santa Monica Blvd. • Hollywood, Calif. 90038 • (213) 466-4111

Now in Release: "K-9000: A SPACE ODDITY"

Quaker Oats and P&G.

At Clinton E. Frank, LEORA ZADRIK has joined the creative department as a copywriter. Prior to joining the Frank agency, she was for three years senior copywriter at Grey Advertising.

STEVE VAN DEN BROOK has joined Walker/Johnson & Dickson, Milwaukee, as an associate creative director. He was most recently employed at Bob Burnett, Chicago, where he supervised the work of two writers on national print and tv campaigns for National Airlines. He was also responsible for the current regional Oster's Choice coffee tv advertising campaign.

J. ARTHUR ODELL has been elected vice president of the J. Walter Thompson Co. Odell is headquartered in the San Francisco office and is the creative director there. He was with JWT in New York and Detroit before moving to the West Coast.

DAVID BOFFEY has been named senior vice president/creative director of Masius, Wynne-Williams, Street & Finney. He was previously a creative supervisor at J. Walter Thompson, where he worked on the



BOFFEY

Warner-Lambert, Lever Brothers, Standard Brands, and Whitehall accounts. Prior to that, he was at McCann-Erickson for nine years in the position of associate creative director. Boffey's position at MWWS&F is a newly created one as part of the English-owned agency's ambitious growth program.

VTP SAYS YES

VTP Enterprises has given the nod to its option to provide a full year of production of *The Donald O'Connor Show*. The 90-minute strip distributed by MPC is carried in 35 markets.

Advertising Directory of SELLING COMMERCIALS

Chicken Delight • Sperry-Boom



BANDELIER FILMS, INC., Albuquerque

Denalan • William Esty Co.



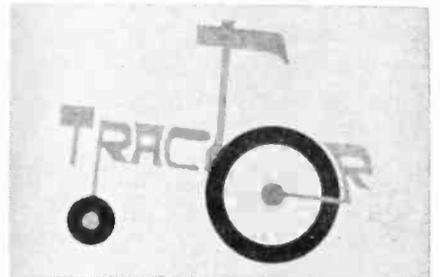
SPI TELEVISION CENTER, San Francisco

Chicagoland Rambler Dealers • Hiram Strong



WGN CONTINENTAL PRODUCTIONS, Chicago

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Columbia Gas Co. • Vic Maitland & Assocs.



PELICAN PRODUCTIONS, INC., New York

Franco-American Macaroni • Leo Burnett



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Cream of Wheat • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Gulf Oil Corp • Young & Rubicam



FILMFAIR, HOLLYWOOD

THE DOTTED LINE

Hugh Hefner's weekly party, *Playboy After Dark*, has now extended its coverage to 23 markets. Recent additions to the lineup include WGN-TV Chicago, KSD-TV St. Louis, KRLD-TV Dallas, WGR-TV Buffalo KBTV Denver, KCMB-TV Honolulu, WKEF-TV Dayton, WDHO-TV Toledo and WIRL-TV Peoria. Screen-Gems is the distributor.

ITC's series of 12 one-hour musical-variety color specials has been sold in a pre-release deal to six RKO General stations. Included are WOR-TV New York, KHJ-TV Los Angeles, CKLW-TV Detroit, WNAC-TV Boston, WHBQ-TV Memphis and WHCT Hartford-New Haven.

Krantz Films has sold its new syndicated quiz program *The Money-makers* to WHEC-TV Rochester and WNYS-TV Syracuse. The half-hour strip is set to premiere in the spring.

'MOCK' PROJECT AWARD

The Freedoms Foundation at Valley Forge has given its George Washington Honor Medal to Triangle Stations WFIL-TV Philadelphia for its "High School Mock Election" project of last October.



**RALPH KESSLER
NEIL KOBIN**

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

ZOOMING IN ON PEOPLE

Krantz Films has appointed three divisional sales managers. ARTHUR S. GROSS has been named to head up the West Coast sales operation and will be headquartered in Los Angeles. AL LANKEN will be southeastern sales manager, working out of Miami. GERALD S. CORWIN is the new midwestern sales manager based in Minneapolis.

ERIC LIEBER has been appointed producer of the *Mike Douglas Show*. His list of tv credits most recently includes associate producer of *The Dick Cavett Show*.

HOWARD KARSHAN has been appointed to the newly-created position of director, international marketing services, CBS Enterprises. At the same time JAMES P. JIMIRRO has been named international sales manager. He will be in charge of all international sales of educational films distributed by CBS.

THOMAS L. MILLER has been named director of program development for Paramount Tv and will be responsible for all new tv pilot projects. Miller was previously assistant to the executive vice president in charge of production.

RUSSIANS LOOK WEST

The Russians must have been impressed by an award-winning tv commercial for a Detroit police recruitment campaign, because they went to the trouble of requesting a copy of it from Campbell-Ewald, which produced it.

BMP, a Soviet advertising agency saw the commercial at the 15th Annual International Advertising Film Festival in Venice last summer, where it won a diploma. The spot also won a New York Art Directors award.

When the commercial ran in Detroit, police applicants tripled in one month.

McGUIRE TO ANGLOFILMS

Dennis McGuire has joined Anglofilms commercial production house as a staff director. Most re-

cently, McGuire completed two screenplays for Warner Bros.-Seven Arts.

Prior to that, he spent two years as a tv commercial producer at Benton & Bowles where he worked such accounts as Chemical Bank Maxwell House coffee, Pepto-Bismol and Alpha-Bits.

NATPE AWARDS

At its convention, the NATPE presented 10 citations in seven categories of local tv production. WLW-Cincinnati captured two—one a documentary award for "Appalachian Heritage", the other an educational award for "The Last Prom."

Also picking up awards were WMAQ-TV Chicago for New Performers in the category of performing arts; WWL-TV New Orleans for "Fashion Is" in the variety category; WBNF-TV Binghamton picked up the sports award for *High School Football*; the children's program winner was WJBK-TV Detroit for "Woodrow The Woodsman" "Pete Seeger: Son and Work" picked up the interview award for KING-TV Seattle.

Documentary prizes were garnered by WFIL-TV Philadelphia for "The Young Greats" and WABC-TV New York for "Gambling College Weather With Allen and Albee" earned an award for WITI-TV Milwaukee. No awards this year were voted in the categories of game/quiz and religion.

HABOUSH COMES EAST

The four-year-old West Coast production firm, The Haboush Co. has opened a New York office at 166 East 61st St.

Operation of the branch will be under the direction of William H. Barnett, executive producer, who plans to spend one week a month here. The branch manager has yet been appointed.

QUICK CUTS

Rita & Eddie's Professional Moving Co. has announced its official opening at 15 West 55th St., New York. T



582-2320

**ED FRIEDMAN
DAVID BREEN**

EDITORIAL SERVICE • PRINT DISTRIBUTION

Commercial and film producer will maintain production facilities in Miami.

Advertising Directory of SELLING COMMERCIALS

AMERICAN HISTORY VENTURE

The Learning Corporation of America, a subsidiary of Columbia Pictures Industries, and American Heritage Publishing Co. have entered into an agreement to produce a series of films on American history for schools and world television.

The initial series, dealing with the American Indian, the Revolution and Civil War, will represent a marked departure from traditional educational films. The films will center on the dramatic events which have relevance to problems of today.

There is no word yet on how the programs will be presented on television.

EQUIPMENT LEASING

For the station manager who'd like to equip or re-equip his station, RCA's recent agreement with Systems Capital Corp. comes as a pleasant development.

The agreement, RCA believes, will add to the broadcast industry's first comprehensive and flexible lease financing arrangements."

Under the SCC plan, RCA will sell individual units of new broadcast equipment, studio or transmitter packages, or entire technical systems, to SCC. It, in turn, will arrange long-term leasing to station operators. The program will augment existing RCA sales, leasing and financing methods.

One of the highlights of the SCC arrangement is the flexibility of individual leasing plans. A television or radio station operator may lease entire technical facilities, including such major items as color camera, video tape recorders, and transmitters, under a plan featuring low initial lease payments which escalate over the years. Lease periods can be up to 10 years, with no down payments.

In addition, the station may add or substitute equipment during the life of the lease. At the expiration of the lease, the station operator may purchase the equipment at the current fair market value.

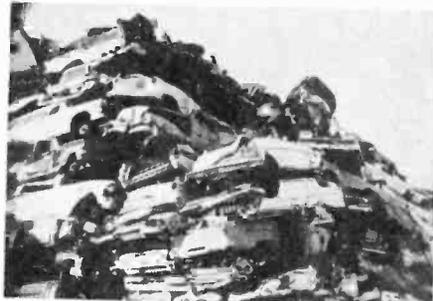
S.C. Communications Corp., which owns six UHF stations, is the first to take advantage of the new program. The group has leased about \$3 million worth of equipment from

Hubley Toys • Nadler & Larimer



TELETRONICS INTERNATIONAL, Inc.

Monroe Shock Absorbers • Aitkin-Kynett



GERALD SCHNITZER PRODS., Hollywood

Instant Chase & Sanborn • J. W. T.



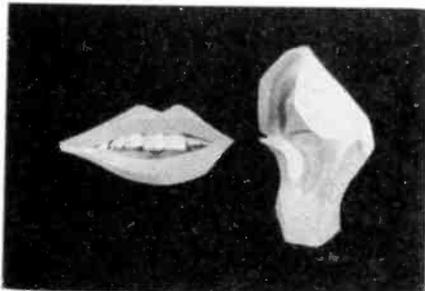
TOTEM PRODUCTIONS, INC., N.Y.

Peter Pan Peanut Butter • McCann-Erickson



SANDLER FILMS, INC., Hollywood

Laura Scudder • Doyle Dane Bernbach



CASCADE PICTURES OF CALIFORNIA

Royal Crown Cola • D'Arcy



FILMFAIR, NEW YORK

Lone Star Beer • Glenn Advertising



JAMIESON FILM CO., Dallas

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Advertising Directory of **SELLING COMMERCIALS**

7UP Company • J. Walter Thompson



THE HABOUSH COMPANY, Los Angeles

South Carolina Gas & Electric Co. • C, W & A



JEFFERSON PRODUCTIONS, Charlotte

Totes, Inc. • Stockton, West & Burkhart



SARRA, INC.

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

the company, it is reported.

Systems Capital Corp. which is headquartered in Philadelphia, specializes in developing and implementing leasing programs in a wide variety of industries.

TECHNICAL TOPICS

CBS has opted to make the manufacturing and marketing of the Broadcast EVR cameras a competitive situation. Cohu Electronics of San Diego and General Electric have been given the go-ahead.

Lawrence Hilford, vice president of Broadcast EVR, said that while both cameras will serve the same purpose they may not be identical. "One may have power steering while the other may not," he pointed out.

G-E has projected the cost of the camera as \$33,000 to \$35,000 and points out this is below the price of current film cameras. Cohu has not yet announced a price. It is expected that both companies will show BEVR to the trade late this year.

Hilford predicts that production would be underway within 90 to 120 days following introduction, meaning that the first production units will roll off the assembly line around the second quarter of 1970.

Two problems still surround the BEVR. The current inability to transfer images from video tape to a BEVR master, and how the BEVR can best fit into a station's film system.

As for the former, Hilford is confident: "When we go into production, we will be able to go from anything to a BEVR master."

As for how the BEVR can or should be incorporated into a station, Hilford remarked that research still remains to be done.

"We are aware that there are as many different ways of getting commercials and programs on the air as there are stations," he pointed out. "While some stations put all their commercials together on a master reel, others transfer them to video tape. Still others rack commercials up individually, and some incorporate them into the program material."

The BEVR vice president said that shortly a survey will be conducted to determine the most common method of transmission. Once this is realized, specific proposals for installation and use can be formulated.

Hilford added, however, that the

BEVR camera is compatible with current multiplexers, and the study only to provide stations with the simplest and cheapest method of installation.

While CBS was busy announcing developments on its BEVR camera, International Video Corp. has some news of its own about new cameras. The company had placed two new color cameras on the market—one with four and the other three Plumbicon tubes.



Four-tube import

The three tube camera, built in Great Britain by Electrical and Musical Industries Ltd., was designed specifically for the North American market. With a price tag of \$72,000 the model is designated IVC/EMI 2001-C. The four-tube model IVC/EMI 2001-B is in extensive use in the United Kingdom and Europe. It sells for \$76,000. Over 200 of the four tube units are in use there.

The addition of these cameras gives IVC a color camera line ranging in price from \$14,000 to \$75,000.

Ektachrome commercial film processing with same-day service is now available from WRS Motion Picture Labs in Pittsburgh.

Inauguration of the new service makes Pittsburgh one of only a few cities to process ECO film on an independent basis. The lab is designed to handle 7255 Ektachrome commercial, plus EF, EFB and MS film.

ADVERTISING SPACE SALESMAN

wanted for Philadelphia based printing & publishing company. Draw against commission. Company benefits. All responses will be kept confidential. Send resume or call Mr. Palma, Goodway, Inc., 11401 Roosevelt Boulevard, Philadelphia, Pa. 19154. (215) 7-6200, extension 321. We're an equal opportunity employer.

MARCH 10, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

It's essential that a buyer have time to sit down and talk to reps and have the time to negotiate," said Hal Miller, vice president of media and programming services at Grey Advertising. And that is where the importance of COM-STEP, Grey's computer system for purchasing spot tv, comes in.

In emphasizing the time aspect and the complication of paperwork, Miller said COM-STEP does all the things the buyer used to do before he sat down to talk, but does it faster.

In a study of two accounts, Phil Finch, media and planning and administration vice president, said that from the point avails were received through ordering schedules, time spent on the buy was reduced about 15 per cent with the aid of COM-STEP.

It does not, however, make any decisions for the buyer, said Miller. The buyer still has to evaluate the information the computer gives him, and he has to decide what's best for the client.

The system is being used for about 10 of the agency's clients now, and they're planning to use it more in the future. Grey has also said they're considering leasing the system to other parties, and Miller said several people have already expressed interest in this.

COM-STEP works overnight, ana-

lyzing data the buyer has received from the rep. The buyer feeds availabilities outlining desired gross rating points, targeted audiences, cost-per 1,000, etc., to the machine. The print-out he receives the next morning ranks the available spots on all stations on the basis of the above information. All spots in a market are ranked together, according to Branch. Stations are identified in the rankings, but not separated from each other. The purpose of this is not to rate stations against each other, but to find the best spots and give the buyer the best basis for negotiation.



Dick Gold buys for Folger's coffee and Sinclair gasoline at Cunningham & Walsh, New York.

The computer also has a memory bank, which holds certain standard information. Among this information is ratings of shows by either the American Research Bureau or Nielsen. Miller said this is used because the rep gives only his estimate of the rating, but the buyer needs the exact data.

Another point the agency emphasized is that neither the buyer nor the rep will be bypassed because of the system. The agency feels the personal element in negotiations has to be preserved, that this is the best way to service the clients.

In addition to ranking the spots for the buyer, the computer provides another service for the client. It can tell him what each of his products has done on spot tv in the past, how many rating points have been bought and what share of the budget has been spent up to the last purchase.

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

American Home Products *(Clyne Maxon, New York)*

A buy for DRISTAN nasal mist is scheduled to start as soon as possible, and run through the end of the month. Early and late fringe 30s will be used. Leslie Baker is the buyer on the account.

Block Drug Co

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

Buyers have been placed for three Block Drugs products. A buy for NYTOL starts March 24, and will run from eight to 13 weeks, depending on the market. Day and early and late fringe 30s will be used. Early fringe 30s are being used to sell RELIEVE sore throat spray for four weeks. A six week buy for TEGRIN is underway. Early and late fringe and prime 30s are being used. Robert Flaishons worked on all the buys.

Bristol-Myers Co.

(Young & Rubicam, New York)

A buy for ENDUST just got underway and will run for 13 weeks. Prime and late fringe 30s are being used in an attempt to reach women. George Mahrliig is one of the regional buyers on the account.

Burlington Industries, Inc.

(Doyle Dane Bernbach, New York) Buyers have been placed in markets across the country for LEE'S carpets and LOOP TO LOOP. Starting date for Lee's is April 7, and minutes will run for four weeks in day and fringe time. For Loop to Loop, 30s will be seen for four weeks beginning March 24 in day, fringe and primetime. Isabel Stannard worked on the buys.

Carter-Wallace

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

A buy for NAIR is underway in over 15 markets across the country. Early and late fringe 30s are being used til the end of March in an attempt to reach teens and young women. Andrew Subbiondo is one of the buyers on the Nair account.

(Continued on page 46)



At dinner given by KWVL-TV Waterloo-Cedar Rapids to celebrate increased '68 sales are (l. to r.): Robert J. Kizer, administrative vice president, Avery-Knodel; Tom Young, station executive vice president; J. J. Knodel, president and David N. Simmons, sales manager western tv, both A-K.

WCTV-land

LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

WCTV-LAND SALUTES FLOWERS INDUSTRIES!

Flowers Industries, Inc., of Thomasville, Georgia has just had a public offering of its stock and now is a publicly held company with outside directors on its board. Within six months present plans are to move on to the American Stock Exchange from the over-the-counter market, thereby creating a broader marketing base to better fit into plans for growth through acquisition both in the snack food, bakery and non-related fields. The company depends heavily on television advertising for product identity in the markets it serves in Florida, Alabama and Georgia.



Mr. William H. Flowers
Chairman of the Board
Flowers Industries, Inc.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



WHAT SPECIALS CAN DO

Local stations occasionally offer one-time-only special availabilities to buyers in an attempt to generate additional station revenue. Although most buyers will usually consider purchase of specials, dependent on budget flexibility and grp levels, a good number of agency people prefer not to consider them at all.

Specials, nevertheless, can offer excellent media value to the advertiser, such as above-average ratings, primetime exposure, greater cumulative audience potential, and more efficient reach of the lighter viewer, adult daytime workers and higher educated heads of households, who might not watch tv very often.

Specials, as the name implies, arouse out-of-the ordinary interest among a market's television viewers. This is due not only to the intrinsic attraction of the programs themselves, but to the extra promotion and publicity generated for them, as well.

Also, many local stations present a large number of specials in primetime, producing for a participating advertiser a "special" media value deriving from the peculiar audience advantages of primetime per se, combined with those inherent in the special itself.

In addition to higher-than-average ratings, specials also offer an advertiser the opportunity to reach an audience composed of a larger percentage of higher-income, better-educated adults—the professional and white collar workers and their families.

Specials also achieve greater ratings in the more densely populated counties, those richer in sales potential.

Since many specials appeal to more of the higher educated, affluent segments of the television audience, they enable an advertiser to reach and sell these important prospects who are often light viewers of television.

Specials are, therefore, an excellent increment or supplement to a regular spot television schedule, adding extra reach and frequency among these light viewers.

Even though the audience of specials is more heavily weighted with relatively affluent households than regular programming, these one-shots offer a tremendous diversity of program types and cumulative audience potential for an advertiser participating in more than one of them. There is something for almost every viewer among specials presented on local stations.

Quite often, local tv specials are shown in prime evening, when set-in-use and viewers per set are at their peaks, assuring maximum audience potential and total viewer cpm efficiency.

Also, working men and women are available to tv—a big, valuable audience segment which does not usually view tv during any other part of the weekday. Furthermore, audience turnover is greater from night to night and from time period to time period, affording maximum cumulative audience potential.

Many local stations frequently schedule repeat performances of special programs, resulting in an extra measure of reach for advertisers. Participations in these "double exposures" are usually sold at a discount, thereby affording an advertiser maximum cost efficiency and even bigger big reach.

This way, an advertiser can take advantage of both the quantitative and qualitative pluses of a special's audience and achieve in many instances the equivalent rating of a prime time *network* minute—on a spot basis.

Finally, as a supplement to regular spot tv schedules, specials offer advertisers special media advantages and should always be carefully evaluated when offered for purchase.

Dayton's Best Television Buy!



FEATURING

abc

DAYTON'S WINTER SPORTS STATION

- ★ NBA Basketball
- ★ American Sportsman
- ★ Wide World Of Sports
- ★ Pro Bowlers Tour
- ★ Car And Track
- ★ Break the Bowling Bank
- ★ ABC Golf

Represented
by



Agency Appointments

C. MILTON MONROE, JR. has been appointed a vice president at Young & Rubicam, New York. Monroe joined the agency in 1948, and was made an account supervisor in 1967.

ROBERT FELL has been promoted to account executive at Leo Burnett Co., Chicago. He joined Burnett's research department two years ago and was made an assistant account executive in 1968.

GERALD MURPHY has been elected a vice president at Compton Advertising, New York. He joined the agency as an assistant account executive in 1962 and was made an



MURPHY

account executive in 1965. In 1968, he was promoted to his present position, management supervisor on Johnson & Johnson.

At Campbell-Ewald, Detroit, there have been several management changes. These group vice presidents have been given expanded responsibilities: T. RUSSELL CHICK, ROBERT C. DORAN, JOHN J. SAUNDERS and DONALD A. WRIGHT. Two account supervisors, D. CRAIG REBOLD and EDMUND ZALEWSKI, have been given additional accounts. WILLIAM TAUSCH and GERALD YARBROUGH have been promoted from account executives to account supervisors. Yarbrough joined the agency in 1955, and Tausch joined C-E in 1964.

GEORGE A. WILCOX and JOSEPH E. NEYLON have been elected vice presidents at Needham, Harper & Steers. Wilcox joined the agency in 1963 as a media supervisor, and in 1967 was promoted to associate media director. Neylon, who has been with the agency since 1946, is director of the traffic department.

HARVIE CHAPMAN has been elected a vice president at Tracy-Locke Co., Dallas. He joined the agency in 1962 and was named account supervisor in 1967.

MARY CHICHESTER DUNETZ has been appointed director of marketing at Vladimir & Evans, Miami. Previously, she was director of promotions and publicity for Bobbie Brooks. She has also been with three agencies in New York.

BERNARD COWEN has joined Hicks & Greist, New York, as head of the sales promotion-merchandising department. Previously, he was with Lennen & Newell, where he worked on packaged goods accounts.

STEPHEN R. HOFF has joined W. B. Doner & Co., Detroit, as an account executive on the Allied Supermarket account. He had been an account executive and field merchandising manager for Bauer, Tripp, Henig & Bressled, New York.

RICHARD T. O'REILLY has joined Wells, Rich, Greene, New York, as senior vice president and manager of account operations. He will also be a member of the agency's strategy board. He had previously been an executive vice president at Sullivan, Stauffer, Colwell & Bayles, New York.

THEODORE H. TROMSDORF has joined the consumer package goods division of Kalish, Spiro, Walpert & Ringold. He was previously an assistant account executive and account coordinator at McCann-Erickson.

JOHN E. ZIMMERMAN, III, has joined the research department at Aitkin-Kynett, Philadelphia. He had been a market analyst with N. W. Ayer & Son.

At Bo Bernstein & Co., Providence, KENNETH L. BERTCH, LAWRENCE FRIENDSON and EVAN D. NEUHOFF have been elected vice presidents. All are account executives. Bertch joined the agency in 1959. Friendson joined the agency as an account executive in 1964, and Neuhoff went to the agency in 1961, also as an account executive.

International

DICK ZUVER has been named a senior vice president at Compton Advertising. He joined the agency in New York in 1955, and has been manager of Compton-Clar International in Heidelberg, Germany, since 1967.

TOWNSEND GRIFFIN has been named chairman of Benton & Bowles, Ltd., London. He joined B&B in 1948, and has been in the London affiliate since 1959. In 1967, he was named managing director of the London office.

BUYS IN BRIEF

Fifty top markets will see commercials for SILLY PUTTY this season. Peter Henson, the manufacturer, selects a different part of the country each season scheduled saturation coverage on tv in kids shows either 50 or 100 markets. Annual run into the millions. Some of the stations scheduled for the current campaign are WNEW-TV New York, WPIX New York, WVUE New Orleans, KTLN-TV Los Angeles, KOIN-TV Portland.

The 12th annual BUDWEISER Pick A promotion will be supported by commercials on spot tv. Ed McMahon is being featured in 20s, 30s and 60s, telling the pair story. Network tv and radio spots also being used. The agency is D'Arcy Advertising, St. Louis.

Spot tv is being used to introduce TEIN 29, Mennen's entry into the men's hair-grooming field. Network tv and print are also being utilized. The product test marketed in seven Western states since November 1967. The agency is Warshawsky, Muller, Dolobowsky, New York.

The national introduction of JANITOR A DRUM will be partly supported by a tv schedule. The product has already been introduced in New York, Philadelphia, Boston. By mid-March, Henderson Advertising, Greenville, expects grps for network and spot to be up to 240 per week. During the first eight weeks on tv, the agency expects to reach 88 per cent of total U.S. homes 18.2 times each week. Print is being used to back up the tv schedule. Janitor In A Drum is manufactured by Texize Chemicals.

A haunted house and a Frankenstein type monster are the highlights of a series of spots being shown for ALPHA-BITS. March 1 was the start for the spots, which will be seen in markets around the country. Benton & Bowles, New York, is the agency.

Brooke Bond Foods is expanding commercials for RED ROSE tea into markets in the northern section of the country. A series of 30s and 60s show a housewife and laundryman arguing a burned shirt until a Red Rose pops in and calms them with a cup of tea. Brooke Bond's agency is Rockwell, Quinn & Wall, New York.

The FALSTAFF BREWING CORP. is running a series of 30s and 60s in markets all over the country to promote its various products. Foote, Cone & Belding is the agency.

Buyer's Checklist

Rate Increases

KOVR Stockton, from \$1,050 to \$1,150, effective August 1, 1969.

New Affiliates

WMSL-TV Huntsville has been made a primary affiliate of the ABC television network, effective immediately.

How does a man who majored in international affairs at Columbia University find himself in the advertising field? Well he could, for example, walk into an office building, look for an advertising agency (any advertising agency) on the building directory, go in and apply for a job, and walk out as a trainee for Kenyon & Eckhardt. That's how Orrin Christy got started on the road that led him to media planning at McCann-Erickson two years ago.

In between K&E and McCann-Erickson Christy spent 11 years, eight of them as media director, at Morse International, Richardson-Merrell's house agency. While there, he worked on all Vick Chemical Corp. products. He's also worked on the New York Ring Association account. He said the objective of the client was to keep people coming to the track every day, which meant daily advertising.

Christy is now working on Lafarge whitener-brightener and



Burger Chef, two General Foods accounts. McCann-Erickson just took over buying for all agencies for 41 General Foods products in Phoenix and Hartford-New Haven, and Christy is involved in this.

He does all-media planning, but there's an emphasis on television. "That's where most of the dollars are," he said. "It's the most powerful thing in the world."

Christy also spends a lot of time doing research. "Things change so fast you have to keep doing research

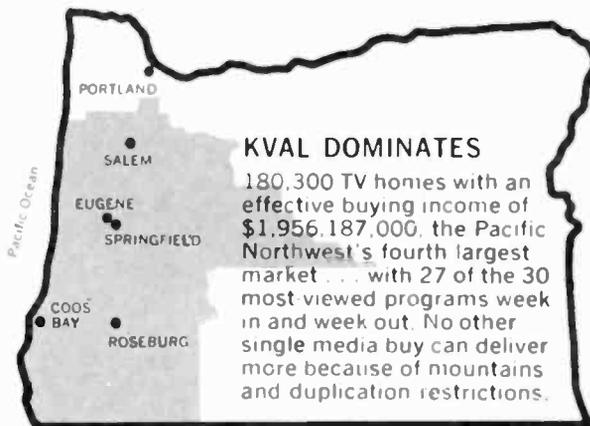
to keep abreast of all the changes," he said.

Right now, he is planning to stay in the media field. He prefers planning and supervision to buying. He finds the first two much more interesting. He's also done some account work and he likes that, too.

Christy's life outside McCann-Erickson is varied. He's been involved in the production of two Broadway plays, and has also produced summer stock. It's his evening and weekend avocation—he said it doesn't keep him busy enough to do it full time. He's never considered becoming an actor—he wants to stick with the production end—but "I have great respect for actors—they're the hardest working people in the world."

For vacations, Christy likes to relax at a house he owns in Portugal. He goes there for about three weeks each year. And when he isn't planning a media buy or producing a show, he usually turns to opera or bridge.

There's more to KVAL than meets the eye



KVAL DELIVERS

a 5 to 1 adult viewership lead in early evening and late evening local news, prepared by the market's largest full time local news team... proven feature programming with Mike Douglas, Merv Griffin, live children's shows and the area's most respected public service department.

THE ONLY SMALL NUMBERS ARE THE CPM...



Ask your HOLLINGBERY man, or ART MOORE & ASSOC. in Seattle and Portland.

KVAL TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY
KPIC-TV, ROSEBURG

Audience and related data based on estimates provided by ARB and subject to qualifications issued by these services

Carter-Wallace

(Tatham-Laird & Kudner, New York)

A buy for FRENCHETTE salad dressing is underway. The buy is going into a total of 18 markets, in three separate groups. Day 30s will be running until June 27 in an attempt to reach women. Sheila Band is the buyer on the Frenchette account.

Colgate-Palmolive Co.

(Ted Bates & Co., New York)

A buy for various COLGATE products broke shortly before issue date in 100 markets. Women 18-34 and women 18-49 are the target of 20s, and 30s, and 60s which will be running in day, prime and both early and late fringe time. Marcia Bernson and Lauren Griffiths are two of the buyers on the Colgate account.

Continental Baking Co.

(Ted Bates & Co., New York)

A buy for ROMAN MEAL breaks issue date. Day and early and late fringe 30s will run until April 13. Anna Zgorska is the buyer on the Continental Baking account.

Corn Products Co.

(Lennen & Newell, New York)

Buyers have been placed for NIAGARA fabric finish. Both early and late fringe 30s will be used to reach women for four weeks beginning March 31, and for five weeks beginning May 12. Sandra Floyd worked on the buy.

General Foods

(Young & Rubicam, New York)

A buy for freeze-dried SANKA has been placed in markets around the country. Day, prime and fringe spots have been bought and will run for about five weeks, depending on the market. Bill Sholer worked on the buys in the Southwest region of the country.

General Mills

(Dancer-Fitzgerald-Sample, New York)

A corporate buy for GENERAL MILLS breaks March 31 in markets across the country. Both early and late fringe and day 30s and minutes will be used to reach women until April 27. Carol Ann Behn worked on the buy.

General Telephone & Electronics

(Doyle Dane Bernbach, New York)

A buy for GENERAL TELEPHONE got underway shortly before issue date. Early and late fringe and prime minutes will run until June 6. Madeline Chester worked on the buy.

Howard Johnson Co.

(Grey Advertising, New York)

Commercials advertising HOWARD JOHNSON restaurants will be seen until the end of March. Early and late fringe minutes are being used. Timothy Daly worked on the account.

Kinney Shoes

(Frank B. Sawdon, New York)

A buy for various KINNEY products breaks issue date. Day and early and late fringe minutes will be used for four weeks. Gale Gilchrest placed the buy.

Kitchens of Sara Lee

(Doyle Dane Bernbach, New York)

The top 30 markets are the target of a campaign for various SARA LEE cakes. A buy starting March 23 will run for four weeks using minutes in both early and late fringe time, in an attempt to reach women. Charlotte Corbett is the buyer on the account.

Menley & James

(Foote, Cone & Belding, New York)

A buy for CONTAC breaks March 16 and will run for six weeks. Early and late fringe 30s will be used in an attempt to reach adults. Hillary Hinchman worked on the buy.

Mohasco Industries

(Smith/Greenland, New York)

Five test markets will see commercials for MOHAWK carpets beginning March Day, fringe and prime minutes will run until May 18. Sylvia Alles placed the buy.

National Biscuit Co.

(McCann-Erickson, New York)

Buyers have been placed for MILK BONI and various other NABISCO products. They run from issue date to May 4 in 24 markets across the country, and both fringe and prime 30s and 60s will be used. Lee Ansell placed the buys.

Noxell Corp.

(Sullivan, Stauffer, Colwell & Bayl New York)

A buy for various NOXELL products breaks March 24 and will run until May 5. Both early and late fringe 30s and minutes will be used. Eric Hirvonen is the buyer on the account.

(Continued on page

Who delivers the big spenders in Des Moines?



WB COLOR 13 • DES MOINES, IOWA

(More adults 18-49 than any other Des Moines station—Nov. '68 ARB)



WITN-TV Greenville-Washington, N.C., presents color tv sets for naming top programs in station's Fall lineup. L. to r.: Winner Don Zuckerman, buyer B&B; Dennis Gillespie, vice president, Peters, Griffin, Woodward, Inc.; winner Ted Selbert, buyer, Grey; T. H. (Pat) Patterson, station executive vice president; winner Arnold Annex, buyer, Grey; Larry Reilly, account executive PGW.

Media Personals

SY GOLDIS and JOHN PANSUTI have been appointed vice presidents at Doyle Dane Bernbach, New York. Both are media directors. Goldis joined the agency in 1963 as a



GOLDIS

group supervisor. Pansuti has been with the agency since 1953, when he started as an assistant buyer.

WILBUR REHMANN has been promoted to buyer and broadcast supervisor on Duncan Hines cake mixes and New England Utilities at Compton Advertising, New York. He joined the agency in 1967 as an assistant buyer. Also at Compton, LARRY NELSON has been named media supervisor on three accounts. He has been a buyer at the agency since 1966.

PAUL L. ALLEN has been promoted to media supervisor at Clinton E. Frank, Chicago. He joined the agency in 1965 as a media buyer.

ROBERT WAROWE has been appointed an associate media director at Geyer-Oswald, New York. Before joining the agency, he had been general manager of RDR Associates.

MARIANNE ZANG has joined Lewis Gilman, Philadelphia, as a media buyer. She has held similar positions with Rumrill-Hoyt and N. W. Ayer & Son.

COLLEEN MATTICE has been named media manager at Botsford, Constantine & McCarty, Los Angeles. Previously, she was media director at Campbell-Mithun. Also at Botsford, ANN MESCHERY was named media buyer in the San Francisco office. She had been with McCann-Erickson.

ADELE SCHWARTZ has been named assistant media director at Marschalk Co., Cleveland. She had been timebuyer at Meldrum & Fewsmith.

Spot (From page 46)

Ocean Spray Cranberries
(Young & Rubicam, New York)
Buys have been placed for OCEAN SPRAY cranberry juice cocktail. Day and early and late fringe 30s will be seen in markets across the country from approximately issue date to April 30. George Mahrlig is one of the buyers.

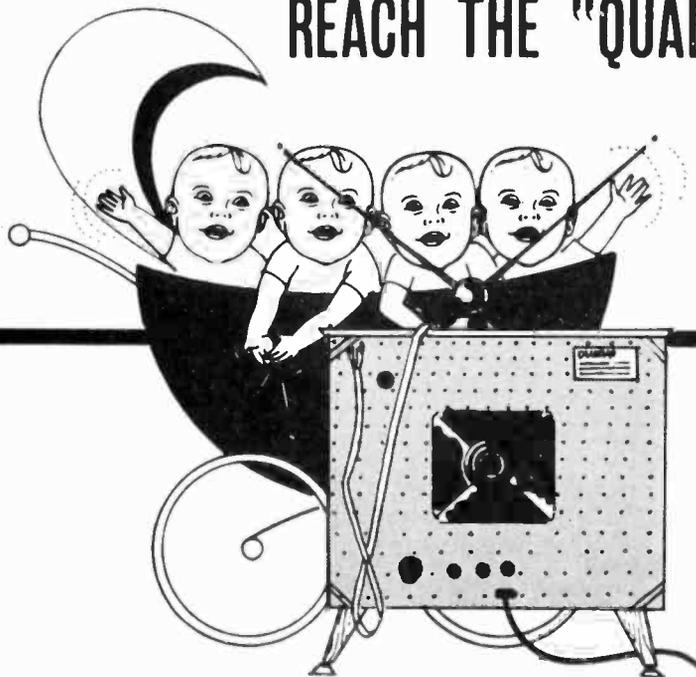
Pharmaco, Inc.
(Norman, Craig & Kummel, New York)
A buy for CORRECTOL is going into 26 markets for four weeks beginning April 7. Both early and late fringe 30s will be used. Sid Ginsberg and Phyllis Stollmack placed the buy.

Pillsbury Co.
(Batten, Barton, Durstine & Osborn, New York)
A buy for Pillsbury SPACE STICKS is underway for six to 10 weeks, depending on the market. Day and prime 30s and minutes are being used. Sheila McCormick placed the buy.

Plumrose, Inc.
(Daniel & Charles, New York)
Two separate buys for PLUMROSE canned and sliced ham have been placed. A two week flight gets underway March 17. A second flight, this time four weeks, begins March 31. Both 30s and minutes are being used to reach women. Harvey Robinson worked on the account.

(Continued on page 48)

DOES YOUR AWARD-WINNING COMMERCIAL REACH THE "QUADS"?



Maybe it's one of the top commercials of the year, but to get the sales results you want, show it to the Quads. As the 24th market in Metro Area Consumer Spendable Income Per Household,* Quad-Citizens have the money to spend.

Our penetration and domination in the Quad-Cities market gives you the extra impact you want from color . . . because 44% of the metro homes have color, according to ARB, November '68.

Your award-winning commercial deserves award-winning results. Put it where the money is. And just one other thing — remember the Quad-Cities are our babies at WOC-TV. We deliver them.

WOC-TV . . . where the COLOR is

WOC-TV . . . where the NEWS is

WOC-TV . . . where the PERSONALITIES are

*SR&D Consumer Market Data, January, 1968



We Deliver the Quads

Exclusive National Representative — Peters, Griffin, Woodward, Inc.

Spot (From page 47)

Procter & Gamble
(Compton Advertising, New York)

A buy for CRISCO solid shortening is underway from now through the end of the contract year in markets around the country. Early and late fringe 30s are being used to reach women. Mel Grier worked on the buy.

Quaker Oats Co.
(Doyle Dane Bernbach, New York)

A buy for LIFE cereal broke shortly before issue date. Day and early and late fringe 30s and minutes are being used until April 27 in an attempt to reach women. Chuck Richardson is the buyer on the account.

Revlon, Inc.
(Grey Advertising, New York)
A buy for various REVLON products is underway in markets across the country. Both early and late fringe and prime minutes will be running for about four weeks in an attempt to reach women. Nancy Fields is one of the buyers on the Revlon account.

Vick Chemical Co., division of Richardson-Merrell
(Benton & Bowles, New York)
A buy is underway for LAVORIS in markets around the country. Early and late fringe 30s are being used until almost the end of March to reach adults. Fred Ohrn works on the Richardson-Merrell account.

Volkswagen of America
(Doyle Dane Bernbach, New York)
A three-month buy for VOLKSWAGEN automobiles broke shortly before issue date in markets across the country. Both early and late fringe and prime 20s and minutes are being used in an attempt to reach total men. Werner Ziegler placed the buy!

Warner-Lambert Pharmaceutical Co.
(Papert-Koenig-Lois, New York)
A buy for BROMO SELTZER gets underway as soon as possible and will run for about four to five weeks from start date. Early and late fringe 30s will be used to reach adults. Lal Pisano is the buyer on the account.



YOU MAY NEVER SEE A 1½-LB. HAILSTONE* —

BUT...You Can Forecast Giant-Size Sales in the 38th Market with WKZO-TV

With a 49% nighttime share in a 3-station market, WKZO-TV brings

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



a ray of sunshine to Grand Rapids-Kalamazoo and the Greater Western Michigan market . . . now the 38th television viewing market.†

Your Avery-Knodel man can help you improve your sales climate. And, if you want to warm up the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add WWTV/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

*A hailstone with a 5.4 inch diameter was recorded in 1928 in Nebraska.

Rep Report

ALAN BRANFMAN has been appointed an account executive at Peters, Griffin, Woodward, New York. He had been with Avery-Knodel and prior to that was a media buyer at Ogilvy & Mather. Also at PGW, THOMAS WILL has been named an account executive in the Chicago office. He previously worked with Leo Burnett Co., working as a buyer and in media research.

MARTY MILLS has joined Metro TV Sales, New York, as manager of special services. He had been director of marketing and sales planning for the Spanish International Network, and prior to that was director of research and promotion for the Meeker Co. He is also a past officer of the radio and tv research council.

WILLIAM GELHAUSEN, JR., has been appointed to the national sales staff of RKO Television Representatives in the Chicago office. He has been with Katz Television for the past six years, and before that worked with Branham Co.

HOWARD WHEELER has been appointed an account executive at Edward Petry & Co., Los Angeles. He will be in the television department. Previously, he was West Coast manager at the Meeker Co.

JOE HOGAN has been named sales manager for the Western sales staff in the Chicago office of Katz Television. He had been Eastern sales manager since 1963, and has been with Katz since 1959. He will be replaced as Eastern sales manager by VIC FERRANTE, who has been salesman for the Katz East-South sales staff in Chicago since 1965.

ALAN INGRAM has been appointed manager of Peters, Griffin, Woodward's new regional office in Boston, which opened last week. Ingram had been an account executive with WNAC-TV Boston.

The Feltzer Stations
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WJAM/WWTV-FM CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRaverse CITY
WWUP-TV SAULT STE. MARIE
KOLM-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

Wall Street Report

the cigarette hassle. With the stock of seven major agencies traded on the exchanges, Wall Street has become more advertising conscious. But nothing has made them more aware of the effect of advertising on profits than the imbroglio going on about cigarette advertising.

When the FCC proposal to ban promotion of cigarettes on the air came out, analysts hastily pulled out their pencils and began figuring how much earnings would increase if the rubble from broadcast advertising were ploughed back into profits.

They recognized, of course, that the whole tv/radio expenditure would be yanked from the advertising pipeline in the event the FCC proposal went through. But without knowing how advertising would be shifted (and, perhaps, not familiar enough with advertising to guess), analysts concocted "iffy" situations and juicy, theoretical profit summaries.

For example, the respected Argus Research Corp, sometimes called "the analyst's analyst," figured out that if tv advertising had been eliminated in 1967, American Tobacco's

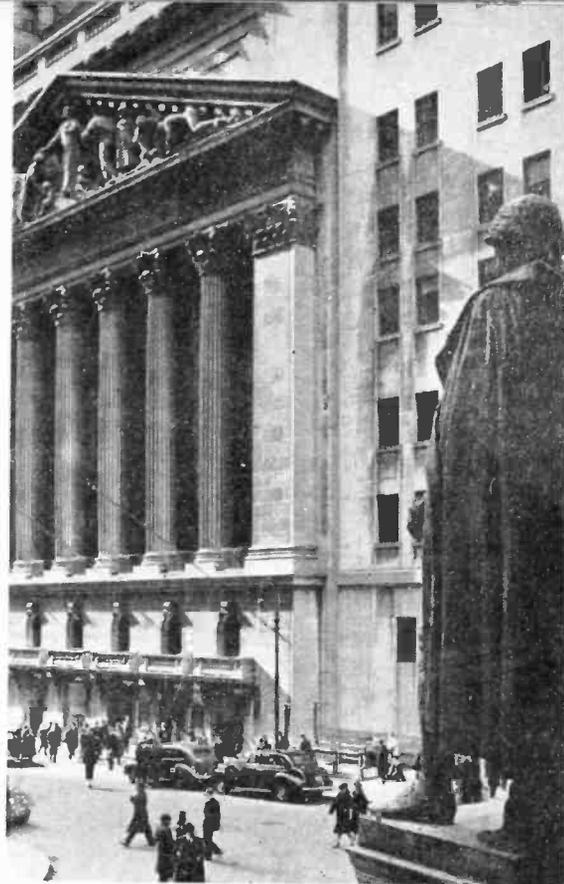
out that the tv expenditures include non-tobacco products, Argus stated flatly that, in the event of a cigarette ban in broadcast media, tobacco companies "would devote significantly more advertising revenues to their non-tobacco products," an assumption few admen would make.

The Argus prediction is apparently based on the belief that tobacco companies would spend more on advertising their non-tobacco brands just because the money is available and whether the brands need additional support or not.

Argus then concluded that a cigarette ad ban would lead to "some more-than-moderate increases in industry earnings."

This conclusion is warranted, however. Tobacco admen generally stress that, following a cigarette ad ban on tv, a period of trial-and-error in ad strategies in print and merchandising is likely.

Profits up at first? Since this implies an element of caution, it is quite likely that, initially, at least, tobacco company profits would be affected favorably. It is hard to see cigarette



They feel the tobacco stocks are fully-priced and that additional purchases would not be advised.

Putting aside the recent drop in stock prices, in which tobacco shares showed no particular strength and before which Argus gave its recommendation, this conservative view is widely held in Wall Street.

Speculators, arise. At least one major broker, however, feels a case can be made for the speculative approach to tobacco stocks. That's Smith, Barney & Co., whose "conceptual approach" goes along the following lines:

Tobacco earnings have been stable and should go up somewhat in 1969. Yields are "high" and the price-earnings ratio is on the low side. The possibility of a ban on cigarette ads may mean that some, if not all of tv/radio expenditures will "flow through to per share earnings."

Because of the threat of government action on cigarette advertising, the search for acquisition and/or internal diversification will accelerate.

Finally, despite the controversy over the health aspects of cigarettes, tobacco company earnings have grown for all but one of the companies (Liggett & Myers) since 1964. The low valuations placed on tobacco stocks make these firms prime takeover candidates. ■

Earnings and outlook for tobacco stocks

	Price*	Earnings/Share		Yield*	Breakdown of 1968 gross sales**	
		1968	1969**		Tobacco	Non-Tobacco
American Tobacco	41½	\$3.35	\$3.50	4.8%	78%	22%
Liggett & Myers	48	2.82	3.15	5.2	75	25
Philip Morris	63¾	4.73	4.60	2.8	84	16
J. Reynolds	47¾	3.75	4.00	4.6	88	12

Based on price of 2/5/69 ** Estimated by Smith, Barney & Co.

earnings would have increased 27 per cent. Liggett & Myers' would have gone up 72 per cent, Philip Morris' would have jumped by 42 per cent and J. Reynolds' would have risen 50 per cent.

Are they wondering? If nothing else this exercise in profit tabulation might well make tobacco stockholders wonder if all that advertising is really necessary.

Conceding that these figures "overstate the possibilities," and pointing

advertisers committing the huge ad expenditures released from tv to untested approaches.

What is possible, however, is a decision to invest even more in advertising and promotion than before. Some admen feel that to maintain the level of ad impressions that cigarettes now enjoy on tv, more money would have to be infused into the effort (see *Cigarette ad money: up in smoke . . .*, TELEVISION AGE, February 24, 1968).

It is significant that Argus' recommendation is a conservative one.

Commercials (From page 27)

to us, instead of the couple of hundred that come piling in here every week."

Time is, of course, the key factor—and it's the ultimate lack of sufficient time, for one reason or another, that usually botches things up. Though agencies are loath to admit it, their producers are inclined to establish optimistic production schedules which sometimes turn out to be impossible to meet.

Labs and print procurement houses have been known to promise more than they can deliver in order to get or keep an agency's business. Pretty soon, everybody's scrambling all along the line, trying to catch up—and errors creep in.

What's the answer? Enforcement by stations of the penalties which adorn the rate cards of most of them? Anyone waiting for this to happen is advised to get comfortable.

Here's what the manager of one major station has to say on that subject. "We could run the tautest ship you ever saw; we could stick to our cutoff dates for receipt of material;

we could bill agencies for missed spots, just like it says on our rate card—we could, if we didn't mind watching our competition get fat.

"Look at it this way. Here's an agency with one client whose material is never on time. But this same agency is feeding us good business from four or five other clients, and it's got a few others we'd love to get a piece of. Are we going to blow the whistle because of the one bad guy in the picture?

"When we're tempted to get tough on misses, we remind ourselves that the station down the street would love to have that agency's business, and we can never be sure our spots are so good that our clients can't live without them."

Stations are rumbling

That appears to represent the prevailing opinion. Notwithstanding, however, there have been rumblings of late among stations as to what steps they might take to combat revenue losses caused by lateness.

In a recent informal survey, Benton & Bowles found that counter-moves being contemplated by sta-

tions fall into three categories.

- Stations will establish cutoff points for receipt of material, beyond which they will automatically release the spot for local sale. The cutoff point most commonly suggested is 48 hours to air. Stations will not consider themselves obligated to provide substitutes for misses, nor will they bill agencies for them. B&B reports that some stations are already following this procedure.

- Stations will automatically schedule missed announcements, but not necessarily with spots of same value, and without getting agency's or advertiser's okay.

- Stations will shoot for comparable rescheduling (with agency approval), but will reserve the right to charge for misses without offering make-goods in cases where they sold out and thus lose revenue as a result of the misses.

Will the majority of stations reach the point of enforcing late penalties? Knowledgeable observers at the agency, station and rep level think not. There's too much at stake and stations are not organized to be able to bring mass pressure to bear on agencies.

But beleaguered station managers and group executives, fed up with watching perfectly good spots go down the drain, look longingly at the late-charge procedures of the networks. The networks not only say they *do* it.

How CBS does it

Here's a passage from the "CBS Television Network Commercial Integration Manual": "Completed recordings of commercials (and boards) on positive film or videotape, that require no more than physical insertion, must be furnished to CBS at least seven working days in advance of air date. The advertiser will be subject to a late handling charge of \$250 if elements are not received by 5 p.m. within seven working days prior to the scheduled air date.

"Commercial changes and late delivery within three working days (hours; Monday-Saturday) of broadcast are both costly and hazardous to network broadcasting. We strongly urge advertisers to refrain from changes. However, if late changes are absolutely necessary within hours of broadcast, an additional

Group W executives shifted

Recent executive changes at Westinghouse Broadcasting involved both its programming and station operations.

Chet Collier was named presi-

At the same time J. R. "Tad" Reeves, whom Collier succeeded, was moved to Group W headquarters as staff vice president, with creative responsibilities, reporting



COLLIER



HENDERSON



ROHRBACH

dent of Group W Productions and Program Sales, David Henderson was appointed to the newly-created position of executive vice president and chief operating officer of the same division and John Rohrbach, Jr., was named to replace Henderson as general manager of WJZ-TV Baltimore.

directly to Donald H. McGannon, president and chairman, Group W.

This is Collier's second stint as head of the programming operation. Just previously, he had been vice president of programming for the Westinghouse stations. Rohrbach had been national tv sales manager of Group W.

COLORFUL



San Diego's Sports Station

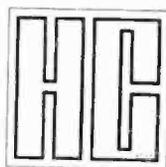
- ★ San Diego Chargers Professional Football
- ★ Notre Dame Football ★ AFL Highlights
- ★ San Diego State College Aztecs Football
- ★ Auto Racing ★ Golf ★ Boxing ★ Skiing
- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by



The
Hollingbery
Company

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

late handling charge of \$1,000 will be incurred by the advertiser."

CBS-TV has had this policy in effect for two years, according to Ray McCullough, manager of commercial program administration for the tv network, and has in several cases collected \$1,000 late fees.

"We've got to have a strong policy," says McCullough, "because we're computerized. Translations of scheduling must be made and fed into the computer 72 hours from air."

Has the penalty system been effective? "It's cut our late handling in half," says McCullough. "The agencies know we mean it, and they've gotten on the ball."

CBS-TV doesn't go out of its way to slap advertisers with late charges, often reduces a possible \$1,000 charge to the \$250 level, and sometimes decides against any penalty in view of extenuating circumstances. But the threat is always there.

NBC-TV and ABC-TV also have late-charge policies. In the absence of extenuating circumstances, NBC-TV, which is not yet computerized, penalizes advertisers a straight \$100

for material that arrives less than 14 days to air. At ABC-TV, it costs advertisers \$150 to get daytime material in from seven days to 72 hours pre-air, \$300 if it's under 72 hours. All nighttime material is due 72 hours before air; misses cost \$350. ABC is reported to be tough on enforcement.

All well and good for the networks, but what's going to help the stations out of the late-material woods? Closer liaison at the agency among production, media and traffic people; some formula for discouraging account executives from insisting that new commercials get on the air almost before they're out of production, and without leaving time for corrections; an improvement in the speed and accuracy of agency ordering procedures with print procurement houses; greater alertness on the part of station traffic clerks; and stronger follow-up by the agency on material shipments to stations.

If things don't get better, they're certain to get much worse, since the future can only bring more commercials and more chance for error. ■

Syndication (From page 23)

participate in the show.

ITC will release *Man in a Suitcase*. The hour-long show consists of off-network and 13 new programs. *Action-Hour Showcase* includes programs, 48 off-network and brand new programs.

MPC is preparing a 30-minute weekly program called *The Eva Novak Report*. Fifty-two segments planned for the program, which will feature the two well-known Washington columnists, syndicated in a number of newspapers.

The 'Queen' comes back

Queen For A Day will be coming back, this time geared towards fashion and youth. Dick Curtis will host. *Maurice Woodruff Predicts* is a one-hour-long show slated for 39 weeks. The program stars the well-known British astrologer and is hosted by Robert Q. Lewis.

Truth or Consequences, now syndicated in 109 markets, will be back for the other 39 weeks, as well as Don O'Connor, now in 35 markets. The 30-minute game strip, *Pay Cards*, will return; so will the two-hour *Burke Show*.

Warner Bros.-Seven Arts has a half-hour children's show planned. The yet unnamed program will have an initial run of 104 segments.

Four Star is working on *Can You Top This?* The program is based on the radio show of the same name. Also in production is *Trial*, a one-hour courtroom strip for primetime airing.

DJ to MC for SG

Bruce Morrow, popular New York disc jockey, is the star of a new program for Screen Gems. The program is an hour comedy-variety show scheduled for 39 weeks. Designed for a late afternoon or an early evening show, it will have a cast of regulars in addition to guest stars. It is geared to young adults.

All this product will help offset the declining supply of feature programs. However, with stations bumping more network shows for their own primetime features, it's apparent there's enough appealing product around to compete with network offerings.

The pre-emptions have to be chosen with care. MCA-TV found that pre-emptions of network mo-

Two Metromedia station chiefs named

Major executive shifts affecting two Metromedia stations have been announced.

Robert M. Bennett has been named vice president and general manager of WNEW-TV New York. He previously held the same title at WTTG Washington and was replaced by Thomas G. Maney, who also becomes vice president and general manager.

Lawrence P. Fraiberg, who

headed the New York outlet during the past four years, resigned to establish his own company.

Before heading up WTTG, Bennett was vice president and general sales manager for KTTV Los Angeles.

Maney had been vice president and general sales manager of WTTG. Before coming to the Washington station, he was local sales manager of KTTV.



BENNET



MANEY

WHAT'S AHEAD IN MADE-FOR-SYNDICATION

Syndicator	Program	min.	Fre- quency*	# segments		# markets
				68-69	69-70	
ABC Films	<i>One Man Show</i>	30	w	—	26	—
	<i>Anniversary Game</i>	30	d	65	65	14
	<i>Girl Talk</i>	30	d	195	195	80
	<i>World Series of Tennis</i>	60	w	13	13	20
	<i>Guy Lombardo New Years Eve</i>	90	s	1	1	90
Avco-Embassy	<i>Country Hayride</i>	60	w	—	52	—
	<i>Be Feminine</i>	5	d	—	260	—
	<i>Specials</i>	30/60	s	4	8	—
CBS Enterprises	<i>What's My Line?</i>	30	d	190	210	35
	<i>The Game Game</i>	30	d	—	210	—
Firestone Films Synd. Ltd.	<i>Steve Allen Show</i>	60/90	d	195	195	53
	<i>To Tell The Truth</i>	30	d	—	195	—
Four Star	<i>Can You Top This?</i>	30	d	—	130	—
	<i>Trial</i>	60	d	—	130	—
	<i>Holiday specials pkg.</i>	60	s	5	5	44
TC	<i>Man in a Suitcase¹</i>	60	w	—	28	—
	<i>Action-hour Showcase²</i>	60	d	—	103	—
MPC	<i>Maurice Woodruff Predicts</i>	60	w	—	39	—
	<i>Evans/Novak Report</i>	30	w	—	52	—
	<i>Queen For A Day</i>	30	d	—	235	—
	<i>Truth or Consequences</i>	30	d	175	175	109
	<i>Donald O'Connor</i>	60/90	d	195	195	35
	<i>Pay Cards</i>	30	d	260	260	35
	<i>Alan Burke Show</i>	120	w	52	52	23
VBC Films	<i>Divorce Court</i>	30	d	130	130	56
	<i>Official Films Your Daily Horoscope</i>	5	d	260	260	34
Screen Gems	<i>Playboy After Dark</i>	60	w	26	26	23
	<i>Bruce Morrow Show</i>	60	d	—	195	—
	<i>Screen Gems Presents</i>	60	s	12	12	14
Trans-Lux	<i>That Show</i>	30	d	260	260	30
	<i>(game show)</i>	30	d	—	260	—
	<i>Holiday specials package</i>	60	s	4	8	—
	<i>The Amazing Ad- ventures of Snip</i>	5	d	—	150	—
Triangle Prog. Sales	<i>Cowtown Rodeo</i>	60	s	13	26	16
	<i>Doodletown Pipers</i>	60	s	3	3	17
	<i>Auto Racing Series</i>	30	s	12	12	202
	<i>Parachuting Championships</i>	30	s	3	3	201
	<i>Triangle Specials</i>	30/60	s	4	4	183-198
United Artists Tv	<i>(women's show)</i>	30	d	—	65	—
	<i>(musical program)</i>	60	w	—	13	—
	<i>Get the Picture</i>	30	d	—	195	—
Warner Bros.- Seven Arts	<i>(kid show)</i>	30	w	—	52	—
WBC Productions	<i>Mike Douglas Show</i>	60/90	d	250	250	185
	<i>David Frost Show</i>	60/90	d	—	250	—
	<i>WBC Specials</i>	60	w	52	52	20-90

(1) 15 off-network shows 13 new shows
 (2) 48 off-network hours, 55 new shows
 *daily (d), weekly (w), special (s)

generally did better than pre-empted of other network fare. "When you're the only movie on," said MCA-TV researcher Bob Davis, "you'll do better than when you pit one feature against another."

Pre-empted of network movies have corollary benefits to the station not readily apparent. For example, a first-run network feature pre-empted in the Fall remains a first-run feature when (and if) it is re-run in the Spring. If a station pre-empted fairly often and has a good movie library of its own, it can make some strong sales pitches about continuous campaigns to local and spot advertisers.

The syndicator, too, can play, though it takes a lot of bookkeeping. If the syndicator comes to a market with off-network features and knows which ones were pre-empted in the past, he's gone a long way to make a sale. There's more than meets the eye in the syndication game.

The chart at the left shows what is planned for next Fall in the way of made-for-syndication production from major syndicators. In some cases programs listed for the Fall may actually be available before then.

Twenty new programs are on the way from the syndicators. The majority will be quiz and variety-comedy. Half will be half-hours, and more than half are strips.

MPC leads the way both in the number of new programs and programs currently in syndication. Three are on the way and four already on the air.

At a time when stations are getting more selective about what they want to buy, it appears syndicators are giving them a fair share to choose from. ■

Seven ways of Grey

For those linguists who are interested, *Grey Matter*, Grey Advertising's newsletter, is in Flemish. If you're really ambitious, you can tackle it in Japanese too, not to mention French, German, Italian, Spanish and, of course, English.

This is the newsletter's 40th year in the United States. In Europe, it is published bi-monthly; in Japan, it appears monthly in *Brain*, a Japanese marketing periodical.

A modest miracle from RCA

or how to get more VTR for your money...for less money)

The TR-60. The only thing modest about this unique studio and mobile VTR is the price. It's lower. But it's capable of superior performance! What's the secret? An RCA exclusive. 48 years of experience in the broadcast business. The most. With that kind of background, it's easier to make the best for less.

Only RCA could have produced a modestly priced VTR with correct color field editing carried down to a single frame (to avoid color disturbance). Plus line-by-line correction of hue and saturation error with (optional) "CAVEC" for life-like playback reproduction. Plus an erase head that makes tape scratch impossible. Plus total remote control over editing sessions. Plus in-phase dropout correction (optional) that puts the right color back in the picture. Plus reactance and resistance controls that give you more uniform color. Leave it to RCA to get all the imperfections out of the VTR color picture...and, for less money.

Get all the facts. Call your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.



RCA

Take stock in America



**Buy U.S. Savings Bonds
& Freedom Shares**

 The U.S. Government does not pay for this advertisement. It is presented as a public service in cooperation with The Department of the Treasury and The Advertising Council.

Real Estate (From page 30)

most successful versions, runs two hours every Sunday morning starting at 10 a.m. It has been on for about six years.

According to Bob Edwards, who runs the Detroit show, the program is sold out and there's a long waiting list. For this reason, he only accepts 52-week advertisers, though clients can pull out on two-weeks notice. This latter option is necessary in case the builder sells out all his homes.

Advertisers pay for the three-minute film of their development plus \$115 a week (end rate) for the time. In addition to builders, Edwards carries occasional spots from building-related clients.

The roving eye of tv

The selection of developments, explains Edwards, who holds a real estate license, "combines as wide a price range as possible over as wide an area as possible to make the program interesting to viewers. We believe we are performing a genuine service because we have found house-hunters who can see only about two subdivisions in a Sunday afternoon, where we can show them what is going on all over the market."

Some of the building developments aired are in Canada and there are even a few developers in Florida and the Bahamas represented. Edward's biggest months are during the first quarter of the year, when builders sell from models for Spring delivery.



Sketch of WTOG-TV Tampa-St. Petersburg's new \$2 million outlet. The Hubbard Broadcasting Co.'s facility is completely color equipped, says it has the strongest signal and one of the highest towers in Florida.

But he added that December, 1961 was the best month he's had since the program was on the air.

Produces in Hollywood

The program is syndicated by D. Productions, Hollywood. Cy Newman, president of the company, explained that each show is produced by his firm. "We hire the man who puts on the show. He supervises shooting, announces the program and sells the advertising—everything."

Newman said his biggest problem is to find a man who can both announce and produce the show. "If he's a good announcer, he probably can't sell. And vice versa." The men hired are usually not from the market where the show is aired.

The station provides the facilities and promotion. H. D. Productions pays the producer/salesman/announcer and the two principals split the proceeds 50-50.

Besides the films and slides of subdivisions, there is usually a guest on the show who is expert in some field of home-owning or home-buying. Typical guests would be a mortgage expert or decorator.

Newman said there is now no problem about the descriptions of the subdivisions being considered editorial material. "We had this out with the Code Board. Our commercial time falls within the limit allowed by the code for this type of program."

Promoting realtors

Another example of realtor advertising is coming up soon on WTOG-TV.

The Greater Lancaster Board of Realtors will join in a campaign to promote the professionalism of its members. Five-minute programs will run once a week. Each show will cover a different facet of real estate, such as the advantages of financing a home, what the viewer should know about buying and selling a house, the time and cost of searching for a house, the time and cost of searching, filing the deed, specifications for the house, etc.

Called *Real Estate and You*, the program will carry no commercials, such as opening and closing announcements will give the names of various members of the board and explain the program is being run for the benefit of viewers.

Thus it is apparent that real estate advertising has strong service elements. Together with the medium's impact, this is a powerful parlay for a station.

Colonel Harland Sanders in Kentucky. In 1964, it was bought by the investors for \$2 million and Colonel Sanders was made the company's goodwill ambassador for \$40,000 a year. (His salary was recently increased to \$60,000.)

Contributing to the huge growth was the use of television. Franchisees contribute one per cent of their gross sales to a national advertising fund. This covers tv and radio. For regional campaigns, either a group of franchisees in the same area work together or a franchisee can advertise independently if he wants to. The cooperative arrangement is used by most fast-food chains with national distribution.

Tv turns chicken

TVB figures show that in 1965 Kentucky Fried Chicken spent \$29,900 on local tv. The company encouraged franchisees to use their own funds and provided the commercials at no charge. At the end of 1965, there was a 155 per cent increase in sales over the previous year. Some of the increase in sales is of course, due to an increase in the number of units.

The policy was continued and 1966 showed a 78 per cent increase as the result of over \$250,000 in local tv. Sales went up in 1967 again, at the same time after an investment of \$11,000 in local.

In 1968, the company went into network television, but encouraged



Appointment of Alan P. Sloan (above) as a vice president, CBS Television Stations, and general manager of WCBS-TV New York was announced by Ralph Daniels, president of the CBS Television Stations Division.

4 out of 40

Channel 40 is the most successful news station in Southern New England with more award winning local NEWSbeat reports per day . . . 7:00, 7:20, 7:40 A.M. and 6:00, 7:00, 11:00 P.M. and 1:00 A.M.

Channel 40 has such high rated programs as: Truth or Consequences, I Spy, Bozo The Clown, Gilligan's Island, Flintstones, Combat, Charlie Chan, Leave It To Beaver, One Step Beyond, Timmie and Lassie and many more plus movies that keep the viewers turned on.

Channel 40 is first with . . . Color Video-Tape machines, Color Film and Slide Chains, Color Studio Cameras, Color Chrom-A-Keyer and Special Effects Generator.

Channel 40 serves the Number 2 Metro Market in Massachusetts and well over One Million viewers with a buying power of over Two Billion dollars.

WHYN-TV 40

THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

REPRESENTED BY



THE ORIGINAL STATION REPRESENTATIVE

franchisees to keep up the local end. Over \$500,000 went into local for the first six months of the year, and \$1,835,900 went into network for the whole year.

Free spending colonel

For 1969, Kentucky Fried Chicken is planning to spend about \$5 million on advertising, most of it on television, and a lot of it in a cooperative program with the franchisees. The franchiser is airing the commercials, which show Colonel Sanders and the slogan "It's finger-lickin' good," at working women primarily, but also at women in general. Commercials are still being offered to the franchisees, but now for a charge of \$130 per reel of 22 commercials.

Next in line, and the leader in the hamburger area, is McDonald's. With over 1,000 outlets across the country, McDonald's annual volume of business is over \$300 million. Franchisees started in tv with local spots but, as the company grew and management became aware of the value of tv, network was added.

In 1962, McDonald's spent \$20,360 on local tv. That figure was up to \$781,480 in 1965 when they also placed \$63,000 of network business. In 1967, about \$1.5 million went into local and spot, and about \$3.5 million

into network. Sales for 1967 were 18 per cent higher than 1966, and profits were up 39 per cent. In 1966, McDonald's stock split three-for-two and in 1968, two-for-one.

McDonald's ad campaign is aimed at people who do a lot of traveling by automobile, and at children and parents. Many of McDonald's commercials are found Saturday morning on children's shows.

In 1968, more than half of the \$2,216,300 that went into local and spot was placed on daytime tv. A small percentage went into late fringe time, with the rest equally divided between prime hours and early fringe.

Franchisees are still encouraged to use local tv, and a combination of local, spot and network advertising has developed. Over \$10 million a year is spent on corporate and franchise advertising, with franchisees contributing four per cent of their gross volume toward local ads and the national cooperative fund.

Burger Chef, which is 11 years old, has been using regional spot for the past eight years, and has been growing as fast as the rest of the fast-food industry. On a monthly basis, the amount of business is \$15,000 average per unit, according to an estimate by the chain's president.

The franchisees felt television was important and helped push sales, says Mandabach and Simms' Phil Cooke. Because of this, he said, it was time to go on network.

The regional program is still being used. A group of franchisees in one or two states usually pool their money and hire an agency. *Fast Food* reports that four per cent of the operator's annual sales goes for advertising—three per cent locally and one per cent nationally.

Love that slogan

Miami-based Royal Castle Systems, "the hamburger place where people who love to eat love to eat," started advertising on tv last August and has found sales have gone up as a result. Although specific figures aren't available, Peter Weinberg, account manager for the chain at Warren, Muller, Dolobowsky, New York, said, "There's no question about it—tv has increased sales." Doug Warren, president of WMD, said sales increased substantially after the first week on tv.

Royal Castle went on tv to reach as broad a segment of the popula-

tion as possible. The chain has breakfast menu as well as hamburgers, French fries, milk shakes, etc. Business was good in the morning hours but slowed up for the rest of the day, and so the tv campaign was organized to sell what wasn't being sold.

Royalties pay off

Following is a list of some of the other fast-food chains that use tv as compiled by *Fast Food*. While billing figures don't represent a big investment now, they represent major potential for broadcasters.

All these chains have both franchised and company-owned units. Dollar volume generally represents only royalties from franchisees, the percentage depending on the company. In some cases, volume also comes from equipment and construction sales to the franchisee. In cases where there is a higher proportion of company-owned units, the volume will be proportionately higher since the company grosses more on the units than on the franchised ones.

Arby's International: The first franchised roast beef sandwich is being sold in 162 units across the country. Twelve of the units are company-owned. By the end of 1968 the number of units is expected to reach 360, and volume should double 1968's \$3 million. Arby's plans to spend \$4.5 million on local and national advertising, which will include spots on the Joey Bishop show. Expenditures for nine months of 19

Grocery List

Many grocery manufacturers' tv and radio promotions are wasted because products are 'out of stock' or poorly displayed, said William B. Rohn, vice president and director of marketing of Edward Petry & Co., radio and television representatives.

Speaking at the Dayton-Food Trade Association's monthly dinner meeting, he explained that mounting costs have made the advertiser selective and inconsistent on better intelligence from the field.

Rohn suggested that in turn territory salesmen, brokers, chain store buyers should demand longer lead time, fuller disclosure of advertising plans and additional support of their cooperative efforts to achieve maximum sales results for their suppliers.



Receiving the Broadcast Pioneer ninth annual Mike Award to radio station WGAL Lancaster is Clair McCollough (r.), president of Ste man Stations as well as WGAL. Presenting award is FCC chairman Roy H. Hyde. At left is Joseph E. Baudin, president of the Broadcasters' Foundation, who made presentation at New York banquet of Pioneers recently.

we: \$32,000 in four markets, with
ha being spent in daytime.

A.W. International: The company
ha over 2400 units and expects a
grs volume of over \$225 million.
National spot and local tv are
planned for 1969.

Bi-Burger: Fifty units average
\$11,000 per month. Projections for
1969 volume are about \$2 million,
an increase of three-quarters of a
million dollars. The number of units
is expected to grow to 14 company-
owned and 46 franchised. The com-
pany handles all advertising without
franchisee contributions, and uses
local tv.

Blipie Base: This hero sandwich
chain is planning on its first tv cam-
paign. In 1968, it grossed \$750,000
from 31 units, and expects to add
nin units this year.

Buzer King: Recently purchased
by the Pillsbury Co., this chain does
local tv advertising but nothing na-
tional yet. Fifty company-owned and
37 franchised units are in operation
now and the goal is to triple that in
five years.

Carol's Drive-Ins: The company,
together with franchisees, spends
thirteen per cent of total gross volume
on advertising. National and local
are used, but local is up to in-
dividual franchisees. There are 111
units, and 50 should be added this
year. For seven months of 1968,
\$6,300 went into tv. Most of that
went into prime and fringe time,
with only \$14,000 spent in day.

Chicken Unlimited: Local tv is
used for 51 units, with volume well
over the \$1 million mark last year.
Thirty new units are already under
construction, and volume is expected

Premiums from tv

Ben Tillet, sales manager of
Collins & Aikman's specialty
knitting department, is bullish about
the prospects for self-liquidat-
ing premiums patterned after
the 'new breed' of television
products advertisers have created
for children.

A Jolly Green Giant foot-
print rug, produced by C&A
has been an overwhelming suc-
cess, though it self-liquidates
for over a dollar.

C&A also produces as a
premium a rug patterned after
Charlie the Tuna for Star Kist
Foods, Inc.

to hit \$2 million this year.

Der Wienerschnitzel: The com-
pany owns 12 units and franchises
228. Local tv is used, and national
spot may be used as the company
expands this year with 80 new fran-
chised units. It should bring gross
volume to \$33 million.

Dog 'N Suds: A hot dog and root
beer chain, primarily, the company
uses local tv for its 625 units. Av-
erage per unit is \$6500 per month,
and volume should be \$5 million at
the end of the year. In September of
last year, they spent \$1,600 on tv, in
day, early fringe and primetime.

Jack In The Box: From January
to September of 1968, the company
spent \$118,000 on local tv. Most of
the money went into spots in day
and prime, but some fringe was used
also. The company's 328 units
grossed \$43 million in 1968, and
project 582 units (34 franchised)
and \$64.5 million in 1969.

Kelly's Jet System of Virginia:
The company uses local advertising
on tv for its 11 company-owned and
three franchised units. For 1969,
eight franchised and eight company-
owned units should be added, and
projected volume is \$5.5 million.

Red Barn: This subsidiary of Ser-
vovation uses strong local tv. There
are 15 company-owned and 235 fran-
chised units, and 65 new franchised
units are being planned. For 1969,
they plan to spend 60-70 per cent of
their budget on tv, mostly in spot.

Roy Rogers Western Foods: This
roast beef chain uses national spot
and local tv. Franchisees contribute
one per cent of their gross to na-
tional advertising, and spend two to
three per cent for local ads. Gross
volume for 1969 should be \$51 mil-
lion from 170 units.

Sizzlebord: This new deli sandwich
chain has two units now but projects
three company-owned and 17 fran-
chised by the end of the year, which
should bring volume to \$5 million.
Local tv is used.

Taco Bell: The country's largest
Mexican food franchisor uses local
tv fairly extensively on West Coast.
There are 312 units, 310 of which
are franchised, and last year's gross
was \$38 million.

Taco Time: Another Mexican food
chain which uses local tv has four
company-owned and 51 franchised
units. This should double by the end
of the year bringing gross volume
to \$8.5 million. □

Paperwork (From page 24)

problem.

Agencies were consulted during the
development of the SOS system, but
the 4As as a group didn't enter the
picture until about a year after the
proposal. Some observers feel the
agency association should have been
brought in earlier. However, the
Martinez committee (originally un-
der the chairmanship of Michael
Donovan, at that time vice president
and media director of Papert, Koe-
nig, Lois) was not set up until about
the time the SOS system was an-
nounced.

Hot for changes

Some of the initial thoughts of the
committee threatened drastic changes
in the SOS confirmation form. For
example, Donovan felt that the form
should be horizontal, in line with the
format of the avails form, which had
been worked out with the SRA and
is now in general use.

This would have made it impos-
sible to use on a teletype, which lends
itself best to the 8½x11-inch letter
size. This is now an academic ques-

Your Blair Man Knows...

ANOTHER MULTI-MILLION DOLLAR
Housing Development is scheduled for
Spring! The Sanford Construction Com-
pany of Cleveland reports their 364
acre site project in the outskirts of
Wheeling will get underway as soon
as weather permits. The new project
will offer 220 one-family homes, a
high-rise apartment building, town-
house-type apartments, another apart-
ment complex and streets, lakes and
recreational areas that will overlook
a four million dollar enclosed shopping
center. As the forward-moving pace of
the Wheeling-Steubenville area quickens,
the thrilling NEW Central Seven head-
quarters of WTRF-TV and WTRF-STEREO
reports all the excitement to an active,
building-buying and avid TV audience.
Are you reaching this crowd?

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

Ohio State Awards

The National Broadcasting Co. and WKYC-TV Cleveland are double winners in the 1969 Ohio State Awards.

Awards for informal instruction have gone to the network for "The Legacy of Anne Frank" in the Individual Problems—For Children category, and for "The American Alcoholic."

WKYC-TV has received an award in the category of Social Sciences: Individual Problems—For Adults for its *Montage* series, and for a segment of *Montage* titled "The Shrouded Past" in the category of Natural and Physical Sciences.

Other network winners, with categories and programs, include Wolper productions, Los Angeles, Performing Arts and Humanities, "The Rise and Fall of the Third Reich;" ABC, National and Physical Sciences, "Sharks;" and CBS, Social Sciences, "The Cities."

Eight Ohio State Awards went to metropolitan television stations, including the two to WKYC-TV. Winners, categories and programs include awards of equal merit in the category of Performing Arts and Humanities to WNDT-TV New York for "Harkness Ballet: Triple Exposure," and to WCBS-TV New York for "Limbo"; in Natural and Physical Sciences to WNBC-TV New York for "The Great Swamp"; and in Social Sciences to KRON-TV San Francisco for "California," WFIL-TV Philadelphia for "Assignment: The Young Greats," and KCET-TV Los Angeles for "Potpourri—Many Views of Marijuana."

Local awards went to five stations: Performing Arts and Humanities, KTCA-TV St. Paul "Things That Need Telling... That Poets Tell;" Natural and Physical Sciences, WCNY-TV Syracuse, N.Y., "Sounds," WDSU-TV New Orleans, "A Place Called Parish Prison," and WTVJ-TV Miami, "The Friendly Menace;" and Social Sciences, WCKT-TV Miami, "Partners in Crime."

tion, since the horizontal format idea was junked.

However, there was some feeling among 4A committee members that it would be a mistake to freeze the confirmation form into a teletype system in any case, because of potential developments in the computer area.

The invoice makes it

The other SOS form, the invoice, appears to have had smooth sailing. Some of those involved in the paperwork negotiations feel the invoice is even more important than its sister SOS form, if only because it is directly involved with the payment of money. In theory, the invoice presents a more difficult problem because of the large number of stations which must be satisfied and the different accounting machine systems with which the form must be compatible.

Real work on wrapping up decisions on the invoice started only recently. Key figures here are Nelson and William E. Hatch, senior vice president, financial, and treasurer of Ted Bates and head of the 4As Subcommittee on Broadcast Invoice Forms. Hatch is also a member of the parent 4As' Fiscal Affairs Committee which will have to okay the form before the next major step. That would be testing the form on various types of station accounting equipment. At this point, the stations are not directly involved except to the extent that Nelson, as a TvB agent, represents the industry viewpoint.

The optimist

Nelson is optimistic about 4As approval. He says the basic questions currently (that is, before testing on machines) revolve around content and he feels the 4As and TvB are "very close" to agreement. He makes the knowledgeable guess that about 80 per cent of all tv stations could use the invoice form as it currently stands. The other 20 per cent involve stations with sophisticated accounting machinery. These outlets, of course, are likely to be the bigger ones and, as a group, would represent considerably more than 20 per cent of spot tv billings.

In addition to the problem of sophisticated equipment, there remains the possibility that testing the form will uncover difficulties and require realignment of the form to fit the

Freedoms Foundation

The American Broadcasting Co., WSPD-TV Toledo and KSL-TV Salt Lake City are multiple winners of George Washington Honor Medals in the 1969 Freedoms Foundation Awards.

ABC and Lawrence Welk won awards for the *Lawrence Welk Show*. ABC and Sen. Everett Dirksen won medals for "Everett Dirksen's Washington."

Three honor medals went to WSPD-TV Toledo. The first, given to the station and Ohio Citizens Trust Co., was for "Up With People—Sing Out Toledo." The second was for "Dear Congressman." WSPD-TV's third award was for "Lest We Forget."

An award for "Midday" was presented to KSL-TV Salt Lake City. The station's second award was for "This Is My Country," for which KBYU-TV Provo also won an award.

The only other network award went to the National Broadcasting Co., "American Profile: Home Country, USA."

There were 16 other station awards: KIRO-TV Seattle, "Seattle Salutes the Congressional Medal of Honor Society;" KRON-TV San Francisco, "This Land;" WBZ-TV Boston, "Do You Have a Minute for the Minutemen?" WFBM-TV Indianapolis, "Voice From the Ballot;" WFIL-TV Philadelphia, "High School Mock Election;" WFLA-TV Tampa, "Commentary on Our National Anthem."

Also WHIC-TV Pittsburgh and Natural Gas Co. of Pittsburgh, "On My Honor;" WITN-TV Washington, N.D. "Pilgrimage to Bath;" WKRC-TV Cincinnati, "Destination Washington;" WKYC-TV Cleveland, "The Great War—50 Years After;" WMAQ-TV Chicago, "The Giants and the Common Men;" WQXI-TV Atlanta, "Old Glory's Still There;" WRC-TV Washington, "Encore Americana;" W TIC-TV Hartford, "The other Voices;" WTVM-TV Columbus, Ga. "Spot Announcements;" WWJ-TV Detroit "Michigan Story: Henry Ford the Man."

Now Available

1969 TEN CITY

MAJOR MARKET GUIDE

- New York
- Chicago
- Los Angeles
- San Francisco
- Detroit
- Atlanta
- Dallas-Fort Worth
- Philadelphia
- St. Louis
- Minneapolis-St. Paul

Handy, pocket size.

Complete listings of:

Agencies	News Services
Representatives	Trade Publications
Networks and Groups	Film Distributors
Television & Radio Stations	Film/Tape Services
Trade Associations	Transportation Facilities
Research	Hotels
Restaurants	

Accurate, up-to-date, practical

\$1.00 PER COPY

\$5.00 FOR 10

Makes the ideal "give-away" for stations, syndicators, station representatives.

**Order
Now!**

Television Age

1270 Avenue of Americas
New York, N.Y. 10020

Gentlemen:

Please send me copies of the 1969
TEN CITY MAJOR MARKET GUIDE at \$1.00 per copy
\$5.00 per 10 copies.

Name _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed

greatest number of machines.

The latest area to receive the attention of the 4As is traffic instructions. Heading up this effort is Marion Lennox, radio-tv traffic manager at Benton & Bowles and chairman of the Sub-committee on Broadcast Traffic, a part of the 4As Broadcast Administration Committee.

The B&B executive recently sent questionnaires to about two dozen stations asking what information should be included in traffic instructions. She is careful not to use the word "form" in describing the 4As objectives in this area, since she, as well as others, are not sure whether a standardized piece of paperwork would be practical. What she wants to develop from the survey as a minimum are standardized instructions. Nelson says, "There should be standardized ways of saying things, so there is no confusion in the minds of clerical help as to what an instruction is referring to."

Requirements differ

One of the reasons a widely-accepted instruction form would be difficult to pull off, says Miss Lennox, is that agencies have such greatly different requirements, a reflection of varied needs and policies of clients. "We try to design paperwork for multi-purpose use," she explains. "A station, for example, would not be interested in cost-per-1,000 figures on a traffic instruction form."

Ideally, the B&B traffic manager says, there should be a day-by-day schedule for traffic instructions. "Most agencies can't get this into a computer, but they will eventually."

A major factor in the varied requirements of agency traffic instructions are corporate spot pools, the related area of piggy-backs and market specialization of buyers, whereby a major client will allocate specific markets for all of its brands to each of its stable of agencies.

The resulting need for coordination has resulted in complex and confusing instructions to stations on when to run commercials. It was because of this that the sub-committee evolved a set of standard instructions three to four years ago. Since that time the situation has become even more complicated. The sub-committee also developed a form for network commercials that is still in use.

Nelson says that eventually the problem of coding commercials will

have to be tackled. This would affect both the invoice and traffic instructions.

Coding has gotten out of line in too many instances, the TvB's man said. "I've seen a 30-digit number for a piggyback. Look at the chances of a kid in a station traffic department making a mistake. We should limit the number of digits to about six. That should take care of any agency's total of commercials at any one time. Who has more than a couple of thousand commercials running? When you run out of your six digit numbers you start over again—in a 100 years."

The actual format of the confirmation form is closer to the original SOS approach than to the proposal that came from Miss Martinez' committee but the latter went along with SOS' because of the forms currently in use.

There are a few loose ends remaining to be tied in connection with the confirmation form. One is a revised usage guide. The SRA had prepared such a guide for the benefit of reps using the SOS form, and there are enough changes to require a revision.

As far as the 4As is concerned their decision-making is completed. However, reps for the station groups and the network-owned stations have yet to be approached formally. These are not members of SRA, and the 4As will present the approved form to them.



Vice president Agnew presents plaque to CBS network president Robert D. Wood at the Advertising Club of Baltimore's 61st annual banquet, last month. The award was for the network's outstanding achievements in tv.

With 4As backing, there is expected to be any major problem getting group- and network-owned reps to adopt the confirmation form. However, these reps, and particularly the o&os, has been known to act independently in the past and there is a possibility that EDP operation may present some thorny problem. It should be noted, though, that one of the reasons for 4As insistence on changes in the confirmation form was to make it easier to work in computerized systems.

The 4As' Station Relations Committee is not out of the woods yet. There's still the wording of the 4A standard spot contract to be taken into account.

The existing standard contract is an old one, and widely regarded as outmoded. In the early days of spot tv, a contract signing had some meaning. However, as the business speeded up, advertising went on the air before the contract was signed, and, for all practical purposes, the signing part of it was academic. As a matter of fact, today even the confirmation form isn't always sent out before the campaign is actually under way.

The old standard contract is still in use, only because the agencies have never gotten around to changing it. Many of the clauses are meaningless. For example, 15-minute production separation is no longer guaranteed by stations, though they try to provide it where possible. The two-week cancellation clause is also a dead letter, since the practice now is generally to figure cancellation on a per-telecast basis.

The contract/confirmation form is so named because the latter part has become in effect over the years a contract, even though there is no signing by all parties. As noted, the new form states that the 4As contract applies, except where changes are spelled out.

Miss Martinez said it's the intention of her committee eventually to back up the confirmation form with the new wording of the standard contract.

This will take time, however, possibly a year or so. It will hold up adoption of the confirmation form itself, nor is it expected to affect the other forms being worked. But solving the paperwork problem *does* take time.

In the picture



*William Weithas
He's a package goods man*

Account-handling people had better know their business, because the client sure knows it." Speaking is William Weithas, who joined Sullivan, Stauffer, Colwell & Bayles last month as vice president and management supervisor on the New York agency's share of Lehn & Fink. Weithas should know. Until a few weeks ago, he was a client—to be precise, the director of marketing services and a corporate vice president of P. Ballantine & Sons, the beer barons and a former SSC&B account.

These are the days of clued-in clients," Weithas goes on. "The big accounts are sophisticated when it comes to advertising. It's no surprise anymore for an account man to look up and find himself being measured—cooly and professionally—by a media director in the client's organization. And the media operation behind the account guy has got to be a few jumps ahead of the client in sophistication, or the game is apt to end."

Weithas had gone to Ballantine from Lennen & Newell, to Lennen & Newell from BBDO where, a la J. Pirepont Finch, he started in the mail room. The difference was that Weithas tried like hell at BBDO and, in 2 years, worked his way up to account supervisor. En route, he functioned in account-handling on Campbell soup and Pepsi-Cola.

Of BBDO, he says, "I can't think of a better shop to have spent the particular 12 years in. They've got strength across the board, and they do things right. It's a great place to learn the business.

At Lennen & Newell, Weithas was vice president and account supervisor for Stokely-Van Camp. This was a different ballgame.

Polph Toigo, Lennen & Newell's president, has a different theory of account management. "The account groups he set up were almost autonomous," Weithas remarks, "almost like individual companies operating under a corporate umbrella. No encumbrances at L&N—no plans board, no new board. It was a streamlined

shop with strong account people who ran their operations almost like businessmen run theirs.

"At Lennen & Newell, if you had talent it didn't take long for it to become known."

When Weithas joined SSC&B, neither he nor the agency was buying an unknown quantity. "They knew me as a client at Ballantine, and I'd had several years to watch their operation from pretty close in."

From his vantage point at Ballantine, Weithas had good vibrations about SSC&B. He liked their adroit creative work. He liked the spirit of the shop, its integrity and its size (about \$125 million in billings to a total of 17 accounts, including such blue-chips as Lever, Block Drug, American Tobacco, Best Foods, Noxell, Lipton and, of course, Lehn & Fink).

Most of them are package goods, and that makes Weithas feel right at home—he's been in package goods most of his working life. It's a category that he likes. "In package goods," he says, "you're judged on your ability to move merchandise out of the stores. It's that clear cut."

At SSC&B, Weithas supervises the Lysol product group of Lehn & Fink—cleaners, deodorizers, and the firm's newest entry, Lysol spray disinfectant.

"Lysol's been around for a million years," he says, "and people know it works. Mothers and grandmothers have lived with it for years. Our job is to keep repositioning it as a modern product. We want daughters to live with it, too."

SSC&B's television concept for Lysol is simple, direct and effective—to show the times and the places where the product can be used.

"How often," Weithas asks rhetorically, "have agencies created brilliant advertising, then found that the product can't deliver. No sweat with this line."

Weithas considers creative a logical part of an account supervisor's province, and fully intends to become involved in it on Lysol. "After all," he says, "when you manage a piece

of business, you've got to work in every aspect of it."

Good account handling, he feels, means, among other things, the channeling and direction of creative work. "Only the guy who's in daily contact with the client can know the objectives for the product and keep creative on the track toward meeting them," he points out.

"The greatest creative work in the world will bomb if it's not pointed in the right direction."

So far, Weithas' most rewarding experience in advertising was the part he played in helping to upgrade Ballantine beer from the less-than-leadership position to which it had slipped to the coveted premium beer category.

It was no secret at Ballantine that we had product problems," he says. "So we refined the formula, but then SSC&B and the company had to rework the image—and we knew it was going to take more than just singing jingles to the people."

Management made a gutsy decision—to advertise that the product had been improved (gutsy, because it was an admission that there had been room for improvement).

"We brought it off," Weithas says, "and more than that, we created a campaign that vaulted Ballantine into the premium beer fraternity."

The future? for Bill Weithas it's a matter of increasing the penetration of the Lysol line—bringing those daughters into the picture. ■

A contest for viewers of *I Dream of Jeannie*, based on a question about one episode's plot, pulled 120,000 entries. First prize of a TWA round-the-world trip and \$1,000 went to one Gerald Rezzo, a denizen of Mansfield, Ohio. He said he entered the contest "because the odds sounded good."

Stay out of the bookmaking biz, Rezzo.

* * *

Graham Kerr, television's *Gallop-ing Gourmet* and "celebrated international cooking expert from Australia," was once catering advisor to the Royal New Zealand Air Force.

Lay that shingle down, Kerr.

* * *

Phyllis Diller's *Marriage Manual*, published this month as a paperback, has this advice for couples: "Never refer to your wedding night as the Original Amateur Hour."

* * *

Earlier this month, *Ralph Story's Los Angeles*, a 30-minute show out of KNXT, was given over to "The Evolution of Underdrawers."

How vast can a wasteland be?

* * *

In an upcoming episode of NBC TV's *The Outsider*, guest-star William Windom will portray "a billionaire who hides his wealth by disguising himself as a poor working man while romancing a starving artist."

Seems to us he'd get further not pretending.

* * *

We've been let in on the news that one of these weeks, *It Takes a Thief* will co-star Sterling Holloway as, "the dedicated owner of a tropical fish store who helps star Robert Wagner locate a thief needed for a dangerously delicate heist."

They're real heist experts, those tropical fish store owners—especially the dedicated ones.

"My love of sailing is hard to describe," says Buddy Ebsen of *The Beverly Hillbillies*. "It's a feeling of exhilaration that I find hard to duplicate."

You're an actor—make believe.

* * *

Gentle Ben's Dennis Weaver worked for a florist while awaiting the call of the camera. Recalls Weaver, "The day a director phoned me to take over the role of Chester in *Gunsmoke* I was out delivering flowers."

To James Arness.

* * *

"The only real way to get rid of your enemies is to make them your friends," says Art Linkletter.

With friends like that, who needs enemies?

* * *

This from a pre-broadcast program information sheet on *The Merv Griffin Show*: "French tv personality Genevieve brings her pet poodle along, whom she describes as 'her best friend.'"

Oo la la! Those sparkling French tv personalities!

* * *

Admiral Corp. has appointed Martin Merel controller of the color tube division.

Listen, Merel, if you're the controller do something about those magentas and greens.

* * *

A news release from WLWT Cincinnati: "Enthusiastic response from viewers, health agencies and school officials to WLWT's six-part documentary series on America's venereal disease epidemic has resulted in a follow-up program."

There's something to be enthusiastic about?

* * *

The world may not be ready for this. Joey Bishop will, we're told, be

immortalized in wax at the Lou Tussaud Wax Museums in Atlantic City and Niagara Falls, Canada. "It is expected," writes a p.r. flak, "that motorcades from Buffalo, N.Y., Niagara Falls and from Philadelphia to Atlantic City will be arranged upon completion of the figures."

It is?

* * *

The emphasis on sex is a recent tv programming development, but video engineers have long been involved in "propagation" and "fidelity." However, a recent addition comes by way of RCA's new transmitter, which sports a "hot stand-by exciter."

* * *

A CBS-TV release tells us that Debbie Reynolds, who is married to shoe manufacturer, was taken aback when she had to appear barefoot in the opening sequences of "Goodbye Charlie," which appeared on the network's Thursday night movie.

Why? Look at the potential market it suggests.

* * *

Paul Henning, executive producer of *Green Acres* on CBS-TV, is the youngest of 11 children. He was born on a farm near Independence, Mo.

So that's where he learned about high fashion.

* * *

Talking about CBS-TV, we lately came across a touch of levity by serious-minded Walter Cronkite, who was interviewed before the airing of "Tomorrow . . . Today" on *The 21st Century* recently.

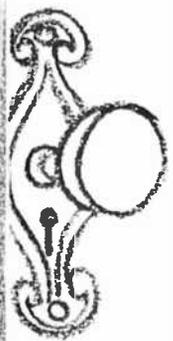
The correspondent participated in a computerized "space war." So the story of the interview:

"No, the Pentagon is not designing interplanetary warships," laughs Cronkite. "This space war is an exercise programmers use to relax and to learn what their computer can do."

Nothing like a little fun to shed the cares of the day.



A700
SHERATON PARK



COMPUTERS IN TIMEBUYING: WHERE DO BROADCASTERS FIT IN?

There has been a great deal of publicity recently about computer systems designed to automate timebuying and create spot exchanges. We believe the application of electronic data processing and teleprocessing systems to spot television timebuying provides possibilities for increasing the volume of spot television advertising. The possibilities are in reducing the cost and complexity of buying spot while increasing the opportunities to negotiate, buy and sell.

Computers in timebuying is a lively issue these days, and you may want to discuss it with us. But whatever your interest in local television audience research may be, we'd like to meet and talk with you at the NAB. Our door will be open. Suite A700. Sheraton Park Hotel.



a service of A. C. Nielsen Company

Nielsen Station Index

WGN

*...the most
respected call letters
in broadcasting*

WGN CONTINENTAL BROADCASTING COMPANY

- **Chicago:** WGN Radio, WGN Television, WFMT Radio,
WGN Continental Productions Company
- **Duluth-Superior:** KDAL Radio and KDAL Television
- **Denver:** KWGN Television
- **Michigan and California:** WGN Televents, community antenna television
- **New York, Chicago, Los Angeles and San Francisco:**
WGN Continental Sales Company