

Television Age

The average station manager: his income and background

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What agency men think of the new nighttime network shows

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Should local rating samples be bigger or better—or both?

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20 years ago...

KSTP-TV became the first NBC television affiliate in the nation and the first TV station in the vital Northwest market it serves so well today.

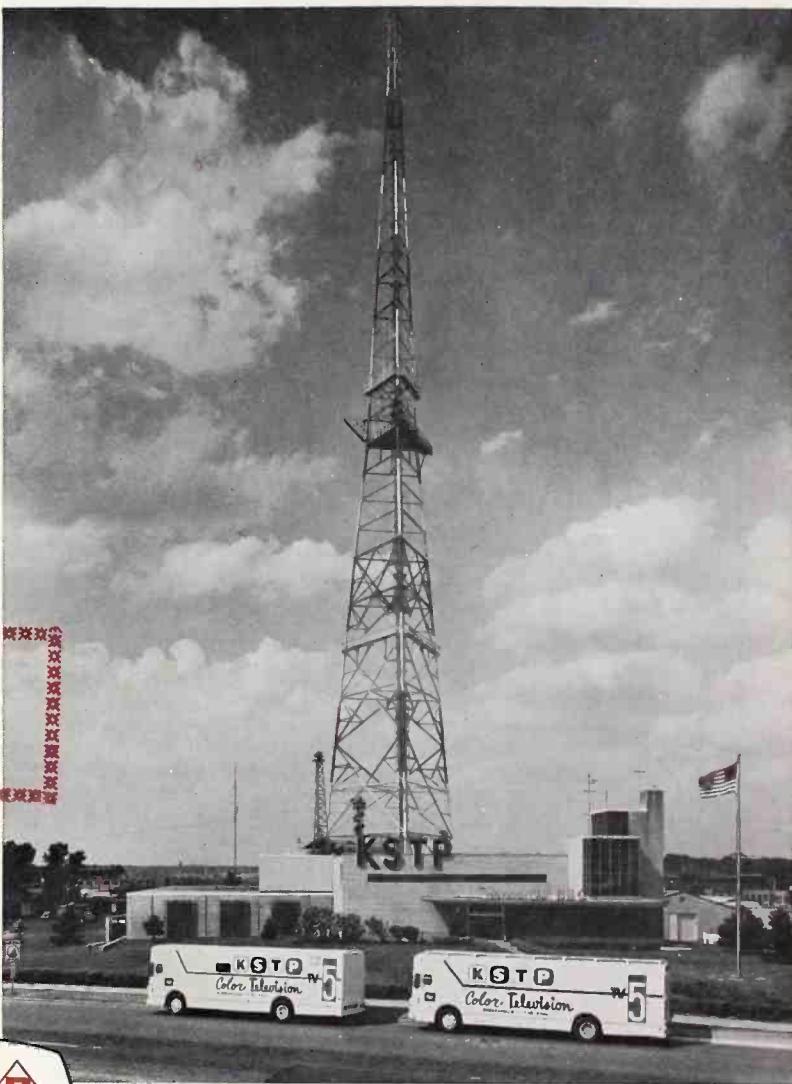
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KSTP-TV's advanced facilities and specially-trained newsmen combined with the unrivaled news, weather and sports commentators in the market have given the station a reputation as one of the outstanding broadcast operations in the world.

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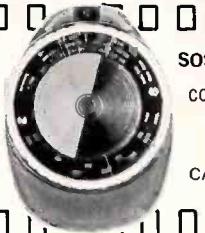
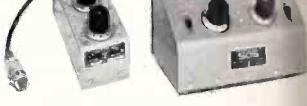
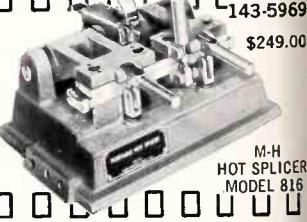
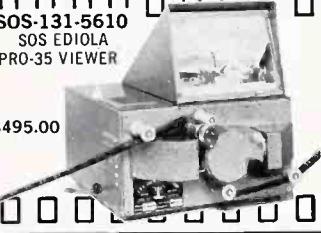
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Baltimore

January 3, 1968

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Baltimore

January 8, 1968

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Baltimore

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*EMPHASIS SUPPLIED

**WBC productions
immodestly presents
Merv Griffin:**

TIME	CITY	STATION
4 pm	CHICAGO	WMAQ-
4:30	BALTIMORE	WJZ-TV
4:30	BOSTON	WBZ-TV
4:30	PITTSBURGH	KDKA-TV
4:30	PHILADELPHIA	KYW-TV
4:30	SAN FRANCISCO	KPIX
5pm	CLEVELAND	WEWS
8:30	NEW YORK	WNEW-T
8:30	LOS ANGELES	KKTV

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RANG	SHARE	HOMES (000)	ADULTS (000)	TOTAL WOMEN (000)
Q	32	200.5	238.6	159.9
P	33	72.6	96.1	60.5
B	62	347.2	512.5	315.3
V	49	178.4	254.0	153.6
B	50	380.2	555.2	342.3
R	46	159.2	208.5	129.0
I	37	159.9	206.9	129.6
V	13	481.9	764.9	468.9
B	13	258.6	370.5	238.8

These are just a few of the 120 stations now carrying the Merv Griffin Show. 250 new shows a year, 60/90 minutes, in color, from WBC Program Sales, Inc., 240 West 44th Street, New York, N.Y. 10036. Phone (212) 736-6300



**WBC productions
immodestly presents
Merv Griffin:**

TIME	CITY	STATION
4 pm	CHICAGO	WMAQ-1
4:30	BALTIMORE	WJZ-TV
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4:30	PITTSBURGH	KDKA-TV
4:30	PHILADELPHIA	KYW-TV
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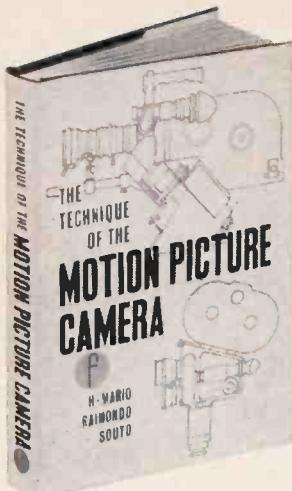
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TING	SHARE	HOMES (000)	ADULTS (000)	TOTAL WOMEN (000)
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Add 50¢ per copy for postage and handling.

MARCH 11, 1968

Television Age

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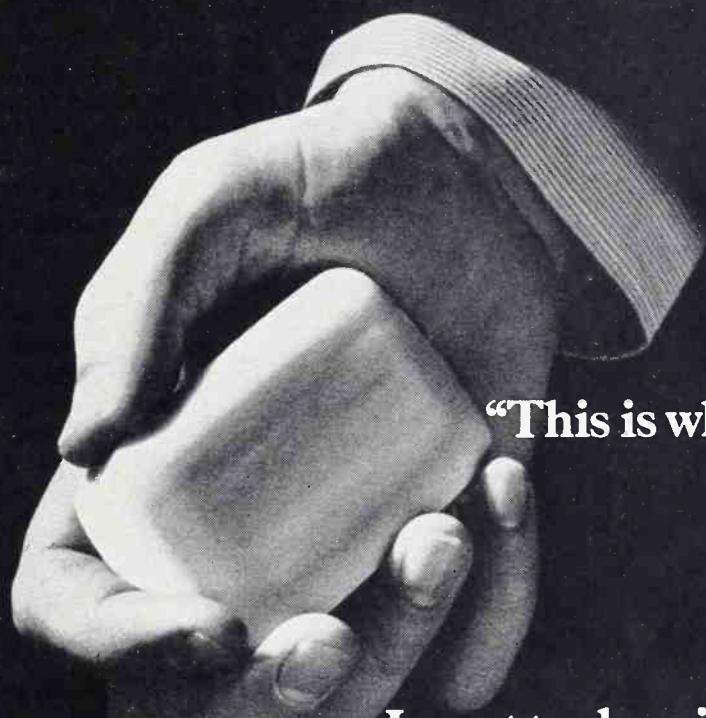
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"This is what I sell.

**I want to show it
to people who are
paying attention."**

Nothing illustrates so vividly the attention television gets from its viewers as the time and money they spend watching it.

Incredible as it may seem, the average family has its set on more than five-and-a-half hours a day. The average man watches 3.1 hours a day; the average woman, 4.0; the teenager, 2.9; the child, 3.3. Altogether, adults spend four times as much

time with television as they do with newspapers, eight times as much as with magazines.

To watch television, the American people spend three billion dollars a year (more than for newspapers and magazines combined). In the last 20 years people have bought some 135 million sets, of which 77 million are still in use in 56 million homes. Indeed, they enjoy television so much

they can hardly do without it. When television sets get out of order, 26 per cent of their owners have them fixed within 12 hours; 47 per cent within a day. In other words, life without television is almost unthinkable. Television is far and away the medium people enjoy most.

And within television the network people enjoy most, and pay the most attention to, is...

The CBS Television Network

Television Age

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KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho. KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB November, '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.



KBOI
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Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.
National Representatives



"This is what I sell.

**I want people
to understand
what it can do."**

The best way to understand how anything works is to work it yourself. The next best way is to watch somebody doing it.

Television's ability to show what a product can do is the secret of its extraordinary impact as an advertising medium. It achieves this not only by showing the product in use—through sight, sound, motion and color—but in use by somebody like ourselves, thus enabling us to identify with the man driving the car, the

woman cleaning the house, the child brushing his teeth. As one media expert puts it: "Television is above all a medium that demands a creatively participant response.... It engages you. You have to be with it."

Once having engaged us, television holds our attention far better than print—for one basic reason: television operates in linear time and the press in space. In television it is easier for the viewer to concentrate on one thing at a time and for the

advertiser to make his points in a fixed and effective order. For example, it has been demonstrated that people become more aware of a product when advertised on television than in magazines, more certain of its advertised value, more likely to believe, and more eager to buy.

Advertising achieves its greatest impact on the individual through the medium of television. And its mass impact is greatest where audiences are biggest, on...

The CBS Television Network

Letter from the Publisher

One Generation to Another

In the February 12th issue of **TELEVISION AGE**, we ran a story on the second generation. The industry, it would appear, is in the transitional stage of passing the torch to a younger group of executives as time whizzes on.

In the past weeks, these retirements were announced:

ROGER CLIPP—a 40-year veteran of the broadcast business, he has been the chief executive officer of the Triangle stations. A dedicated broadcaster, Roger has always been a rugged individualist, as well as an efficient station operator. One thing is certain, anyone who learned the business under his direction, and there have been many, certainly learned it well.

EDWARD CODEL—Senior Vice President of the Katz Agency. Ed Codel has kept the promise to himself to retire at the youthful age of 55. Ed was my predecessor several years ago in Chicago as Midwest Manager for *Broadcasting*. He left to become manager of WPAT Patterson and later joined the Katz Agency. Ed's responsibilities for station relations and new business development will be taken over by Tod Moore for television and John Katz for radio. John Katz represents the fourth generation in the company, which was started in 1888 by his great-grandfather.

JOHN H. DEWITT, JR.—President of WSM, Inc., Nashville. Jack DeWitt's career in broadcast and communications literally stretches from the crystal set to color television. He put the first commercial fm station on the air in the U.S. He was one of the organizers of the Clear Channel Broadcasting group. During World War II as a Lieutenant-Colonel in the Signal Corp, he headed a project which preceded present space exploration by bouncing a radar signal off the moon, an accomplishment that received world-wide attention.

FRANK M. HEADLEY—a founding partner and Chairman of the Board and Treasurer of H-R Representatives and H-R Television. Frank started out as a fledgling lawyer in Omaha, later was a special agent for the FBI. He started his career in broadcasting in 1936 as a manager of the radio division of Kelly-Smith Company, the newspaper representative firm.

PHILIP G. LASKY—Vice President of Group W in San Francisco. A warm, genial and outstanding broadcaster who put KPIX on the air 20 years ago, Phil has earned the title as Dean of the Bay area. His activity in communications dates back to 1922.

Every retired executive, regardless of the nature of his career, finds in retirement new vistas, new challenges and great readjustment. One such radio-television executive, who started a new career, is Robert Coe, formerly vice president in charge of station relations for ABC Television. "Professor" Coe is now at the University of Ohio in Athens, where he is in teaching, training and inspiring the future executives of the broadcast business.

Cordially,



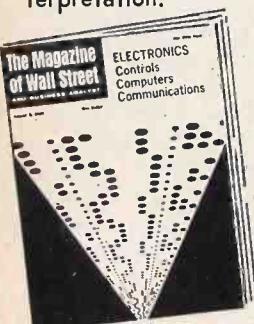
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"This is what I sell.

**I want to advertise it
where the
biggest advertisers
spend most of
their money."**

The businessman who invests in television can be sure he is in good company. America's biggest advertisers confirm his choice. Year by year they rely on it more and more.

Back in the old days of Arthur Murray, Herb Shriner, and Lucky Pup—in 1950—national advertisers put just three per cent of their budgets into television. By 1966 (the latest year for comparable data) they were spending more on television

than on newspapers and magazines combined! In the same year the 100 largest advertisers, who by and large have had the most experience with television, were putting into it six dollars out of every ten. In 1967 all advertisers together spent nearly three billion dollars in this medium of sight, sound, motion and color.

If you are selling food products, you doubtless know that your industry allots 71 percent to television. For

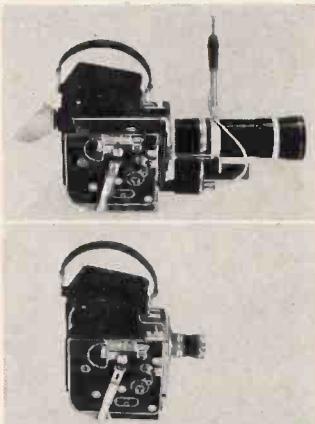
drugs, television's share comes to 80 per cent. For toiletries, 72 per cent. For soaps, cleansers, and polishes, 89 per cent. The biggest advertiser in this television-sold industry, Procter & Gamble, weighs in at 91 per cent.

For 20 years more and more of the smart money has been going into television. And within television, for the past 14 years, the smart advertisers have been spending the biggest share of their budgets on...

The CBS Television Network

All you need to make a film
is a Bolex and a lens.

All you need to make a film
is a Bolex and a lens.



And since Bolex is a system as well as a camera, you can choose just the right Bolex and just the right lens for your particular educational purposes.

Whether you're filming a psychological experiment, making a teaching film, demonstrating a physics principle, or teaching film making, Bolex is the most practical, the most beautifully uncomplicated, and the most completely sophisticated system, for the price, that exists today. You can add a magazine to the Bolex Rex-5 for 12 minutes of uninterrupted shooting. You can have synchronous sound. You can zoom or stay put with a fast wide angle lens.

You can accommodate a Bolex for macro or micro cinephotography. You can use the Bolex hand-held, or mount it on a tripod. You can work in slow motion, or speed up the action far beyond normal.

In short, you can do anything with the Bolex. Just what did you have in mind?

Write to Paillard, Inc., 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T.V. communications filming, and educational film making.

BOLEX
The Bolex 16 System.

Letters to the Editor

The censorship controversy

Your Viewpoints column by "J.B." (TELEVISION AGE, Febr. 18, 1968) did not exactly thrill and delight me.

Your defense of censors might have been more convincing, except for some exceedingly inaccurate over-generalizations — followed by some weak reasoning.

For example, you said, "Most comics have no perspective on whether or not a joke is dirty . . ." Not true. Some of them try to push over the line, but they know the difference between clean and dirty.

You also said, ". . . they have no, or little, formal education, . . ." Since when? The Smothers Brothers, Bob Newhart, Bob Hope, Jack Benny, Dean Martin, Bill Cosby, Allen King, George Carlin, Flip Wilson, Mort Sahl, Dick Gregory, etc. might be accused of poor taste now and then, but to attribute it to lack of education puts you at least a full generation out of date. You are talking about the comics who appear on tv, aren't you?

Next, you say, "The censor, . . . is generally chosen for his clean, all-American background, education and attitude." I trust that God personally picks the censors — since he is really the only one who could judge the truly pure in heart.

You also said, "The great Chaplin and Lloyd comedies could not possibly have offended anyone and no one has been funnier than they were." Yes, they were funny then, but they're not funny now. Their corn is offensive to a great many people who are not their contemporaries. And a great many of today's comics are a lot funnier today than Chaplin and Lloyd are.

"But Art Buchwald and Russell Baker do it with taste and inoffensive subtlety." Apparently you have never been the butt of a Buchwald column. I enjoy him very much. He's about as subtle as a Mack truck and a great

many people find him very offensive (should we let *them* pick a censor to edit Buchwald's work?).

"Pete Seeger is not in that class . . . Surely you must know that Seeger is not a comic and never has been. The question in his case is whether audiences should be protected from his political convictions and protest songs.

"It is questionable whether a comedy show is a forum for political comments voiced by adolescent minds." Are you saying that it would be ok for a comedy show to be a forum for political comments if they were voiced by *adult* minds? Then who is to judge? I, for one, think the Smothers Brothers run the gamut from maturity to immaturity and from excellent taste to poor taste. And so far, I have been able to tell the difference all by myself.

"Clients who buy participations in programs like the Smothers Brothers often get caught in the middle . . . The Smothers Brothers are very adept at getting advertisers deluged with angry letters." Funny, I had the idea that they were delivering some pretty big audiences and getting some good letters, too. Is it just possible that the flow of letters — both angry and friendly — might be an index of the vitality and freshness of the show? (Is it good or bad that I'm writing this letter to you?)

You characterize censors, in part, by accusing them of ". . . failing to reflect the mood of the audience in contemporary climate" (something the Smothers Brothers seem to do exceedingly well, judging by their ratings).

Then in the next paragraph you say ". . . the censor is more qualified to judge taste and the unfair bite of political satire than the authors." That's really not the point, is it? Isn't the real question whether the censor is more qualified than the audience to judge such things?

You close with a particularly ominous statement, "Then the censor has to lower the boom. No matter what the cost, the network management must back him."

No matter what the cost?

Censorship always comes to that doesn't it?

LEONARD L. BARTLET
*Cole & Weber, Advertising,
Tacoma, Wash. 9840*



"This is what I sell."

**I want to sell it
in America's busiest
marketplace."**

Advertisers display their wares to more customers on the CBS Television Network than in any other marketplace. This is where the biggest audiences come to watch—night and day, for entertainment and news, specials and sports.

The CBS Television Network has attracted the biggest average nighttime audience for 13 consecutive years. This season it leads one network by 12 per cent, the other by

28 per cent. CBS reaches the biggest nighttime audience in every Nielsen age classification. And according to ARB, the network's stations lead, or tie for the lead, in 44 of the nation's 50 biggest markets.

CBS has also attracted the biggest average daytime audience (Monday to Friday) for 10 straight years. This season its average daytime audience exceeds five million homes—12 per cent more than one network, 94

per cent more than the other. It is, in short, the prime marketplace for advertisers who want to reach women. CBS enters more homes in a single day than Good Housekeeping, Ladies' Home Journal, and McCall's sell copies in an entire month.

If you have something to sell, CBS is the place to sell it. That's why, for 14 consecutive years, the nation's advertisers have been putting their largest appropriations on...

The CBS Television Network

ARB audience estimates for individual markets for Nov. 1967, 7:30-11 pm. All other audience estimates based on NTI and Nielsen Audience Composition data; nighttime and daytime averages, other than age, based on household data, Jan.-Dec. each year; current season, Oct. 1967-Feb. 1, 1968, as available; nighttime, 6-11 pm; daytime, Monday-Friday, 10 am-5 pm. Specials are evening programs telecast not more than once a month. News and sports, day and evening, seven days a week. Audience estimates subject to qualifications available on request.

WCEE-TV is now FIRST in Prime Time in **Rockford, Illinois**



FIRST IN
METRO MARKET
RATING
AFTER ONLY
27 MONTHS
ON THE AIR



NOV. 1967 - A.R.B. TELEVISION
AUDIENCE ESTIMATES - AVERAGE
QUARTER-HOUR 6:30 PM TO 10 PM
SUNDAY THRU SATURDAY



CBS AFFILIATE / ROCKFORD - FREEPORT, ILLINOIS

Competitively Priced - See Meeker Representative

A LEADER - - - FULL COLOR FACILITIES - - - 36% COLOR PENETRATION IN METRO AREA

More stations use tv polls despite criticism

Despite criticism of the "instant" telephone poll, the number of stations carrying them continues to increase. The latest tally by WFIL-TV Philadelphia, which claims to have been first to run them on a regular basis, is 71.

However, the Triangle outlet has hearkened to critics who maintain that the method does not elicit a representative sample of viewers. It dropped its poll some weeks ago and will resume polling in about two weeks under a different title. The station will make clear that the new poll is not to be regarded as statistically accurate but merely an expression of viewer opinions.

It's been estimated that four or five stations have dropped the telephone poll for good. One of them, WFAA-TV Dallas-Ft. Worth, said theirs was cancelled because some viewers were dialing wrong numbers and disturbing households at odd hours.

Some of the criticism cropped up at the recent National Conference on Television News Public Opinion Polling, held January 25-26 at the University of Notre Dame with WNDU-TV South Bend-Elkhart as host. A particularly bitter attack came from Robert Lindsay, associate professor of mass communication at the University of Minnesota, who predicted the conference would be the last one on the subject.

The Notre Dame station, following the conference, added a systematic random sample "call-out" poll to its existing "call-in" poll.

Hanes primetime drive coming up

Hanes Hosiery, via its new agency, Lampert, is preparing for a major primetime campaign starting late in the summer and going through the fall. About \$1 million in tv billings are involved. Though the client has "total" distribution, spot will be confined to the top 25 markets. On network, the approach will be a scatter plan.

The client markets a premium line (\$1.50-\$2) and account man, Pete Diamandis, describes it as half-fashion, half package goods. Diamandis is one of those who foresees "packaged" fashions coming and, hence, greater use of tv for selling apparel.

Sees bright future for commercials producer

Though there's been much talk about the "decline" of the agency commercials producer and the rise of the hyphenate—art director/producer, copywriter/producer—the "producer/producer" feels current trends favor him. The reason, says Frank Martello, commercial production manager at Leo Burnett, New York, is the rising cost of commercials. Someone with technical know-how has to watch carefully that budgets don't get out of control, Martello declares.

The Burnett producer, newly-named president of the recently-formed Broadcast Advertising Producers Society of America (BAPSA), welcomes the hyphenate, however, and estimates that, perhaps, 20 per cent of BAPSA members fall in that category.

BAPSA has grown to about 100 members in less than nine months and will make an effort to broaden membership outside of New York. Besides Martello, officers are Lincoln Diamant of Grey, vice president; John Edgerton of SSC&B, treasurer, and Catherine Land of Grey, secretary.

Among those on the board are Henry Bate, Benjamin Berenberg, Lloyd Bethune, John Donnelly, Raymond Fragasso, Don Franz, Sy Frolick, Robert Gross, Robert Kronenberg, James Marshutz and Helen Nelson. Twenty-two major agencies are BAPSA members.

Interest in recall method renewed

Interest has been revived in the recall method for ratings in the wake of the RADAR (Radio All Dimension Audience Research) study, sponsored by the four radio networks and conducted by Brand Rating Index Corp.

Two techniques were actually used in the study, which is highly regarded because of the care taken with the various research steps. They were coincidental and recall. Comparisons of the two were made to validate the recall part of the study and they came out quite close.

The performance of the recall method in the RADAR study has particular relevance in light of the dissatisfaction in certain quarters with tv diaries.

New coverage prediction standards expected

New engineering standards for predicting station coverage contours should receive FCC approval in about a month or two. Particularly cheered by this is the All-Channel Television Society, which fought for the revision after helping convince the FCC a previous proposal would hurt uhf stations.

Baltimore agency hits jackpot with bowling

Television plays a prime role in a promotion package for bowling proprietor area associations that a Baltimore-based agency has operated with success in a number of markets. The promotion is aimed at encouraging lagging "open play," the term used to distinguish the casual bowler from the numerous league players who have crowded the lanes in recent years.

The promotion, put together by the S. A. Levyne Co., made its debut in the Baltimore-Washington areas about a year ago. It includes, besides tv, radio, newspapers and collateral material, but video accounts for about half of the cost.

Starting as a four-to-five week seasonal drive, it is spearheaded by saturating the market with 45 to 90 IDs a week. Copy seeks to bring the casual bowler in during weekends when league play is light. Bowling is not sold as a sport but as fun for the family, for dates, as the "in" thing to do, etc.

After its initial success, said Henry W. Eisner, agency president, he sold the idea in Chicago and, later, to associations in Northern California, Wichita-Western Kansas, Kansas City and Tidewater Area Virginia ■





Videotaping has gotten so good, it has a new name!

Tape is more versatile than ever!

Everybody knows the key advantages of video tape. You work fast. You see your work as you go. You can be more daring and experimental.

But perhaps you didn't realize how sophisticated the art of videotaping has really become: You can edit instantly... electronically... frame by frame. You can use slow motion, fast motion, stop motion and reverse action. You can go out on location. And you can combine all types of existing footage (stills, film) with new footage.

Now, the most life-like color yet:
"Scotch" Brand Color Tape Plus.

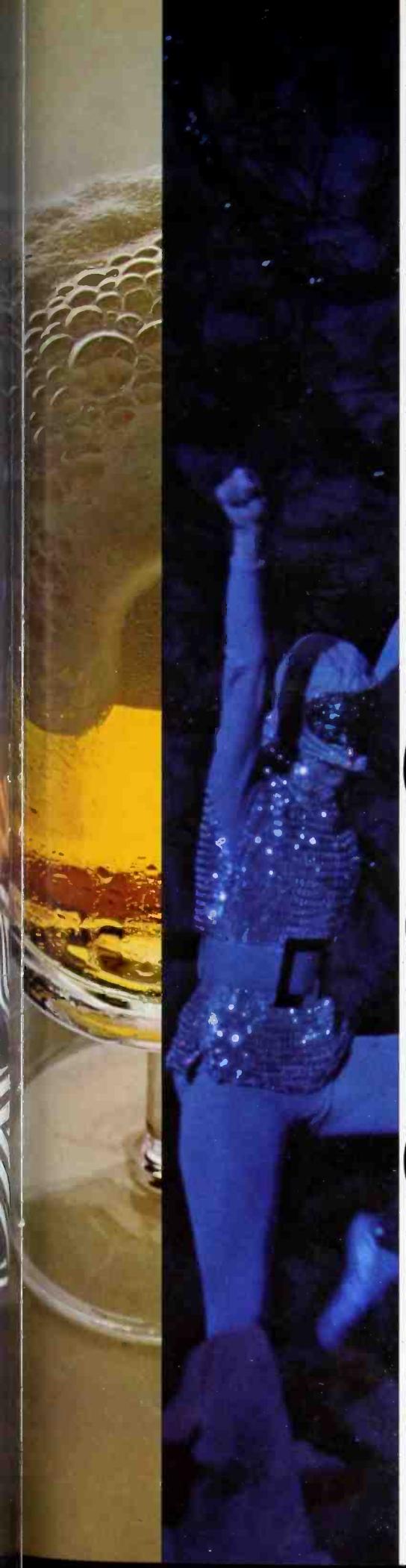
"Scotch" Brand Video Tape No. 399 gives you the ultimate in color fidelity. The brightest, clearest, most life-like color ever. Color Tape Plus is so ultra-sensitive, you can use the most subtle lighting techniques. Copies are perfect. Blacks and whites are stronger. And No. 399 is almost impossible to wear out.

So please don't call it videotaping any more. There's now a new name for this complete creative medium... electography!

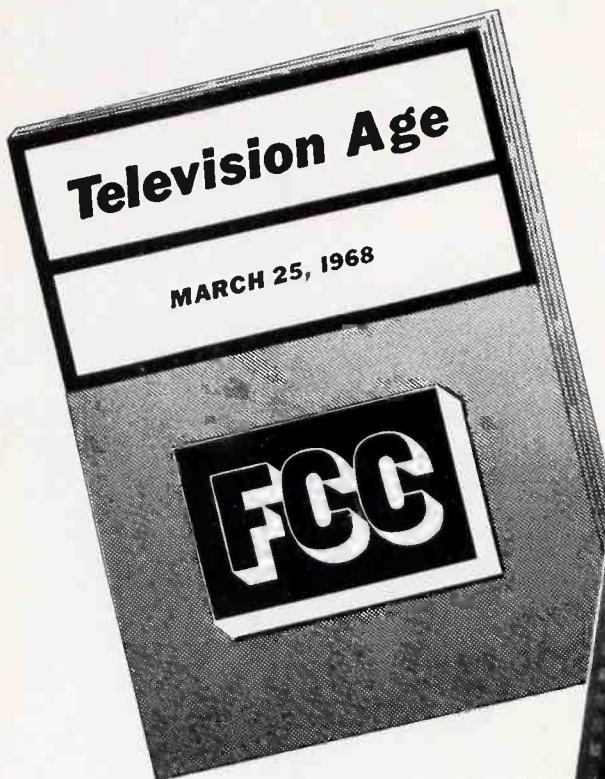
Want more facts? Write: 3M Company, Magnetic Products Division, 3M Center, St. Paul, Minn. 55101.

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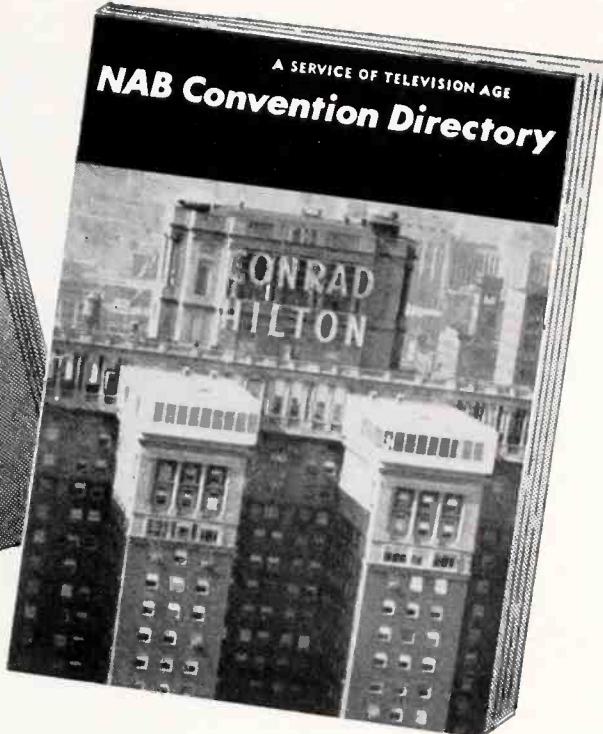
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THE UNBEATABLE COMBINATION!



MARCH 25
FCC ISSUE



NAB CONVENTION
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THE UNBEATABLE COMBINATION FOR UNBEATABLE ADVERTISING EFFICIENCY

Advertising deadline—March 11, 1968

Television Age

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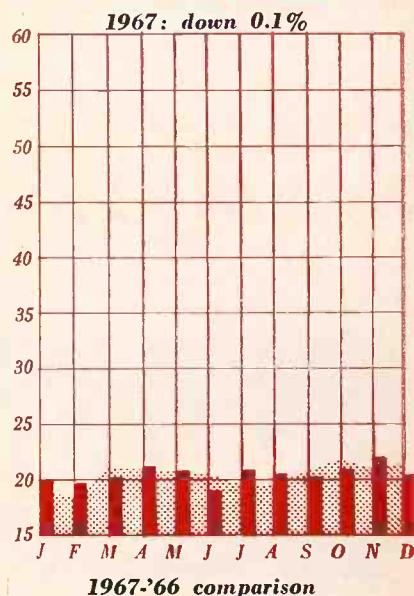
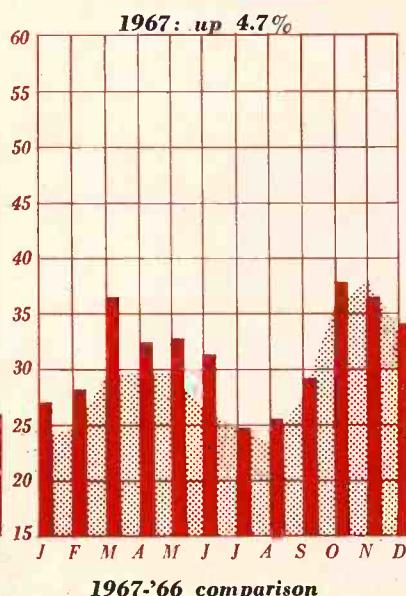
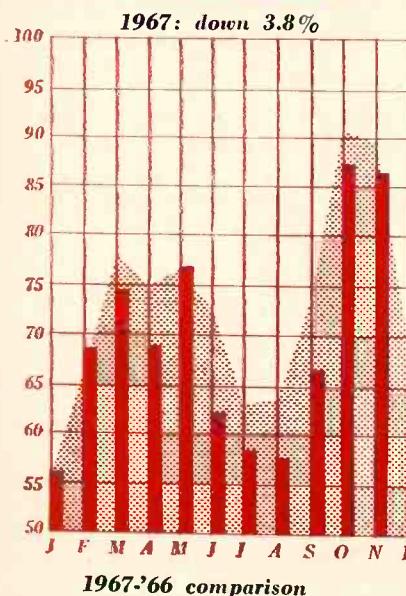
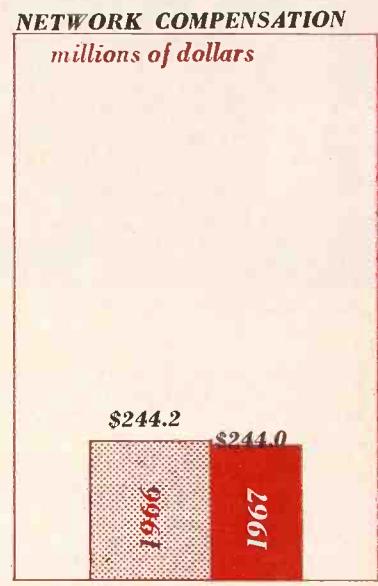
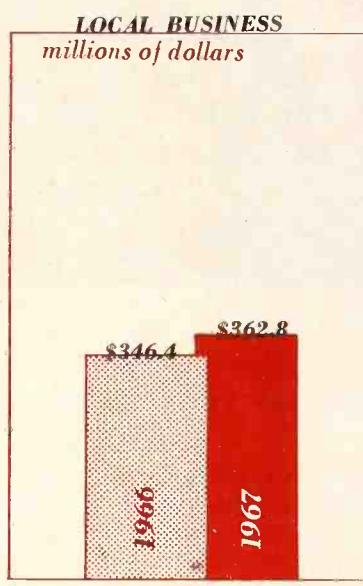
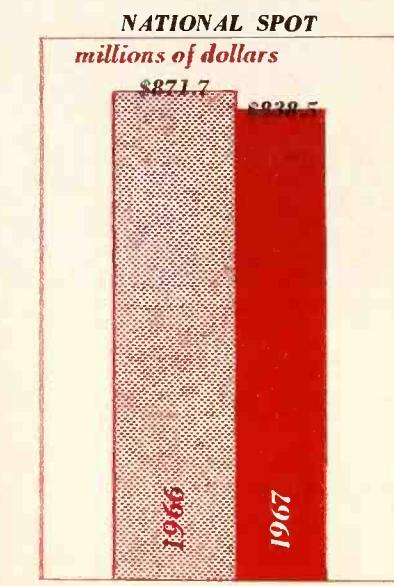
Television Age, March 11, 1968

Business barometer

To provide a complete review of station revenue in all categories for '67, "Business barometer" this issue carries the full-year figures in addition to the monthly tallies. These include adjustments in '66 figures and in the first six months of '67 made on the basis of the FCC '66 report last summer. These show, for example, that local revenue in '67 was higher than '66 during every month but one, while the situation was just about reversed in the case of spot revenue.

For the full year, in all categories, the total for station revenue came to \$1,445.3 million, as compared with \$1,462.3 million in '66. The net decline was thus \$17 million, or a drop of 1.2 per cent. All in all, considering complaints of some reps and stations, not too bad an outcome.

Next issue: a report on spot revenue in January.





...“It delivers
as they say!”

We didn't want to blow our own horn
so we asked AL HIRT to do it for us.

We're proud that TV 5 . . .

- is number 1 in local news coverage
- delivers 470,800 Michigan television homes
- is 32nd in the nation in total retail sales

AL HIRT'S LATEST ALBUM
"The Happy Trumpet"



• ARB/Nielsen November 1967
Sales Management's Market Figures

FLINT-SAGINAW-BAY CITY
WNEM TV 5

Represented By: STORER TELEVISION SALES, INC.

The big jump

A little over a year ago, the Lampert Agency had had no tv experience. Today, it has two accounts on tv (Olympic Airways and the U.S. Virgin Islands) and is planning tv strategy for two others (Netherlands National Tourist Office and Hanes Hosiery) both of which will go on tv later this year. All except Hanes are tv first-timers.

What does a small agency do when it goes into a medium for the first time? Comb their competitors for experienced personnel? Get outside help?

No.

Their people jump in with both feet and try to use their heads. So far, Lampert has come up covered with roses. Their first Olympic Airways commercial, shot by EUE/Screen Gems, won a silver medal at Cannes and created a lot of talk ("Please, no dancing in the aisles"), even though it ran only in New York.

Another by-product of the Olympic commercial was that it led to their getting the Hanes account, which will probably run about \$1.5 million in billings this year, more than half in tv.

Hanes will propel Lampert into the network arena, another first for the agency; the hosiery account's strategy involves its first marketing concept stemming from a tv platform.

Started a year ago. Olympic's first tv campaign, in conjunction with other media, ran from February to April last year and the time buying chores were done by none other than top management. A similar campaign is now running.

Bernard Zamichow, president of the 20-year-old agency (he succeeded founder Harry Lampert, who moved up to chairman, in January), explained he and his colleagues found tv so exciting they couldn't resist getting into the time buying act. Needless to say, Lampert's management team also was determined to make a good job of it their first time out.

"I really enjoyed it," he said. "We're still having fun as buyers but after a while we'll cool down and give Tom Bracken, our media director, the responsibility."

Neither he nor his associates found timebuying particularly difficult. "We called in four reps and explained our problem. You learn a lot from what the reps say about their competitors. But, in the final analysis, native intelligence is what you really need."

Lampert's high-paid timebuyers experimented with tv somewhat but went heavily into late news to reach travellers over 35. Zamichow explained:

"Olympic is a Greek airline and most of our customers are Americans. Now, every person who flies feels his own country's airlines are the safest, so, at least for his first international flight, he'll travel that way."

"After a while, however, he becomes more venturesome and sophisticated. So, if we're talking about people who travel a lot, that means older, more affluent customers. We can reach them with the news. We also bought pre-season pro football last summer."

The creative concept. The Olympic creative concept, being continued with variations, shows someone aboard the plane dancing in the aisle as he listens to Bouzouki music through his headset.

The idea is to convince the viewer



Lampert Agency president Bernard Zamichow, left, and chairman Harry Lampert discuss agency ad.

that traveling Olympic is like attending a big party. "We were concerned in the beginning about the American image of Greece," Zamichow related. "We thought it might be a little grim, maybe with a Nick-the-Greek stereotype. Could an American picture a Greek as a pilot or a stewardess?"

An attitude survey was made through Cambridge Marketing. It was discovered that Americans had no fixed ideas about the Greeks and were quite ignorant about the country itself (this was before the coup).

Respondents were more familiar with Aristotle Socrates Onassis (who happens to own Olympic lock, stock and barrel) than with the King. They tend to regard Greece as a museum.

Having found no strong negatives, Lampert went ahead with its effort to surround Olympic with a happy image. It seems to have worked. Olympic started flying the Atlantic in the summer of 1966 (the reason for the campaign). At that time they were the 21st (and last) carrier in terms of trans-Atlantic passenger traffic.

From 21st to 13th. By the end of last year they ranked 13th, said Zamichow. Further, he said, last summer Olympic handled 50 per cent of the New York-Athens air passenger traffic, compared to 10 per cent the summer before.

A key figure in this and other Lampert campaigns is creative director William Wurtzel, who came to the agency in the fall of 1966 from CBS-TV, where he had been an art director and had spent four years. Wurtzel had also worked at Grey and was trained at Pratt Institute and the School of Visual Arts.

Wurtzel knew what a tv set was but, like his bosses, he had never made a tv commercial. "In looking for a studio," he explained, "I had in mind what I wanted to do and one of the reasons I finally picked EUE was that they had made the Rheingold commercials with different ethnic groups at a party." Wurtzel was also impressed with EUE's director-cameraman Mike Elliott.

(Continued on page 44)

EQUATION FOR TIMEBUYERS

ONE BUY **DOMINANCE***
— = —
X **WKRG-TV • MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager



MARCH 11, 1968

Presenting:



the average station manager

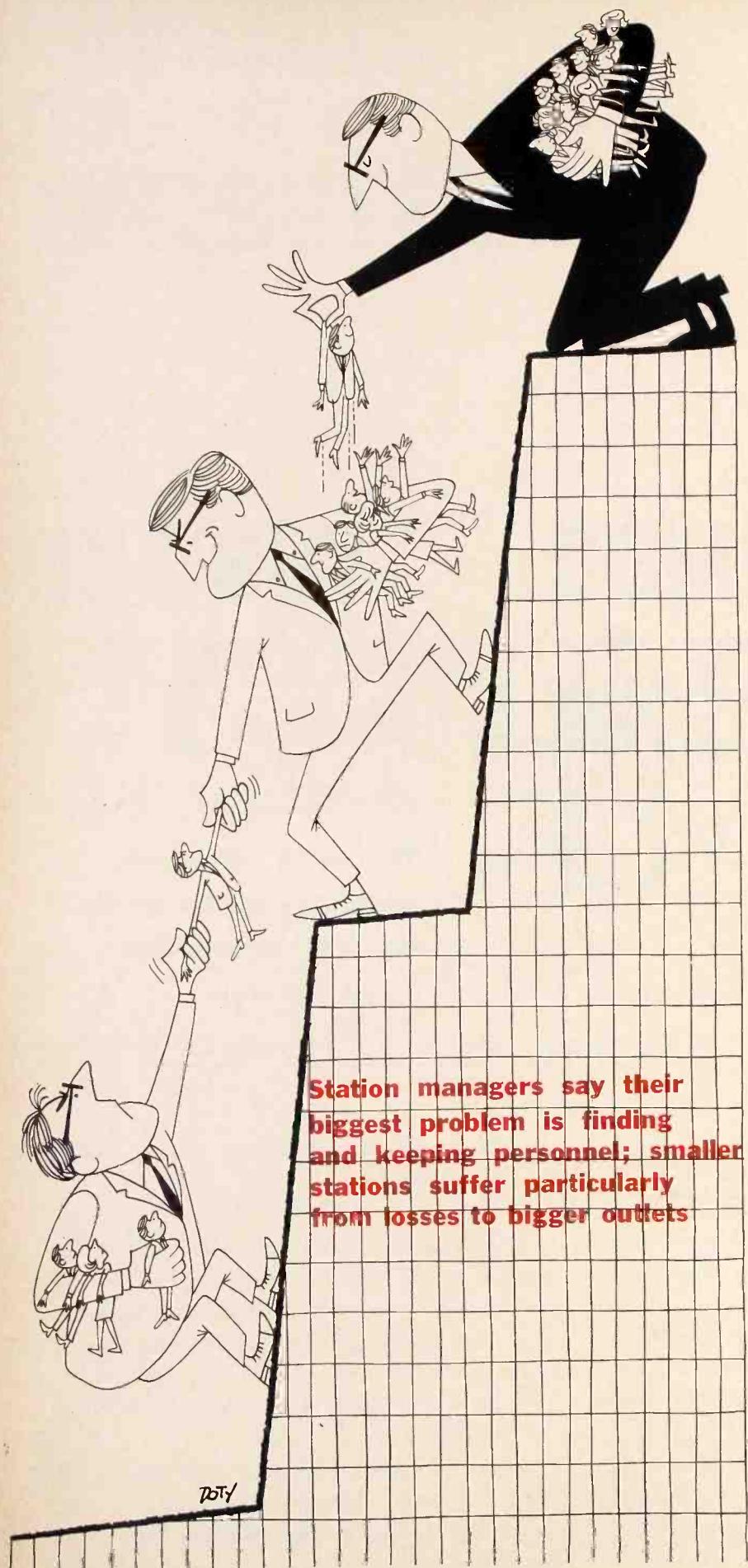
*They're all individuals,
certainly, but, statistically,
they can be described
in various ways*

What sort of a man is the television station manager? Young? Old? A show biz type? Or businessman? What sort of things bug him? Is he well-paid? Or does he work himself to a frazzle for a pittance? Is he a career broadcaster? Or brought in from the outside?

To find the answers to questions such as these, TELEVISION AGE queried U.S. commercial station managers in a broad survey. Answers came from 231 executives.

Throwing the entire lot together and grinding them through the statistical mills, this composite picture of the "average" station manager emerges:

- He makes a comfortable salary, though nothing sensational.
- He's still in the prime of life.
- He's been a station manager for about a decade, which represents about half of the entire time he's spent in the broadcasting business.
- The chances are good that he either started in radio or spent some time in the medium.
- He's more apt to have a sales background than any other.
- The problem that bothers station managers most is people—finding good ones, keeping them from moving to bigger stations and having them work well together.



- The likelihood of finding a bachelor among station managers is practically nil. And ditto for a childless marriage.

Averages, of course, can be misleading. They wash out the extremes and hide the differences among managers working for large and small stations.

To bring out the variety (or to see if there is any), questionnaires were coded to distinguish among stations in three annual revenue classes—under \$1 million, between \$1 and \$3 million and over \$3 million. In addition, some of the questions have been tabulated to show the distribution of answers.

Question of compensation

First, the all-important question of compensation, answers to which came from all but 2 per cent of respondents: To encourage this kind of response, station managers were asked to indicate their annual income from their jobs (salary plus "extras") within ranges. This means no exact average can be calculated; however, the median can be pinpointed fairly accurately.

For small stations (under \$1 million in annual revenue), the median salary of station managers is a little over \$20,000. For medium-sized outlets (between \$1 and \$3 million), the median is a little under \$30,000. And for the large station group (over \$3 million), the figure is between \$40,000 and \$45,000.

However, the distribution of annual job income shows fairly sizeable ranges (see tables). No one made under \$10,000 a year and no large station manager made less than \$15,000. One large station manager made between \$15,000 and \$20,000 but he pointed out he had been in the job only a year. One out of five managers of small stations makes less than \$15,000 annually.

At the other extreme, two managers of small stations reported earning between \$50,000 and \$75,000, possibly explained by stock ownership. Three station managers said they topped the \$75,000 figure. One

TELEVISION STATION MANAGERS PROFILE

By annual station revenue

manages a medium-size station, the other two, large outlets.

But 31 per cent of the large station managers pull down more than \$50,000. Of all station managers, 10 per cent make over \$50,000.

There are, of course, compensation brackets in which heavy percentages of managers cluster. For the small station executive this is \$20,000 to \$25,000, into which fall about a third of the men in this group. Four out of 10 medium-size station managers make between \$25,000 and \$35,000. And 37 per cent of large station managers make between \$35,000 and \$50,000—almost the same ratio as make more than \$50,000.

The average station manager is an experienced executive, having spent 9.2 years on the job of running a station. This includes experience managing other tv stations as well as radio outlets.

Length of experience

While it might be expected that those superintending the destinies of larger stations would have more time under their belts as executives than chiefs of smaller stations, it turns out that, on the average, there is little difference.

As a matter of fact, the average for the \$3 million-and-over outlets is slightly less than the other groups—8.7 years as against 9.1 for small stations and 9.4 for the medium group.

However, as the distribution figures on time spent in the manager's chair shows, there are some significant differences between managers of various size stations.

For example, the per cent of managers at large stations with 10-14 years in that job is quite a bit higher than the figure for both smaller groups. On the other hand, the 5-9 year figure is much higher for the small station manager than for the two larger groups.

The small stations also have a higher percentage of managers with more than 20 years experience. Nine out of the 82 small station managers

(Continued on page 58)

	<i>Under \$1 million</i>	<i>\$1-3 million</i>	<i>Over \$3 million</i>	<i>All stations</i>
Annual earnings (including "extras")				
\$10-15,000	20.7%	2.9%	—	8.7%
\$15-20,000	24.4	7.8	2.2%	12.6
\$20-25,000	33.0	24.3	4.3	23.4
\$25-35,000	14.6	40.7	17.4	26.8
\$35-50,000	3.7	16.5	37.0	16.0
\$50-75,000	2.4	3.9	32.6	9.1
Over \$75,000	—	1.0	4.3	1.3
No answer	1.2	2.9	2.2	2.2
"How long have you been a station manager?"				
Less than 5 yrs.	32.9%	31.1%	34.8%	32.4%
5-9 yrs.	31.7	22.3	17.4	24.7
10-14 yrs.	18.3	23.2	34.8	23.8
15-20 yrs.	6.1	16.5	8.7	11.3
More than 20 yrs.	11.0	6.8	4.3	7.8
Average (years)	9.1	9.4	8.7	9.2
"How long have you been in the broadcast business?"				
Less than 10 yrs.	6.0%	3.4%	—	3.8%
10-14 yrs.	29.0	14.3	10.9%	19.2
15-20 yrs.	21.0	23.5	22.7	22.3
20-24 yrs.	22.0	26.8	25.1	24.9
25-30 yrs.	13.0	20.2	21.7	17.7
More than 30 yrs.	9.0	11.8	19.6	12.1
Average (years)	18.5	21.6	23.8	20.9
Managers who worked in radio				
	85.4%	82.5%	87.0%	85.0%
Primary career background				
Sales	33.0%	44.7%	56.6%	42.8%
Promotion	6.1	6.8	6.5	6.5
Programming	28.0	24.3	32.6	27.3
Engineering	7.3	8.7	—	6.5
Financial	4.9	6.8	—	4.8
Other	18.3	5.8	—	9.1
No answer	2.4	2.9	4.3	3.0
Personal data				
Age: under 30	3.7%	—	—	1.3%
30-39 yrs.	26.8	13.6%	4.3%	16.4
40-49 yrs.	41.5	52.4	54.4	49.0
50-59 yrs.	19.5	27.2	34.8	26.0
Over 60 yrs.	8.5	6.8	6.5	7.3
Average (years)	44.8	47.1	48.2	46.5
Avg. height	5'11"	5'11"	5'11"	5'11"
Avg. weight	180.3	180.7	176.5	179.7
Avg. yrs. married	19.6	21.7	22.9	21.2
Avg. no. children	2.9	2.6	2.5	2.7

What's new about next season?

First reactions to next season's new nighttime network shows are beginning to trickle out from behind agency doors, and the shows are rather late this year. As usual, programming execs and agency research teams began tracking the progress of new pilot development for next season almost as soon as the current season got off the ground.

Unlike previous years, however, there has been a decided absence of pilot candidates available for early previewing, and independent producers have been less active than usual in promoting new show ideas. As industry observers have discovered in recent weeks, however, silence has by no means been any indication there is nothing new to see, although there is considerably less around than there had been in previous years.

"The number of pilots has decreased drastically over last year," explained Mike Dann, programming vice president at CBS. "We had 46 pilots last year, less than 35 for the coming season. Five or six years ago there were as many as 150. It's costly and there is some shortage of ideas. For the first time this year, there is no advertiser who has developed a pilot of his own."

John Ball, associate director of programming at J. Walter Thompson, noted only 58 program projects as opposed to a little over 90 last year.

Although Dann had been quoted as placing the blame for the scarcity of new pilot material at the doorstep of independent producers, who he said, have not turned out enough new product, he told *TELEVISION AGE*



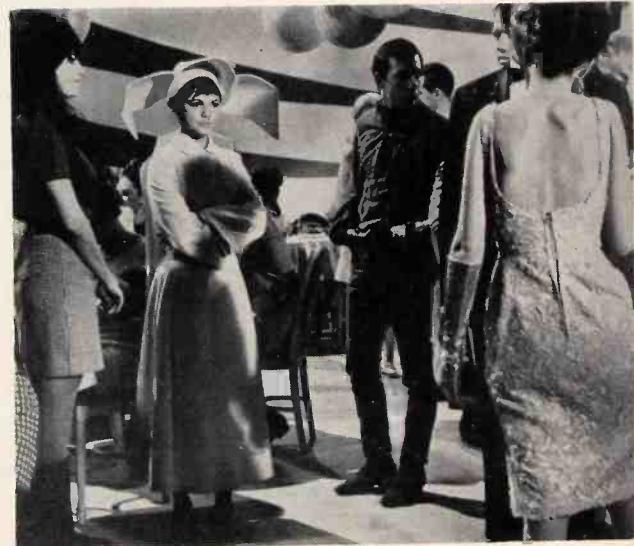
More variety shows, like "The Dean Martin Hour," NBC (top), and spin-offs from made-for-TV movies, such as "Ironside," also NBC, are planned for next fall.

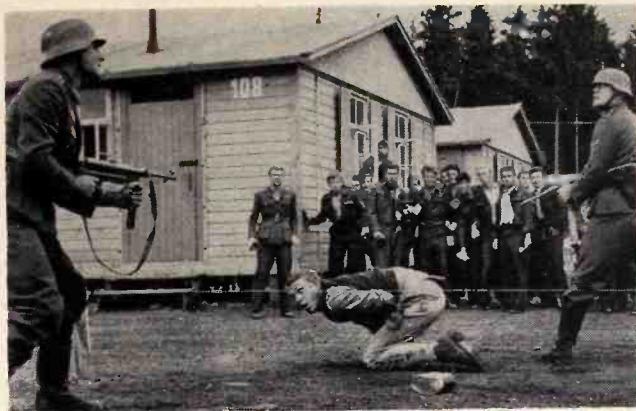
Now that agencies are getting a look at new fall programs, researchers are pinpointing the most promising prospects and evaluating trends

ABC, which had the biggest hit this year with "Flying Nun" (r.), will intensify search for innovation.

Banking also on continued viewer interest in action adventures, such as "Big Valley" (bottom l.), network plans police series series next.

With cancellation of "Garrison's Gorillas" spurt in war dramas has ended.





Movies will again dominate schedules. CBS scored high this year with hits such as "The Great Escape" (l.), Network also plans to encourage more original drama, like "Do Not Go Gently Into That Good Night," popular with viewers this season.

the reasons are tied strongly to the movie trend, which has reduced the number of new shows needed in next fall's schedule.

The secrecy about new product this season is due largely to the fact that networks themselves have become major financial factors in the preparation of new pilots. The networks have come out into the open now, and agencies are busily assessing next season's prospects. The general reaction has been that there's nothing new for next season, that movies, action adventure series, specials, and variety hold-overs from the current season will continue to dominate a rather colorless television picture.

Programming has taken on some new directions, however, and some feel that even the trend toward more movies, chiefly blamed for inhibiting creativity in other areas of tv program development, may itself provide the impetus for more creative programming in the future.

Police format emerges

Looking at what the new season will have to offer, observers have noted some changes within the standard action adventure and situation comedy forms.

"The police/action format seems to be emerging on all networks as the form which will be most popular this year," noted Phil Burrell, SSC&B manager of television program development. "And they will place heavy emphasis on realism and a greater accent on youth and the contemporary scene."

The most promising of these, according to one agency program man, is ABC's *Mod Squad*, "a very exciting form, which could be the exciting program of the year, in terms of blending police action with realism and terrific acting by a young, inexperienced trio of actors."

The action involves three erstwhile delinquent youths who, put on probation for agreeing to work with the police, are placed in the position of having to squeal on their friends.

The three are never quite sure that what they're doing is right. "Their resentment for the police pervades the action and adds a dimension of dynamism and truth to the situation," one researcher at Ted Bates noted. "It truly captures a new direction in contemporary staging for tv."

Realism takes a different route in *Adam 12*, NBC's entry in this category. The action, which is involved in the exploits of a patrol car on night duty, can cover three separate cases in one half hour, just as it happens in real patrol car life. Produced by Jack Webb, the show looks "very promising," according to several who have seen the pilot.

A third entry, *Hawaii 50*, on CBS, deals with a team of super-police troubleshooters serving the governor of Hawaii and dealing only in important state cases. "All three of the new police forms are well produced," Burrell said, "and have what it takes to succeed."

Other candidates for success, nominated by several agency observers, are ABC's *Tales of the Unknown*, an anthology of Gothic drama and hor-

ror stories, and *The Outsider*, another NBC police drama, and a spin-off in the new style from one of last year's *World Premier* movies.

The trend toward longer shows, some observers feel, has affected the character of new season fare, and has hit particularly hard at the half-hour situation comedy. "The level of situation comedy is definitely off this year," said John Ball. "In fact, there's been a definite lack of half-hour program development."

Half-hours not dead

Disagreeing in part, some observers feel that, while such a trend might be beginning, movement is slow and this season finds all networks stocked with a still respectable amount of vintage half-hour stock.

In the area of comedy, "the bigger-than-life fantasy school seems the route considered safest," Burrell noted. Scoring high on his list of successes in this half-hour category is *Ugliest Girl in Town*, a story about a guy who gets himself into the unlikely position of having to masquerade part-time as a female model. ABC has it on Thursday in the 7:30 slot and Burrell says it's a good prospect for success.

"The only problem," he noted, "is that it's on opposite the new CBS version of *Blondie*, which has already proven itself. It has a good cast and a lot going for it and it may quite possibly overshadow *Ugliest Girl*."

Both ABC and CBS are nodding in the direction of comedies in the old Jackie Gleason *Honeymooners* vein,

(Continued on page 53)

Agencies and advertisers have not been willing to invest the money to get good research. So the rating services have simply had to report it as best they could.

Jackie DaCosta, associate director media research Ted Bates & Co.

The more detailed local demographic breakouts the rating services have been reporting over the last few years seem to be satisfying advertiser demand for more and more data. But the fractionalizing of survey samples, an inevitable result of the demand for more information, has caused agency and station researchers to question the reliability of the data.

In terms of method of selection, samples have not changed very much from the time when total homes viewing were the rating services' chief concern. Recently, tv industry spokesmen have expressed shock at some of

"Media costs have been going up," explained Jackie Da Costa, associate director of media research at Ted Bates & Co.

"Advertiser pressure has been building for more effective buys. We can no longer justify schedules on the basis of cost-per-1,000 homes alone. We need cost-per-1,000 viewers, and the viewers have to be specified members of our particular target audience."

Instead of spending money on more data, it would be far better to concentrate on improving the quality of current information.

Paul Chook, director of research, Young & Rubicam

the variations in the month-to-month reports of each service and in the different results achieved by each rating organization in several of the same markets.

No one is blaming the services, actually. Many agencies feel the rating firms are doing the best they can under existing circumstances.

"Agencies and advertisers have been pushing the services for more detailed information, but have not been willing to invest the money to get good research in that area. So the services have simply had to report it as best they could."

Spurred by the demand for more information, say some observers, the

services seem to have become involved in a kind of competitive game where agency subscriptions are sought on the basis of which group can provide the most information. Although not all the reports create further fractionalization of the survey sample, they do take time and money away from efforts to improve the accuracy of what is already being reported.

"Agencies really are to blame," complained George Blechta, NSI product manager. "They keep asking for more and more data. In many cases we've had to refuse, based on our own dissatisfaction with their accuracy. But ARB now produces 53 columns of data, more than twice the 25 we report."

Feel services have over-reacted

Although agencies don't deny that they are partly at fault, they seem to feel the services have over-reacted to their demands. "It's reached the point where we're constantly being bombarded with suggestions, initiated by the services themselves, for new kinds of data," one media director said. "It usually looks so good, we have to indicate we would be interested in seeing the results."

It's expensive to significantly improve statistical reliability. You would have to quadruple the sample to improve it by 50 per cent.

Edward Barz, director of research, Foote, Cone & Belding

Ratings research: something's

"In their efforts to outdo each other, however, the services compound the positive aspect of our reaction. They take a simple nod of interest as some kind of indication that adding some additional report will increase the agency's support for their service."

In pursuit of accuracy

Now media people are looking for suggestions from the services on how to improve the accuracy of the data they are currently reporting. "By and large, we can live with the amount of data we now have," stated Paul Chook, research director at Young & Rubicam, Inc. "Instead of spending money on more data, it would be far better to concentrate on improving the quality of current information."

Station managers, who foot nearly three quarters of the bill for rating reports, are also concerned about data reliability—more so than the agencies, claimed Marty Goldberg, research director at H-R. "Particularly in smaller markets, which only get two measurements a year," the rep executive explained, "wild fluctuations can hit the pocketbook hard. For the agencies, rating errors simply mean a bad buy. They can make it up next month."

Since stations realize, however, that any improvements are going to cost them more money, and since they are

more concerned with increasing the accuracy of total homes viewing and less concerned with demographics, many feel the best solution would be to reduce the amount of audience composition data reported.

"Since fractionalization of the sample is the main culprit here," one station manager suggested, "why not reduce the degree of fractionalization? Give fewer and broader demographic breakouts and report them less frequently. That would be the simplest way to reduce error without increasing cost."

Although, in theory, that might solve a lot of problems, agencies are, by and large, convinced the data they are now receiving is valid, and necessary for more efficient media planning. They aren't sorry they started the avalanche. On the contrary, they say now is the time to take things a step further.

Fewer reports, bigger sample

"Speaking from a technical standpoint," one recently-appointed research director at a top agency noted, "I would prefer fewer reports per year covering a larger sample. From a practical standpoint, however, it's just not feasible.

"What we would end up with is broader averages and less specific data. Programming changes and day to day differences would wash out,

and buyers would not really be sure of what they were buying. This is a volatile medium, and averages only obscure the details."

The only other way to combat fractionalization, then, would be to increase the size of the original sample. This, agency spokesmen seem to feel, is what must be done. Miss Da Costa suggested a minimum sample size of 300 per demographic group.

This would mean increasing the total sample by enough to accommodate even the smallest demographic group, and would necessarily mean getting many more than would be required in the populous 18-39 category. Miss Da Costa expressed the views of many, however, who feel sample size must be increased in such a way as to totally compensate for fractionalization.

This, quite obviously, would cost a lot of money, which no one as yet has volunteered to pay. "A sample can be too large to be efficient from an economic standpoint," noted Gene Thompson, ARB vice president for information services. "Under existing circumstances, you would practically have to quadruple your sample to get any significant change at all. It reaches a point of diminishing returns.

"The industry would have to define what degree of accuracy it wants.

(Continued on page 57)

***Agencies questioning
accuracy of local
demographic reports say
larger audience samples
would increase reliability—
but no one wants to pay***

...but what?

got to be done

Last year was, by general agreement, a lean one for advertising agencies. Which may be one reason more attention is being paid to the experience of three of the best known, who have opted for diversification as one method of money management.

Diversification moves have now been made by J. Walter Thompson (insurance); Papert, Koenig, Lois (bicycles); and Foote, Cone & Belding (catv). The latter two are publicly held, which assumes some significance considering that a number of agencies are waiting for the right moment to go public.

Says investment specialist: "Once you get a public operation, you must sustain profits. The stockholders are looking at those quarterly reports, and they want some action. The Street is looking at agencies, though not with the greatest interest at the moment. Still, they want some news."

"Leverage" is what PKL states is the great advantage offered by public ownership. This translates as the use of other people's money to make more money, an appealing prospect in the present limited capital agency picture, with greater-than-ever pressures on profit.

And as FCB describes its situation, "We're running a business and want to make a profit. Catv seems a good way, that's all."

Figures for 1967 show profits of both PKL and FCB are down sharply. While not related to the diversification moves, they suggest that agency investments may help offset severe financial problems.

In any case, Thompson was there first, easily, with its move. Just over two years ago, the giant made a \$4 1/4 million cash investment in the Puerto Rican & American Insurance Company, in San Juan, acquiring an 82 per cent interest—since increased to 92 per cent.

Small by stateside measures, the insurance firm still represented the oldest and largest fire and casualty firm on the island. To Thompson's Dan Seymour, it represented more: "...our belief in the future of Puerto Rico and deep interest in increasing our participation in the Puerto Rican

economy."

Founded in 1920, the insurance company was growing healthily at the time of Thompson's move: assets of \$5.1 million at the end of 1963... \$6.2 million at the end of 1964... \$6.8 million in late 1965, just before the takeover.

Since then, growth has accelerated, with assets now at \$10 million and premium volume growing at better than 20 per cent a year.

The ad agency maintains that its direct involvement is slight. The insurance company still writes fire and casualty, automobile, surety, fidelity and earthquake policies. It does little advertising, never did, and Thompson headquarters is not even aware of any recent advertising.

And why an insurance firm in the first place? According to John F. Devine, JWT vice president, administration, "There was no particular, reason." Of course, J. Walter Thompson is owned by several hundred of its employees, has money to manage, and the insurance firm clearly offered no conflict with any of the agency's clients.

Self-imposed restrictions

"We have certain self-imposed restrictions on what we can do with our funds," says Devine, "not going into any business whose interests conflict with those of our clients... and we can't invest in an advertising medium."

Television and magazine activity, according to Thompson management, "would jeopardize the objectivity" of the agency's media decisions.

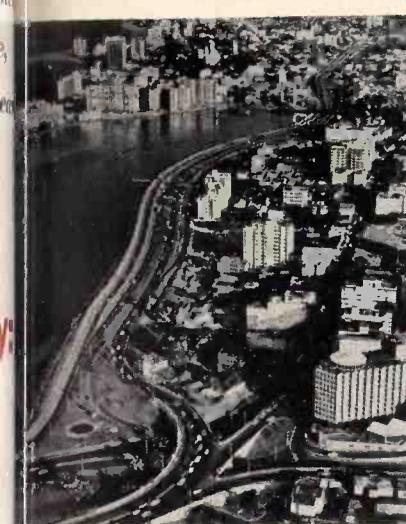
Still there is one broadcast activity that greatly interests agencies, both on and off the record, and that's catv. Very much on the record is one agency's moves in that direction.

Last December Foote, Cone & Belding reached agreement in its effort to purchase controlling interest in WEOK CableVision, the system serving Poughkeepsie, N.Y. And just last month the agency announced its acquisition acquiring majority interest in Pueblo Tv Power, Inc. Engineering and pre-construction work in that Colorado community has already started.

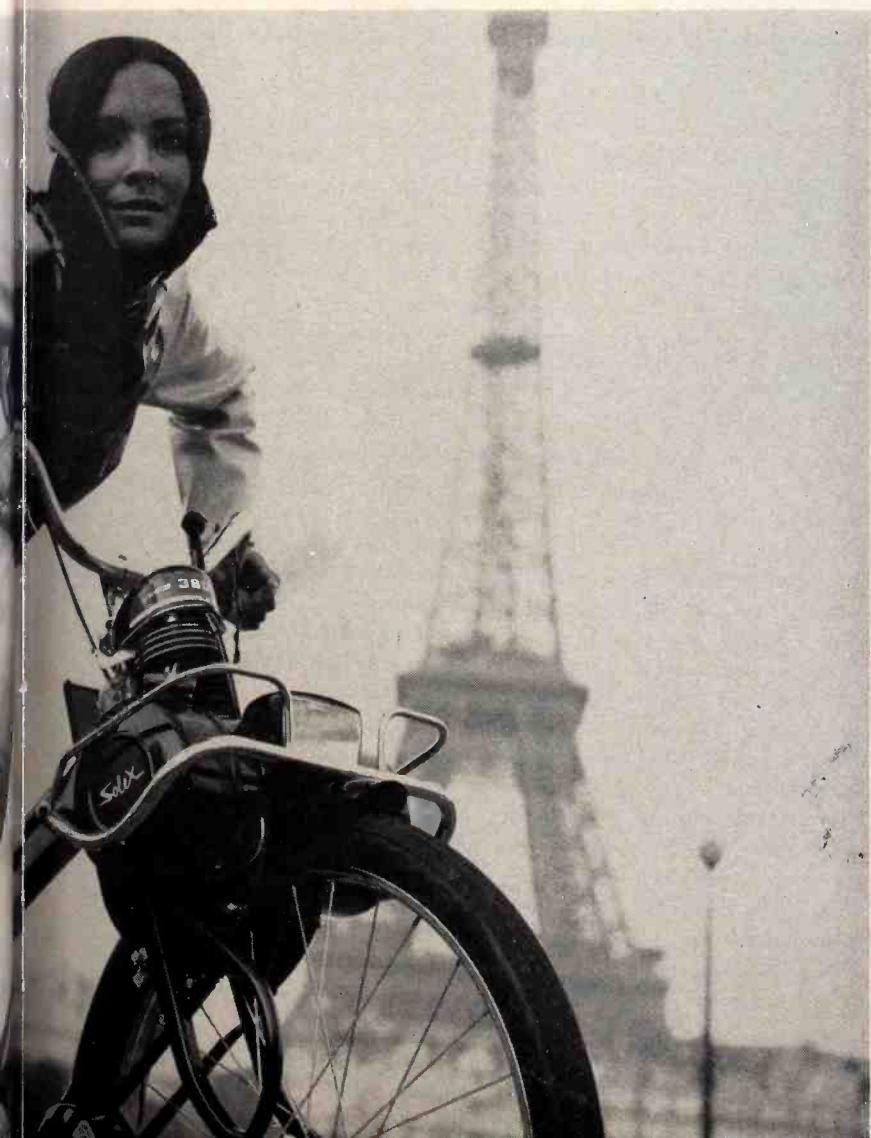
With more publicly-owned agencies sure to come, profit needs may increase pressures to diversify

New agency ploy: buy a business





Current agency investments are by Foote, Cone & Belding (catv, top photo), J. Walter Thompson (Puerto Rican insurance company—photo shows San Juan, where firm is located) and Papert, Koenig, Lois (distributorship for French motorized bicycle).



These closely timed moves come after earlier explorations of *catv* situations in Colorado by the agency. Of these, a franchise in Colorado Springs went to another group, and an application for Denver is still pending.

According to Don Lewis, FCB's vice president for finance, "*Catv* is a natural. Because of our marketing nature first, then because of our public nature we want some base of earnings in addition to the advertising base.

"We did look at several other areas before arriving at *catv*. But our marketing capabilities are suited to it. We can most naturally market *catv* services, with our structure and our experience."

Of the Poughkeepsie operation, Louis E. Scott, FCB's senior vice president in charge of the program, says, "This is an important step in our development of a significant investment in the *catv* industry. FCB has previously announced its plans to enter the industry and is seeking franchises in a number of other localities."

In its approach to the Colorado operation initially, FCB joined a group of Colorado business and civic leaders organized as Rocky Mountain CableVision, Inc. In the approved Poughkeepsie project, Paul Smallen, already president of WEOK CableVision, continues to direct the day-to-day operations.

However, Scott, former manager of FCB's Los Angeles office, has been relieved of operating responsibility for the latter (though remaining in overall charge), presumably with an eye to the future. The West appears to loom large in FCB planning.

The experience of Papert, Koenig, Lois represents probably the most direct application of advertising expertise into a subsidiary business. Certainly it has been the most publicized.

Having surveyed a number of business possibilities including *catv* (a survey that goes on), just a year ago the agency acquired the Century Cycle Co., distributor of the Solex French bike, "the bicycle with the

(Continued on page 60)



(Psst! **Hey buddy,** **wanna see** **a show?)**

**A magazine editor
is offered tickets
to see a show preview
plus \$1 for
transportation
(2 blocks away):
it turns out to be . . .**

"Psst—wanna see a sneak preview of a tv show, Mister? It's free."

"Well, I . . . er, um . . . kind of a hurry, you know."

"They give you a dollar, too . . . for transportation."

"Okay, where is it?"

And that's the scene baby. You can tune in, most nights, at 50th and Sixth, New York City. Right outside Radio City Music Hall, in fact.

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Surprise! The show's funny. But the real gag is the line about the dollar for transportation, because the CBS building is just a block away from Radio City. The network doesn't want to make it look like it's paying a fee—just expenses.

The night I went was the second showing to a test audience, and the viewing room was almost full.

"The object," said the smart young man on the dais, "is to find out if we should buy this show. We want to know what you, as a selected audience, think about it."

"This will take about an hour. The show takes half an hour; you will be asked to fill in a questionnaire afterward and we will have an open discussion. Any questions?"

"What about the dollar?" asked a loud-mouthed girl at the end of the table. She turned out to be a bit-player looking for a part.

The young man frowned. "Later," he said, "later."

"In front of you," he intoned, "are two buttons. One is red and one is green. During the viewing, if you like what you are seeing, keep your thumb on the green button; if you don't like it, use the red. If you have no reaction, don't use either."

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"I don't watch tv," Dad said. "But I'd rather my kids watched this than some of the other shows." He thought it was good, wholesome stuff.

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(Ed. note: P.S. Maybe it will. CBS has picked *Blondie* for one of its new shows next season.)

The Olympics

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ABC, as noted in the last issue, outbid its competitors in a determined effort to establish its sports image beyond reasonable doubt as the leader. At the time, the ITT merger was a distinct probability and the total picture made a lot of sense.

For this reason the rights, plus pick up costs, could have been written off with good business sense. Now the picture is different and the cost of the ABC project must be charged to sports superiority only.

The average cost per minute of commercial time was about \$37,000 and the estimated cost-per-thousand homes reached was around \$5.50. Since the events had to be sold in eighths, or even sixteenths, the Winter Olympics amounted to a spot carrier which delivered only air efficiencies.

The last-minute bitter blow to the participants was due to the fact that only a handful of stations carried the evening recap at 11:15 - 11:30 while the bulk of them carried it at 11:30 - 11:45 which resulted in a sharp dropoff in audience.

As to the program itself, ABC did a yeoman-like job. Considering the vast number of events, their geographical and chronological separation, the weather, and the logistics of moving color cameras from one sight to another, the results were almost miraculous.

ABC used helicopters, snowcats, built a building, transported over 200 technicians, kept open lines to all sites, used Telstar as it has never been used before, edited over there, and spent gobs of money for perfection.

Never in the history of television has there been such a logistics problem in remote pickups so adroitly handled. The editing, the color, the complex coverage were all handled professionally and effortlessly.

Any on-site complexities were buried in the end pictures which caught the mood and events far better than the European competitors, especially the French television which were side-by-side with ABC and often copying the experts from the US.

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All in all, the Winter Olympics is kind of a vamp till ready before the Summer Olympics begins. The home teams play a bad second fiddle to the competitors. This is not to underestimate the coverage, or the importance of the events, or to attempt to separate the local appeal of the gladiators.

The failure of the local stations to give the Olympics the importance due them is an example of the reflection of the total U.S. reaction. The disgraceful fact that even ABC owned stations refused to clear at 11:15 strongly point's up the continual conflict between the good of the country and the independence of the local operator.

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Film / Tape Report

NEW TECHNICOLOR PROCESS

Technicolor has a new color tape-to-film process. The company believes that the new process will open "a whole new field of color film usage for networks, producers and syndication companies which can now place their color tape product on film and syndicate it throughout the world."

The Technicolor Vidtronics process will transfer videotape to 35 mm, 16 mm, 8 mm and the new Super 8 mm color film. The process was developed under the supervision of Joseph Bluth, vice president and general manager of Technicolor's Vidtronics division.

In announcing the development, he declared, "The perfection of broadcast quality film from tape by this division of Technicolor will signal a giant impetus in color-taping production. This will be serviced from Technicolor's Seward Avenue plant in Hollywood."

Bluth pointed out that the color explosion has placed a premium on time and speed. "Processing color film commercials often takes weeks, while a tape commercial is available in a matter of hours or days."

He said that "the Technicolor Vidtronics process of transferring tape to film will, for the first time, enable the film producer to keep pace with the speed of tape production."

HARVEY CHERTOK has been elected vice-president of Warner Bros.-Seven Arts. Now vice-president in charge of worldwide television advertising, pro-

motion and publicity, Chertok has directed the company's advertising, promotion and publicity since 1961.

Last year he headed this department for Warner Brothers-Seven Arts.

Before joining Seven Arts, Chertok was Supervisor of Advertising for United Artists Associated, and before that Manager, Merchandising Department for National Telefilm Associates.

He also serves as a member of the Executive Committee for the tv industry's annual tv film exhibit at the NAB Convention in Chicago.

PRODUCTION PACT

First move in Trans-Lux Television Corp.'s allocation of \$1 million-plus for new syndication product is a pact with Fredana Television, Ltd., a new production firm headed by Fred Weintraub.

The latter will exercise creative control under the contract, which has triggered planning on six programs. Weintraub said these will include variety, talk and game shows, and one will be ready for the NAB convention.

The million dollar pool was announced last month by Eugene Picker, president of the entertainment division of Trans-Lux Corp., parent of the tv packager-distributor.

Weintraub's first entry was described as "controversy with comedy," a fun-talk show hosted by writer Pat McCormick.

JOINT VENTURE

In a move calculated to bring film directors into the tape field, a joint venture to produce taped commercials has been set up by Directors Group, Inc., and Videotape Center.

The former group will remain an independent film company in the production of filmed ads and programs, but all taped projects "will be directed exclusively through the new company."

At the same time Videotape Center will continue to produce commercials with their staff directors, Adrian Riso and Hal Stone, and their facilities will be available for outside program production. However, such

facilities will no longer be available to competitive tv commercials producers.

The new company will provide the directorial talents of Phil Landeck, Ben Gradus, John Ercole, William Garroni, Joe Bologna and Fred Raphael.

American rights to Granada Television's special about the sinking of the S.S. Lusitania in World War I have been acquired by Group W.

Chet Collier, president of WBC Productions and WBC Program Sales, said the program will be televised at various times in May by all the group's stations — WBZ-TV Boston, KYW-TV Philadelphia, WJZ-TV Baltimore, KDKA-TV Pittsburgh and KPIX San Francisco.

Showings in other markets "are being arranged" by Jack E. Rhodes, vice president and general manager of WBC Program Sales.

The one-hour documentary covers not only the tragedy but also the mood in the U.S. before the event. The ship was sunk by a German submarine in May, 1915, and was a major factor in bringing the U.S. into World War I.

COME SPRING AND PRIZES

Spring is here! The sap is rising. The groundhogs are to be seen. Once again it's time for awards.

The Hollywood Radio and Television Society's eighth annual International Broadcasting Awards are expanding their international aspect. Japan, with nine selections, dominated a new category, non-English language commercials.

Among the other finalists selected from the 200 entries were two French language commercials from Canada, three German and a Japanese language commercial made in the U.S.

The panel of judges was headed by John Bates of Quartet Films. A finalist in the public service category of the IBA awards is a 60-second tv spot produced for about \$150 for the Dallas County Action Committee.

The commercial, for which virtually everyone donated their services, is running in public service time on



CHERTOK



Our Gang.

And everyone a video pro right down to his fingertips.

We know because a client said so. In just those words.

But kudos come easily when you know your job as well as this gang. There's a lot of experience represented here. All the way

back to the birth of video. And a lot of the innovating made since then.

They put this experience and innovation to use on the finest collection of equipment ever put together just for post-production video work.

They get excited about their work; it shows in the finished videotape. Their list of credits proves that. And the list gets longer every day.

It's a list of professional credits. Given by professionals. To professionals.



A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-5279

WFAA-TV and KRLD-TV, Dallas. It is about the War on Poverty.

Featured speaker at the April 4 ANDY Awards (The Advertising Club of New York) at the N.Y. Hilton will be humorist, Stan Freberg.

The Art Directors Club of New York will proffer yet more prizes. For its 47th Annual Exhibition of Advertising, Editorial and Television Art and Design it will hand out six medals and 20 "distinctive merits" in tv at a luncheon to be held on April 10 at the Americana.

A new category — public service ads in any medium—will be included in the seventh annual Gold and Silver Key awards of the Advertising Writers Assn. of New York. This makes 10 categories for the awards, open for the second year to copywriters throughout the country.

Closing date is March 15. Entries should be submitted to Larry Dunst, senior vice president and creative director of Daniel & Charles, 261 Madison Ave., New York, N.Y. 10016.

Co-chairman with Dunst is Karl F. Vollmer, senior vice president and deputy creative director at Y&R.

Judge for the public service ad category is Pete Nord, vice president and associate creative director, Solow /Wexton.

Judges for other categories involving tv are Monte Gherler, vice president and co-creative director, PKL, for the "campaigns, any media" category; James Durfee, president and copy director, Carl Ally, for 60-second tv commercials, and James Jordan, senior vice president and creative director, BBDO, for tv commercials under 60 seconds.

SPORTS, MORE SPORTS

The continuing demand of television viewers for sports programming is being met by an increasing amount of sports programming. Tom Harmon will produce 26 half-hours of a new sports series, *Athlete*, in which he will also act as host.

The series is being produced and distributed by the Four Star News division of Four Star International. The first subject will be UCLA quarterback, Gary Beban. Director is Tony Verna.

Perin Film Enterprises is also producing a new mini golf show. The 78

color episodes will have a variable length, 30 or 40 seconds each, and be titled, *Doug Sanders Golf Tips*.

In the time allotted to him, Sanders will give a complete golf tip-grip, swing, etc.

Sports Illustrated is producing a five-minute sports show for Shell Oil, *The Wonderful World of Sports*.

The program, to go on the air as a strip in mid-April, will be filmed all over the world. Narrator will be sportscaster Charlie Jones. Production arm is Tel-Ra Productions of Philadelphia.

Among other new productions is *Wide, Wide, World*, a new travel series acquired by Trans-Lux Television. The 26 half-hours were produced by Carl Dudley, producer of the early Cinerama films. Narrator is George McLean.

WEST COAST BRANCH

Videotape Center has opened up its West Coast branch at MGM Studios in Culver City. The new operation will produce not only at MGM but go on location anywhere in the West.

It will permit agencies continuous cross-country production control previously unavailable on videotape. Del Jack & Associates will supervise and coordinate for Videotape Center.

Filmways Inc. has acquired Spectacle Productions Inc. and Teen-Age Fair Inc. Spectacle productions, is the production arm of Teen-Age Fair and this April will have three hours of primetime network productions.

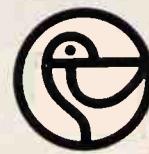
They are the *Miss Teen International Pageant*, *Where the Girls Are*, and "Romp." It also produces *The Michael Blodgett Show* for Metromedia.

Teen-Age Fair, an event for the younger generation, permits sponsors to exhibit their goods. Eleven Teen Age Fairs are scheduled for 1968.

REVENUES SHARPLY UP

For the six months period ending December, 31, 1967, Tele-Tape Productions Inc. reported a 56 per cent rise in revenues and a 26 per cent gain in net income. In the July-December half year, earnings after taxes increased from \$168,694 to \$212,870; revenues went from \$1,279,569 to \$1,994,221.

Superbird.



pelican

New York
Detroit
Chicago
Hollywood

Net income was 28 cents per share as compared to 24 cents a share in the previous period. The company has doubled its creative staff in the last six months, and is converting its tape equipment to color.

Tele-Tape is also utilizing the "cinema verite" film technique to produce 90-minute full length features for distribution to theaters and tv.

STEVE'S FIRST WEEK

In its first week on the market, 15 stations in major cities bought *The Steve Allen Show* from Filmways.

Stations which have bought the series are KTLA-TV Los Angeles, WOR-TV New York, WGN-TV Chicago, WWJ-TV Detroit, WTOP-TV Washington, D.C., WFIL-TV Philadelphia, WNAC-TV Boston, KRLD-TV Dallas, KPLR-TV St. Louis, WJW-TV Cleveland, WTVJ Miami, KBHK-TV San Francisco, KWGN-TV Denver, WFGA-TV Jacksonville, and WNHC-TV New Haven.

The 90-minute five times a week series is also available in a 60-minute strip. The program produced by Meadowlane Enterprises is being syndicated by Filmways Syndication Sales through Firestone Film Syndication.

SALES AND SUSPENSE

MCA-TV has reported brisk sales during the first six weeks of this year.

Most in-demand is its Suspense Theater 53 hour programs in color which has been bought by ten markets in that period.

Among stations in major markets to buy the property are KCMO-TV Kansas City, KFDM-TV, Beaumont, WALA-TV Mobile, WNYS-TV Syracuse, KZAZ-TV Tucson/Nogales and WKY-TV Oklahoma City. "Alfred Hitchcock Presents" has been sold to four markets by MCA-TV.

ONE ISLAND, 40 CITIES

United Artists Television has reported the sale of *Gilligan's Island* to 40 new markets. Recent sales in large cities were made to WBBM-TV, Chicago, KRLD-TV Dallas, KPHO-TV Phoenix, KELP-TV El Paso, WHNB-TV, Hartford-New Britain, KZAZ-TV Tucson, WKRC-TV Mobile, KWGN-TV Denver, WOAI-TV San Antonio, WLKY-TV Louisville, WFGA-TV Jacksonville, KSLA-TV Shreveport, and WTVK Knoxville.

Advertising Directory of

SELLING COMMERCIALS

Best Foods • Spin Blend • D-F-S



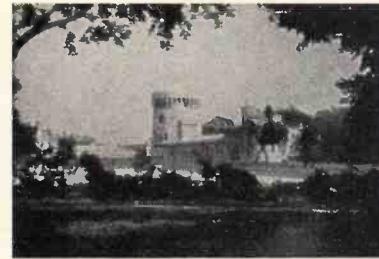
JEFFERSON PRODUCTIONS, Charlotte

Clark's "Kit Kat" Candy • Wells, Rich & Greene



LIBRA PRODUCTIONS, INC., New York

British Sterling • The Marschalk Co.



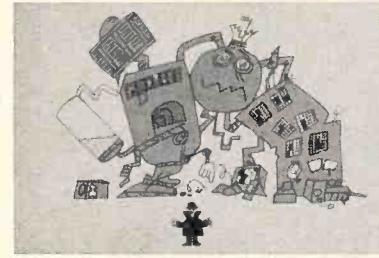
THE TVA GROUP, INC., New York

Coffee Council



WYLDE FILMS, INC., New York

Burry's • J. Walter Thompson



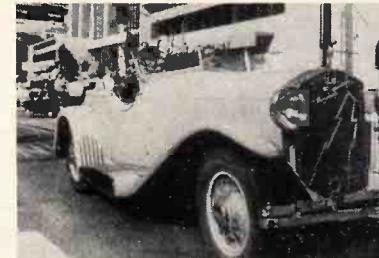
PAUL KIM & LEW GIFFORD, New York

Detroit News • W. B. Doner



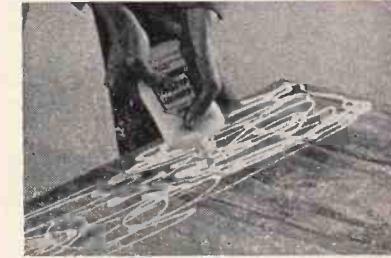
MOVIERECORD, INC./ESTUDIOS MORO

Caymas Tours Assoc.



PANTOMIME PICTURES, Hollywood

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Trans-Lux *Tv* reports recent sales for many of its series. The 90-minute color special featuring *Murray the K in New York* has been sold to six markets plus the Kaiser Broadcasting Outlets in San Francisco, Boston, Cleveland, Philadelphia and Detroit.

The live format game, *Pick A Show*, and been acquired by **KVAL-TV** Eugene and two markets have extended their contracts. **WMSL-TV Decatur** has renewed its contract for *Felix The Cat*, and bought *The Mighty Hercules* from Trans-Lux.

The syndicator's new cartoon series, *Speed Racer* has been purchased by four markets. The recent Arab-Israeli War has also increased the interest in the Trans-Lux feature *Hill 24 Doesn't Answer* recently purchased by five markets.

Trans-Lux also reported an increasing sale of its children's programs overseas. Television Wales & West has bought *Gigantor*, *The Mighty Hercules*, and *Felix The Cat*. *Mack and Myer For Hire*, the live action comedies were sold to Deutscher Fernsehfunk in East Berlin, the Armed Forces Overseas Network, and the Cyprus Broadcasting Corp. *Felix The Cat* was purchased by Sender Freies, West Berlin and the French version by the Swiss Broadcasting Corp.

Krantz Films Inc. has also increased its recent sales activity. With

the purchase of *Rocket Robin Hood* by the U.S. Communications Corp. for its six stations in Philadelphia, Atlanta, Cincinnati, Houston, San Francisco and Pittsburgh, the color cartoon series is now playing in 25 markets.

Kratz' *Marvel Super Heroes* has been bought by **WBIA-TV Binghamton** and **WREX-TV Rockford**, making a total of 65 markets in which the series can be seen.

A major sale of three Kratz Films series was made to Sirta in Brazil when it purchased *Spiderman*, *Laurel and Hardy* and *Rocket Robin Hood* for stations in eight markets in the South American Country.

Laurel and Hardy was also bought by the Australian Broadcasting Corp. and *Spiderman* by Scottish Television in England, Telerama Inc. of Argentina and Telesistema Mexicana of Mexico.

Warner Brothers-Seven Arts also has reported excellent sales volume. A total of 29 new sales of its feature films and 17 new sales of tv Specials, series and cartoons, were recorded in the past 30 days.

Stations to acquire the features in leading markets are **WGR-TV Buffalo**, **WDAF-TV Kansas City**, **KLAS-TV Las Vegas**, **WLKY-TV Louisville**, **KPHO-TV Phoenix**, **WJAR-TV Providence**.

Warner Brothers' series (*Lawman*,

F Troop and *Mister Roberts*) were bought by **WAST-TV Albany**, **WNAC-TV Boston**, **KHJ-TV Los Angeles**, **KARK-TV Little Rock**, **WAVE-TV Louisville**, **WGAL-TV Lancaster**, **WPIX New York**, **WIBF-TV Philadelphia**, **WJAR-TV Providence** and **WDCA-TV Washington D.C.**

In overseas markets Warner Bros.-Seven Arts has reported five new sales of its features and 21 new sales of series and cartoons. Among those to acquire the features were Belgische Radio en Televisie and Nederlandse Televisie Stichting.

Among those to acquire the Warner-Seven Arts series and cartoons were HSV, Melbourne, De Costa Rica, Costa Rica and Ceskoslovensky Film Export, Czechoslovakia.

Embassy Pictures Television is centering much of its sales effort about its new "28 for 68" feature film package.

Featured in the new package for off-network first run delivery are *Woman Times Seven*, *Nevada Smith*, *The Oscar*, *Romeo and Juliet*, and *Sands of the Kalahari*.

Included in the package are a special group of five family feature attractions which can be slotted 7 to 9 p.m.

ZOOMING IN ON PEOPLE

DAVID KENNEDY has been named Director of Programs and Sales for Trans-World Enterprises Inc.



KENNEDY

Formerly the Coordinator of Sports for NBC, Kennedy will head the new Trans-World Enterprises office in New York City. The company also has offices in Los Angeles, Cleveland and London, England.

Trans-World Enterprises formerly

25 WEST 45 ST., N.Y.
(212) 757-7840

DICK SWANEK
WILLY TOMAS
SANDY DUKE
IRWIN SCHMEIZER
DICK RAUH
BILL ROWOHLT

PHOTO-PROJECTIONS-OPTICALS
16&35mm. COLOR B&W
ART-ANIMATION

The Optical House
inc.

MUSIC BY
VARDI & HAMBRO
FILMS • TV • RADIO • ELECTRONICS
PROD. INC.
119 WEST 57th ST., N.Y.C. (212) 765-4635

When you want to see what you saw in your mind - use film.

Why film? Because color film is the stuff such dreams are finally made of. It's the logical medium for the bright excitement, the spark that first came to your mind. Color film does the tricks you want. It conveys, teases, pounds. Film delivers.

But film doesn't do that all by itself. It takes

professionals behind the scenes and the cameras to make color film do what you want it to do. And you know, even though they have been working with film all their lives, they still haven't found its limits. The best salesman color film ever had is an advertiser with a successful spot. And when he's happy, we're all happy.

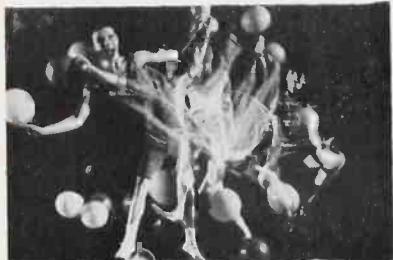
EASTMAN KODAK COMPANY

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

Advertising Directory of SELLING COMMERCIALS

Fifth Avenue Candy Bar • Philadelphia Agcy.



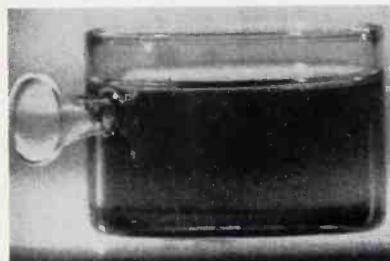
GRYPHON PRODUCTIONS, INC., New York

Jockey Briefs • Tatham-Laird & Kudner



ROSE-MAGWOOD PRODUCTIONS OF CALIFORNIA

Fleischmann's Margarine • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC., New York

Mennen-Formula 29 • Warren, Muller, Dolobowsky



COLODZIN PRODUCTIONS, INC., New York

Ford-Torino • J. Walter Thompson



VIDEOTAPE CENTER, New York

National Oats • L. W. Ramsey



FREO A. NILES-Chicago, Hollywood, New York

General Electric "Bob Gibson" • BBDO



PGL PRODUCTIONS, INC., New York

Neuhoff Brothers Packers • Don Kemper



JAMIESON FILM COMPANY, Dallas

was Trans-World Sports and is the producer and packager of various golf, ski, soccer and racing shows.

The firm is working on several new shows, among them *The Best 18 Golf Holes*, in association with Sports Illustrated, an animation series created by Hank Ketchum in production with Quarter Films, and two entertainment specials.

Producer-director BILL COLLERAN has joined Fredana Management Corporation as head of its newly-formed tv and motion picture division.

Colleran is working on a network tv project for Fredana, *The World's Ten Most Beautiful Women*. Fredana is owned by Fred Weintraub, the manager of several leading personalities and groups.

Spangler Television Inc. has been formed with offices in New York City. LARRY SPANGLER, the president, will retain his association with All Canada Radio and Television Ltd., and continue to syndicate their 195 first-run color half-hours. *Ed Allen Time*, an exercise, entertainment and variety show.

Spangler tv also has rights for 39 color half-hours of *Car and Track*, *The Arthur Smith Show*, and 39 first-run color cartoons produced by Jean Image.

Mr. Spangler was formerly general manager, program division, U.S.A. for All Canada.

Senior Creative Supervisors BARRY BALLISTER and WILLIAM MAYNARD JR. were elected senior vice presidents at Ted Bates. Also at Ted Bates, MARVIN GOLDMAN has been promoted to vice president and art supervisor.

At 32, Ballister is the agency's youngest senior vice president. He joined Ted Bates in 1959 and has risen steadily since.

Maynard has a similar record. Both men started as copywriters. Goldman has been with the agency five years, the last two as art group head.

Needham, Harper & Steers has promoted EUGENE C. MANDARINO to executive art director and added JOHN R. WALLACE as copy supervisor and THOMAS J. BURRELL as copywriter to its Chicago division Creative Department.

Mandarino was with Edward H. Weiss & Co. and Compton Advertis-

tising Inc. before joining Needham in 1964.

Burrell was previously a copy group head with Foote, Cone & Belding, London.

Wallace formerly was associate creative director at Leo Burnett Inc.

CHARLIE MOSS has been promoted to associate creative director of Wells, Rich, Greene Inc. A copy supervisor on the Braniff and American Motors accounts, Moss will now also supervise advertising for Seagrams and Utica Club.

He was formerly with Jack Tinker & Partners and Doyle Dane Bernbach.

LINLEY M. STAFFORD has resigned as promotion manager of CBS Design to join Dolphin Productions, producer of industrial films, as director of creative services.



FOSTER

ANNE TOLSTOI FOSTER has been elected a vice president at J. Walter Thompson. She has been with the agency 12 years and has been associate creative supervisor on the Lever Bros. account.

HENRY WHITE has joined N.W. Ayer, New York as copywriter in the creative services department.

He was formerly with Ogilvy & Mather and the J. Walter Thompson Company in London.

PATRICK MULCAHY has become a member of the creative staff of Young & Rubicam, Chicago. He was with Needham, Harper & Steers previously as a copy supervisor.

OPTICAL SLIDE DUPLICATOR

Manhattan Color Laboratories has introduced a new "222 Optical

Advertising Directory of

SELLING COMMERCIALS

Plymouth • Davis, Johnson, Mogul & Colombatti



SANDLER FILM COMMERCIALS, INC., Hollywood

Southwestern Bell • Gardner Advertising



GERALD SCHNITZER PRODUCTIONS, Hollywood

Qantas Airlines • Cunningham & Walsh



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Tang • Young & Rubicam



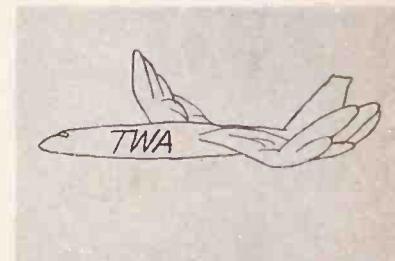
FILMFAIR, NEW YORK

Reynolds Metals Company • Clinton E. Frank



SARRA, INC.

TWA • Foote Cone & Belding



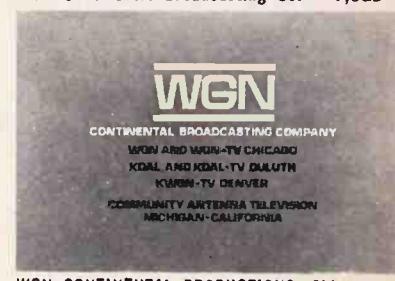
PELICAN PRODUCTIONS, INC., New York

Sego Instant • Gardner Advertising



PACIFIC COMMERCIALS, Hollywood

WGN Continental Broadcasting Co. • F,C&B



WGN CONTINENTAL PRODUCTIONS, Chicago

Slide Duplicator." It permits, according to Manhattan, duplication of individual frames with "substantially better quality" and eliminates intermediary steps.

Handling of the original and duplicate is reduced by more than 200 per cent and results in a much cleaner film reproduction, the company reports.

VIAfilm Ltd. has moved its entire New York operation to a new location, 333 Park Avenue South. The company offers "custom-crafted" film making services. It is headed by Ira Marvin and Zoli Vidor.

Hollywood Video Center is providing full facilities and Services for Filmways' *The Steve Allen Show*. It has also taped *The Pat Boone Show* for Filmways."

Creative Opticals, a division of Berkey Video Services, has moved to new and expanded quarters at 45 West 45th St. in New York. Its new facilities will house such services as an enlarged art department, customer service area and a laboratory

equipped with a wide range of sophisticated equipment.

Arriflex has appointed BRUCE HARRIS sales manager. He was formerly assistant sales manager at the company.

RUBIN SCHAPIRO and HOWARD SCHALLER have joined **Van Praag Productions Inc.** as sales representatives.

JOHN F. HIGGINS has joined **Manhattan Sound Studios** as a mixer. He was previously with United Recording Laboratories.

American International Television Inc. has named RICHARD O'CONNELL its Midwest Division Manager, RAMON ESPINOSA its Western manager and RACHELE BARRERA as *Print Traffic Manager*.

O'Connell was with RKO Pictures before joining American International and Espinosa sales manager for the Spanish-speaking tv station in Los Angeles.

EDMUND R. ROSENCRANTZ has joined the law firm of Gettinger & Gettinger. He was formerly assistant to the executive vice-president of Embassy Pictures before coming to the law firm.



TOPIC OF CONVERSATION

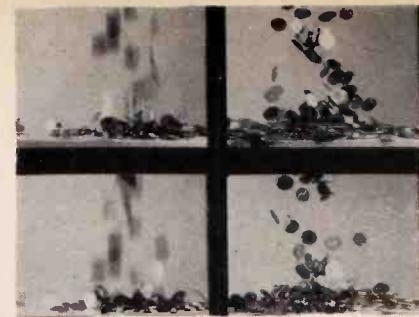
The four *David Frost Presents* specials were the topic of conversation at a recent get-together (above) of Donald H. McGannon, president of Westinghouse Broadcasting Co.; David Frost, tv personality from England; and Chet Collier, president of WBC Productions Inc. and WBC Program Sales Inc. The Group W stations will show the one-hour specials and they will be syndicated to other markets. The first show will be available May 15.

DON ELLIOTT PRODUCTIONS

Specializing in unique post-scoring.

Complete Recording Facilities

80 West 40th Street LA 4-9677
New York, N. Y. 10018



WITH TUNGSTEN LIGHT
WITH SYNCED STROBE

NEW MOVIE TECHNIQUE

A West Coast photographer and commercials producer has successfully synchronized high speed strobe light with a motion picture camera shutter. The technique has been perfected by Sid Avery of Los Angeles, co-creator of the screen titles for such films as *Our Man Flint*, *The Collector*, *Fantastic Voyage* and *Gunn*.

Avery has synchronized a strobe unit, which flashes at 1/20,000th of a second, with a movie camera at standard film speed of 24 frames per second. As a result, powdered detergent pouring from its package has spectacular reality.

What shows up on the film is a full color image with such needle-sharp precision that any frame can be blown up for use in a supplementary print campaign. What shows up on the screen is a normal movie of a subject in motion, but without any blur and with detail never before seen in a motion picture, Avery claims. For slow motion, he can speed up the camera to 360 frames per second. Theoretically, he could go on up to 10,000 fps.

FESTIVAL JUDGING UNDER WAY

Judging for this year's American Tv Commercials Festival will take another month to complete. The event has drawn a record number of 2,064 entries, the first time the total has topped the 2,000-mark. The judging began Feb. 15.

The coveted Clio statuettes will be presented to the winners in the tv, radio and international competitions Wednesday evening May 22 in New York's Philharmonic Hall at Lincoln Center. A full day of showings will precede the award ceremonies. A Toronto presentation is scheduled for May 27 and a Chicago Awards Luncheon will be held May 29.

Wall Street Report

Moneymakers vs. moviemakers.

As the annual Oscar award-time rolls around, both movie-buffs and investors re-examine the motion picture companies with a critical eye. And from both perspectives the view is becoming increasingly critical.

One of the unusual developments faced by corporate film makers is the growth of competition from several different sources.

One is the increase in "new wave" movies being produced not only in the U.S. but by foreign producers gaining recognition in the U.S.

The second is the determination of tv networks to enter the film production business.

Both ABC and CBS have announced such moves although it remains to be seen whether the U.S. anti-trust department enters any objections to the trend.

Worried about sex. One reason for the latter move is the obvious concern by the networks whether the "new wave" movies, which often emphasize sex or, in more recent instances, sexual aberrations, will be considered wholesome fare for the magic lantern in the family living room.

and, in some cases, a portion of future revenues.

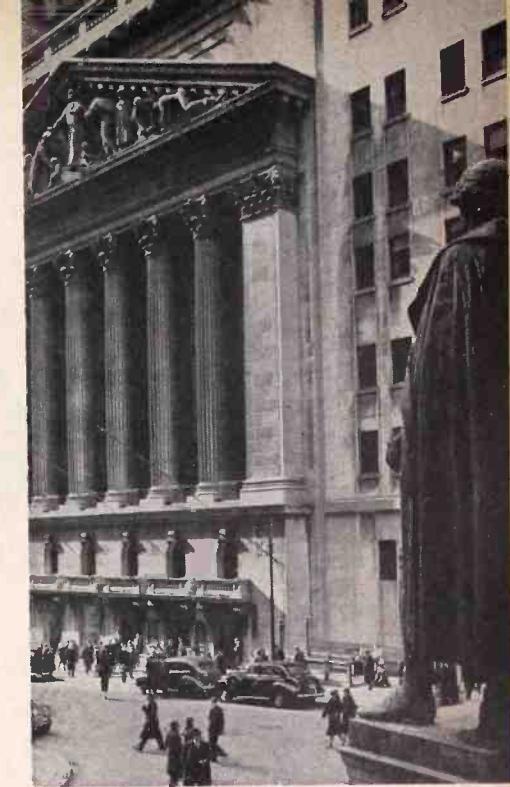
Worldwide syndication. The Seven Arts agreement covers worldwide syndication rights on the films. But 20th Century earlier had received \$20.4 million for network telecast by NBC on 106 of the films.

Finally the company contracted to license ABC and CBS to show 53 pictures made between 1953 and 1965 for \$34.3 million. Thus in the last dozen years, 20th Century Fox has realized \$137.3 million for its inventory of films strictly from tv.

Now 20th Century has in inventory 42 pictures released to theatres since the middle of 1964 and 56 pre-1948 films on which tv distribution rights have expired. In addition, it has several hundred pre-1953 films.

Erratic success in tv. In a completely separate operation the company produces special films for tv use. In this area, 20th Century has had erratic success. In the year ended December 1966 the company lost approximately \$4.1 million.

But in the first half of 1967 the company had a profit of \$1.1 million compared with a loss of over \$200,-



revenue in 1966 and more than 70 per cent in the first half of 1967.

Over the past 10 years the company has released 334 feature lengths which includes films made by the company itself as well as those financed for production by independent film makers.

While 20th Century, like the other major producers, is barred from owning theatres in the U.S. it does operate many outside the U.S. It has subsidiaries with interests in over 260 theatres in Australia, South Africa and New Zealand.

Gross receipts and profits from South Africa have been rising steadily, accounting for over \$36 million in revenues and over \$1 million in earnings in the past two years. The experience in Australia and New Zealand is similar although the revenues are not as large.

Other operations. 20th also operates a music publishing firm, food and soft drink catering facilities, owns station KMSP-TV Minneapolis and derives income from its royalty interest in oil and gas produced on its Los Angeles property.

In addition to the sale of films, the company also sold its 284 acre site in L.A. in 1961 for \$43 million in cash. That was the year the company was faced with the losses mounting from *Cleopatra*. Some 78 acres were leased back for 99 years at a rental of \$1.5 million plus.

Five-year Summary of Twentieth Century-Fox Film Corp.

	1962	1963	1964	1965	1966
Revenue (millions)	\$96.3	\$102.9	\$114.9	\$162.6	\$227.5
Film (millions)	\$79.8	\$93	\$97	\$120.8	\$164.7
Tv (millions)	\$10.3	\$3.8	\$13	\$33.4	\$52
Per share	\$6.80	\$1.56	\$1.96	\$2.01	\$2.14
Div.	None (2%)	None (4%)	20¢ & 4%	33¢ & 4%	51¢ & 2%
Price	6½-16¾	8½-16½	9¾-13½	11-16½	12-18½

A good illustration of the importance of television to the industry was supplied recently by 20th Century-Fox when it sold \$28 million of debentures to reduce its bank borrowings and increase its working capital.

Between 1956 and 1960 20th Century licensed 440 pre-1948 feature films to NTA for \$34.2 million. Thirty were sold outright and the rest licensed for tv viewing until 1977.

Then, between 1961 and 1967 the company licensed 1,095 more pictures to Seven Arts Associated Corp. for 10-year periods for \$48.4 million

000 in the first half of 1966.

A breakdown of revenues for 1966 indicates that the release of feature films for tv use accounted for 14.2 per cent of income while income from film series produced specially for tv accounted for 23.2 per cent of the corporate income.

In the first half of 1967 the release of feature films accounted for only 4.7 per cent while the tv film series represented 20.6 per cent.

Theatrical films still tops. Of course the production and commercial release of films remains the prime activity of the company, accounting for 58.2 per cent of all



Scenes from two specials sponsored by Pittsburgh National: Burl Ives chats with host Merv Griffin; right, Israel's David Ben Gurion in documentary, "Who Are The Jews?"

Local bank builds business and image via tv

How does a commercial bank, in a highly competitive area, with a modest advertising budget go about making its name a household word—subtly?

The Pittsburgh National Bank not only brought their message to an average of 600,000 viewers but built up a cultural image compliments of a series of specials, *The Pittsburgh National Hour*, which permitted them to slip into viewers' homes rather gracefully.

The color series, which consists of more than 20 tv firsts, includes variety hours, theater adaptations, symphonies and documentaries. The programs are also bolstered by such audience-nabbers as Merv Griffin, Mike Douglas and Vanessa Redgrave.

Thomas W. Gormly, senior vice president and head of the bank's marketing division, explained that the decision to sponsor the specials was essentially an economical one.

"Most major tv advertisers, local or national," Gormly pointed out, "face the problem of getting maximum value from their tv advertising dollars. Our own challenge was further dramatized by the fact that Pittsburgh is a highly competitive banking market with local banks vying for superiority in effective mass communications."

"We met the challenge by sponsoring the new series of specials, produced by the Westinghouse Broadcast Company."

The Group W specials which began on October '67 with an animated version of the operetta *Ruddigore* are

being aired on KDKA-TV. Of those already shown, all have outpolled their competition, according to ARB. One show, the *Merv Griffin Christmas Special* grossed a 32 rating and a 63 share.

All of the 20 shows are slated for prime time on weeknights to reach middle and upper-middle income families. The exact time period is more flexible. For the main shows are aired between 7:30 and 8:30 pm, but a documentary on Russia ran from 9 to 11 pm and the future *As You Like It* with Miss Redgrave will likewise run for two hours.

During all of the programs the bank has curtailed the number of commercial interruptions. "Our policy," Gormly explained, "is not to use all of the commercial time available in the series for advertising. Fewer commercials help the shows to flow more smoothly and increases the viewers' enjoyment. Our object is to reach maximum viewers without alienating them." The Redgrave show, for example, will devote less than five of its 120 minutes to commercials.

In addition to the letters of praise for the series that have come to the bank and KDKA-TV Mr. Gormly explains that the series "adds 20 to 25 rating points to the bank's spot schedule during the weeks the programs are aired." Mr. Gormly estimates that each program reaches an average of 600,000 viewers. The bank's current television efforts were developed by its advertising agency, Ketchum, MacLeod & Grove Inc. in Pittsburgh. ■

Newsfront (From page 21)

Interestingly, however, Wurtzel picked an untried man to do the Virgin Islands commercials, which ran in Washington in December and are now running in New York. He is Len Steckler, who made a reputation as a still photographer and had, shortly before Wurtzel tapped him, set up Dimension Productions with Bill Unger to do tv work. "His photographs had a beautiful, gemlike quality and I wanted that for the Virgin Islands campaign."

Olympic convinced them. Lampert has had the Virgin Islands account for four years, but it took the Olympic campaign to finally convince the client that tv was worth trying. There is little doubt that if Lampert is successful with its current tourist ads and the upcoming Hanes drive, it will result in substantially more tv efforts by the agency.

Lampert is now billing well over \$7 million compared with about \$3.5 million in the summer of 1966. Its growth has led to a number of management changes. In addition to those previously mentioned, two vice presidents and account supervisors—Peter Diamandis and Irwin Barnett—were promoted in January to senior vice president.

Diamandis became director of client services and Barnett director of media, merchandising and promotional services. Executive vice president Mill Roseman was named to the new post of chairman of the creative plans board.

The board also consists of Lampert, Zamichow, Diamandis, Barnett and Wurtzel. All except Wurtzel are stockholders.

Shot after midnight. Reviewing the agency's recent history, Zamichow said: "We've passed over a big hurdle and when I look back I realize suddenly what a big job we took on. When we were shooting the first Olympic commercial we had to do it after midnight, because no planes were available during the day."

"I can still remember going out to the airport with Bill Wurtzel. I asked him if he had ever done a commercial before and he said, 'No.' And he asked me the same thing and I said, 'No.' It was all in fun, of course, but believe me, we were worried."

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

The reps are jogging steadily along with their computer programs, but there's no sign anyone will burst into a run. The course holds too many hurdles for that.

First of all, comes the almost obvious chore of training personnel to work with the computers. This takes time, and besides, the human element is known to resist change. Then too, there is always the problem of what to do when you have to use vendor's equipment differently than originally planned. This, one rep maintains, is one of the most persistent headaches of the system. Another spokesman reports the often difficult task of matching computer equipment that comes from different sources. Then there are all sorts of tests and "debugging."

Yet, despite all the obstacles, the reps are enthusiastic.

A spokesman for Blair noted "they are continuing an extensive exploration of computer application." Marty Goldberg, vice president/research at H-R, explains that the computer serves a two-fold function there.

"We are presently using the IBM 360," Goldberg explained, "in both accounting and research functions." H-R is using the 360 for research tabulations, rate card and competitive analyses as well as for cpm, demo-

graphic tabulations and general account work.

"We are still aiming at our long term goal," Goldberg stressed, "for a data-communication system." This system, when put into effect ("possibly late this year or early in '69"), would not only have each station and office connected with each other through the computer, but would also handle inventory control and the rapid-fire transmitting of availabilities.

"It is not a question of pressure to beat other reps to the punch," one spokesman explained. "We are moving at our own pace," Blair reports. "We have been interested in computers for several years and this has

enabled us to keep on top of the situation."

Katz is equally confident. They note that most of their computer programs and systems, which required 24,000 man hours, are 100 percent tested and in actual application. At present, Katz is working on conversations with their stations.

The reps agree that the worst thing they could possibly do at this time is to pre-judge the computers. "I won't say a thing," one rep insisted, "until I see that first office circuit in operation."

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

Allen Products Co., Inc. (Weightman, Inc., Philadelphia)

This company's Alpo Pet Foods division will test market three new varieties of dog food in Miami starting at issue date. Fringe and day minutes will be used throughout the spring quarter for CHOPPED BEEF, CHOPPED HORSE-MEAT, and SAVORY STEW. Jim Egan is the contact.

American Home Products, Inc. (Young & Rubicam, Inc., N.Y.)

A four-week flight for CHEF'S FROZEN PIZZA will be in 35 markets through April 3. Early and late fringe 30s will be used. Theresa Chico is the buyer.



At SSC&B, Inc., New York, Ira Gonsier was named vice president and director of media operations.

Andrew Jergen Co.

(Cunningham & Walsh, Inc., N.Y.)
Late fringe piggybacks and some minutes will carry JERGEN'S LOTION into from 50 to 60 markets through mid-April. Buying is Ed Grey.

Armstrong Cork Co.

(BBDO, Inc., N.Y.)

March 18 is break day on a buy for OAKITE. Day and fringe IDs will be used to reach women for 11 weeks in New York and for five weeks in Boston. Hal Davis is the contact.

Bristol-Myers Co.

(Young & Rubicam, Inc., N.Y.)

A 13-week buy for WINDEX breaks March 18. Early and late fringe 30s and minutes will carry the message to women in Rockford, Erie, Salisbury, Los Angeles, Bakersfield, and Yuma. Jean Maraz is the buyer.

California Canners and Growers

(Cunningham & Walsh, Inc., San Francisco)

A seven to eight-week schedule for HEART'S DELIGHT PACK breaks March 18. Minutes will carry the message in 30 markets. Buying is Evelyn Klein.

Chattem Drug Co.

(Street & Finney, Inc., N.Y.)

A five-week schedule for PAMPRIN breaks March 24. Early fringe and day minutes and 30s will be used to reach women in 90 major markets. Buying is Dorothy Barnett.

(Continued on page 48)



Peter Storer (center), president, and Francis P. Barron (right), executive vice president, both of Storer Tv Sales, Inc., watch as James E. Gerity, Jr., president of Gerity Broadcasting, signs the rep firm as his national sales representative for WNEM-TV Flint-Saginaw-Bay City, Mich.

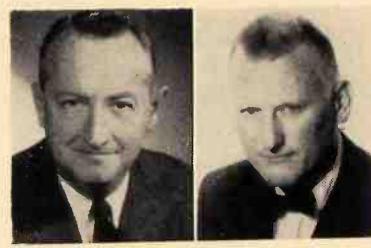
H-R Chairman Retires

A shift in the line-up of top management at H-R Representatives and H-R Television, Inc.,



HEADLEY

REED

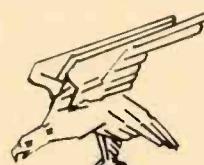


SHURICK

ALSPAUGH

Edward P. Shurick, president of H-R Television, assumed additional duties as treasurer of both companies.

IN SIOUX CITY IOWA



KIIC-TV
CHANNEL 14

a meg -awatt of



One Million Watts of Sales Power
Represented by National Television Sales
Bob Donovan, General Manager

WDTV
COVERING A
VITAL
area of
Central W. Virginia
WDTV
FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA.

John North • Vice Pres. & Gen. Mgr.
Represented by
National Television Sales, Inc.



One Buyer's Opinion . . .

GIVE THE BUYER A HAND!

One of the major frustrations of this business is that it's packed with unfulfilled gratification. Manufacturers get to see their finished product; but we, as buyers, actually see very little of the effect of the fruits of our labors.

If sales for our brands go up, how much of this success is due to a good media plan or buy? This, of course, is unknown and unmeasurable at this time. As we all know, it's difficult enough to attribute any portion of marketing success (or failure) to advertising, much less media (With so many variable components in the marketing mix—sales promotion, distribution, personal selling, point-of-purchase, packaging—it would appear that advertising's contribution to sales will never be accurately gauged)!

Meanwhile, we media men continue to grope in the dark with our gross rating points, our reach-and-frequencies, etc., never really knowing whether a 4.3 frequency rather than a 2.9 frequency will justify the additional cost required to achieve that level; or, to put it in more realistic terms, how important media and the judgment of the media buyer is to the success or failure of the brand's campaign.

So, some buyers are a frustrated lot. They must be satisfied with what can be measured—the schedules they buy. Now, what does this mean to the rep? It could mean quite a lot, if he knows his buyers well—if he can sort the buyers who are really interested in media "result areas" from those who couldn't care less.

The rep has the power to alleviate, to a degree, the frustration of the buyer who really wants to know what he's contributed to the advertiser's effort—not by measuring the impossible, as previously discussed—but by providing the buyers with the accolade that should accompany a good buy.

Obviously, the rep can't tell the buyer what effect that "big reach" spot had on awareness or sales, but he *can* tell the buyer that, from his (the rep's) standpoint, the buyer made a "good buy" (irrespective of whether or not that rep's station was bought). Not "puffery," just acclaim of a good buy.

Drawing from my own personal experience, reps are practicing this policy less often than they once did. The good buy is quickly forgotten after the rep receives his competitive information.

It's been quite a while since I last heard, "I'm sorry you didn't pick us up, but what you did buy looks like a real great buy!" (I don't think that it's because I haven't made a great buy recently, incidentally.)

Buyers, like everyone else, need confirmation that they're doing their jobs well. The opinions of professionals who sell time can provide that confirmation. The seller who alternates his column with mine calls for greater mutual understanding between the buyer and the seller. Giving recognition to a good buy could be a step in the right direction. So the next time a good buy is made, give the buyer a hand!

* * *

Speaking of frustrations, I'm certain that many of my associates share my delight with the new *uhf* stations entering the San Francisco market. This market, like several others I could mention (but won't—they know who I mean), has become unbearable to buy. Costs are no longer impossible; they're downright prohibitive! And sometimes you can't even get a schedule on a station, no matter how much you're willing to pay.

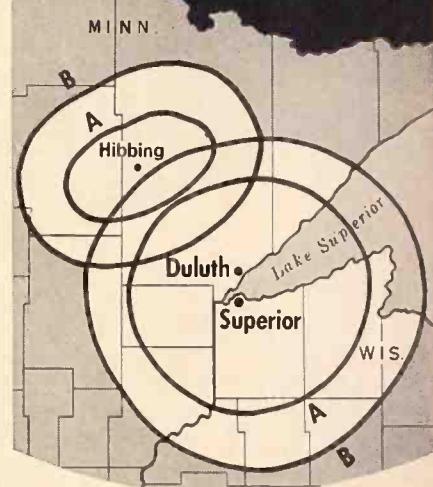
It appears that *uhfs* are becoming more and more a dominant factor in keeping the cost of impressions down to reasonable levels, and I for one am willing to lend them a hand.

ITS' HERE

WDIO-TV's

EXPANDED

Northern Minnesota Coverage



NOW: FOR YOU!

WDIO-TV gains 40,000 additional TV homes with the addition of its VHF Satellite, Channel 13, in Hibbing, Minn., August 31, 1967. The combination of its two grade A signals assures advertisers the largest primary coverage available of any TV station in the market.

Duluth-Superior Growth

Since November, 1963, the investment for taconite plants and related industries alone has risen to more than \$1 billion . . . making Duluth-Superior one of the nation's hottest markets.

New Performance

WDIO-TV today is a major market consideration, in fact, dominant in many specific time periods. (See your research dept. for details.) Also seen in surveys is WDIO-TV's steady growth since its airdate in January, 1966—growth accompanied by a competitive decline in audience.* For total Duluth-Superior delivery you need all four of WDIO-TV's media ingredients—its documented rise in popularity—its increasing area strength—its dominance in technical facilities—and WDIO-TV's undeniable superiority in primary and secondary coverage.

*NSI or ARB November, 1966 vs. November, 1967. See Metro Share—Sunday thru Saturday 10:00-10:30 p.m. LOCAL NEWS. Audience estimates subject to limitations of reports.

WDIO abc TV
DULUTH

and **WIRT-13** Hibbing
Duluth-Superior's Totally Equipped True-Color Station

Represented by



AVERY-KNODEL, INC.

Coca Cola Co.

(Marschalk, Inc., N.Y.)

A six-week buy for HI-C breaks April 22 in 180 markets. Day and early fringe piggybacks and some minutes will be used in "Pop 'n Pour An Instant Party," promo with Klogg's POP TARTS. Buying is Rose Mazarella.

Continental Baking Co., Inc.

(Ted Bates & Co., Inc., N.Y.)

Commercials for PROFILE BREAD break at issue date. A four to six week schedule will use day and late fringe minutes and prime 20s in 35 markets. Dan Monahan is the contact.

Corn Products Co.

(SSC&B, Inc., N.Y.)

Commercials for RIT DYES will be in 10 west coast markets through June 23. Day 30s will be used to reach women and teens. Peter Wolfe is the contact.

General Electric Co.

(Clyne-Maxon, Inc., N.Y.)

Spring promo for various G-E appliances breaks April 1. Day, fringe, and some prime minutes will be used through April 10 in about 25 markets. Buying is Terry Oramagna.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

Kids are the target of day and early fringe minutes in a three-week buy for

POST ALPHABITS. Spots will be in about 103 markets through March 25. Buying is Mike Morris.

General Mills, Inc.

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

Commercials for FROSTED CORN BURSTS carry the message into 30 major markets through late March. Day and fringe minutes and 30s will be used. Kenneth Lagana is the buyer.

Gordon Foods, div. Sunshine Biscuits, Inc.

(Harris & Weinstein, Inc., Atlanta)

Commercials for various products will be in 15 markets through early April. Prime 20s and IDs are being used. Mary Chautin is the contact.

Howard Johnson Co.

(Harold Cabot & Co., Inc., Boston)

Commercials for HOWARD JOHNSON RESTAURANTS' CHICKEN FRY PROMOTION will be in 15 markets through early April. IDs will carry the message exclusively. The buyer is John Bades.

Ideal Toy Corp.

(Grey Advertising, Inc., N.Y.)

An eight-week buy for this company's toy products breaks early April. Day and early fringe minutes and piggybacks will be used in the top 20 markets. Buying is Marge Swallow.

Kinney Shoe Corp.

(Frank B. Sawdon, N.Y.)

A three-week flight for KINNEY SHOES breaks March 21. Early fringe minutes will be used to reach women in over 50 markets. Buying is Gale Gilcrest.

Lever Bros. Co.

(Ogilvy & Mather, Inc., N.Y.)

Commercials for DOVE BEAUTY BAR, DOVE LIQUID, IMPERIAL MAR-GARINE, and FINAL TOUCH FABRIC SOFTENER will be in up to 100 markets through July. Early and late fringe minutes, piggybacks, IDs and prime 20s are being used. Tony Nacinovich is the buyer.

Liggett & Myers Tobacco Co.

(J. Walter Thompson Co., N.Y.)

Commercials for CHESTERFIELD 101 will be in six scattered markets through mid-April. Fringe minutes will carry the message. Leni Salz is buying.

Lord Abbot Mutual Fund

(MacManus, John & Adams, Inc., N.Y.)

This company has a 13-week test breaking March 15. Early and late fringe minutes and prime 20s will be used in Sioux City and Boise. Buying is Stuart Delema.

Maidenform, Inc.

(Norman, Craig & Kummel, Inc., N.Y.)

A four-week flight for MAIDENFORM bras and girdles breaks March 18. Women are the target of day and fringe 30s in over 30 markets. Gary Ahrens is the contact.



YOU MAY NEVER SEE A 40-LB. BIRD FLY* -

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, the area is still in a

steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

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

*It's the Kori Bustard of South Africa.
† ARB's 1965 Television Market Analysis.



The Fetzer Station

RADIO

WAZO KALAMAZOO-BATTLE CREEK
WIFB GRAND RAPIDS
WIFW GRAND RAPIDS-KALAMAZOO
WIFW FM CASHIAC

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC TRAVERSE CITY
WWUP Sault Ste. Marie
WOLN-TV LINCOLN, NEBRASKA
KGUN-TV GRAND ISLAND, NEB

WKZO-TV

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

Profile

HOWARD FIELDS

Howard Fields wears two hats. Not only is he the recently appointed vice president and media director for Katz, Jacobs & Co., New York, but he serves as an account supervisor as well. Prior to his appointment three months ago, Fields was a one-hat man as account supervisor for the growing young agency.

"My whole 17-year cycle in this business has been a rather unusual one," he points out. Fields began in the mail room of a New York ad agency and upon the advice of friends who knew his ultimate ambition to be an account man, he worked his way into the media department.

Fields began as a media checker and then became a buyer. When he left to become an ad director for Air-Italia Airlines he was, as friends predicted, a full-fledged account executive.

When Fields decided he wanted back into the ad world, some 18 months ago, he joined Katz, Jacobs & Co.

"The growth of the agency and my own media background made me the almost logical choice when we began looking for a media director," Fields explains. "And while I have just swung back into media, so to speak,



I still supervise several accounts."

As he becomes more involved with media, Fields anticipates that he "may have to give up some of the accounts." But, he adds, "I hope never to lose account work completely. I enjoy it too much."

To stretch his clients' dollars, Fields is currently testing local market buys for "Duro-Lite" decorator light bulbs. The tv campaigns in Washington D.C. and Cleveland mark the client's entry into the medium.

"What we have done," Fields explains, "is to 'buy' a local personality in each of these two cities and have them tape commercials for various spots in their markets."

In addition, each of the local personalities makes live on-the-air deliveries for several of the client's products. "In this way," Fields points out, "we establish an effective rotation of the multitude of products that 'Duro-Lite' has to offer."

To date, the idea of using a local personality to stimulate selective market business has proved quite effective, according to Fields. Not only in terms of sales, but in regard to new and reopened accounts.

Fields is also contemplating a first time out Fall saturation buy in New York for another client.

"So far, contrary to what other agencies seem to feel, the first quarter has been an active one," Fields points out. "Our own forecasts have held true, even though there is a bit of conservation in certain industries." The good first quarter, Fields states, "is probably due to the fact that we have a varied client roster. If one or two clients have tended to be conservative, others have more then made up for them."

The agency's clients include, among others: Artolier, division of Emerson Electric Lighting; Evasco Pharmaceutical; Warner Davis Pharmaceuticals and *Playboy* magazine. ■

Agency Appointments

ROBERT T. BUTLER was elected vice president and account supervisor of N.W. Ayer, Philadelphia. WILLIAM T. HAZARD joined the agency's New York office as an account supervisor for the Electric Companies Advertising Program.

KENNETH B. HURD, JR. joined Carl Ally Inc., New York, as account supervisor on the American Home Products account. Hurd was formerly with Gaynor & Ducas, Inc.

BARRY J. NOVA, vice president at Lennen & Newell, Inc., New York, was named management account supervisor. Nova is responsible for the Consolidated Cigar account.

ROBERT G. RALSKE was appointed vice president at AC&R Advertising, Inc., New York, a subsidiary of Ted Bates & Co. Ralske was formerly an account supervisor.

LAWRENCE E. WILSON and ROBERT W. BIDLACK, JR. were named vice presidents of Caldwell-Van Ripper, Inc., Indianapolis. Wilson was formerly a senior account executive; Bidlack an account executive.

JOHN E. SUTTON III was named a client service executive at Chirurg &



Cairns, Hartford. Sutton was formerly an account executive with Wilson, Haight & Welch.

CLIFFORD RAY was named vice president and BERT RANDOLPH SUGAR appointed vice president, director of marketing at Street & Finney, Inc., New York.

JOSEPH A. LEVY, account executive, was appointed vice president of Helitzer Advertising, Inc., New York.



BOWMAN

director and chairman of the executive committee of Norman, Craig & Kummel succeeded WILLIAM FREE who left to form his own agency.

Spot (Continued from page 48)

Mars, Inc.

(*Ted Bates & Co., Inc., N.Y.*)

An eight-week buy for UNCLE BEN'S RICE breaks at issue date. Fringe minutes will be used in over 50 major markets. At the same time, a six-week buy for various MARS candy products gets underway in about the same number of markets. Early fringe and day piggybacks will be used for the candy. Richard Pike is the buyer.

Miles Laboratories, Inc.

(*McCann-Erickson, Inc., N.Y.*)

This company is testing several new products in Seattle and two other markets. A 10-week buy will use fringe minutes through mid-May. Harvi Toledo buys.

National Sugar Refining Co. (Warren, Muller, Dolobowsky, Inc., N.Y.)

This company's PDQ powdered chocolate drink has an eight-week buy starting March 25. Women and kids will be the target of day and fringe minutes in Spokane, Wichita, and Detroit. Buying is Charles O'Donnell.

Procter & Gamble Co.

(*Benton & Bowles, Inc., N.Y.*)

Spring quarter activity for CHARMIN tissues breaks at issue date. The full year buy will use fringe and day minutes in five northeastern markets, to reach women. Buying is Barry Maughan. A buy for PRELL CONCENTRATE will use early and late fringe piggybacks in the

top 25 markets for the full year. Robert Hinson is the contact.

The Scholl Manufacturing Co. (N.W. Ayer & Sons, Inc., Chicago)

Four-week flights for DR. SCHOLL'S foot products begin April 1, May 27, July 15, and September 9. Early and late fringe 30s and some IDs will be used in 37 markets. Buying are Selma Locke and Peg Coty.

Shetland Co., Inc.

(*Weiss & Geller, Inc., N.Y.*)

A six-week buy for SHETLAND-LEWYT home appliances starts April 15. Fringe minutes and prime 30s will be used in 25 markets. Jack Geller is the buyer.

Media Personals

RALPH J. NEUGEBAUER was promoted to media director at Dancer-Fitzgerald-Sample, Inc., San Francisco. He was formerly a media supervisor.

DANIEL R. FINEBERG joined Krupp & Associates, St. Louis as director of media and market research.



COCKRUM

FINEBERG

Fineberg was formerly with Gardner Advertising. ELOISE COCKRUM was promoted from time buyer to media manager.

JAMES J. O'ROURKE, formerly a media supervisor, was elected vice president in charge of media for Buchen Advertising Inc., Chicago.

SONDI DUNN, formerly a buyer at BBDO, Inc., joined Helfgott & Partners, New York, as senior media buyer.

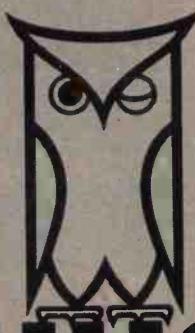
PETER J. DALTON joined Gardner Advertising, New York, as media director. Dalton was formerly vice president and media director at West, Weir & Bartel, Inc.

Two Fill Codel Posts

Following the announcement by Edward Codel, senior vice president of The Katz Agency, Inc., that he will retire next July, Tod Moore and John Katz were named to assume responsibilities for station relations and new business development for Katz Television and Katz Radio, respectively.

Codel, who retires in order to participate in education and public affairs, will remain a consultant to the company and a member of its Board of Directors.

Who's Who in Des Moines Television?



WH-TV

...that's who!



COLORFUL '13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

Rep Report

CHARLES F. THEISS and JOHN D. LIVOTI joined the New York television sales staff of Avco Radio Television Sales, Inc. Theiss was formerly vice president and general sales manager at Hollingberry. Livoti was an account executive at H-R.

FRANK DEMARCO joined the sales staff of Katz Television and EDWARD CODEL, senior vice president, an-



DEMARCO

nounced his retirement effective July 4. DeMarco was formerly a member of the tv sales staff at Hollingberry.

JOHN A. WERKMEISTER joined Peters, Griffin, Woodward, Inc. Chicago as an account executive. Werkmeister was formerly sales director with the National Business Research Corp.

ROBERT FINKE was named television sales executive for RKO General Broadcasting, Chicago. Finke was formerly general sales manager of WGMS Washington, D.C.

HERBERT FIELDS was appointed account executive, television spot sales, National Broadcasting Company, New York. Fields formerly held the same position with the Columbia Broadcasting System.

LLOYD WERNER was named account executive for ABC Television Spot Sales, New York. Werner comes from ABC's spot office in Chicago.

ROBERT G. PATT and RALPH CRUTCHFIELD were appointed director of



PATT CRUTCHFIELD
marketing and director of research respectively at Avery-Knodel, New York.

Sinclair Oil, Inc.

(Cunningham & Walsh, Inc., N.Y.)

Spring activity for SINCLAIR OIL breaks at issue date. Early and late fringe minutes and 30s will be used in 25 selected markets. Buying are Boris Mundt and Mike Raoumas.

Standard Homes Products, Inc.

(Lois Holland & Callaway, Inc., N.Y.)

Commercials for LESTOIL break March 18. A 12-week buy will use prime IDs and 30s in 15 markets, including Albany, Boston, Buffalo, Cleveland, Hartford, Philadelphia, Pittsburgh, Providence, and Rochester. Jim Callaway is the contact.

Swank, Inc.

(Shaller-Rubin Co., Inc., N.Y.)

A two-week flight for JADE EAST breaks at issue date. Early and late fringe minutes will be used in about 40 markets. Men will be the main target of spots in sports and news segments. Carolyn Frazer buys.

Warner-Lambert Pharmaceutical Co., Inc.

(J. Walter Thompson Co., N.Y.)

Commercials for LISTERINE ANTISEPTIC and LISTERINE LOZENGES break April 1. Fringe piggybacks will be used in 41 markets for ten weeks. Heidi Marlow is the contact.

WOC-TV delivers Cordova



*"Si," says Harold Heath,
WOC-TV Sales Manager*

The thriving New World community of Cordova (Illinois, that is) has a lot more going for it than the ancient Cordova of Old World Spain. An expanding chemical and atomic energy complex on the Mississippi River, Cordova is typical of the dynamic, affluent Mid-America communities effectively served by WOC-TV.

Only 18 miles from the Quad-City* mini-megalopolis, Cordova is as close as Newark, New Jersey to mid-town Manhattan. The Quad-City communities are as closely knit together as the boroughs of New York, yet it doesn't take a complicated media mix to effectively cover the Quad-City trading area of 1½ million people . . . just WOC-TV.

Make the right buy for a test market or a total market campaign . . . put your sales messages on WOC-TV. Ask Harold Heath about choice availabilities. He'd like to say "Si" to you.

*Davenport-Bettendorf, Iowa — Rock Island-Moline-East Moline, Illinois

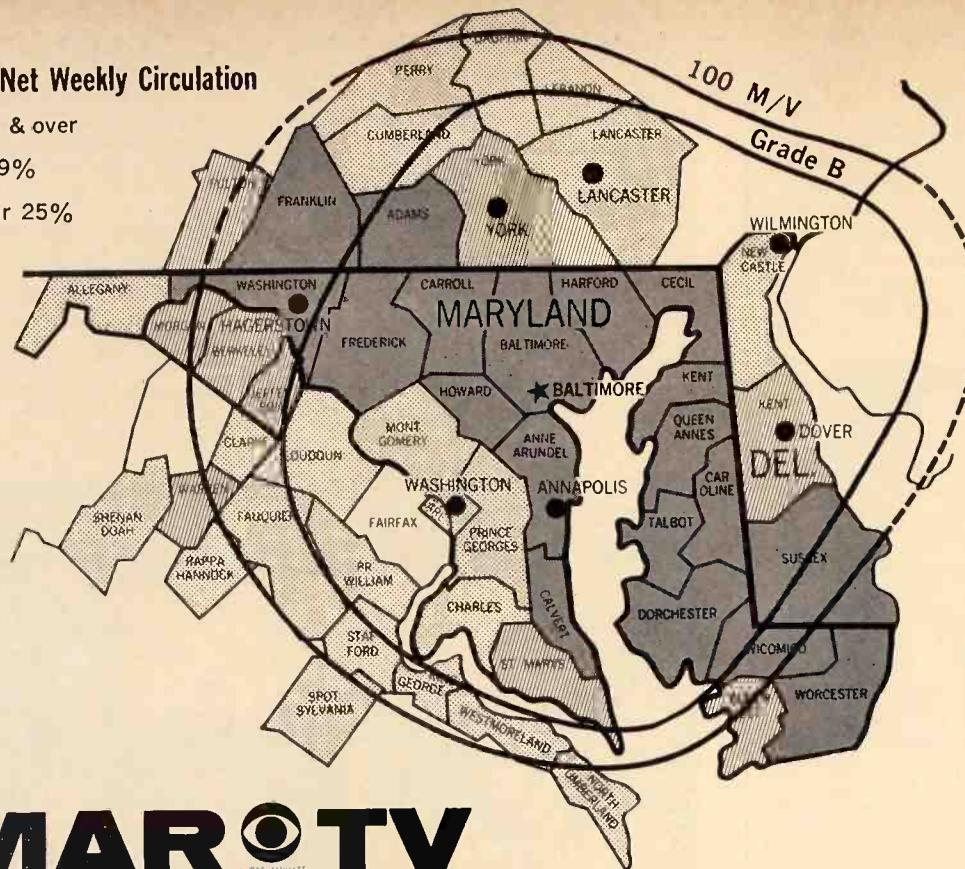
WOC-TV . . . where the NEWS is
WOC-TV . . . where the COLOR is
WOC-TV . . . where the PERSONALITIES are



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

Counties with Net Weekly Circulation

50% & over
25-49%
under 25%



WMAR-TV

A CBS AFFILIATE

outcovers the rest...with outstanding women's programming

ARB's 1965 Coverage Study proved — as every coverage study in the past has proved* — that WMAR-TV gives you coverage no other Baltimore station can approach.

WMAR-TV topped all other Baltimore stations in both total net weekly and total average daily circulation.

WMAR-TV's Channel 2 signal extended into 51 counties of 5 states, more than any other Baltimore station.

WMAR-TV was first or tied for first among Baltimore stations in both net weekly and average daily circulation in over twice as many counties as the other two stations combined.

*NCS #1 (1952), NCS #2 (1956), NCS #3 (1958),
NCS '61: ARB 1960

Check the figures for yourself:

STATION CIRCULATION SUMMARY

	WMAR-TV	STA. A	STA. B
Net Weekly Circulation			
Total Week	818,300	752,700	783,800
Counties In Which Station Leads (including ties)	41	7	13
Average Daily Circulation			
Total Week	553,000	492,100	500,100
Counties In Which Station Leads (including ties)	39	9	7

COVERAGE LEVELS

	WMAR-TV	STA. A	STA. B			
Counties with	TV	TV	TV			
Net Weekly	Homes	Homes	Homes			
Circulation	Co's ^a in Area	Co's ^a in Area	Co's ^a in Area			
50% & Over	19	730,000	16	674,800	17	695,600
25% - 49%	9	132,400	7	163,200	4	94,400
Under 25%	23	979,700	17	743,200	21	894,400
Total	51	1,842,100	40	1,581,200	42	1,684,400

^aCounties reported by ARB with Net Weekly Circulation of 5% or more. Source: 1965 ARB Coverage Study.

All audience measurement data used herein are estimates only, subject to errors and limitations inherent in indicated sources due to sample size and selections, and other methodological procedures.

WMAR-TV's unique daytime line-up is designed especially for Baltimore women. Programming includes two successful syndicated half-hour segments and proven, long-running, local programs.

DAYTIME PROGRAMS — ALL IN FULL COLOR

DIALING FOR DOLLARS . . . Baltimore's most successful local television show for over 11 years. Mr. Fortune, Stu Kerr, gives away dollars to each Baltimore area home he calls where the viewer knows the correct answer. Viewer interest mounts as the jackpot climbs. 9:40-10 AM, Monday-Friday.

TRUTH OR CONSEQUENCES . . . an exciting quiz show, popular among women nationally . . . and now in Baltimore. 10:00-10:30 AM, Monday-Friday.

DIVORCE COURT . . . new drama and emotion-packed episodes attract a dedicated audience . . . nationally well known and liked. 10:30-11:00 AM, Monday-Friday.

THE WOMAN'S ANGLE . . . hostess Sylvia Scott features ideas on cooking, decorating, home management, along with the "Fix-the-Mix" quiz. She also interviews celebrities and interesting guests. 1:00-1:30 PM, Monday-Friday.

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Most People Watch **COLOR-FULL**

WMAR-TV

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

Next season (From page 27)

one researcher observed, citing *Two Good Guys*, on CBS and *That's Life*, a full hour comedy starring Bob Morse, for which there is not a pilot yet.

The two good guys, a diner operator and a cab driver, engage in a series of get-rich-quick schemes which never seem to work out. "It's low level comedy," a Ted Bates program man noted, "a lot of slapstick, but the lines are bright and funny. I wouldn't place it in the smash category, but it holds some interesting possibilities, and, if it's done right, it could be a moderate success."

Observers are less specific about prospects for *That's Life*. "It is supposed to be a series of musical comedy skits centering around a husband and wife relationship," said a researcher at William Esty. "It may be like the Jackie Gleason show, only it doesn't have Gleason. Morse is a proven Broadway personality, but since there's no pilot, it is hard to tell how it will work out."

Trend to longer shows

It is significant, however, that the series runs an hour instead of the usual half hour allotted to comedy. "There's been a push in that direction, in line with the general trend toward longer shows," said one program man at Compton Advertising. "Desi Arnez is being pressured to do something in that vein. But situation comedy is difficult to sustain at that length week after week, and the difficulty has been holding a lot of people back."

Joel Segal, programming pundit at Ted Bates (he picked *Flying Nun* to be the biggest hit this season when all around him were saying it would flop), thinks *That's Life* is a most promising contender, however.

Segal's pick for the big hit this season is *The Ghost and Mrs. Muir*, NBC's Saturday night, 8:30, entry and, by the way, a half-hour show. Discussing the format, Segal said it relates to another kind of program trend—"the trend toward the one parent and a couple of kids type of human interest show, patterned on *Family Affair*. It was tried again last year with *Accidental Family* and flopped but we think it's a good form if done well." *The Ghost and*

Muir is based on such a pattern, as is the *Doris Day Show*.

Everyone is waiting for that one. There's no pilot yet, "and we're wondering whether Day can have as much appeal opposite a couple of kids as opposite Rock Hudson or Cary Grant," one spokesman said. But the Day image has got everyone inclined to believe the show will succeed.

Despite the respectable number of half-hour shows, however, the trend has definitely been toward the hour if not the 90-minute variety. "With movies at 9:00," Ball explained, "networks would rather fill the 7:30 to 9:00 spot with as few shows as possible, rather than taking a chance on three half-hour shows." Illustrative of the trend, Ball said, was that out of those program projects J. Walter Thompson had been tracking this season, ABC had 21 projects, 16 hour-long and five half hours; CBS, with 15 projects, had eight hour shows and seven half hours, and NBC had 15 hour projects and also seven half hours.

The trend toward longer shows has made itself felt in the new season, even though last year's entry, *Cimarron Strip*, has fallen by the wayside. "Cimarron is poor not because of length, but just because it was done poorly," Kenyon & Eckhardt's programming chief, Rod Erickson, explained. "The networks, particularly NBC, show no sign of discarding future use of the form." In fact, NBC will go the route again this fall with the 90-minute spinoff of the made-for-television movie, *Fame is the Name of the Game*.

Success in doubt

Observers don't hold too much hope for its success, however. "I don't think it will work in that time period," said one Benton and Bowles researcher. "It's opposite *Gomer Pyle* and the movies, and that may be too much to fight."

Another feels the format may cause the show additional grief. "In form, it's neither a movie nor an anthology. Anthologies have never proved too successful. If they can pass it off as a movie, they might succeed. But I don't think there's too much chance of that."

As for the rate of success seen for the new season, spokesmen look to

the current season as a measure, and it has not been particularly good. "The new programs are pretty much the same as the old," said Jim Cornell, N.W. Ayer program analyst. "And this season, out of 25 strictly new shows, only six have had a 30 per cent share. Nine of the 25 earned less than a 25 share, which makes them sure candidates for failure.

"Roughly two out of every three shows have failed over the last three years, and the ratio will probably be the same for the new season." Even in the promising area of action, Cornell is skeptical. "Both *Man from Uncle* and *Girl from Uncle* died. *I Spy* is currently not scheduled for next year, although there's a chance, like the *Avengers*, it might be called for second season duty.

"Any kind of action adventure must be exceptionally good," Cornell said, "*Mannix* is below par. With *Garrison's Gorillas*, the spurt in war dramas has ended. *Star Trek* and *The Invaders* are not very big successes. But the initial reaction to science fiction has always been good. The only problem is, shows don't live up to audience expectation."

This season the networks plan to try again, however, with *Land of Giants*, *Man from the 25th Century*,

Taping the War

The Ampex "VR-3000" backpack videotape recorder and camera was the first of its kind to be used on the Vietnam battlefield, according to Thomas E. Davis, Ampex group vice president.

The 50-pound, battery operated unit spent a month in the field taping battle action as well as Gen. Westmoreland's Christmas message to servicemen and two performances of the Bob Hope Christmas Show for later airing in Vietnam.

"It was a valuable field test for the recorder," Davis pointed out. The monochrome unit "functioned perfectly under the most adverse conditions and proved its worth not only as a mobile, rugged broadcast recorder but also as an ideal means for recording and immediate playback of military information."



The sweep of the RCA TK-43 color cameras on this large set for a furniture commercial brings out every selling nuance in the scene. "How the Record-Go-Round replaces old-fashioned clutter" is a story well told.

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With two mobile units and four TK-43 color cameras always ready to take off to points unknown at a moment's notice, LewRon Television, Inc. makes quality with mobility the keynote of their color television production service. In their own words they "do anything, go anywhere, with the finest of studio equipment."

The two vans house the complete production system—cameras, control, switching, monitoring and taping. Their RCA color cameras produce the finest studio quality pictures, under all conditions—whether on location in hot sands of California or in air-conditioned studios of the East.

"The RCA TK-43 color cameras provide the kind of pictures that sell on sight," says Ron Spangler, president of LewRon. "Once we get oriented on a job, we know it will be a success . . . colors are more vivid . . . skin tones are the way skin really looks . . . pictures consistently sharp. Our clients like the believability and freshness these cameras give their commercials."

You don't have to go as far as LewRon goes to prove the superiority of RCA color cameras! Ask your Broadcast Representative to fill you in on other users. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



The "magical disappearances of King Syrup at the breakfast table" is faithfully depicted by the TK-43 cameras. Only the hands and the product are seen in the finished commercial, so natural colors—from fingers to golden brown syrup—are a must.



Remote color pickups on tape—commercials, sports events and local performances of any type are handled from this color control center.

The two big mobile television vans which LewRon provides for on-location commercials contain a complete production facility.



RCA

and *City Beneath the Sea*, on ABC, NBC, and CBS, respectively. All look pretty good, according to those who've seen the pilots.

An additional factor in determining success or failure in the new season, and one which has been increasingly important in the past few years, is how well these new shows will do opposite the movies. If the 1967-68 season has been the year of the movie, 1968-69 will be even more so, now that NBC has added a third one on Monday nights.

Movies criticized

The advent of the movie as a chief form of tv programming has evoked sharp criticism and much heated discussion. The most frequently made charge is that tv has abdicated its creative responsibilities and left the job to Hollywood. Many observers feel, that's one of the reasons tv will not have anything very new or exciting to offer next season, and most are convinced the new shows will have a hard fight to come out on top.

ABC researcher Cy Amlin sees a possible way to overcome part of this handicap. "Movies weaken after the first quarter and then the shows have a chance to prove themselves. This may lead to a pattern of later premiers." But he wasn't saying exactly what ABC was going to do next season.

Benton & Bowles' Bern Kanner doesn't think this will do the trick, however. "The biggest thing this season," he said, "has been what movies have done to the programs opposite them; they've killed them, in essence. Only the *Smother Brothers* and *Dean Martin* have been able to come out on top. All others that premiered opposite the movies have died, including some of the old ones like *Green Acres* and *Hogan's Heroes*."

The networks are caught, however, because movies bring good rating levels. "Even the worst never or rarely fall below a 30 share," Kanner said, "and many large advertisers like a buy like that." Kanner and many like him feel tv schedules burdened heavily with movies leave little room for new, different, exciting, or innovative product, except, perhaps, in the area of specials.

According to one program man, that is where the big news has been this season—the only area left open

to creativity. "The incidence of specials is directly connected with the industry's subconscious evaluation of its regular programming schedule," he said. "Regular series don't produce anything exciting."

Network spokesmen feel that specials have just about reached their saturation point, however. "Specials cost a lot of money to produce," one NBC researcher said. "When they go that high, advertisers get more and more reluctant to commit themselves. And we are not making as many specials ourselves without a previous promise that some advertiser will buy. I'm not saying there will be fewer specials, but there won't be any more."

Movies defended

Network officials don't feel, however, that specials are the only area in which creative programming is being done these days. Furthermore, they don't feel that agency rancor over the preponderance of movie fare is justified. "It is no more wrong to take people to the movies than it is to take them to a football game," asserted Mike Dann. "It would be great if we could come up with programming better than the features, but it's difficult seven nights a week with the story form. Tv is better at situation comedy or variety, and there's just so much of that you can do."

Says Mort Werner, NBC vice president for programming: "If the purpose of television is to deliver to a mass audience what that audience wants, then that is exactly what we are doing, and that is what we are in business to do." The question in many minds, however, is: does the audience want movies, or are they merely popular because there is nothing better to watch?

No conflict

Network officials think the former is more likely the case. They don't see any conflict between creativity and the movies. On the contrary, they suggest the movies may well have set off a spark that will lead to more dynamic programming patterns.

According to Mike Dann, the most outstanding trend spawned by the movie has been "a combination effort between audience and network in changing the nightly program structure to as many different kinds of shows as possible.

"For the first time, the viewer has been forced to make up his mind each night at every hour, which program he will watch. It is impossible for viewers to lock into fixed viewing habits in the fall as they have done for years. This is an exciting development.

"And it is in large part due to the movies, which differ every night. It has put an added burden on the networks to compete for audience attention."

In terms of innovation sparked by this competition, Werner notes, "I can't think of anything in the way of tv programming more innovative than *Dean Martin*, *The Smothers Brothers*, or *The Virginians*."

Some surprises

Despite the outcry against the movies, agency spokesmen admit there have been some surprises this season, and possibly a chance for more next fall. In citing attempts to do something different, Ball pointed to *The Flying Nun*, biggest hit of the season and biggest surprise for some, *Gentle Ben*, and the *Kraft Music Hall*.

According to one agency man, "Most surprising and delightful result this year has been the success of *CBS Playhouse*, which got bigger audiences than originally expected. In this and other informational shows presented in an entertainment form lies the future of good television, and I'm hoping to see more of it."

Whatever the criticisms of the past season or the outcome of the coming one, the viewers themselves seem perfectly satisfied with network offerings. "Viewing has gone up significantly over the last year on all nights and in all hours," Cornell reported. "This shows that, despite claims to the contrary, audiences are viewing more than ever." Cornell cited an average of two to three per cent increase in ratings this year, "not particularly earthshaking but significant nevertheless."

Most significant is the fact that ratings went up in all time periods, not just for movies. This coupled with the fact that popular movies are heavily frontloaded may mean that the new shows have more of a chance than some observers think—if they stand on their own merit. And there are at least a few that look like they may.

That would have to be done for each market and for every column of information now reported."

The project is, indeed, a prodigious one. There are many variables to consider—the number of things being measured, degrees of differences to be measured, and exactly how much information is required.

Rating size sets sample size

"The ideal sample size is not something that can be flatly stated," said Y&R's Chook. "It depends on the size of the thing you are trying to measure. It can be determined by the size of the rating you're trying to estimate. If only one per cent of the population watches a station, you need a big sample to get an accurate measure."

"It's a question of establishing reporting standards. It depends on the variety of data objectives, each of which has its own sample size requirement. This represents an important judgmental problem. Not all objectives are of equal importance. One thing is sure, however, the bigger the samples, the more dependable will be the figures."

Even if the tv industry could sit down and establish minimum standards, however, it would still have to grapple with costs. Most agency people recognize that this problem may have brought them to an impasse.

"It would be unaffordable to increase the sample in such a way as to significantly improve statistical reliability," noted Edward Barz, director of research at Foote, Cone & Belding. "As a rule of thumb, you would probably have to quadruple the sample now used to improve reliability by 50 per cent. The economics of the thing is just not feasible."

Blechta estimates that such an increase in sample size would bring costs up about 3.5 times as high as they are now. Could the industry pay for it? "Three years ago," Blechta recalled, "we more than tripled our sample size in major markets."

"ARB did the same thing. Prices went up from 60 to 70 per cent and we had tough going for a while. But somehow, the industry found a way to adjust. Whether they can do so again remains to be seen." Blechta indicated he was aware of numerous

agency requests for such an increase and that Nielsen was discussing the prospect. "We have no blueprint for the immediate future however," he added.

"We've had even more sincere pressure from the stations," he noted. "After all, when we put a yardstick on their station, an inaccurate bias is money out of their pocket. It is possible they might be willing to pay more for a larger sample. But on that subject, we've had no verbal confirmation as yet."

One particularly sticky problem, however, is that even if sample size was significantly increased, it might not improve the value of demographic reports much. The chief reason for this is that the sampling techniques now used have inherent biases which no amount of sample increase can eliminate.

'Telephone-homes-only' bias

The most controversial of these is the fact that both services select sample names from telephone listings. "We have a telephone-homes-only bias," Blechta noted, "which implies upper income families with more tv sets than average. You could go from 1,000 to 4,000 and never correct that bias."

"This is a particular problem among ethnic groups with a lower-than-average concentration of telephone homes. You could have a



Major purchase of transmitter and studio equipment is jointly announced by Lewis F. Page (left), General Electric district sales manager for consumer electronics division, and Edward J. DeGray, vice president, Trans-Tel Corp. Latter is permittee of WXTV Patterson-New York, all-Spanish uhf outlet due to debut July 1.

25,000 sample and never reach these people."

Although use of the telephone directory as a sampling frame may be bad theoretically, it is generally considered that from a practical standpoint, it would be hard to select a better frame.

"It would be expensive to get an up-to-date, ready-made, easy-to-use list of non-telephone homes, and none are readily available," Blechta said.

"Of course, the ideal thing would be to do a door-to-door canvass in each market, selecting homes at random and giving us the added advantage of being able to place the diaries in person and explain exactly how they are to be filled out.

"But have you any idea what that would cost? We now spend about 12 cents a name. If we worked door-to-door, it would cost at least \$12 a name. Now who's going to pay for that?"

The telephone directory frame is only one bias to be considered. The accuracy with which diaries are kept, the kinds of people who cooperate in the keeping of diaries, (generally older women and young housewives), all add additional areas of bias and contribute to the feeling that increasing sample size is not exactly the way to begin to improve reporting accuracy.

Perhaps, it would be better to improve within the frame before attempting to increase the measurable universe. Indeed, many researchers are beginning to feel that way.

"If we are going to work within the frame we now have, and it seems to me that's where we have to begin," one media researcher observed, "the chief thing to improve would be cooperation rate."

According to Barz, improving the cooperation rate would do much more than increasing the size of the sample. Currently, Nielsen and ARB report a cooperation rate of about 50 per cent.

"The greater the non-cooperation rate," Barz noted, "the more it is likely that those cooperating are not typical or representative of the market. There is something different about the 50 per cent who don't respond."

"If the sample returned is a small fraction of those tried, no matter how large the original sample, the results are going to be biased. It may be skewed toward middle income, younger, lit-

erate, illiterate, depending on what types of people would be likely to be more willing to cooperate in any given area of the country."

The objective, then, is to achieve as high a cooperation rate as possible to assure a representative sample. According to standards set by the Advertising Research Foundation, a rate below 80 per cent involves a risk. Reaching that level would be no mean feat, if it could be accomplished at all, say the rating services, and there is not much hope it can be.

"You might increase cooperation from 50 to 70 per cent for x dollars," explained one ARB spokesman. "But to move from 70 to 80 per cent would cost 10 times that amount. It gets harder as you go up, and 90 per cent would be virtually unaffordable."

Nevertheless, Blechta noted that only a short time ago the cooperation rate was as low as 40 per cent. "We increase gradually, through a process of trial and error, by finding out what kinds of incentives work in each area, by constantly revising and redesigning our diaries to make them simpler and easier to fill out. This is a process of self-improvement that is going on continuously."

What it boils down to, most spokesmen at both stations and agencies feel, is that the industry is not satisfied with current standards of reliability and that many things need improvement. A start, perhaps, would be to redesign the diaries and concentrate on producing a higher cooperation rate. Ways could also be sought to find a better sampling frame economical enough to replace the telephone directory. Finally, the industry would have to set standards for determining minimum sample sizes.

As spokesmen at both rating services point out, all of this will cost a lot of money. How much would be difficult to estimate until requirements for change are established.

More data seems desired

"Someone would have to sit down and cost it all out," one media man suggested. "Then they would have to determine how much they are willing to spend and make compromises from there." At present, the industry seems in a mood to take such a step. Stations and agencies have indicated a willingness to sit down and talk about it.

The first step, Barz suggests, would be for the industry to request that the services re-evaluate their current sampling procedures and indicate in what direction they would have to be improved.

"First, they would have to determine to what degree their findings differ from the findings of the best possible source. One technique that perhaps would provide the most accurate information on viewing now would be a telephone test interview.

"Then they would have to determine how the current selection and diary techniques can be modified to more nearly approximate what they now know the real viewing levels to be. It's possible diaries of different design would generate different results, if placed differently, if kept by different people, if kept over a different period of time.

"It's possible that personally placed diaries or diaries distributed according to the number of family members instead of the number of sets per house, would produce more accurate results. This is something the services must test and evaluate. Then we can sit down and figure out how much we are willing to pay."

It all sounds simple, but getting the industry to sit down and talk about anything has never been simple. Miss DaCosta suggests such groups as the ARF, Committee for All-Channel Broadcasting, ANA, etc., which are currently peripherally involved in question of research validity might take a more active lead in this area.

If they do, and if standards can indeed be established, there will still be one more question to answer. Who pays? Spokesmen have already made it clear they expect the services to pay for the initial testing.

Agencies take it for granted that stations will continue to bear the major part of subscription costs. But the stations themselves take the position that if agencies want more demographic reports, something the stations never wanted to begin with, then the agencies will have to take on a greater share of the cost.

Deciding that question, Nielson and ARB sources feel, will probably be the greatest hurdle they will have to face. Agencies are not likely to volunteer more money, and the feeling is, the stations will probably get stuck with the bill. ■

Managers (From page 25)

answering the survey have had more than 20 years experience in running one or more broadcast outlets (103 medium-size station managers and 46 large station managers returned questionnaires).

Overall, 18 of the 231 respondents (7.8 per cent) have more than 20 years experience as a station manager; only two of these are with large stations. Of the latter, one listed 23 years and the other, 33.

As indicated, total broadcast experience averages about twice the span spent as a station manager—20.9 years, to be exact. This means it takes about a dozen years in station work to reach the top—on the average.

This is not bad. It suggests that station managers are generally men of first-rate ability. It also suggests that talent is quickly rewarded and that the broadcast personnel environment is mobile.

Finally, the fast move upward also reflects the dynamic character and newness of television. There is less likelihood that older executives are hugging their jobs and thus preventing the talented younger man from breaking through.

Thirty years in broadcasting

Again, this is looking at the artificial average. Distribution figures give more detailed insight. For example, 12.1 per cent of all respondents have spent more than 30 years in the broadcast business.

The top figure in the survey is 40 years, accumulated by a large station manager. About 30 per cent of all station managers have been in the business 25 or more years. On the other hand, only 3.8 per cent have had less than 10 years broadcast experience.

When data on experience is examined by station size, averages show an expected higher level for bigger stations. The average large station manager has had about five years more experience than his counterpart at a small station and about two years more than the medium station chief.

Since (1) the average age of a station manager is 46.5 years, (2) he has spent 20.9 years in the broadcast business, and (3) he has been

a station manager for 9.2 years, it might be deduced that he (the average "he") entered the business when he was 25 and became a manager at 37.

This indicates he tried some other fields, but it cannot be ascertained from the questionnaire whether he tried before entering the broadcast business or during his upward rise.

Other data on the ages of station managers show that the big station chief is 3.4 years older than his small station counterpart and less than a year older than the manager of a medium-size station.

There is a greater variety in the ages of small station managers than in those heading larger stations. Only among the small stations were any managers under 30 reported, though it is true that the percentage is small—3.7.

There is also a slightly larger percentage of small station managers who are over 60. But there is a significantly larger ratio of small station managers in their 30s—26.8 per cent for small stations, 13.6 per cent for medium outlets and only 4.3 per cent for large stations.

Most came from radio

As for background, better than eight out of 10 of the managers reported having worked in radio. This proportion applied across all station sizes.

Sales is the primary background for station managers. Nearly 43 per cent of all station managers have had their primary experience in sales but this figure is 56.6 per cent for large stations, 44.7 per cent for medium stations and 33 per cent for small stations.

Primary experience in programming rates second. Of all station managers responding to the survey, 27.3 per cent listed this category as their main background. Again, the ratio is higher for large stations, their figure being 32.6 per cent, as against 24.3 per cent for medium outlets and 28 per cent for small stations.

The only other category of experience listed for large station managers is promotion. The percentage here is 6.5 per cent, about the same as the level for the other two groups of managers.

Insofar as this survey goes, no

man whose background is primarily financial or engineering heads up a station with revenue of \$3 million or more a year. But these two categories account for the prime backgrounds of 15.5 per cent of medium-size-station managers and 12.2 per cent of small-station managers.

In addition, small station managers come from a number of "other" backgrounds—other than sales, promotion, programming, engineering or financial. There are a couple of newsmen, a musician, a film salesman, an ad agency man and two who describe themselves as experienced in station "operations" in this category. All told, 18.3 per cent of small station managers had "other" primary backgrounds.

Personal data reported by station managers show nothing startling. Few are unmarried and the average number of years married rises slightly with station size—from 19.6 years for the small station manager to 21.7 years for the medium station manager to 22.9 years for the large station manager. This agrees with the age pattern previously shown.

Bigger station, fewer children

There is a slight inverse correlation between size of station managed and number of children sired by managers. The average is 2.9 at the small station, 2.6 at the medium, 2.5 at the large. In the latter two groups the difference is certainly not significant.

Physically, the managers show little differences from one station group to another. In each revenue class, the manager averages five feet, 11 inches in height. At 176.5 pounds, the average manager of the large station is slightly lighter than his counterparts at smaller stations, where the average is just about 180 pounds, and the reason, whatever it is, is not likely to be world-shaking.

A tabulation of the station manager's biggest problem showed that "people" are, by far, the major headache. This problem was cited by 44 out of 82 small station managers, 54 out of 103 medium station managers and 15 out of 46 large station managers.

The fact that the proportion of complaints about personnel was lower at big stations is apparently due to the fact that they can pay better

and as a result may have smaller turnover.

A typical comment from a small station manager: "Although the salaries we pay are reasonably good, stations in the bigger markets that surround us are more appealing to a qualified man. It seems also that small stations are more or less training grounds."

Another manager from a small market says bluntly: "We are constantly 'raped' by the larger market stations, who can offer more money."

Another facet is the problem of securing capable engineering personnel in a small market. Says one manager: "Competitive industries— aerospace, cable tv, etc.—have absorbed qualified engineers. It has become necessary in small markets to 'train your own.' This takes time."

Among large market managers, there is the same desperation about people, but with a different tone. Witness: "My biggest problem is finding great people at the right price."

Another says he's looking for people "who are willing to make errors of commission."

Yet another says his biggest problem is "people diplomacy," by which he explains he means "the abrasive nature of man—horizontal, vertical, inside the station and out."

A common complaint by large station managers is voiced by one as follows: "The main challenge is communication with and coordination of all departments in order to have the entire staff working in the same direction with confidence and enthusiasm."

Second biggest problem

Second among the biggest problems—though a weak second—is costs. Twenty out of 231 managers cited this factor, half of them working for medium-sized stations.

One manager refers to the problem of "maintaining up-to-date equipment" in racing the competition, plus keeping salaries high enough to prevent people from leaving.

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Another cites the difficulty of "maintaining a reasonable profit margin in the face of spiraling costs of production, equipment and manpower."

Other problems listed as the biggest: (1) there are not enough hours in the day to get everything done, (2) too much paperwork involved with national spot, (3) station owners who either interfere or don't pay enough attention to the station's problems and (4) answering questionnaires sent by trade magazines.

Little general information about tv station managers has been available. One of the few previous studies was published in the January, 1966, issue of *Advanced Management Journal*. Authored by college professor Charles Winick, the study covered data from 287 managers and was done with the cooperation of the Television Information Office.

Some of the data covered the same areas as *TELEVISION AGE*'s survey, and answers were fairly similar. The Winick study found managers a little younger on the average—in their early 40s, compared to the middle 40s in the current study. The previous study showed that two-fifths of the managers had been in sales, the same figure uncovered by the *TELEVISION AGE* queries.

Winick, however, found that almost two-fifths of the managers had been in programming, as compared to a little over a quarter in the more recent study. However, the difference could be accounted for by methods of tabulation. In the *TELEVISION AGE* study, when a manager listed more than one type of experience, only the category in which he spent the most time was tabulated.

The Winick respondents averaged five years in their present positions, and had been working for 15 years.

One characteristic not covered in the latter analysis was the manager's armed service record. Winick found that a high proportion were involved in "voluntary special hazard" duty—paratroopers, underwater demolition, Rangers, etc.

"Perhaps," wrote Winick, "the same forcefulness that led them to combat duty was at least partially responsible for their achieving management status." Considering the pressures of tv, that's a valid conclusion. ■

Buy a business (From page 31)

motor" selling for about \$150.

The heart of the venture was a bike that has sold some 5 million units in France. The appeal was that if some 100,000 could be sold on this side, PKL would realize as much profit as from something like \$40 million in billings.

The acquisition was essentially that of the importer of a French motorized bike. Within a few months, PKL had begun changing things. First, they revised the organizational set-up of Solex. PKL Vice President and account supervisor William Suessbrick was moved to head up Solex as his full-time activity. He was moved physically, too, from PKL's Third Avenue headquarters to the Solex offices in the Seagram Building (where Fred Papert had started it all, it may be remembered).

Significantly, Suessbrick's background is almost exclusively in package goods: General Mills, General Foods, Ted Bates and Benton & Bowles before he joined PKL. It was this approach he brought to Solex, and he's convinced this is the greatest strength an advertising agency can bring to an acquisition.

"Even though 6 million bicycles of all makes were sold in this country last year," Suessbrick says, "they've never had a consumer-oriented marketing approach, or real advertising."

He proceeded to change all that, reporting to the PKL board regularly, but otherwise employing PKL in a client-agency relationship. Exceptions: George Lois (now of course out of PKL, off on his own again) did design the logo that has become the Solex design trademark. . . early research was carried on by PKL's research department. Early extras.

Outside suppliers

Otherwise, beyond the natural interest and involvement of agency principals in their child, PKL was far from the prime supplier of talent and services. Solex tested copy and paid for the testing—from outside suppliers.

A year-end progress study was made by an outside marketing consultant (a package-goods man, Suessbrick points out). Publicity is handled by an outside public relations firm.

All this was part of Suessbrick's policy-making quite independent of the PKL board, and he maintains, without board pressure, due or undue. Certainly without veto.

The results included a \$120,000 advertising budget last year, largely in magazines with some spot tv, in support of franchise-holders in Texas, Florida and California (the latter are ex-PKL-ers).

The sales goal was 4,000 this first year, and 50,000 a year from now on, and while Suessbrick does not disclose the actual figures, he expresses satisfaction with them. He has hired a new staff, set up a warehouse and service organization and seen the Solex organization here grow to about a dozen full-time staffers.

But he ticks off what he sees as really significant:

"We targeted women, 15 to 25 as our objective. . .

"We hit the fashion angle. . .

"We took those margins and translated them into promotion. . .

"We took stars into the stores to promote product."

Varied study factors

Much of this grew out of interview and survey, of the purchaser, would-be purchaser, even the neighbors of the purchaser. Weight reduction, affluence, even the relative sophistication of various college campuses were study factors. Results range from gimmicks like a tape measure packaged with one bike to a successful "wheel in" at department stores.

It was package goods thinking, in short, applied to hard goods. In line with Suessbrick's conviction that the significance of advertising men exploring another field goes beyond simply "a bike with an advertising angle." Rather, it is a whole-marketing approach that can be applied widely.

Now there's more to come, possibly with a full line of leisure-time imports ready to debut. On the subject there is a general silence around PKL and Solex. But the project clearly seems geared for expansion.

And in full marketing terms. Products that bear handles and not just handlebars.

If other advertising agencies are seriously considering similar moves, they're admitting nothing. Not in

Why Won't You Submit a Programming Statement to SRDS?

Is it because you feel it would take away the representative's selling time and promote closet buying?

Is it because you can't describe the station sound in print, or because 100 words is not enough?

Is it because you feel the SRDS program cannot be policed and misstatements will appear?

Is it because what you can say will be misinterpreted or will be prejudicial?

Is it because you feel the material reported will be misused and otherwise confused?

Essentially, these are the reasons offered by stations who have not as yet submitted programming statements. On the other hand, over 1,600 stations voluntarily proffered statements which appear routinely in Spot Radio Rates and Data. This total grows each month.

What has happened?

The trend towards closet buying or the infringement on representative selling time has not been influenced one way or another. Nor will it be when all stations participate.

Agency buyers of spot radio have been high in their praise of this SRDS effort. Statements do not report station sound. This would be subjective and promotional. Rather, they describe the programming placed on the air and the audience for whom it is intended.

Each time a station has been accused of a misstatement, SRDS has investigated. If the allegations had merit, the station will-

ingly and voluntarily modified and corrected its statement. Everything in the world around us is subject to misrepresentation and/or prejudice. In broadcast, these influences are nurtured each day by your competitors and their sales agents. SRDS provides each station the opportunity to describe its programming rather than deliver this function by default to the competitor or the uninformed editor of a trade publication. Have you ever listened to a tape of your station submitted by someone else — not you?

Your sales responsibility, your sales function, has not been usurped. The programming statement you submit does not substitute for salesmanship — rather, it inspires it. Its appearance leads to further questions. The agency buyer of spot radio is encouraged to seek more information. No agency worthy of its name would permit a radio buy without adequate investigation of all station values. The programming statement is only one element of this evaluation process. It provides a beginning point for the buyer. It is not and cannot be construed as an end unto itself.

1,600 stations have demonstrated that programming can be described objectively in 100 words.

Convinced? We hope so. Check the statements appearing in your market; then sit down and write one. This valuable service is free. SRDS will be glad to include yours in our next issue.

Cordially,
Harry L. Harkaway
Publisher

STANDARD RATE & DATA SERVICE, INC./5201 OLD ORCHARD ROAD/SKOKIE, ILLINOIS 60076

this period anyway. Agency spokesmen show full awareness of what's going on, however, and *catv* has its fascination for them.

Several were sensitive to 4A's policy on agency involvement in media activity. In its qualifications for membership, the Association clearly states that ". . . an agency shall not own any interest in a medium," and this has long been one of its principles. It is completely in line with Dan Seymour's view that investment in advertising media would "jeopardize the objectivity" of agency advice.

The hook would seem to be: when is a medium an advertising medium? FCB feels cable is a transmission medium and community activity. PKL expresses future interest in *catv* and resents the suggestion that an agency could be corrupted in its media selection.

Product conflict

Watching from yet another viewpoint are ad clients.

No move toward agency diversification has yet come close to raising a question of product conflict. Even dilution of personnel time or effort has not shaped up as much of a possibility. So no client policy seems called for in the matter, and clients generally seem happy that this is one area where they don't have to have a policy.

After much departmental consulting, Lever for example announced:

Desk set

Executives need no longer miss the World Series because they're tied to their desks. Interstate Industries Inc., Chicago, has just introduced a new V.I.P. Electronic Desk that features, among other things, an all-channel tv receiver.

The desk also has a two-station remote tv camera control with optional facilities for 12 closed-circuit channels.

Complete with portable ac/dc tape recorder, am/fm clock radio, high intensity unit, ac outlet, telephone index, digital calendar, memo compartment and pen and pencil set, the desk retails for \$1,295.

"We're aware of it, but don't feel it's of enough significance to make a comment on." They couldn't anticipate the point at which the situation would assume such significance.

A General Foods spokesman maintained that his firm "never even heard of the condition, much less thought about it." The impression was strong that the GF men have better things to do than concern themselves with what the GF man, after explanations, characterized as the "minuscule enterprises" of advertising agencies.

To Charles Pfizer's Ron Brown, Coty marketing director, however, the situation is one to be aware of, if not wary of. "Naturally we wouldn't care for an agency of ours to go into a business directly competitive with us, but as long as diversification doesn't affect the time disposal or the availability of agency staff, we're not going to get emotional about it."

Brown sees this condition as the measure, rather than the intensity of the diversification moves at any one agency. "After all," he says, "like all manufacturers, we sell to distributors who compete among themselves, are even involved in different types of distribution. But as long as service and quality of product are maintained equally for all of them, what difference?"

American Home Products, according to Ken Beirn, assistant to the president, feels much as does Pfizer. "If one of our agencies got itself involved to the point where it had a product category threatening conflict with one of ours, we'd be concerned," he said.

Not a threat

But at this point in time he doesn't see it as a matter to worry about. How much agency exploration would it take—two outside projects . . . five . . . ten?

"I don't see agency diversification as a matter of degree," he said, "but of kind. The personnel and time the agency feels like devoting to these interests is not a question—so long as we feel our interests aren't neglected." He doesn't feel this is threatened now or in the foreseeable future, even by such agency preoccupations as *catv*.

At R. J. Reynolds, there is an

awareness of the development but not yet any real concern for its shape or its possible direction. All that would be stated was that Reynolds doesn't feel things have gotten to the problem point yet, either as to the nature of the enterprises or the commitment of agency staff. Here, too, Reynolds gives the impression of having other things on its corporate mind, though not from lack of awareness.

Enough staff available

Bristol-Myers' Ed Parmelee, associate director of Advertising Services, doubts that many clients have given the situation much thought. "The fact that, what amounts to an advertising company (the agency), starts spreading out like its client companies, shouldn't make any difference to the client."

"Practically speaking, how could it? The agencies aren't crazy enough to strip personnel from essential client services. And if people are needed to staff newly-acquired outside-operations, they'll either be replaced or hired from outside. There are a lot of good people around agencies . . . there won't be starvation for client service."

This lack of concern—if not of information—is general on the client side. No one seems about to credit agencies with conflict of interest, and short of this, no one thinks the agency moves might be anything other than one more development in the business.

And possibly not such a new development at that.

Pfizer's Ron Brown (who has agency background himself) points out that it has not been unknown in the past for principals in smaller agencies to own a piece of client action, or a subsidiary company that was serviced right along with the agency's other customers.

This was true especially in the area of proprietary drugs, where a patented formula was involved, and a unique property could be held onto. Not strictly comparable to today, perhaps, but a precedent in a way.

This degree of client musing about the situation seems unusual, though. More typical was this top-of-the-head quote:

"Who cares if Fred Papert is riding bikes, or whatever?" ■

In the picture

When Victor G. Bloede, was named president and chief executive officer of Benton & Bowles recently, he indicated he would be more deeply involved in creative work than an agency president usually is.

The other day he discussed what this meant. "First of all, it means that, as a man with a creative background, I feel a greater responsibility for creative work. A man in account work, for example, can never really feel totally responsible for it. If an ad is not good, I might feel as bad as if I wrote it myself."

In a more practical sense, Bloede is involved through membership in the agency creative plans board, the group which passes on all new campaigns for all products.

The board, originally set up about a year and a half ago, has just been revamped. It initially consisted of L. T. (Ted) Steele, B&B chairman; William R. Hesse, whose resignation as president was followed by Bloede's appointment; Bloede himself, then executive vice president and general manager, and Alfred Goldman, B&B's creative chief.

Unlike the old board, where only one man was a working member of the creative department, the new group has only one man outside the department. And that's Bloede. The others are Goldman, of course; his two creative directors, Dick Anderson and Mitch Epstein, and Gene Shinto, new copy chief.

Bloede also makes this point about his involvement in creative work: "To the extent that I can choose meetings with clients, I try to be where creative discussions are going on and creative decisions are being made.

"Today, for example, one of our clients is going over some new corporate concepts with our creative people. I'm going to be there because I like to know what's going on in this area."

As a creative man himself, Bloede

is sympathetic to the creative man's suspicion of ad testing. "I believe the agency's major effort in creative research should be to help make ads better — by gathering information about the customer and the product, by figuring out where the product fits in, and through interviews set up for creative people."

But, he says, "the practical fact of life is that most clients rely on copy testing. We can't turn our backs on this. I have to be candid with my creative people and tell them that one way we will measure their work is through copy testing. Creative people must be aware of these techniques and must understand how they work."

Bloede points out that the creative man welcomes the raw material type of research, but that "copy testing bugs them. They have left a lot of themselves in the finished ad. And then some ugly stranger comes along and some strange scale is used to evaluate their work."

Still, the B&B president adds, most creative people accept copy testing and have learned to live with it. As for the client, he doesn't accept everything copy testing shows as gospel, as some of them used to.

As chief executive officer, Bloede obviously is engaged in a lot more than overseeing creative work —he must set policies for the future, for example. Here, the indications are no major plans are afoot to change basic operating philosophies.

B&B has long had a policy of keeping its client list small. This will continue. As for the fact B&B in the U.S. is essentially confined to New York (other than a service office in Hollywood), Bloede said he "hopes and believes" the agency will continue this way. "But I wouldn't permit myself to say we wouldn't open other U.S. offices in the future. We certainly see no opportunities at present, however."

B&B has no policy of confining its



Victor G. Bloede

Creative work is a special concern

foreign offices to the Common Market, Canada and the United Kingdom, where it is now. But it will likely continue its policy of making sizeable rather than token investments in foreign offices.

Its present relationships now range from total ownership to substantial minority investment. "There is sometimes an advantage in having a minority interest—such as in countries where nationalistic feeling is strong."

Bloede sees no great future in agencies proliferating services and divisions a la Interpublic. The agency had a public relations affiliate for a while—General Public Relations, Inc.—but it didn't work out.

"I'm not so sure we wouldn't set up a direct mail affiliate one day," Bloede notes. "But only if our clients need direct mail. We perform only those services our clients seem to need. I'd like to point out that we have an excellent merchandising and sales promotion department." But Bloede has no desire to extend into services not related to advertising.

"I suppose," he says, "we could have incorporated our merchandising and sales promotion setup. I guess I would like it to be self-supporting but it doesn't have to be. We perform these functions as a contribution to our work for clients."

"Our library is not self-supporting but we certainly need it."

A couple of broadcasters have shown some concern about the negative and anxious atmosphere in which we live. In short, they're worrying about worrying.

Roy Bacus, general manager of WBAP-TV-AM Fort Worth-Dallas, suggested a "yearly report day" in which all media would join to recognize the constructive gains of mankind.

He described it as a sort of Media Memorial Day for Mankind and said it might give Americans a more balanced picture of the true progress being made.

The Taft Broadcasting people look at it a little differently. In a recent editorial on WKRC radio, Cincinnati, they said:

"It's come to our attention that there are entirely too many things to worry about in 1968, but we have, at least, a partial solution. As a public service, we are providing the following list of worries along with advice that all worriers pick only one item on the list each day for concentrated worrying.

"It's our feeling that this is the only way to keep the United States from becoming one big funny farm.

"Here is the list:

"1. What will be the solution in Vietnam?

"2. How do we get out of the Pueblo incident and North Korea?

"3. The 1968 Presidential election. (Republican worriers are permitted two days for this one.)

"4. Personal income tax. (This may be dropped from the list after April 15th.)

"5. Inflation and the value of the dollar. (Washington is finally getting around to this one, but a large number of additional worriers are needed.)

"6. Cigarettes and cancer. (We suggest you have an extra pack on hand before you tackle this one; worry about this one can be very upsetting.)

"7. The possibility of another summer of riots and demonstrations. (We urge all segments of society to worry about this one.)

"8. Auto safety, tainted meat and weight control pills. (These may be

considered in one day or may be worried about singly on three consecutive days.

"9. What's happening to our young people? (Drop-outs, hippies and beatniks may want to substitute 'legalization of LSD' for this one.)

"10. And, finally, if you can't muster any worry for at least one of the items we've already mentioned, we suggest you worry about yourself; and that may be the biggest worry of all."

* * *

The following, excerpted from a press release, is headed: "WOULD YOU BELIEVE . . . WATER ICE MARTINIS?

"The S. R. Rosati Co. plant in Clifton Heights, Pa., had an unexpected guest recently. Sam Rosati, the pioneer water ice firm's president, took Bill Webber, star of WPHL-TV Philadelphia's daily children's tv show, on a special guided tour.

"Webber had dropped in at the plant for two reasons. First, he had learned that the cute little redhead tot featured on the Rosati water ice color commercials running daily on his show was Sam's grand-daughter.

"Second he wanted to thank Rosati personally for a set of drink recipes Sam had sent him via the Rosati Co.'s agency, Serendipity Associates, Inc.

"If it hadn't been for Sam here," said Webber during the tour, "I never would have known the real joy of drinking a Rosati highball (lemon water ice and rye) or a Rosati screwdriver (orange water ice and vodka)."

Would you believe . . . publicity?

* * *

Recalling some of his early days in show biz, Sid Caesar said, "When I made my first motion picture, *Tars and Spars*, my wife and I were sharing a one-room apartment. I was paid \$500 a week, plus a \$1,000 bonus—the most money I had ever earned.

"I insisted in being paid in \$100 bills. When I went home, I made a dramatic entrance—tossing the money into the room at my wife's feet. We laughed and cried as we picked it up."

Sure, we know how it is, Sid.

There's the money on the one hand and then there's the tax on the other.

* * *

Describing the upcoming program, *The Strange Case of the English Language*, a CBS News press release reveals the show will provide excerpts from speeches by evangelist Billy Sunday, Senate Minority Leader Everett Dirksen, Louisiana Gov. Huey Long, General Douglas MacArthur, Adam Clayton Powell and Stokely Carmichael.

Help!

* * *

The impact of tv knows no bounds. To wit:

Recently, an early morning power failure prevented WWLP Springfield, Mass., from signing on at its usual time. As often happens, one problem led to another. The power failure burned out a transformer, which created a little smoke in the control room.

You guessed it. Just as this moment a Little Old Lady happened to join others calling in to find out what happened.

The morning announcer took the call, assured the LOL it was nothing serious and told her what happened.

"Ah, that explains it," said the LOL. "I knew I could smell smoke in my television set."

* * *

Harold J. Klein, who produces *Celebrity Billiards* in association with WABC-TV New York, has many tales to tell about the legendary appetite of Minnesota Fats, pool shark and star of the show.

Klein remembers the time he threw a dinner at a plush restaurant for the entire staff of the show. It was a Saturday night and many gave up previous engagements just to watch Fats eat.

"I was embarrassed," recalls Klein. "Fats sat there and just ate a regular meal. No seconds, just a plain ordinary, every day dinner."

"Everyone was crushed, so I asked Fats why he hadn't ordered seconds. His reply brought down the entire house. It seems Fats had just eaten a full course meal before his arrival at the restaurant."



Roses are red
Violets are blue
~~blue~~
violet

when it's processed by



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New York, N.Y. 10019
Judson 6-0360
Cable: MOVIELAB Telex: 12-6785

We know every way to hurry without hurrying!



We hurry everything but quality. We've got everything going for us so we can hurry without hurrying. We deliver faster than any laboratory in the country. Quicker than laboratories "just around the corner" from you wherever you are. How come? We start every job the very minute it comes in. In by 9—out by 5 service is routine on most processing. Our delivery trucks rush to waiting jets. And with jets and air expeditors what they are, that almost always means one-day service. We have an even-faster

service where "you set the deadline—we meet it." It's called Acme Accelerated Service. Your order receives uninterrupted attention from the moment it enters our doors until it's back in your hands. Besides, we know what we're doing. Our technician's average 14 years of experience (with us!). Uniquely, we're both a film—and a videotape laboratory. No time is lost in between laboratories. Quality? They call us Acme. Deservedly. Sure our competitors produce quality. But slowly. We're the laboratory that delivers

quality in a hurry—one day service to anywhere. The best quality, too. Why not make us prove it? At least send for our new 28-page illustrated catalog & price list. We'll be glad to hear from you. Write ACME Film & Videotape Laboratories, a Subsidiary of Filmways, Inc. Hollywood: 1161 N. Highland Avenue, Hollywood, California 90038, telephone: (213) 464-7471. New York: 477 Madison Ave. (Filmways, Inc.), New York, N.Y. 10022. Telephone: (212) 758-5100.



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