

PR center Television Age

Are the new outside timebuying services 'two-timing' timebuyers?

PAGE 21

From Michigan Ave. to Madison Ave. with Needham, Harper & Steers

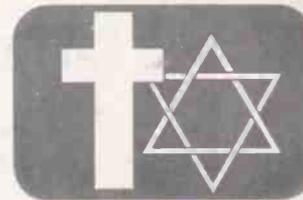
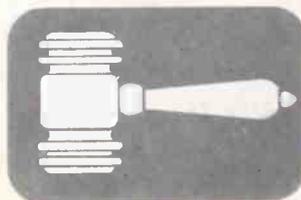
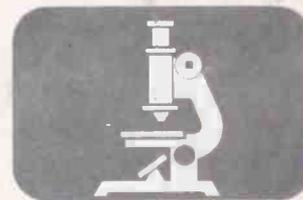
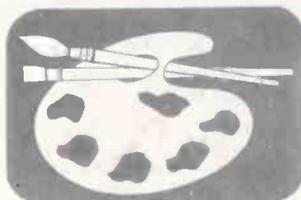
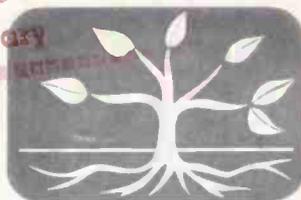
PAGE 24

Take-off: Airlines put more media money into television

PAGE 26

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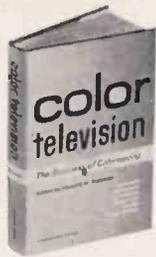
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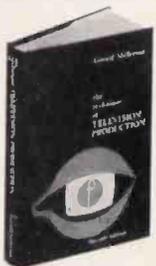


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SEPTEMBER 9, 1968

Television Age

21 TWO-TIMING THE TIMEBUYER?

Emergence of outside services to buy media raises questions about traditional agency role.

24 FROM MICHIGAN AVE. TO MADISON AVE.

Making it big in New York is tough for Chicago agencies but Needham, Harper & Steers is showing how it can be done.

26 TV TAKE-OFF

Winning the pleasure traveler means more creative and marketing brainwork as airlines pilot more money into tv.

28 WHY RATE THE RATINGS?

Proposal for ratings methodology study, on the grounds that present ratings are not valid, has caused confusion and misinterpretation.

30 TIMEBUYERS WHEEL AND DEAL—BUT NOT FOR REAL

RKO General antes up as hordes of buyers gamble and gambol at the Waldorf.

DEPARTMENTS

10 Publisher's Letter

Report to the readers

11 Letters to the Editor

The customers always write

15 Tele-scope

What's behind the scenes

17 Business Barometer

Measuring the trends

19 Newsfront

The way it happened

31 Viewpoints

A no-holds-barred column

32 Film/Tape Report

Round-up of news

41 Spot Report

Digest of national activity

43 One Seller's Opinion

The other side of the coin

49 Wall St. Report

The financial picture

59 In the Picture

A man in the news

60 In Camera

The lighter side

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"Say how much will this all cost? Who do we go to for estimates?"
"Bring it to Ted."

"Where do your four TV Sales Groups, Promotion, Research and Estimating
Departments go to for the last word?"
"Ted."

"Who'll advise us on this new Promotion project?"
"Ted."

"Who's the General Manager of your Television Division?"
"That's Ted."

Pass the buck to Ted Page

"One of our client stations is looking for an executive. Would Ted find
a qualified man for them?"
"Yes. Go to Ted."

"This station needs a new sales strategy. Should I go to Ted?"
"Of course, Ted."

"Where do your client stations go to for solutions to their problems?"
"Ted."

"How do we apply this research material?"
"Ask Ted."

"We've got a buck to pass. Who...?"
"Ted. Ted Page."

The representative is sometimes the only part of your station
that people ever get to see.

Edward Petry & Co.

'The Cannibals'—fact, fiction or what?

Advance-copy readers are said to be drawing all sorts of comparisons between real-life tv people and the characters in Keefe Brasselle's upcoming novel *The Cannibals*. Bartholomew House, the publishers, insist the book is "fiction, not fact."

The 510-pager is about the inner workings of network television at the top executive level. In fact, one of the leading characters is a network president.

Told through the eyes of Joey Bertell, an independent producer, the book, Bartholomew House explains, "is not about the television industry. Rather," the publishers maintain, "*The Cannibals* is a contemporary novel about contemporary people. The book just happens to have a television network for a background."

Just how contemporary these people are, one observer notes, has "some television people holding their breath." This group recalls when actor-singer Brasselle was head of Richelieu Productions and worked closely with CBS and its then president, James Aubrey.

Worriers won't have to shun breathing much longer. The book will be out tomorrow (September 10).

Bright tv future for college basketball

College basketball has a bigger future on tv, says Fred McClafferty, director of sports for N.W. Ayer. He notes that Sports Network, Inc., and TV Sports, Inc., among others, already program a considerable number of games, and adds that there are enough colleges left over to set up another network. The only question here is whether the station clearances would be available, he says.

A national package was offered advertisers for the first time last year by TV Sports, Inc. The company set up a 185-station network covering an estimated 95 per cent of tv homes and ran 10 Saturday afternoons. Three to 12 regional games were involved. Stations are paid by giving them four of the 16 minutes of commercial time.

The national spread is important to TV Sports since its conferences are not as strong as those of SNI. Among the TV Sports conferences are Southern, Mid-American, Western Athletic and Southwest. Indie colleges are also programmed. The company started five years ago with 30 stations.

Eddie Einhorn, head of TV Sports, says he'll run two primetime games this season as against one last season.

Whatever happened to Simone Signoret?

Observers who have expressed concern over what will be left of the feature films that plan to surface on the webs this Fall will have to wait until the premieres to have their fears allayed or confirmed.

Movie addicts who ponder the tv fate of *Zorba the Greek*, *Tom Jones* and *Suddenly, Last Summer* will have to content themselves with networks' promises to show them as close to the original versions as possible.

"As possible," one network programmer pointed out, means that all legal profanity must be clipped or beeped over to comply with broadcast standards. "This is a cut and dried matter," he explained, "There are no decisions to be made. You just do it. And," he added, "it is becoming a serious problem within films that are only three or four years old and have much freer dialogue."

Violence, of course, is the big issue. "We solved that," another network spokesman said, "by steering away from violent films altogether."

It is the classics and award winners that stir the most apprehension. Nobody wants to see them go the way of *Hud* and *Two Women*. As one disgruntled observer complained, "I'm still wondering what happened to Simone Signoret in the tv version of *Room at the Top*."

A BBC show—from the mouths of babes

Children's programs may have their outcomes decided by moppet viewers, if American tv follows the lead of our British cousins.

BBC-1 has an adventure serial, *Ramshackle Road*, in which the plots of continuing episodes are determined by suggestions sent in by youthful viewers. If, for example, a child wants to have a certain character do a specific thing for a particular reason, he merely states his case in writing to writer Peter Hammond or producer Brian Miller.

"The outcome of the story depends on the youngsters' answers," Miller explained. "Naturally, only one idea or combination of ideas can be used per episode. In case of a duplication, the first one opened is accredited on the air at the end of the program."

The writer and the director, however, reserve the right to decide which of the nippers' ideas to use. After all, a little power is a dangerous thing.

Toward more plausible copy testing

Two former Schwerin Research Corp. executives have devised a testing method that is in some ways similar to the sneak preview practices of the big Hollywood motion picture studios. The latter run their previews in typical suburban movie houses, on the premise that the audience there may be more reflective of the nation's tastes than audiences in the downtown palaces and art houses.

Don McCollum and Hal Spielman have set up a company called AC-TV Advertising Control for Tv that will run commercials in clutter situations on normal tv screens via closed circuit in three high-traffic suburban test areas—one in the East, one in the Midwest, the third in the West. McCollum said the method will measure how a commercial stands out or is remembered in the prevailing clutter.

McCollum and Spielman feel that the suburban respondents will prove to be more typical than are those who make the trip to downtown test sites for the big-screen showings.



Jan Murray starring at the Riviera Hotel, Las Vegas, starting in September.

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Business barometer

Spot had a nice month in July, well in line with the previous increases through the Spring of this year. The average drop of 14.9 per cent from June was expected and merely the reflection of a normal seasonal decline. It would be a mistake to view it in any other light. Where national spot for the month of July really shines is in its solid 16.6 per cent gain from a year ago. In dollars the increase totals \$9.6 million, having gone from July '67's \$58.1 million to \$67.7 million. Year-to-year figures have been consistently favorable. A quick review of the past few months compared with 1967 gives the picture: April was up 13.7 per cent; May climbed 16 per cent, June jumped a strong 18.4 per cent. If the present pace continues—and there appears to be nothing on the horizon to slow it to any significant extent—1968 will prove to be a truly dramatic reversal of last year's slump.

NATIONAL SPOT



July (up 16.6%)

The smaller stations gained most ground in national spot during July—up 25.1 per cent from the same month a year ago. This category also led the field in percentage increase in April (15.4 per cent) and May (25.3 per cent), although June found it bringing up the rear with a gain of only 9.8 per cent.

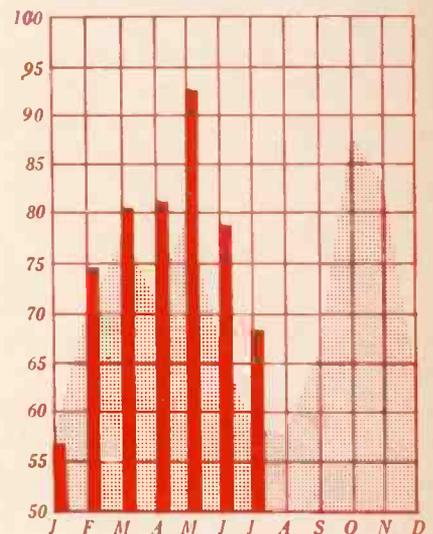
Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+25.1%
\$1-3 million	+20.0%
\$3 million-up	+14.3%

Medium-sized stations finished second in terms of percentage gain, July '67 to July '68, with an increase of 20 per cent (these are the ones whose take ranges between \$1 million and \$3 million on the year). Stations in this category were the top gainers in June, with 21.1 per cent on the plus side.

The big guys came in last in July percentagewise (these are the stations doing in excess of \$3 million annually). Their increase was healthy enough at that—14.3 per cent. And if you look at it in terms of dollars, they had to be the big winners, as they usually are. April also saw this group placed third in percentage performance (though by only a single percentage point), as did May. In June, their 17.5 per cent increase put them in second place.

Spot revenue for the first seven months is estimated at a booming \$531.6 million, well ahead of the \$481.5 million for this point in 1967—all of which adds up to one more indicator that 1968 figures to set an all-time industry record in total national spot dollars. The economy as a whole appears to be in relatively solid shape, give or take a soft spot or two—and that's par for the course.



1968-'67 comparison

Next issue: Local and network compensation revenues in July.

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

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With style and taste

The tv spot schedule that marked the successful and tasteful opening of a new mortuary building at the John A. Gentleman Mortuary in Omaha was actually the high point of a tv schedule that began back in 1963.

Five years ago, Tom Belford, president of the mortuary, started in tv with local spot announcements calling attention to the need for highway safety. The campaign, which earned Belford a special award from Governor Frank Morrison, convinced him that television was the most successful and perhaps, the most delicate medium for his message.

Up until that time, Belford had concentrated his advertising energies in billboards and newspapers.

This was just the beginning. Starting in 1963, Belford built up a relationship with KMTV-Omaha and started sponsoring *John Hlavacek Reports*, five-minute segments on the station's 11 o'clock news. Hlavacek is the station's own foreign correspondent.

In 1965, Belford sponsored six half-hour specials again with Hlavacek, this time interviewing Omaha soldiers stationed in Viet Nam.

It had to be tv. With such success behind him, Belford could think of no medium other than television to announce the new mortuary building at the Omaha complex.

This however was no easy task. The subject matter was delicate to say the least, and any sort of advertisements would have to be handled discreetly and with the utmost taste.

Belford got together with Arden Swisher, vice president and general sales manager of the station, and the don'ts became apparent at once.

They couldn't very well have a cocktail party or a champagne breakfast or any of the hoopla usually associated with the opening of a new adjunct or business. Tours were in, then out, then in and finally out again.

The two men eventually came up with a series of IDs inviting people

to the dedication ceremony of a chapel that was part of the new building.

The mortuary's chapel was named the Chapel of the Four Faiths in honor of four clerics who gave their lives during World War II by offering their life jackets to servicemen after their ship had been torpedoed.

How it was handled. Belford even arranged to have the widow of one of the heroes at the ceremony. Representatives from various religious groups and choirs were likewise invited to attend.

The result was a dedication that was marked as much by crowds as it was by respect.

Hundreds of people attended the dedication ceremony in response to the tv invitation, and many toured the new building even though such an inspection had not been planned.

After the ceremonies, Belford brought the press and other business associates to a downtown hotel for a luncheon where they could receive basic information about the new building.

And although both men consider the dedication ceremony a success, and Belford has all intentions of remaining with tv, they confessed that they were both glad when it was finally all over.

Glory for newsmen

Tv newsmen, understandably miffed at the short shrift given to awards in the news and public affairs categories in the last Emmy Awards broadcast, may take heart at the news that what is said to be the world's first international newsfilm awards competition has been organized abroad.

Set up by an outfit in London called Film and Tv Awards Ltd., the first World Newsfilm Festival will be held in Monaco on October 21, 22, and 23. The awards will be called "Monte's," after Monte Carlo, the capital city of the principality of Monaco.

Eligible is any newsfilm taken during the year ending July 31, 1968.

Anyone can play. Any tv news service and cinema production unit in the world can shoot for a Monte, and there's no limit on how many films each may enter. Freelance cameramen can enter if their entries are endorsed by the tv services or cinema news agencies which used their films.

The awards will be presented by His Serene Highness The Prince Sovereign of Monaco and Her Serene Highness The Princess Grace at a special banquet on October 23.

The panel of judges will be headed by Terry Ashwood, president of the International Newsreel Association.

The awards will be in two separate groups, one for tv, the other for cinema (newsreels). In each of the groups, awards will be given in a number of categories: general news, news interview, action reports, sports, war reports, scientific news, state functions. Each category other than interviews will be subdivided into color and monochrome.

The spoils. Category winners will get plaque-mounted statuettes—a winged Mercury holding a mirror—"symbolic of the news cameraman holding a mirror to the world with his camera, and the speed with which his story must be despatched."

Other prizes will include a special award for the best edited film, and citations of merit for the best film entered by each individual country.

The film which gains the highest marks among the category winners, will win the festival's top prize, the Grand Prix de Monte Carlo. A "Special Series" award for "best tv news cameraman of the year" will go to a cameraman who worked on three distinct films found to be of exceptional merit—the best three, in fact.

Entries must reach Film and Tv Awards Ltd. in London not later than September 21. The address is 31, St. George Street, London, W. 1. An entry fee equivalent to \$50 is charged for each film under two minutes, and \$75 for longer films and for each "Special Series" entry. ■

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1613



'Two-timing' the timebuyer?

Emergence of outside services to buy media raises questions about traditional agency role.

The emergence of outside timebuying services which buy time at discount prices has twanged a raw nerve at the ad agencies. These services not only raise the issue of whether they can do a "better" job of translating a media plan into an efficient schedule than the agencies, but have stirred up a host of fundamental questions striking deep at the economics of both agencies and station operation.

The timebuying issue alone is enough to rock the boat. After accumulating, over two decades, a wealth of experience in dealing with stations, in targeting audiences, in developing reach and frequency formulas, in analyzing

ratings, in pouring over rate cards, in trying to simplify paperwork, in reorganizing media departments for greater efficiency, in developing computerized systems of a more or less sophisticated nature—the agencies now find themselves being told by operators, some of dubious background, that their best is not good enough.

On the surface, the agencies are playing it cool. As one media director at an agency billing more than \$25 million in spot tv predictably put it, "We are always looking for ways to improve our buys. After all, our first loyalty is to our clients, not to our pride."

But behind the scenes, the agencies are searching for more profound answers. The Station Relations Committee of the 4As has been working for six months on a "position paper" dealing with a broad look at the economics of the national spot business. It is expected to be completed by September, but, in all likelihood, will not be made public.

Though the outside media buying services are only a part of this study, it was their increasingly obvious presence that kicked it off.

These services are both obvious and shadowy. Their operators often have a barter background and the suspicion remains, despite denials, that the "cash" timebuying operations retain some form of ex-

Adonis estimates it will place between \$5 and \$7 million in billings this year, exclusive of barter, which, it says, is a separate operation.

RDR Time Buying Services, Inc. has been particularly publicity-shy, promising to reveal a new concept of timebuying services "in the near future." This it has now done for TELEVISION AGE.

As described by Sam Wyman, the head of RDR Time Buying Services, the concept is that of a service organization to agencies, as opposed to a "supplier of time."

Wyman said that for the past nine months he has been buying time for agencies of all sizes, using a team now consisting of seven "professionals," including himself.

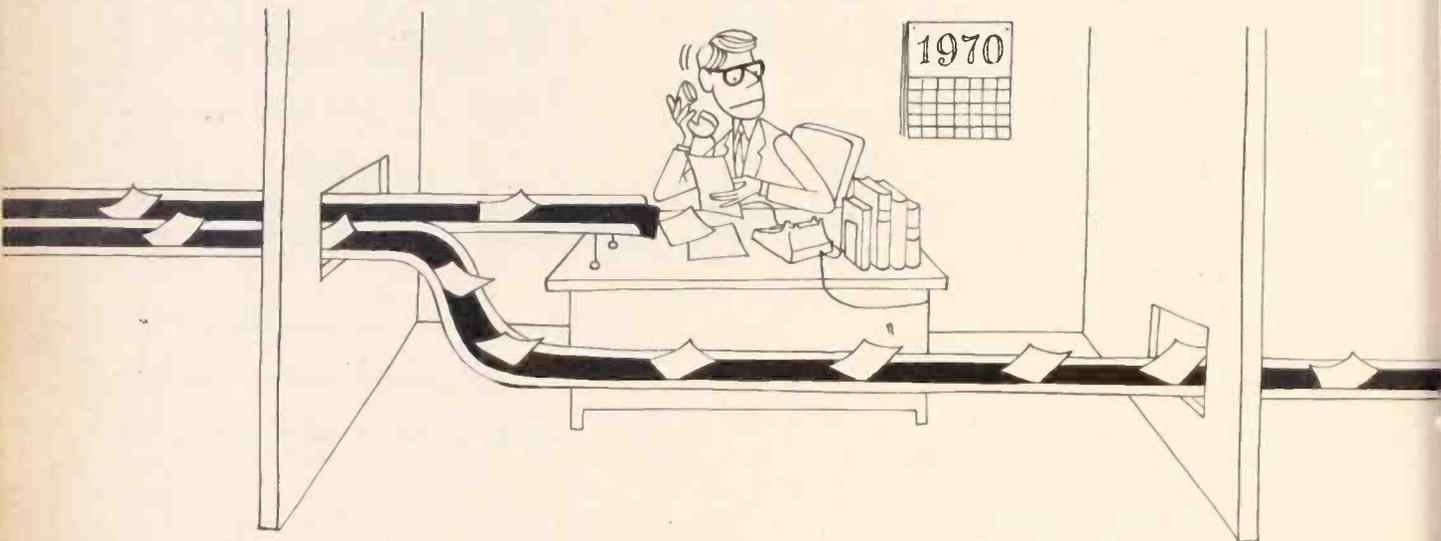
this research, which he says is considerable, to a research and development investment.

No planning for RDR

But he makes clear that RDR is not involved in media planning, nor does he intend to get into that area. "Timebuying itself is a profession and should receive the status due a profession." His timebuyers, he said, are of "media director calibre" and are given the titles of vice president.

Listed among the timebuying group, along with their backgrounds, are:

- Stan Leipzig, ex-media director of an agency that is no longer in existence, Smith & Dorian, New York (later Young, Smith & Dori-



changes other than money. They've hit the public eye—U.S. Media International, in particular—only within the past two months, but they've been pitching the agencies for about a year.

The big agencies have been cautious in their dealings with them, in some cases holding off on giving them tv work until they prove themselves in radio. But U.S. Media claims it will place about \$30 million in spot tv and radio this year, and predicts a \$50 million figure for 1969.

Other names which pop up most frequently at the agencies are Adonis Radio Corp. and the Time Buying Services division of RDR Associates.

The RDR chief stressed the "service" as opposed to the "negotiation" aspect. "Our purpose is the same as that of the advertiser and its agency—to sell merchandise. There's no advantage to buying time inexpensively if it isn't the right time." He added, however, that his group can buy time as well as any of the other outside services.

Wyman goes to great pains to separate his operation from others in the field. As evidence, he said his firm is building up a storehouse of marketing information dealing with brand awareness, the demography of purchasers, brand loyalty and the like. He compares the money spent on

an); once head of Stanley Frank Associates, a barter outfit; and formerly advertising and publicity director of both Rayco and a division of United Merchants and Manufacturers.

- Howard Secular, president and owner of Pomatex Hairdressing Co., who, Wyman said, has been buying time since 1952.

- John Reidy, once president of Schick and formerly a vice president of Yardley.

- Albert Shepard, once president of Eastman Television Sales and Select Station Representatives; formerly assistant to the president of Empire Coil Co., broadcasting sta-

on owners; and division manager of Unity Television Corp.; agency experience with Norman, Craig & Hummel and Donahue & Coe.

Another aspect of the RDR/TBS setup stressed by Wyman is that it will ultimately be controlled by the agencies." He explained they will have much to say on policy, though not on day-to-day operations.

Of special significance is Wyman's claim to an "open-book" policy. This means, he says, agencies will be able to assure themselves that he will pay stations exactly what he collects from agencies. RDR is paid by the agencies on the basis of volume, but Wyman will not give any details.

This "open-book" procedure will still not enable agencies to determine

tory and the buy conforms to specifications (information on placement of spots or programs is available with the affidavits), then, say some time-discounters, that's all the agency has to worry about.

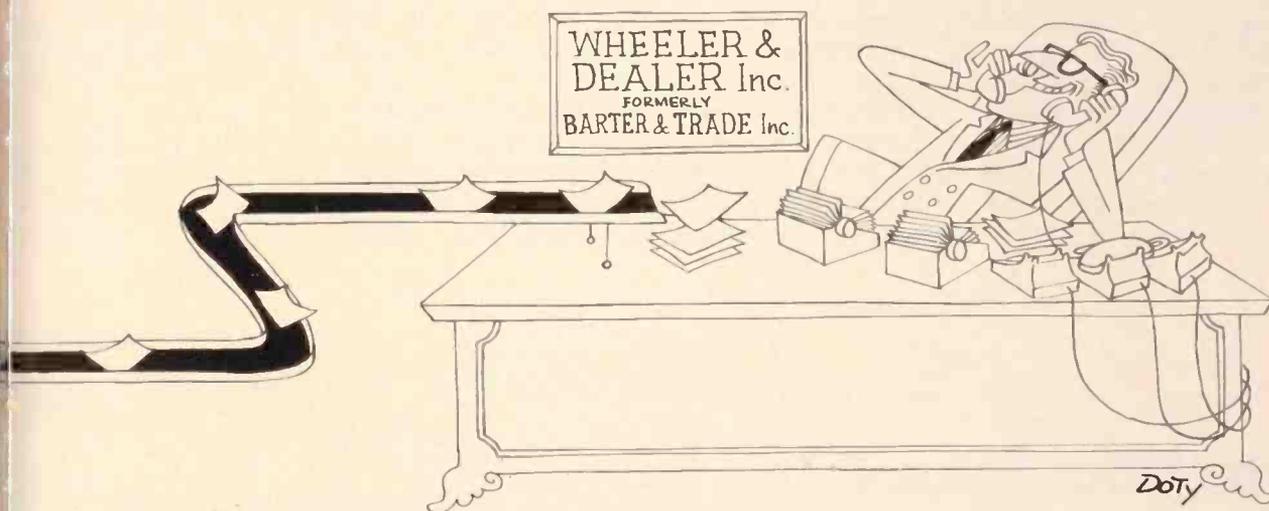
However, the problem doesn't end there. Spot buying is commonly a matter of negotiation, though agencies differ in their toughness toward price deals and in the abilities of their timebuyers to pull them off. However, when an agency makes a deal off the rate card with a rep, it makes the information available to other accounts at the agency.

By the same token, a multi-agency client, when he receives information about price-cutting from one agency, will pass the dope on to his others.

A large agency, then, generally has a pretty good handle on whether prices are hard or soft and where.

With the flat sum bill, and particularly where the buy is made on a large number of stations, it is impossible for the agency to figure out which station is dealing and which is going by the book. With normal dealing by agencies, the cloud over rates is never entirely dispelled. With the flat sum bill, the fog really closes in. However, Wyman can claim that whatever the deal, the agencies rake in the full benefit of negotiated rates and are not left wondering whether the negotiating service pockets anything beyond the arrangements made with the agency.

(Continued on page 50)



exactly what they paid for a particular spot, or even what they paid a particular station. But, according to Wyman, "It will help the agency to get full benefit for its clients."

No details on cost

The common practice among the outside timebuying services is to bill the agency a single, flat sum for a buy. This, Wyman does also. However, the agency is not given any details on the costs, either by RDR or anybody else. Presumably, the agency knows or can figure out what its own timebuyers would pay for the same buy if they made it within the shop. If the discount is satisfac-

Outside timebuying services have their gray areas. One of the grayest has to do with rates paid to stations—and the buying services aren't about to discuss the subject. They flat-bill agencies, which thus can't determine actual cost of spots.

Men on Michigan Avenue dream of testing their advertising skills in the Madison Avenue crucible. But before the Midwesterner can make it *in* New York, he first has to find a way to make it *to* New York.

And it's one thing for a rising adman to make the jump from Chicago to New York, but it's quite another for a big Chicago agency to establish a bridgehead in New York, and then proceed rapidly to the conquest of Madison Avenue. Some Chicago and Detroit offices set up outposts in New York and these may prosper, but few grow into big-time New York agencies on their own.

Yet in little more than two years' time, Needham, Harper & Steers, under the leadership of Paul C. Harper, Jr., board chairman and chief executive officer, not only consolidated its bridgehead but became one of the fastest moving New York agencies—perhaps *the* fastest. The agency acquired some \$18 million in new business in the first half of this year, and lost none of its old business.

Accounts added already this year

are Xerox, Somerset Importers (Johnny Walker Red, Crawford's Scotch, and Canada Dry Gin, Bourbon, and Vodka), Krueger Beer, Craft Master (the toy and game division of General Mills), Delsey tissues (division of Kimberly-Clark), Betty Crocker Puddings, Manor House Coffee (Kraft), Get Up 'n' Go (Mead-Johnson), Air Micronesia (partly owned by another NH&S client, Continental Airlines), Swanson Frozen Entrees (Campbell's Soup), U. S. Divers (Aqua-Lung), GW Electronics, and Rexall Drugs of Canada and Xerox of Canada.

New York office scores

Of the approximately \$18 million in new billings acquired thus far this year, \$12 million is to accounts handled by the New York office, \$4 million to Chicago, and the rest to Toronto and Los Angeles.

Harper took over his present posts last year, moving his headquarters from Chicago to New York at that time. This year he's getting even closer, moving his family into the

city from Greenwich. He's currently buying an East Side apartment, not that four of his six children are away at school.

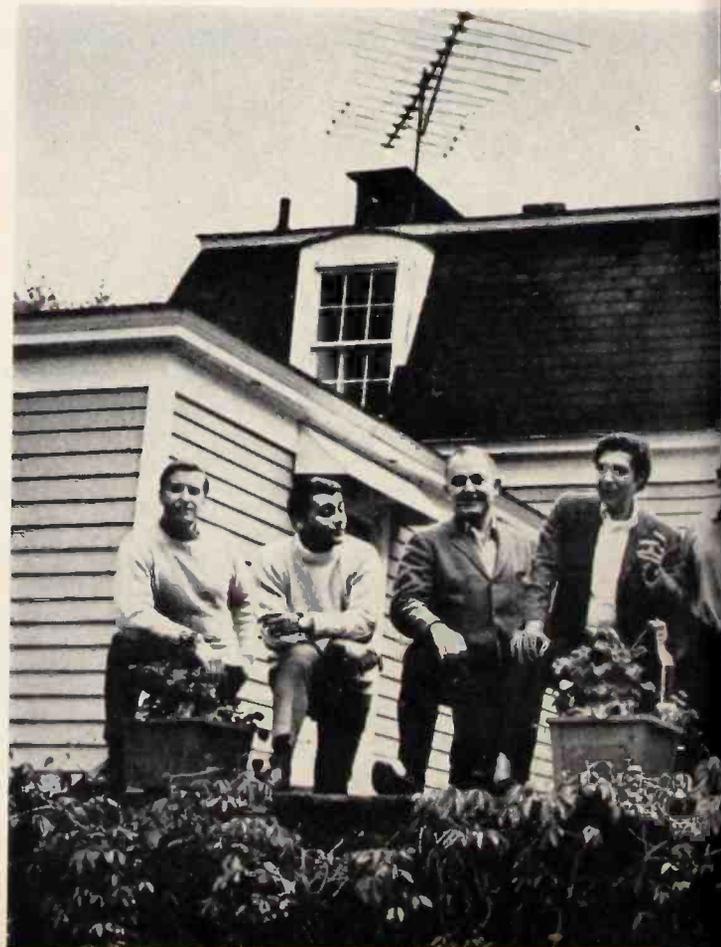
Besides proximity to Needham's 5th Avenue office (the agency planning to move further east to 3rd Avenue, new center of the "Now!" generation's action), Harper wants to live in town to be more in touch with the arts.

"But whatever New York may be," Harper remarked, "it's no place for a branch office."

After the merger of Needham, Louis & Brorby, an agency founded in Chicago in 1925, with Doherty, Clifford, Steers & Shenfield, an agency founded in New York in '44, a "branch-office stigma" had attached to the New York part of the Needham, Harper & Steers amalgam, mostly because the Chicago base was much bigger than the New York base.

But now, Harper said, the stigma has been cast off. In the past 18 months, Needham, Harper & Steers has ceased to be a "Chicago" agen-

From Michigan Ave.



and has become a "national" agency with largely autonomous offices in Chicago, New York and Los Angeles. (Nationwide, the agency is now billing close to \$120 million.)

Autonomy is the word

"There's no such thing as an effective branch office in our business," Harper said. "Clients want to deal with principals." He added that now a number of agencies originating in New York are stressing the autonomy of their offices in other cities.

Each of the three NH&S offices is a division, with the Toronto office constituting a fourth. Harper called the Toronto office "a late bloomer." Only this year did it become an advertising facility, with the establishment of a creative unit under David I. Litwin. "They're turning out good stuff," Harper remarked.

Internationally, NH&S works in partnership with the big British agency, S. H. Benson, Ltd., through an exchange of directors on the boards of Needham and Benson's,

and through a stock swap. Harper is among those on the London board. NH&S also has a half-interest in S. H. Benson International, Ltd., into which an earlier entity, Benson-Needham Europe, has been incorporated.

Harper said the restructuring gives NH&S and Benson's a solid base of operations in the Common Market and in markets in Africa, India and the Far East. Managing director of S. H. Benson International, Ltd., is Norval Stephens of NH&S.

With the Doherty, Clifford, Steers & Shenfield merger, the Needham agency acquired a reef in the sea of New York advertising upon which to build. In remarkably short time, the agency became not only one of the New York "hot shops," but moved on the national scale into the accelerated slipstream of the top 20.

Agencies have often been becalmed in the middle-range, while above and below them big agencies continue to grow and small creative shops mushroom.

The giants in Harper's view, offer

advertisers "the illusion of security, the illusion that 'you can't make a mistake' by putting your account where so many others are. The small shops offer a free-swinging atmosphere.

"NH&S offers the best of both worlds," Harper said. "The divisions are still small enough to offer highly personal, free-swinging service. And the agency has enough experience and background to offer financial and professional stability, and a proven record of marketing successes in everything from insurance to batteries."

NH&S does not rely on charisma, ballyhoo, public pronouncements, or 19th-hole serendipity to get new business.

Paul Harper said the first move was to gradually put together "a fine management group" in the New York office. "We don't have any 'new-business man,'" Harper said. "Everybody in the management group gets involved when we're pursuing new business."

(Continued on page 51)



to Madison Ave.

Making it big in New York is tough for Chicago agencies but Needham, Harper & Steers is showing how it can be done

Needham, Harper & Steers held creative seminar at sylvan spot near New York City. From left: Sandy Sulzer, director, New York; Dave Litwin, creative director, Toronto; Al Klatt, senior account director, Chicago; Hal Kaufman, creative director, Los Angeles; Don Dickens, creative director, Chicago; Blair Vedder, director, Chicago; Bruce McLean, president of NH&S, Toronto; Paul Harper, chairman and chief executive officer; Irv Sonn, creative director, New York; Brad Roberts, director, Los Angeles.

No matter what trouble the airlines might have getting off the ground at airports these days, they certainly aren't hung up as far as television advertising is concerned.

Tv's top 10 airline advertisers (all domestically owned) increased their 1966 television budgets by 23.4 per cent last year, according to figures from the Television Bureau of Advertising. Commercial carriers like United, Eastern, Pan American and TWA piloted \$34,021,800 into tv in 1967, as compared to the \$27,565,990 they invested the year before. And last year was hardly a great one for tv advertising.

What is even more important is that while overall media investments for these airlines rose only 16.3 per cent, their average share of media budgets went up 37.7 per cent in tv last year and their average share invested in newspapers slumped from 33 to 31.6 per cent.

More than half of total tv expenditures or \$22,805,400 went to spot. Network claimed \$11,216,400. Five of the top 10 airlines chose to place all their money in spot.

All this tv activity is against an industry backdrop in which 132,093,000 passengers flew last year, up 20.8 per cent from the 109,391,000 who flew in 1966, according to the Air Transport Association of America. (These figures, however, must be evaluated with the 1966, 43-day strike of the International Association of Machinists against five major airlines in mind.)

The growth in air travel is put into impressive perspective when a projection by the Air Transport Association, based on present population

and air traffic trends, shows that by 1971 the number of passengers carried by U.S. scheduled flights will surpass the population of the country.

Yet despite an increase in revenue, the industry suffers from profit declines essentially because of high operating cost.

Passenger profile

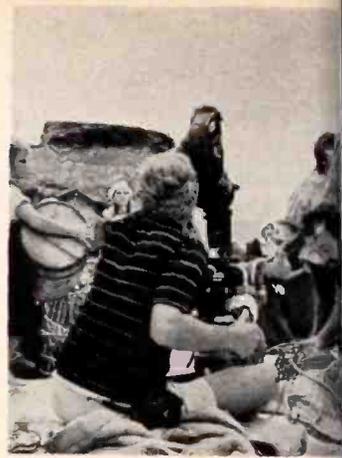
At the same time there has been a drop in first class passenger traffic. In 1957 for example, first class accounted for more than half of the revenue passenger miles. In 1967, that proportion had shrunk to just over 20 per cent.

Studies show that today's average passenger is younger, better educated, has a higher income than previous travelers. Today's traveler is also more likely to come from an urban home and have a decided interest in the world about him.

More and more, the increasing portion of air travel is done by the pleasure traveler. For some airlines, like United, advertising emphasis is split 50/50 between the professional and pleasure traveler. Other airlines prefer more of a 60/40 split with the emphasis on the pleasure traveler.

There is no doubt about it, the pleasure traveler is the growing aspect of the airlines business. This, of course, has always been true for international airlines, but only recently has it come to influence the advertising of national flights.

Airlines are taking off on tv and have been ever since the early 60s, when the use of commercial jet carriers gave the trunks something to



Tv take-off

*Winning the
pleasure traveler
means more
creative and market
brainwork as
airlines pilot
more money
into the medium*



The Port of New York Authority



Tv advertising reflects growth in personal flying, which is jamming terminals (l.), slowing schedules (bottom). In commercial shot in Bermuda, Eastern Airlines contrasts convenience of flying with older modes of transport (far l.). Carriers foresee no problems in filling huge new jets like Boeing 747 (mockup shown below).



shout about—and shout they did. Since then, the airline ads have taken a shift in direction from playing up, in many cases, destination to the sheer joy (they claim) of getting there. The number of commercial airlines serving the same locales has made competition something akin to tribal warfare.

Now the mood, the meals, the movie and in many cases the stewardess' outfits spell charisma for the airlines.

"When you work on an airline account, you enter running," says Frazier Purdy, Young & Rubicam's art supervisor on Eastern.

Indeed, the job of advertising for an airline's account is a big one. J. Walter Thompson has delegated 79 people in their New York office to the Pan Am account, and last year the agency reported cranking out 16,000 ads and commercials.

Prizes and prestige

"For the agencies, it has meant several commercials awards and prestige. The Museum of Modern Art counts some of the early Eastern Airline commercials done by agency president Steve Frankfurt among its blessings.

Pan American, which increased its tv spending by 41.3 per cent in 1967 going from \$1,395,030 in 1966 to \$1,971,000 last year, was once out of the running because of a financial squeeze.

"For a while in the late 50s we had nothing on television because we just couldn't afford tv's high prices," admits Murray Barnes, director of advertising for Pan Am, which had

(Continued on page 55)



Why rate the ratings?

Proposal for ratings methodology study, on the grounds that present ratings are not valid, has caused confusion and misinterpretation

The proposal by an informal council of research directors for a ratings methodology study has, against their wishes, become something of a cause celebre. This has come about, according to the council, not only because of inaccurate reports in some cases, but also because of misinterpretation of their intents.

Some observers feel, for example, that the move is an attack on rating services like Nielsen and ARB, though the council denies it. Others see it as stressing individual viewer figures so the agencies can eventually work with lower numbers, and, hence end up with lower tv costs.

There is much speculation about what the proposal will mean for the industry, about who will finance the program, whether it will be worth the outlay, and why something like this wasn't done years ago. And, it's asked, is the Agency Media Research Council even the right group to carry the ball?

Out of the misinterpretation, con-

fusion, opinion and speculation, a few facts do emerge.

The Agency Media Research Council is an informal group of 15 agency people whose primary responsibility is media research. The group, set up about three years ago, has representatives from agencies like Young & Rubicam, J. Walter Thompson, Foote, Cone & Belding, Compton, Ogilvy & Mather, Carl Ally and Lennen &

There is no relationship between the Agency Media Research Council and the Media Directors Council other than that some of the agency supervisors of the former council's members serve on the Media Directors Council.

To date, the Agency Media Research council has made a *proposal* for a methodology study of current ratings on the grounds that they

The advertising agencies had better be prepared to face the fact that some of their 'big' hits are only hits of a household measure.



Paul Klein
vice president/audience measurement
NBC

Newell, among others.

Membership is determined on a personal rather than agency-size basis.

"The committee," Jack Hill, media research director at Ogilvy & Mather, explains, "enables us to get together from time to time and discuss what's going on and to exchange ideas."

evolved from unvalidated techniques which were designed primarily to provide household program popularity measures rather than a people measure.

"We were prompted to propose this study," explains Ed Barz, vice president and national director of media at Foote, Cone & Belding, as well as chairman of the council, "because we don't know what current tv measurements represent. There's no concern over the reliability of the present ratings data. What the services are measuring, they are measuring reliably. What exactly they are measuring is the problem."

These are the objectives of the proposal as contained in a draft drawn up by the council:

- To determine by what techniques the council can obtain relevant and valid measures of individuals' tv viewing, regardless of economic feasibility or speed requirements (i.e., set a "standard");

I'm sure that if the money had been available something like this would probably have been done 10 years ago.



Michael Ephron
media director
Scali, McCabe, Sloves.

There is no concern over the reliability of present ratings data. What the services are measuring, they are measuring reliably. What exactly they are measuring is the problem.



*Ed Barz
vice president/national director of media
Foote, Cone & Belding.*

- To determine whether any existing methods provide accurate viewing behavior, and to what extent, if any, systematic errors bias the data reported by one or more methods;
- To recommend which new or existing techniques come closest, at feasible cost, to supplying the required data and meeting the agreed upon standard of acceptance.

"It is not a question of obtaining more data," Hill points up. "The services can turn out reams of data now. What we want to find is a definition of a tv viewer. Our proposal is not a call for more people information."

Directional shift

The crux of the proposal, then, hinges on the fact that as advertising emphasis has shifted away from household towards people measurements, the current ratings methodologies have come under increasing scrutiny. Not only are current ratings methods based primarily on household measures, but they have never been validated in the first place.

Multi-set homes, increased portability of units, CATV facilities and so on, the council points up, are signaling this shift in direction.

"The demands for finer breakdowns," Hill continues, "are going to increase. We're not certain that the

current ratings methodologies are really up to the job."

"We proposed this study to develop first of all," Barz stresses, "a definition of a tv viewer, and then to de-

The demands for finer breakdowns are going to increase. We're not certain that the current ratings methodologies set up years ago and never validated, are really up to the job.



*Jack Hill
media research director
Ogilvy & Mather.*

termine a method or methods that can measure this phenomenon."

In attempting to gain support for the proposal, the council has established a four-man committee comprised of Barz, Hill, Jean Rosenthal, v.p. and associate media director at Lennen & Newell, and Bernard Lip-

sky, v.p. and manager of information services at Compton.

The council's committee has succeeded, according to Barz, in arousing the interest of leading industry organizations.

No definite financial arrangements have been set. But the council expects finances to come from a variety of sources, including networks, stations, agencies, advertisers and film packagers.

The Advertising Research Foundation has already indicated it might be willing to work on the project if arrangements were agreed upon.

The proposed course of action for the council after financial support for the program was secured would be, as contained in the council's draft: (1) to secure the services of an independent unbiased consultant under whose guidance the research program will be designed and implemented. The consultant, the council explains,

will be given maximum freedom of operation within the requirement that his activities be reported to and approved by the committee, (2) draw up a systematic and explicit plan for a methodological study of television audience research, (3) examine in

(Continued on page 53)

Timebuyers wheel and deal —but not for real

RKO General antes up as hordes of buyers gamble and gambol at the Waldorf

Watching the deck are (l. to r.) Lee Beck and Dick Matullo, both Y&R, and Howard Goldfinger, Rheingold.



Losers Martin Nankin (l.), Y&R, and Henry Sabatell, RKO General, obviously wish winner Marty Orlowsky, Compton, all the best.



Somebody blew one. From left: Fred Ohrn, B&B, RKO attorney Elisha Goldfarb. Shirley Stein, Lois Holland Callaway, Toby Townsend, B&B, and Sylvia Alles, Smith/Greenland.



For a few wild hours, the grand ballroom of New York's Waldorf-Astoria had all the earmarks of Harold's Club, as well over 1,000 timebuyers representing agencies in New York and Chicago shot the works, courtesy of RKO General. The money was funny, but the \$25,000 in prizes for which the buyers cashed in their winnings—not to mention the food, drinks and hostesses—were genuine enough.

The evening included a musical show which underscored RKO's plans for the upcoming television season.

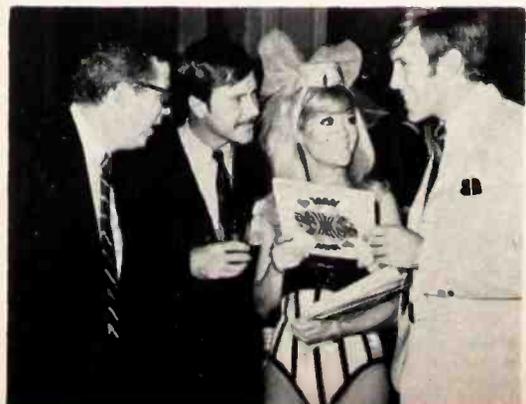
Val Jennings (l.) and George Rohrs (c.), both SSC&B, and Nick Langone of Wells, Rich, Greene chuck their luck.



Jack Duffield, RKO, applies charm to (l. to r.) Maureen Murray, LaRoche, McCaffrey and McCall, Sally Reynolds, William Esty, Vera Brennan, LaRoche, McCaffrey and McCall, and Helen Thomas of Masius, Winne, Williams, Street & Finney.



Richard McLoughlin (l.), RKO, and Bruce Smithwick and Martin Nankin, both Y&R, are kings, as far as Head and Shoulders girl Louisa Moritz is concerned.



Violence gets the works

Not long ago networks, advertisers and their agencies, stations, organizations, the FCC, and Congress took arms against excessive violence in television. The way to tempering the trend seemed to rest in several places: the network censor, the writer, the producer, and the director. Those worthies were given instructions by top network officials. It is now time to evaluate the records of the lectures, since many of the new shows have been finished and the degree of action is clearly visible.

The first reaction was cynical. The boys in Hollywood had heard it all after the Dodd Committee's investigation of tv influence on juvenile delinquency. The brave speeches were made by the same group. For awhile they toned it down. Then slowly and surely the low rating shows were ordered to pour it on with "broads, cosmetics, booze, and mayhem." The same advertisers who were going to cancel, whipped up the emotions of the audience with insistence on more fights, more bodies, more blood, more everything. With this history, it's little wonder that everyone greeted the new Papal Bulls with tongue in cheek.

But this time the boys weren't kidding. The assassination of President Kennedy shocked them. The assassination of Martin Luther King stunned them. The assassination of Bobby Kennedy made them fighting mad. The attitude not only affected the buyers, but it equally moved the creators. While no one believed that television alone or in company with other media was necessarily the cause of these tragedies, there was a nagging doubt about the role it played. The enormous responsibility of making a show that is viewed by so many people, with its minority of gullible, mentally defective, insane, impressionable, mixed-up, criminal elements, was exploded some. The total result was a unanimous pledge-taking not to do anything to contribute to this mass delinquency.

The end result of this composite attitude is that there will be considerably less violence in the 1969 season than the viewer has seen in a long, long time. Sure, the good guys will beat the bad guys, the cavalry will lick the Indians, the CIA will liquidate SMERSH and the cops will kill the crooks—but in a gentlemanly fashion, fellows.

It is interesting to note how this revolution was accomplished. First, pressure applied to the networks forced them to order their continuity acceptance departments to crack down and enforce the codes. Unfortunately, this was only applicable to the scripts. Now, any child knows that a script writer only indicates that one guy shoots or socks another guy. The director takes over from there. How long it takes the guy to die, where he gets shot or slugged, how much he bleeds, how much happens in between life and death depends on the stunt men and the director. Either the censor is on the scene or looks at daily rushes of the day's filming, or he moves in on the final editing. There is no other way to cut the excesses.

The networks work in different ways. Some send a representative to watch the shooting. This insures stop-

ping the violence before it is filmed, and is therefore the best way to guarantee moderation. Failing this, almost all networks look at dailies. If the violence goes overboard, it just gets cut out there.

The last stop is the rough cut. Networks now have budgets to re-edit shows at considerable expense if, in seeing a final version, they feel there's too much of anything. In any event, all networks have now exercised extreme control over creativity which may lead to excesses of violence.

After the networks get through, the agencies and advertisers look at the shows. They add another dimension of caution, and have the dollar leverage to enter their judgment. This is the final censorship—the right to cancel sponsorship of a vehicle which, in their sole judgment, is detrimental to their business interest. That, soul brother, is real power!

The question that comes to the lips of any thinking person is, "What is excessive violence?" The fear is that good drama, the slice of life, the unlimited right of exceptional talent to create, will be subjected to a witch hunt of unwarranted censorship. This fear does not appear to be well founded.

It is all a question of degree. No one can define excessive violence. That is a subjective judgment, like good taste. The only answer is the composite judgment of those delegated to exercise this judgment. Most are men of education, sound environment, sincere wish to curb but not curtail.

The greatest concern seems to be over movies. In order to get the body out of the house, the cinematographers have indeed been guilty of great excesses of sex and violence, even in a permissive society. When these movies go on television, they must be cut to the point of des-



Bonnie and Clyde: will they ever make it to television?

truction of dramatic continuity, or allowed to run in defiance of rules that apply to fare made especially for television. This dilemma is the toughest one yet to face the censors. Is *Bonnie and Clyde* classic enough to go on tv as it was made?

There will be a congressional investigation of violence on television this season. The headlines are too tempting for the pols to resist. But this time, tv executives to a man will have tried to keep the questionable elements to a minimum. Whether the current tempest of moderation continues remains to be tested. When a show is losing ratings and audience, will network, advertiser, producer, et al, be able to refrain from jazzing it up? Who knows? Only time will give the answer.—J.B.

Film/Tape Report

AUDIO IN AMSTERDAM

Audio Productions has set up a European operations center in Amsterdam. Peter J. Mooney, president of Audio, said the European setup was in anticipation of a great increase in "the volume of commercials done in Europe by American agencies wanting to take advantage of exotic locations, excellent technicians and advanced processes available in Western Europe."

Mooney added that Audio's "considerable experience in overseas shooting in the past several years naturally culminated in setting up of an Audio Productions headquarters in Europe."

Heading up the Amsterdam setup is David Frost, who continues as managing director of Audio's sister company, Bonded Services International, which has had an Amsterdam base for the past three years.

Before joining Bonded, Frost, now also managing director of Audio in Europe, was an agency commercials producer in London, and before that was with Rediffusion and with Screen Gems.

COMMERCIALS MAKERS

EUE/Screen Gems awarded a vice presidency to MICHAEL NEBBIA, cameraman and director who joined the company in 1956. Nebbia did the special photography in the recent



NEBBIA

film, *The Swimmer*. In recent years, Nebbia has won three Clios for commercials cinematography.

PHILIPPE HALSMAN linked up with Colodzin Productions for tv commercials assignments. The photographer, renowned for his portraits of celebrities, has been working in

cinematography lately, and is currently completing a documentary.

FINBAR (BARRY) HARVEY joined the industrials division of MPO Videotronics, called MPO Productions, as an account executive.

Harvey was a producer with John J. Sughrue & Co., and earlier was European marketing director for Audio Devices. A native of Cork in Ireland, he worked as a producer and director of plays and films in London, New York and Hollywood.

In Los Angeles, JIM BROWN joined Pacific Commercials of Hollywood. Brown, who was with Motion As-



BROWN

sociates West, is heading up the Pacific Commercials staff along with DEAN O'BRIEN, who was executive production manager of VPI of California.

WILLIAM J. MACY joined Manhattan Sound Studios as studio manager at Manhattan '45, the East 45th Street wing of the company.

For the past two years, Macy was with ABC-TV as a cost-control and unit manager. Earlier, he was an audio and video engineer with CBS and with Fox Movietone News. Before that, Macy was an advisor to several government agencies, among them the Office of the Vice President of the U.S., and the Office of the Secretary of the Air Force.

PHYLLIS ABBODD joined Acme Film & Videotape Laboratories as head of the company's new Chicago office and Midwest account supervisor. For the past two years, Mrs. Abboud was sales supervisor at WTTW Recording Services in Chicago. Earlier, she was a production manager at Bozell & Jacobs in Omaha, and at Keiffer & Associates in Des Moines.

HOWARD E. SCHUBERT joined Unlux, Inc. as sales manager for the western region. Schubert is based in Seattle, where he was a photomed systems specialist in the Aerospace motion picture unit of the Boeing Co.

Before that, Schubert was with North American Aviation as a flight test photo instrumentation project engineer on rocket and jet aircraft. Earlier, he was a commercial photographer, manager of the film division of Nationwide Insurance Companies, and chief photographer for Lustron Corp.

In Chicago, JERRY FIELD was promoted to film/tape manager of WFLD-TV, succeeding Ronald Born, who resigned to work full time with VEBO, a film production company.

JOAN GEORGE joined Jack Holland Productions as sales representative.

JACK GOODFORD and ALESSIO DE PAOLA set up a service to provide advertisers, agencies, and production houses with their services. Rather than maintain internal production facilities, the well-known directors will work through several production houses. They said that their service, called Goldeneye, will be "expensive, and geared to clients looking for creativity and quality rather than price."

In Chicago, GARY MANN joined Fred A. Niles Communications Centers as an account executive. Mann was with Take Ten in Chicago, and



MANN

has been a legitimate-theater producer with Mill Run in Chicago and with Melody Top in Milwaukee.

ANTHONY LIPSKI set up February Films as a total "from script to screen" production house at 26 East 22nd St., New York.



Our Sound Gang.

Sound men and true, our other gang, each a real pro, dedicated to serving you better. Their collective experience in sound re-recording and post-production is the greatest you can find. They're backed by the finest technical facilities and equipment available

anywhere. They are your guarantee of excellence in sound.

Almost every important technical improvement in sound for the past 35 years has been pioneered by these men at Reeves. We aren't standing on our laurels, either. Every day we're working

on better sound techniques to help you produce a better product. Bring us your sound problems. If you've an unusual need, we'll provide the optimum solution.

Sound men, through and through. Excited about their work. Excitement you can hear.



REEVES
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION

304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

SIMULTANEITY

Twentieth Century Fox Tv sold *Journey to the Unknown* in 13 markets in Latin America prior to the new show's kickoff on ABC-TV in the U.S. The company also sold two other of the new season shows, *Julia* and *The Ghost and Mrs. Muir*, in Canada.

Taking *Journey to the Unknown* were Argentina, Colombia, Costa Rica, the Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Panama, Peru, Uruguay and Venezuela.

Both *Julia* and *The Ghost and Mrs. Muir* were bought by the Canadian Broadcasting Corp. for its owned and operated stations, and by United Program Purchase Ltd. on a multi-market basis, the market list varying somewhat from the *Julia* lineup to the *Ghost* lineup.

Meanwhile, 20th Century Fox Tv re-released, for a second go round in syndication, the 60-minute documentary on World War I called *The War to End All Wars*. The chronicle, produced by Fox Movietone, is being sold now for programming by stations to coincide with the 50th anniversary of the Armistice this November.

Currently *Batman* is going out to more than 30 markets, with eight stations coming into the 20th-Fox Tv lineup for the half-hour saga in the past fortnight: WJRJ-TV Atlanta, WCSC-TV Charleston, WHIO-TV Dayton, KLNI-TV Lafayette, KARK-TV Little Rock, WSIX-TV Nashville, WRGB-TV Schenectady and KZAZ-TV Tucson.

Around the country, 20th Fox Tv tallied a total to date of 36 markets for *The John Gary Show*, with the latest sales to KOB-TV Albuquerque, KELP-TV El Paso, WTIC-TV Hartford,

KLAS-TV Las Vegas, WREX-TV Rockford and KGUN-TV Tucson.

ZOOMING IN ON PEOPLE

In Paris, CHARLES D. WILKES joined Warner Bros.-Seven Arts' Tv as sales representative in France. Wilkes for the past three years had



WILKES

been with United Artists in Paris as Continental tv sales manager, and before that was chief of the overseas territories division in the Mutual Security Agency's Mission to France.

Meanwhile, back in the States, WB-7 Arts promoted BERRY GREEN-



GREENBERG

BERG to the post of vice president,

administration and sales on the international side.

Greenberg was director of international tv operations and sales for the company. He joined Warner Bros. in '50 as division sales manager for Australia, New Zealand and the Far East. Earlier he was executive director of Far Eastern sales for Samuel Goldwyn and for Walt Disney.

COLIN CAMPBELL moved from London to New York as director of foreign sales for ABC Films. Campbell was with ABC Films in London, and earlier was the head of Tv International Enterprises, Ltd., the station representative organization. At ABC, he replaces Gil Cohen, who resigned.

Paramount Tv lined up WARREN LYONS as New York casting consultant for pilots the company plans to make for the '69-'70 tv season.

M. J. "BUD" RIFKIN, president and chief executive officer of Wolper Productions, is doubling currently as executive producer of a special destined for NBC-TV's *Prudential on Stage* series. The 90-minute special, called *Certain Honorable Men*, is the first dramatic tv program to come out of the Wolper shop.

CRAIG MARTIN joined Greg Garrison-Don Van Atta Productions as an associate producer of tv specials, series and pilots. Martin had worked with Garrison for the past three years as production assistant on *The Dean Martin Show*.

GERALD LIDDIARD resigned as national sales manager of Trans-Lux Tv.

CHARLES HOBSON, a producer of NET's *Block Journal*, joined WABC-TV New York as producer of the flagship's *Like It Is*. Hobson was production director of WBAI New York.

CLIENTS

Three art directors joined LaRoche, McCaffrey and McCall and became hyphenates: art director-tv commercials producers. The three are ROYAL BRUCE MONTGOMERY, who was an art director at Waring & LaRosa; PAUL SINGER, who was an art director at Doyle Dane Bernbach, and JOHN C. BYRNES, who was an art director at N. W. Ayer.

At McCann-Erickson, BOB WARNER joined the agency's "B Collaborative" as senior tv producer. Warner had been with Grey Advertising and with Doyle Dane Bernbach.

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THE DOTTED LINE

Wolper Tv Sales chalked up 19 markets for *The Donald O'Connor Show*, with four more stations coming into the lineup for the strip: WFLA-TV Tampa, KGW-TV Portland, WJBA-TV Binghamton and WOVE-TV Albany.

Last month, Wolper Tv Sales held a sales meeting at its West Coast headquarters. On hand to talk with the sales staff were M. J. "Bud" Rifkin, president of the Metromedia subsidiary; Walter Kingsley, executive vice president of Wolper Pro-

ductions; Wynn Nathan, vice president of Wolper Tv Sales; and Morton Slakoff, director of advertising and sales promotion for Wolper Productions.

In Europe, Wolper Tv Sales appointed two new distributors: Richard Price Television Associates, Ltd. in London, for all of Europe except Italy, and Lionello Torossi for Italy. The appointments were made in the course of a European trip by Walter Kingsley, executive vice president of the company.

On the trip Kingsley completed

sales of the *National Geographic* specials to the BBC, to Holland, and to RAI in Italy.

Meanwhile, Wolper Tv Sales scored a number of other sales abroad: *Ice Capades* to Argentina, Uruguay, Mexico, Virgin Islands, Philippines, Central and South America; *With Love, Sophia* to the Philippines, South and Central America, Mexico, Trinidad and Puerto Rico; *Do Blondes Have More Fun?* to the Philippines, Hong Kong, Central America, New Zealand, Trinidad, and Mexico. Also, *The Making of a President: 1960* (JFK-Nixon) to 20 markets abroad, and *The Really Big Family* to 33.

NEW LINE-UP

CBS Enterprises chalked up 30 stations for the new *What's My Line*, now in production at the Ed Sullivan Theater in New York.

Among the takers of the across-the-board strip are four RKO General stations, in New York, Los Angeles, Detroit, and Hartford and also WHDH-TV Boston, WEWS-TV Cleveland, KSTP-TV Minneapolis, KOMO-TV Seattle, WSPD-TV Toledo, WJRT-TV Flint, KREM-TV Spokane, WTAR-TV Norfolk, WFIL-TV Philadelphia and WSYR-TV Syracuse.

Meanwhile, CBS Enterprises through its international sales department, undertook the distribution abroad of educational films produced by two companies, Bailey Films, and Film Associates, both of which were acquired last year by CBS.

Last month, CBS Enterprises held a week-long conference of its international sales staff in Los Angeles to acquaint them with what the two educational film companies are making.

From abroad came Kenneth Page, managing director of CBS Europe; Frederick L. Gilson, vice president and general manager of CBS Enterprises Canada Ltd.; William Wells, managing director of CBS Films in Australia; Benigno Nosti, vice president, CBS Latino Americana, Inc.; Jiro Sugiyama, assistant general manager, CBS Japan, Inc., and Jorge Adib, general manager, CBS Filmes do Brasil Ltda.

MORE FOR MERV

WBC Program Sales placed *The Merv Griffin Show* with 11 more stations, for a total current lineup of

Film editors with charisma



PHOTO BY DAN WYNN, A PELICAN DIRECTOR.

Advertising Directory of SELLING COMMERCIALS

10 markets for the popular strip. The 11 newcomers to the across-board show: WNDU-TV South end, WBLG-TV Lexington, WNHC-TV New Haven, WBNF-TV Binghamton, WFSB-TV Pensacola, WBRC-TV Birmingham, WHIO-TV Dayton, KALB-TV Alexandria, WINK-TV Ft. Myers, WTRF-TV Wheeling and WJHL-TV Johnson City.

Meanwhile, WBC Productions is putting together for syndication a weekly offering called *Best of Merv Griffin*, culled from past tapes. The compendium is already scheduled for the Group W tv stations this Fall.

DISTANT GOLD

Independent Tv Corp. reported \$1,375,000 in foreign sales for the month of July. To Japan went *Joe 90*, a new half-hour Supermarionation series not yet released in the U.S.; *Captain Scarlet and the Mysterons*, *The Champions*, and *Forest Rangers*. To Mexico went *Spotlight on Stars*, *The Prisoner*, and *Star Soccer* (60-minute broadcasts of regular tournament and championship matches in Britain). The Mexican sale of ITC's *Spotlight on Stars* was the first in the foreign market.

Brazil bought *Joe 90*, *The Champions*, more of *The Saint*, and *Sea-way*. To French Canada, ITC sold *The Champions*, *Captain Scarlet and the Mysterons*, and new *Saint* episodes.

Here are ITC's grosses by country for July: Japan, \$600,000; Mexico, \$100,000; Brazil, \$165,000; French Canada, \$350,000.

FRAM AND BOSCH

Triangle Stations signed up the Robert Bosch Corp. (auto accessories) for sponsorship of The Road America Can-Am in 180 markets this Fall. The deal came on the heels of Triangle's deal with Fram Corp. (oil filters) for sponsorship of the NHRA Drag Nationals in approximately 180 markets.

Triangle filmed the 14th running of the Road America Can-Am, historically the oldest of the six events in the Canadian-American Challenge Cup series, on September 1 in Elkhart Lake, Wisc. The other Can-Am races, also filmed and syndicated by Triangle, are Bridgehampton, Edmonton, Monterey, Riverside and Las Vegas.

This year's Drag Nationals were

Alberto-Culver • N. W. Ayer & Son



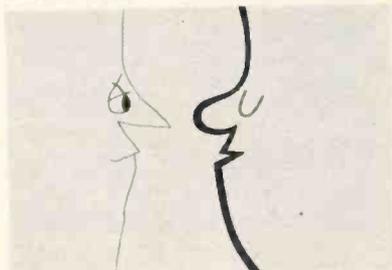
SARRA, INC.

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PROD., Hollywood

Black & Decker • VanSant, Dugdale



PAUL KIM & LEW GIFFORD, New York

Chevron • BBDO



VIDEOTAPE CENTER, New York

Brown Shoe Co. (Pedwins) • Leo Burnett



FILMFAIR, HOLLYWOOD

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Excedrin "Silhouette" • Young & Rubicam



PGI. PRODUCTIONS, INC., New York

filmed earlier this month (September) by Triangle in Indianapolis. The event is the ninth Triangle auto-racing special to be sponsored nationally by Fram on behalf of its oil filters.

By now Triangle, which syndicates coverage of 62 autoraces here and abroad, has racked up 25 direct sponsorship deals with such advertisers as Standard Oil, Xerox, Johnson Motors, Sun Oil, Chevron and Du Pont, as well as Fram and Bosch.

Triangle is also making a color film of the Drag Nationals for off-air use by the Hurst-Campbell Co., makers of auto parts.

North American Tv Associates acquired worldwide distribution rights, outside the U.S., to Bill Burrud's *The Animal World*, color series now being broadcast over NBC-TV. The series, which started on the network last June, is produced on locations around the world by Bill Burrud Productions.

Tv Cinema Sales Corp. acquired worldwide tv distribution rights to *Buck Owens Tv Ranch Show*.

The country-and-western series, which runs to 78 half-hours, has already been sold to WEMT Bangor, WHEN-TV Syracuse, WKY-TV Oklahoma City, KHTV Houston, WTOP Washington, WSIX-TV Nashville, KPHO-TV Phoenix and KTVT Ft. Worth.

THE MOVIES

At kickoff of its 145-title *MGM/7* package, MGM-TV sold the bundle to two New York stations—RKO General flagship WOR-TV and NBC-TV flagship WNBC-TV—and to WGN-TV Chicago.

Commenting on the package, Edward Montanus, director of syndi-

cated sales at MGM-TV, said that "recent changes in the networks' late-night programming—plus the tremendous impact that independent stations are having on overall program patterns—are triggering new evaluations of feature film inventories."

Montanus said the MGM package is the company's response to "the growing demands of stations anxiously seeking a long-range solution to the key problem of programming successfully for their local audiences."

HUCK GOES OVER

NBC International Enterprises sold *The New Adventures of Huck Finn* in 16 markets overseas prior to the new Hanna-Barbera show's kickoff on the NBC-TV network in the U.S. this fall.

Taking the series are Great Britain (Weekend Tv Service), Japan, Belgium, Holland, Mexico, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Uruguay, Venezuela and Canada.

NBC Films acquired a third series of *Divorce Court* episodes, 130 of them, for syndication. The company is now selling the series for broadcasting in the Fall of '69.

SPINNING WEBB

Production will get underway this Fall on a 60-minute special with Jim Webb at Universal Tv, working in association with Webb's Canopy Productions. The show, to be directed by Phil Kaufman, will be called *Up, Up and Away with Jim Webb*.

Kaufman won a Critics' Award at the '64 Cannes Festival for *Goldstein*, a film he directed.

PARAMOUNT PILOTS

In a step deal with CBS-TV, Paramount TV is working on a tv pilot based on *Barefoot in the Park*, 1967 Paramount film. The pilot script is being written by Jerry Belson and Garry Marshall, authors of *Hey, Landlord!*

Also at Paramount, Art Baer and Ben Jolson are developing a pilot for another situation comedy, *The Mating Season*, based on a 1951 Paramount picture. It, too, is a step deal with CBS-TV. Also in the works is *My Six Loves*, a pilot to be based on a '63 Paramount picture. Roswell Rogers, author of *The Second Hundred Years*, has been signed to develop the series, a step deal with CBS-TV.

GARRISON & GRIFFITH

Greg Garrison signed Andy Griffith to appear in the first project of the recently formed Greg Garrison-Don Van Atta Productions, a special slated for NBC-TV in November, *The Tennessee Ernie Ford Show*.

NAVAL HISTORY

John J. Sughrue and Co. has been commissioned by the Eugene E. Wilson Foundation of Palm Beach to produce a 60-minute pilot for a projected tv series on an aspect of recent U.S. naval history.

The Wilson Foundation is headed by the former president of United Aircraft Corp. and pioneer Navy flyer Comdr. Eugene E. Wilson. The projected series would chronicle the development of Navy air power.

Footage in the pilot hour will include film taken by Comdr. Wilson in 1928 in the Gulf of Panama of operations from an early Navy carrier, and footage taken by Vice Admiral F. W. Pennoyer, Jr., USN, Ret., of carrier task force operations in 1930.

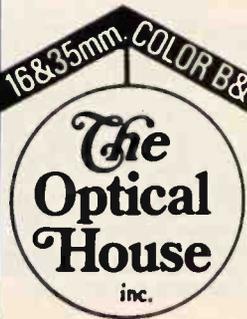
A number of former admirals are on the advisory board of the Wilson Foundation and acting as consultants for the series. Among them are Admirals Arthur W. Radford, former chairman of the Joint Chiefs of Staff, J. J. "Jocko" Clark, and Austin K. Doyle; Vice Admiral Richard Whitehead; Rear Admirals Daniel V. Gallery, H. B. Temple, and R. Y. McElroy. The Foundation hopes to get the pilot, in color, on a network this Fall. Production starts this month in New York and Florida.

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Nobel Specials

In Rome, Geoffrey Selden, head of ICA Programmes Ltd. in London and New York, made a co-production with Lionello Santi and Telcor for three of the six specials. Selden is making on Nobel prize winners.

Santi and Telcor will work with Selden on the specials about Pierre and Marie Curie, Guglielmo Marconi, and Gerhard Domagk.

East Pilot

Filmways Tv signed director Arthur Lubin to develop a half-hour situation comedy series called *I Married a Beast*. It's aimed at the fall season, and, Lubin said, at "the young adult viewing audience."

Color Reversal

Mel Bailey Productions is working on a series called *The Senator Is White*. Premise for the show is situations encountered by a state senator, a Negro, whose name is White.

In the meantime, Bailey is turning out a half-hour pilot for a series about magicians. It's called *Now You See It*. Bailey is making the show in association with the Magicians Guild of America. It will run to 52 half-hours, each of which will feature two wild magicians.

Paternity

In Hollywood, Father Ed Wroblewski, C.S.P. is producing and directing a documentary, for Family Theater Productions, on motherhood and family life. The documentary, now being completed, is slated for broadcast on some 200 tv stations in the U.S. It will be dubbed into four languages for distribution overseas.

Father Wroblewski had a hand in hundreds of programs on two stations in Chicago, WBBM-TV and WTTW. Before becoming a priest, he was a professional magician and actor.

Sketch in Time

WNEW-TV New York signed up Skitch Henderson to host an afternoon replacement program for *The New Yorkers*, the 90-minute program which had been running in the two PM time slot. Henderson's live strip, combining guests, music and features, aims at the predominantly female afternoon audience.

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SANDLER FILMS, INC., Hollywood

Norwich Pharmacal Co. • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Humble Oil & Refining Co. • McC-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Schoenling Lager • The Don Kemper Co.



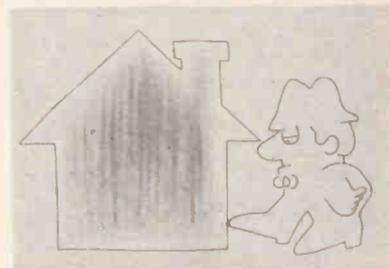
WGN CONTINENTAL PRODUCTIONS, Chicago

Lowes Companies, Inc. • Sterling Advertising



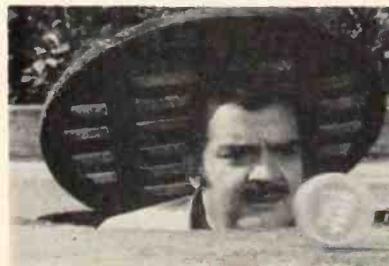
JEFFERSON PRODUCTIONS, Charlotte

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

Nivea Creme • The Chicago Group



PELICAN PRODUCTIONS, INC., New York

United Jewish Fund • Don Kemper, Inc.



FRED A. NILES-Chicago, Hollywood, New York

TWELVE-TONE CLOSE SCRAPE

Niagara Falls has always attracted those who would attempt the impossible, not only young people entering into marriage but daredevils of all descriptions, from Blondin the tight-rope walker to people eager to go over the falls in barrels.

Cameraman-director Jerry Kaufman of Pelican Films found himself inadvertently in the class of the daredevils recently when he was working on a commercial for McCann-Erickson and its client the Savings and Loan Foundation.

Shooting scenes of Niagara from a helicopter hovering high above the Horseshoe Falls, Kaufman told the pilot he wanted to go down close to the boiling water at the foot of the falls and then pull back skyward in a diagonal.

The pilot told Kaufman the maneuver was aerodynamically impossible—but eventually was persuaded to give it a try. On the first attempt the helicopter stalled for a moment, and it looked as if the unfinished film would end along with Kaufman and pilot at the bottom of the Niagara River. But in the next instant the pilot got the copter moving again, and they landed safely.

Gamely, they tried it again. On the fifth take, after four more rough moments above the abyss, the maneuver worked.

The result of Kaufman's death-defying intrepidity is a fine piece of flowing, soaring film of oceanic movements of water from the brink of the falls down to the maelstrom at its foot and up and away to an eagle's eye view.

To complete the impression of unending abundance (the message is you'll never run dry if you put your money into a Savings and Loan Association), McCann art-director and producer Jerry Pruett commissioned avant-garde composer Harold Seletsky to develop a water movement in 12 tones.

Seletsky managed to suggest the many movements of the water in each of the tones through which the 12-

tone symphonic line moved, minor modes for the undercurrents and whirlpools, major modes for the rush and fall. The editing, completely rhythmic, was done by Kikuo Kawasaki.

WRONG INITIALS

Somewhere there's a gremlin who can't stomach the initial-crazed world we live in, from NASA to NATO.

At any rate, in the list of commercials and campaigns that won first prizes at more than one of the world's tv commercials festivals this year, published in the latest edition of the *Film/Tape Production Source Book*, a service of TELEVISION AGE, it's not VPI but PGL which should share the credit with Audio for commercials in the Young & Rubicam Excedrin campaign. (VPI already was covered with glory for its Union Carbide commercials, which won as many prizes in as many festivals as did the Excedrin campaign.)

ADVANCING ROCK

Youth Concepts, the media-mixing outfit that specializes in bridging the generation gap by turning advertisers on to ways to reach the young, has branched out into a new area of filmmaking: short promotional films for rock 'n' roll groups.

It began when The Rascals brought to Bob McCarty and Merle Steir, partners in Youth Concepts, a film that the rock group had shot by themselves and of themselves in Puerto Rico.

The amateurs' footage (they may be pro's as musicians, but not as filmmakers) was lively, but more than somewhat overexposed. The film needed structuring, interpolation, editing.

Youth Concepts decided to shoot some more footage of the group, indoors in chiaroscuro light, with the group working. Then they intercut the "work" shots with the pastel scenes of the group larking around San Juan. Then the cuts were matched with the group's song, "It's Wonderful."

In putting the film together, Merle Steir said, "we wanted to show what the music is about." The promo film ran alongside appearances of The Rascals on network shows, on television in Britain, and was run by local stations in advance of personal appearances by The Rascals.

Later, Atlantic Records commissioned Youth Concepts to make a promo film about the acid-electron rock group, The Vanilla Fudge. Youth Concepts shot the film on location outside New York in little more than a day, used three overlays to create an impressionistic film of the group at work and play.

Steir said one of the problematic things about group promotion films is the difficulty record companies have in knowing whether a given number will still be popular when the eventual film is making the rounds.

Luck, and speed of execution are thus in order, and even then, Steir said, the record companies are understandably reluctant to make a film until they know the album will be a solid hit.

BUNDLES FOR AMERICAN

American International Tv acquired distribution rights to Henry Saperstein's Screen Entertainment package of 15 features, six *Mr. Magoo* features, 130 *Magoo* cartoons, 130 *Dick Tracey* cartoons, and 70 UPA cartoons. Among the live action feature titles in the bundle are *Bundle of Joy* (Debbie Reynolds), *Crash by Night* (Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe), *Stromboli* (Ingrid Bergman), and *The Deep Six* (Alan Ladd, William Bendix).

Meanwhile, Stanley E. Dudelson, first vice president of AI-TV, returned from Europe with a deal for the U.S. distribution, in syndication, of 83 episodes of *The Avengers*, produced by Associated British Pathe.

UNITED ARTISTS RESHUFFLE

Several divisions of United Artists Tv were pooled into a single operating unit, consolidating staffs.

Heading up UA-TV are Erwin Ezzes, chairman of the board and chief executive officer; Pierre Weiss, president; Martin J. Robinson, executive vice president and general sales manager, and Richard Lawrence, vice president and general manager of special projects.



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SEPTEMBER 9, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Maneuvers to stifle tv violence are much in the news these days. Consider the recent General Foods blacklist and Whirlpool Corp.'s thumbs-down on shows deemed anathema to the clients' taste, the current reshuffling of programs and movies with the more violent ones being shoved off into the backroom, and the Fall shows which promise to be marked by an absence of violence.

The almost obvious question to all this anti-violence activity is how does it affect the timebuyer?

The answer is in a rather broad or generalized, yet personal way. For while buyers report to be receiving general instructions to keep an eye out for violence, there is no step-by-step or even formal program to carry the anti-violence policy through. The decisions are left entirely to them.

The reason for the absence of any such program is because such a method of operation would be highly improbable to carry on, the buyers report.

"It would be out of the question to supervise each and every spot a buyer selects," explains one media director.

"And while our buyers have received instructions to be careful in what they buy there is no way we can keep a constant watch over them. But then, we don't have to. Their own judgment and discretion enables them to place sound buys."

And while buyers point up that the current anti-violence trend is even more of a problem with one-shots like movies where the buyer has no continuing measure, the very term "violence" itself presents a problem to mediemen down the line from directors to buyers.

"How do you define violence anyway?" one buyer asked. "Is it purely blood and gore, the shoot 'em up type of thing? Can't some of the current news footage of Vietnam and home-grown riots be termed violent?"

"The whole notion of the term 'violence' has become, at least to some of us, as difficult to define as creativity," explains one media director. "We have found that what might



James Kearns is media supervisor on the Economics Laboratories account at Warwick & Legler, New York.

be considered violent by one media-man is not regarded as such by another."

Of course, this man pointed up, there are cases where the action is so blatant that there is no question as to whether or not it's violent. "It obviously is."

The question seems to hinge on whether or not the violence is merely violence for its own sake.

"That is what most advertisers and tv viewers are so much opposed to. Take a look for example, at those Saturday morning cartoon shows. They're as offensive, in their way, as a film like *Bonnie and Clyde* might be," one observer pointed out.

From all this emerges the pertinent fact that timebuyers are being given more and greater independence in exercising their own judgment on spot buys.

As one media buyer explained, "I buy the way I see fit, and that's the way it should be."

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

**American Chicle Co., div.
Warner-Lambert Pharmaceutical Co.**

(Ted Bates & Co. Inc., New York)
Commercials for various company products

Spot (From page 42)

A 13-week buy for MULLER'S MACARONI begins September 9. Early fringe and day minutes together with prime IDs will be used to tempt women to buy in 35 markets. Bob Widhorn did the buying.

Chanel Inc.

(Norman, Craig & Kummel Inc., New York)

A Christmas push for CHANEL NO. 5 breaks December 10. Prime 20s together with early and late fringe minutes and 30s will be used to tell men to buy for two weeks. Credit Gary Ahrens with the buy.

Chesebrough-Pond's Inc.

(William Esty Co. Inc., New York)

Commercials for GROOM AND CLEAN took-off September 8. Early and late fringe as well as prime 30s will be used to carry the product message to men in about 16 markets for 10 weeks. Jeff Jefferson buys.

The Continental Baking Co.

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

A four-week flight for PROFILE BREAD starts September 16. Day and fringe minutes together with prime 20s will carry the product message to calorie-conscious women in 25 markets. Credit Dan Monahan with the buy. A 12-week outing for MORTON'S FROZEN FOODS starts September 2. Early and late fringe minutes will be used

exclusively to carry the colonel's message to women in from 35 to 40 markets. Credit Anna Zgorska with the buy.

General Foods Corp.

(Ogilvy & Mather Inc., New York)

Commercials for MAXIM COFFEE will be on the home screen through the end of the month. Prime 20s will be used exclusively to reach women in about 150 markets. Al Branfman saw this one through.

General Foods Corp.

(Young & Rubicam Inc., New York)

Commercials for GAINESBURGERS dog food will be on the tube through the end of the month. Mostly fringe, but some prime 30s will be used to zero in on dog lovers in up to 56 markets. Al Chaiet buys.

General Mills Inc.

(Dancer-Fitzgerald-Sample Inc.)

A 15-week bid for RED BAND FLOUR took-off shortly before issue date. Early and late fringe as well as day 30s and some day minutes will be used to reach women in 10 Southern markets. Carol Ann Behn buys.

The Gillette Co.

(BBDO Inc., New York)

A 15-week airing for the HOT-ONE began the first of the month. Early and late fringe as well as prime 30s are currently being used to reach men in the top 12 markets. Joe Granda is the buyer

Hassenfeld Products

(Bruns Advertising Inc., New York)

Commercials for various toys break October 1. Day as well as early fringe minutes will be used to carry the word into 80 markets till December 13. Judy Greene is the buyer.

Ideal Toy Co.

(Helgott & Partners Inc., New York)

Commercials for various IDEAL products begin the 16th of this month. Day as well as early and late fringe minutes will be used to reach viewers in 24 markets. Lynn Rosenberg is now on the account.

Kinney Shoe Corp.

(Frank B. Sawdon Advertising, New York)

A five-week buy for KINNEY SHOES breaks September 26. Day together with early and late fringe minutes will plug the product in 50 to 60 markets. Credit Gale Gilchrest with this one.

Lea & Perrins Inc.

(Humbert & Jones Inc., New York)

A 10-week outing for LEA & PERRINS WORCESTERSHIRE SAUCE takes to the airwaves September 15. Fringe minutes together with prime 20s will be used to plug the product in just under 10 markets. Credit Dolores LaFalce with the buy.

Lever Brothers Co.

(J. Walter Thompson Co., New York)

Commercials for various LEVER products will be on the air till the 28th of this month. Day as well as early and late fringe minutes will be used to reach viewers in about 25 markets. Credit Gail Heuman with this one.

Louis Marx & Co. Inc.

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

An eight-week buy for MARX TOYS will be in view beginning October 21. Day as well as fringe minutes will be used to bring the product message home to viewers in about the top 50 markets. Peg Parslow handled the buy.

(Continued on page 4)

Buyer's Checklist

New Representatives

KDTV Channel 39 Dallas-Fort Worth named Avco Television Sales its national sales representative, effective immediately.

WCIA Champaign, Ill., and KFMB-TV San Diego have named Peters, Griffin, Woodward their national sales representative, effective October 1, 1968.

Rate Increases

ABC:

WBW-TV Topeka, from \$550 to \$575 effective January 26, 1969

WCTV Tallahassee, from \$525 to \$575, effective January 26, 1969.

Who's Who

in
Des Moines TV?

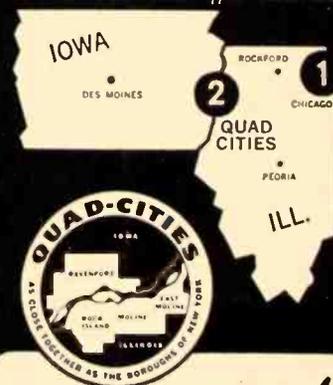


WHO TV

...that's who!

NBC COLOR 13
DES MOINES, IOWA

"We cover the #2 Market"



CBS for the
#2 Market
in Illinois/Iowa

covered by

WHBF

tv • channel 4



TOTAL COVERAGE

1,325,000

A CBS AFFILIATE

NAT'L REP. EDWARD PETRY & CO., INC.

Harry Falber, media buyer at Scali, McCabe, Sloves, New York, is an enthusiastic young man who has a lot to say about timebuying, station reps and advertising in general, although he's only been in the agency business for one of his 22 years.

He talks about the professional training he received from Mike Ephron, the shop's media director, and Stan Kreiser, account exec on Volvo, among others. And he talks fast, but then he has to as the 15-month-old creative shop has recently spilled onto the entire 11th floor of a Madison Avenue office and there seem to be boxes, and storyboards and hurrying people all over the place.

"I buy tv for Volvo both here in the U.S. and in Canada," Falber explains. "And there really is a lot of difference in buying time on American television and in Canada."

It appears that our northern neighbors have more independents than networks (there are only two networks—the CBC government subsidized facility and CTV a smaller privately owned set-up).

The prodigious amount of indies,



Falber explains, allows more room for negotiations in Canada.

"It's not that I don't negotiate buys at home," he is quick to point up. "It's just that there is a little more leverage in Canada because of all the independent stations."

Falber is up on Ephron, Kreiser and the whole personal relationship of the shop almost as much as he is down on buyers who buy by numbers alone.

"I tend to have little respect for buyers who go only by what the rating books say. You need to exert your own judgment in face of what the station has to offer for its costs. I'm being paid to be both objective

and subjective with the client's money."

Falber also credits a lot of reps with helping him develop an understanding and feeling for the business when he was fresh out of college. "In the very beginning it wasn't rare for experienced rep salesmen to sit down and tell me that such and such a market, their market mind you, mightn't be right for my product. I've even had a rep or two call me up on the phone and say I had made a good buy even if it wasn't theirs. Rep salesmen are as much human beings as buyers aren't computers."

The whole advertising bit, according to Falber, is a sort of discipline that "one can never pick up in college." You sort of learn the ropes, he points out, and if you have really professional direction "you develop enough confidence to stand on your own decisions. I can back every one of my buys, station by station, if I have to."

Falber admits that his skin still "needs a little toughening," but everything about him—right down to the initial monogram on his cream-colored shirt—seems to suggest he can take it.

Spot (From page 44)

Menley & James Labs.
(Foote, Cone & Belding Inc., New York)

Commercials for VI-TIME, a new vitamin, make the scene September 15. Day as well as fringe minutes will be used to introduce the product to women and men in Des Moines, Albany-Schenectady-Troy, San Diego and Greenville-Spartanburg-Ashville through the end of December. Hillary Hinchman engineered the buy.

Miles Laboratories Inc.
(J. Walter Thompson Co., Inc.)

A bid for ONE-A-DAY VITAMINS PLUS IRON will be on the home screen through the latter part of October. Day minutes will be used to carry the word to women in about a half-dozen markets. Commercials for S.O.S. SOAP PADS sign-off the end of the month. Day minutes as well as fringe 30s and piggybacks are currently plugging the product in four markets. Bobbi Cohen is the contact.

The National Biscuit Co.
(William Esty & Co. Inc., New York)

A six-week fling for various NABISCO

products becomes airborne September 16. Day minutes and early fringe 30s will be used to reach youngsters in from 15 to 20 markets. Jeff Jefferson is the buyer. A four-week flight for JELLO PIE LINE breaks at issue date. Fringe 30s and piggybacks will be used this go-round to reach women in from 60 to 70 markets. Mary Seymour followed this one through.

North American Philips Co. Inc.
(LaRoche, McCaffrey & McCall Inc., New York)

Commercials for NORELCO ELECTRIC SHAVERS for men take-off September 16. Early and late fringe minutes together with prime 20s will be used to reach both men and women in 70 markets till September 29. Credit Maureen Murray with the buy.

Peter Paul Inc.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for various PETER PAUL treats take to the airwaves September 15. Piggybacks will be used exclusively to carry the message to youngsters in 22 markets through December 7. Jay Rosenthal is the buyer.

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

Commercials for a new DUNCAN HINES CAKE FROSTING and DUNCAN HINES CAKE MIXES will begin September 16. Day as well as early and late fringe minutes will be used to ballyhoo the new and old products to viewers in eight markets for 13 weeks. Harvey Rabinowitz is the contact. A full-year bid for TIDE broke earlier this month. Early and late fringe and prime minutes will plug the laundry powder in over 35 markets. Ron Sparrow is the buyer.

The Procter & Gamble Co.
(Cunningham & Walsh Inc., New York)

Full-year buys for FOLGER'S INSTANT and FOLGER'S VACUUM PACKED COFFEE begin September 9. Early and late fringe minutes together with prime 30s will be used to reach women in over 35 markets. Dick Gold is the buyer.

The Procter & Gamble Co.
(Dancer-Fitzgerald-Sample Inc., New York)

(Continued on page 46)

Spot (From page 45)

A full-year outing for WHITE CLOUD and STAR DUST breaks at issue date. Fringe and prime piggybacks will be used to carry the ball for these products to women in over 35 markets. Stephanie Goldberg buys.

R.J. Reynolds Foods Inc.

(J. Walter Thompson Co., New York)

Commercials for REYNOLD'S PATIO FOODS started the day before issue date. Day minutes together with early and late fringe 30s are currently carrying the ball in an effort to reach women in about 50 markets through November 2. Fris Weiner is the buyer.

Scott Paper Co.

(BBDO Inc., New York)

Commercials for BABY SCOTT DISPOSABLE DIAPERS bow on the tube at issue date. Day, fringe and prime minutes will be used to carry the product message to mothers in the Quad City, Binghamton, Davenport, Charlotte, Rockford, South Bend and Madison markets. Credit Bill Becker with this one.

The Spatini Co.

(Firestone & Associates Inc., New York)

Commercials for SPATINI'S SPAGHETTI SAUCE MIX get rolling the end of this month. Day minutes together with early and late fringe IDs will be used to reach easy-living women in seven East Coast markets. Dorothy Callenda is the contact.

(Continued on page 48)

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.

Rep Report

THOMAS W. CARROLL became part of the sales team at H-R Television, Los Angeles. Carroll had been with Television Advertising Representatives, New York.

JAMES R. SEFERT, vice president of Peters, Griffin, Woodward, became midwest manager in the rep's Chicago stronghold. Sefert, who has been with PGW for eight years, replaces William Tynan who resigned.

WILLIAM TYNAN was named vice president, central region, for Metro TV Sales, Chicago. Tynan, who suc-



TYNAN

ceeds William Carpenter, recently named vice president and general sales manager of WNEW-TV New York, had been v.p. and midwest sales manager at Peters, Griffin, Woodward for 10 years. Meanwhile, back in New York, TOM SHANNON became part of that sales team. Shannon was formerly sales manager for WKBS-TV Philadelphia and before that account exec at a Metro radio station.

STUART STRINGFELLOW was appointed an account executive in the Los Angeles office of CBS Television Stations National Sales. Stringfellow had been an account exec with KABC-TV Los Angeles. At the same time, ALAN FRISCHER was appointed an account executive in the New York office of CBS Television Stations National Sales. Frischer was formerly with Metro TV sales. JEFFREY C. KINNEY was also named an account executive. While CAROL CHRISTIAN was named manager of



CHRISTIAN

media research. Mr. Kinney has been with CBS since 1962; Mrs. Christian since 1958. Out in Chicago, FRANK GREGG became yet another account exec. Gregg was on the sales staff of WCAU-TV Philadelphia.

WILLIAM BRANCH joined Harrington, Righter & Parsons New York as an account executive. Branch had held the same title with Katz Television.



Will Darch, former commercial manager of WSBT-TV South Bend, has been named station manager of KFIZ-TV Fond du Lac, Wisc. KFIZ-TV, channel 34, has appointed Walton Broadcasting Sales Corp. its national representative.

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

a megy-awatt of



A CBS AFFILIATE

One Million Watts of Sales Power
Represented by Adam Young-TVM, Inc.
Bob Donovan, General Manager

Powerful Channel 16 brings Houston viewers new television fare



MOVIES



VARIETY



STOCK MARKET



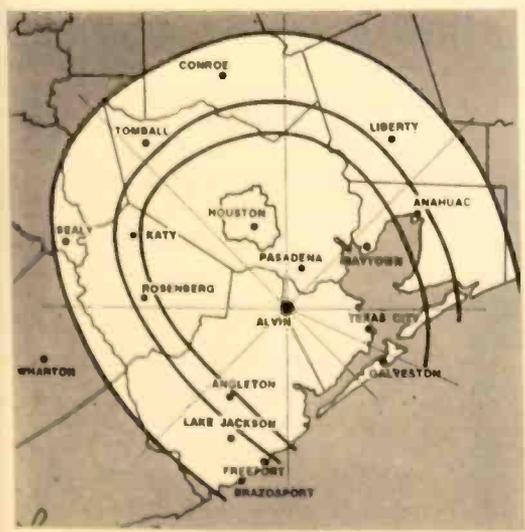
**CHILDREN'S
PROGRAMS**



**SPANISH
PROGRAMMING**

For greater buying power . . . KVVV-TV presents a variety of programs new to the Houston-Galveston television scene. These entertaining new shows range from prime-time evening movies six days weekly on "Cinema 16" to daytime stock market news, and from bullfights Sunday afternoons to the new Steve Allen variety show, highlighting well-known guests and entertainers. Also on the KVVV-TV lineup . . . the "Festival of the Performing Arts", featuring the world's top artists from the dramatic and concert stages.

For greater buying potential . . . buy KVVV-TV . . . full color and Texas' highest maximum rated power.



KVVV-TV

CHANNEL 16 / KVVV-TV
Executive Offices at 1217 Prairie St., Houston, Texas 77002
Represented by The Hollingbery Company

Sterling Drug Inc.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for BAYER ASPIRIN FOR CHILDREN will be on the air through the middle of December. Early and late fringe 30s will be used exclusively to carry the product message to mothers in about 30 markets. Dolores Carbone and Elliot Bass are the buyers on this account.

V. La Rosa & Sons Inc.
(Pritchard Wood Inc., New York)

A four-week buy for LA ROSA SPAGHETTI breaks September 16. Out of 15 markets, 30s will be used exclusively in some while both 30s and minutes will be used in places like New York, Boston and Chicago. A second and similar four-week buy starts November 18. George O'Neill is the buyer.

Volvo Inc.
(Scali, McCabe, Sloves Inc., New York)

An eight to nine-week ride for VOLVO automobiles rolled onto the tube September 8. Late news and sports minutes will be used to carry the message to men in about 30 major markets. Harold Falber and Mary Alice Zurbach are the buyers.

Media Personals

A realignment of responsibilities in the media department at Campbell-Ewald, Chicago, has brought about several changes. HUGH L. LUCAS, vice president and associate media director, will now have full responsibility for tv network negotiations, talent procurement and program content for all agency accounts. ABBOTT DAVIS was made director of Chevrolet planning. Davis will be assisted by J. I. MARTIN and W. R. SMITH. J. D. VANIER will supervise the Multi-Products planning group. He will be assisted by C. N. CAMPBELL and E. L. ACKER. Buying, scheduling and estimating for all media has been combined under the direction of W. H. KENNEDY. ROBERT GUTHRIE will be responsible for broadcast buying.

WILLIAM E. OVERMYER joined J. M. Mathes, New York, as vice pres-



OVERMYER

ident and director of media. Overmyer was formerly with Reach, McClinton, where he held the same titles.

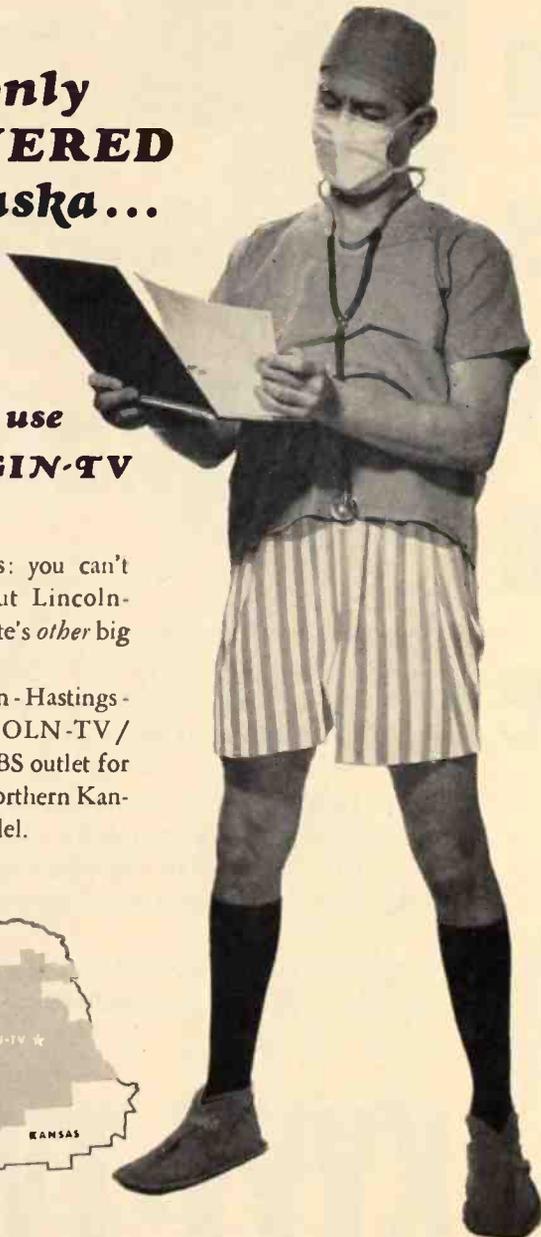
THOMAS L. THOMPSON was promoted from timebuyer to media and broadcast supervisor at Tracy-Locke, Dallas. Thompson had been with the agency since 1962.

You're only HALF COVERED in Nebraska...

if you don't use KOLN-TV/KGIN-TV

The diagnosis is obvious: you can't cover Nebraska without Lincoln-Hastings-Kearney, the state's other big market.

And to cover Lincoln-Hastings-Kearney, you need KOLN-TV/KGIN-TV, the official CBS outlet for most of Nebraska and Northern Kansas. Consult Avery-Knodel.



Tv not to blame

"Before television or radio or even motion pictures were a factor in American lives, three presidents—Lincoln, Garfield and McKinley—were victims of assassins. . . ."

Ward L. Quaal, president of WGN Continental Broadcasting at the annual Delta Tau Delta convention, rejecting the charge that the medium has been responsible in some way for the recent political assassinations.

The Folger Stations

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

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

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA
1500 FT. TOWER

GRAND ISLAND, NEBRASKA
1049 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

Wall Street Report

WRG goes public. Already Wells, Rich, Greene Inc. is finding that the road to public ownership is lined with thorns as well as roses.

The company is now an open book. Under the securities laws of this country, any Tom, Dick and Harry is entitled to scrutinize the innermost secrets of a public company, and this is especially true during that difficult period called registration, when the firm's proposal for the issuance of stock is put under the microscope.

Many of the interested people who have been stampeding over to the offices of the underwriters—White, Weld & Co.—have been from rival advertising agencies. They want to find out just what makes Wells, Rich, Greene tick.

Of the 402,400 shares to be offered, 50,000 are being sold by the company and 352,400 by the major stockholders. The offering price had not been fixed at time of writing, but a White, Weld man said it would probably be "in the low twenties."

This means, if the issue is fully subscribed, there will be income of \$8,048,000. Of this, presumably, only \$1 million will be used for the "construction, decoration, furnishing and other costs which (the company) will incur in moving its New York City offices to two and one-half floors of leased space in the new General Motors Building."

Apparently, the move will cost more and the balance "of such costs is expected to be met through use of working capital and borrowings, subsequently to be arranged."

Her last 225,750. Mary Wells Lawrence, the president and chief executive officer, will sell 75,250 shares, leaving her with 225,750. Richard Rich and Stewart Greene, the other founders and principals, will be selling similar amounts and also will be left with a quarter of a million shares.

A total of 36 other shareholders will be selling other amounts. The largest sale among these will be account services director Fred Lemont's bundle of 25,000 shares.

Other interesting tidbits: Mary Wells Lawrence received "aggregate direct remuneration" last year of

\$118,423, Rich made \$87,372 and Stewart Greene pulled down a similar amount. Also, in December, 1967, the company made a non-interest-bearing loan of \$35,000 to Rich, "which loan was repaid in the same month."

Where, the curious would-be shareholder might ask, does all the money come from?

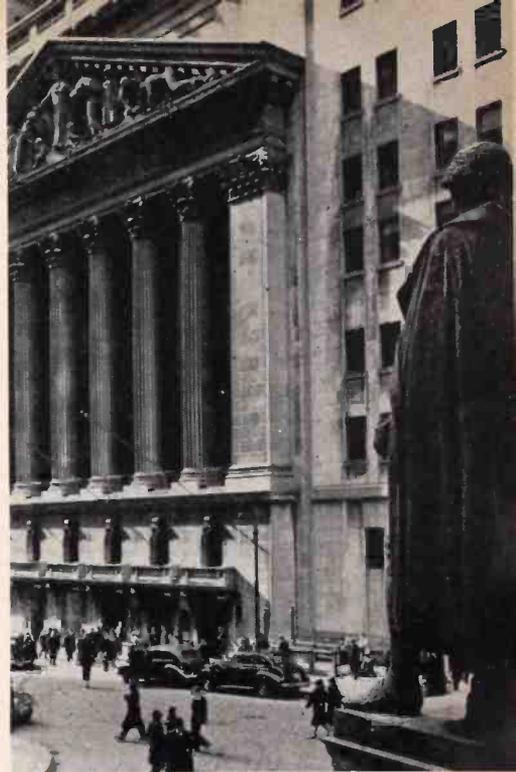
Well, that's all on the public record now, too. Last year, the company had gross income of \$5,473,418—income, not billings—and net profit (after payment of salaries, expenses, taxes etc.) of \$1,217,982—which gives it a profit margin of 22.2 per cent, which is very good. In fact, it's almost twice as good a margin as many of Wells, Rich, Greene's clients. Like most agencies, Wells, Rich charges 15 per cent on gross billings, which were \$36,507,700 last year.

Volume doubles. In the six months ended April, 1967, the company had revenue of \$2,101,819 and net of \$433,016. In the similar period this year, it had revenue of \$4,217,391 and net of \$492,515. This discrepancy between the large increase in volume and the much smaller increase in net is attributable to higher taxes, depreciation differences and a fairly big increase in salaries, wages and employee benefits.

The primary source of revenue, of course, is "commissions earned from advertising placed with the various media. After an advertising campaign has been approved by a client, the company purchases time and space from appropriate advertising media."

What are "the appropriate advertising media" in Wells, Rich's view? Last year the company derived 63.9 per cent from commercials placed in television and radio, compared with 17 per cent in newspapers and magazines and 13 in outdoor advertising. The rest of the money came from "commissions and special charges."

A slight bias toward newspapers and magazines is apparent in the seven months ended May 31, 1968, when Wells, Rich derived less from broadcasting (60.4 per cent) and more from print (22.3 per cent). This compares with 64.8 and 17.5, respectively, in the similar period a year earlier, so the change cannot be



attributed to seasonal factors.

The company's bigger clients: American Motors, Bristol-Myers, General Mills, Hunt-Wesson, Philip Morris, American Safety Razor, Procter & Gamble, Jos. E. Seagram & Sons, Sicks' Rainier Brewing, Smith, Kline & French, Trans World Airlines, West End Brewing Co. and Western Union Telegraph.

TWA was added recently displacing Braniff. Wells, Rich has had Braniff Airways as a client for some time, and there had been some talk of conflict of interest. Mary Wells is married to Braniff's president, Harding L. Lawrence, and helped pull Braniff up by its bootstraps. But TWA's billings are much bigger, and business is business.

Wells, Rich is the 38th largest advertising agency in the United States in terms of gross billings in 1967. When it was formed by Wells, Rich and Greene on April 30, 1966, it had seven employees serving one client (Braniff). Now it has 261 employees and a dozen big clients. Braniff was Mary Wells' initial contribution.

Actually, there is still a family connection. One of the clients is Hunt-Wesson, which is owned by Norton Simon Inc. Mr. Lawrence is a director of Norton Simon Inc.

Bargain days. When the company was organized back in 1966, Mary Wells, Rich and Greene made cash

(Continued on page 58)

It is the rate-cutting factor, of course, more than any other that arouses the hostility and apprehension of many people in all segments of the industry—agencies, clients, reps and stations.

But there is another nagging question: Why can the outside services do a better negotiating job than the agencies, many of whom have time-buyers with long experience in dealing with stations?

Some agency men who've used these services maintain they generally can't, but that they're handy to have around during a rush period when manpower is pressed and for special situations, such as an agency which hasn't had much experience in radio, or isn't close to stations in certain markets. Some of the time-discounters themselves play up this aspect (in public), preferring to avoid the sticky question of rate cards.

Other admen point out, however, there are certain things the outside timebuying service can do which the agency can't.

Robert Engelke, media director at Wells, Rich, Greene, which used U.S. Media for a small radio buy as a test, says:

"You have to understand that these fellows operate by dollar averaging. Let's say they buy in 20 markets. In 10, they'll really get a discount. In the others, maybe they won't do any better than anybody else. So they average it out to between 10 and 20 per cent less than the earned rate overall, which is what they promised.

"But they can deal in ways which are impractical for an advertising agency. They may pay rate card in one market, get some bonus spots and then give them to another advertiser. No agency can favor one client over another like that. Or they can guarantee a station 52-week business and make a price deal that way."

Further, says Engelke, there are reasons why an agency wouldn't want to negotiate hard even where it has the people able to do so here in the shop.

"We want to retain the station's good will. We sometimes call on them for help, perhaps marketing help. The agency that gets a reputation as a chiseler suffers in its deal-

ings with stations."

One of the best-known agency media executives in the business concedes, "We can wheel and deal with the stations on occasion. If a buyer comes to me with a buy where I know I can do better, I'll sometimes call the rep and haggle. But we can't do it all the time. There are too many inexperienced buyers around, and it's impractical for media supervisors and others involved in planning to pitch in and negotiate on every buy."

This executive feels that the agencies are partly to blame because they don't pay enough money to experienced buyers. "Many buyers, as soon as they get a little experience, realize they're not going to go up the salary ladder very fast. So they go after account work, or become rep salesmen."

A number of agencies cited the extras offered by U.S. Media in the way of free transit advertising. It was also pointed out that the outside buyers tend to attract clients who are not as particular about the specifications of a buy as the large spot advertisers.

Some save pennies

Said an associate media director who placed a buy with U.S. Media and is waiting for results, "Our client will not accept run-of-schedule spots. I want specific times, but there are some advertisers who don't check and don't care, as long as it's cheap."

There is little doubt that the personnel put on the firing line by the outside buying services are knowledgeable about the ins and outs of negotiating. The principals themselves often do the buying, and, on occasion, the negotiating is done directly with stations.

Just how much direct negotiating goes on is not clear. The reps themselves acknowledge that the buying is frequently done through their salesmen. U.S. Media's president, Norman King, says his firm does 90 to 95 per cent of its buying through reps.

The barter backgrounds which surround many of those offering time-buying services to the agencies clearly account for much of their know-how. The nitty-gritty of this world is certainly alien to most, if not all, agency timebuyers.

U.S. Media's King denies any extensive experience in this field. And he swears up and down that his current operation has nothing to do with barter. It is fair to point out that King has never been among those named as major barter operators.

What's in a word?

Wyman makes a distinction between barter and what he calls "reciprocal trading," which, he says, is now being discontinued. The essential aspect of barter, Wyman holds, is the inventory of time, which the barter operator collects and then sells to all comers, though subject, presumably, to station veto to avoid a charge of brokerage. Wyman describes reciprocal trading as a "back-to-back" exchange for a particular client—that is to say you-give-me-time-for-my-client-and-I'll-give-you-some-benefit-in-exchange.

While this difference may be self-evident, few observers find it a significant difference. And that's mainly because the value of the benefit-in-exchange is not readily translated into dollars. Hence, it cannot be proved with any certainty that a station is selling on or off the rate card. Also, reciprocal trading, it has been pointed out, falls under the dictionary definition of barter, which is an exchange not involving money.

With refreshing candor, Sy Rosen, president of Adonis Radio Corp. (which deals with tv as well as radio), says he and his partner, Jerry Shapiro, vice president, acquired their timebuying know-how through barter. Rosen admits Adonis still deals in barter, but maintains that his "cash" service is completely separate and that buys do not cross lines.

Rosen says that he sometimes bills agencies by individual spots and sometimes not, depending on the agency's demands. He noted that some agencies have called stations to check on prices Adonis has gotten but found this hasn't hurt his activities any.

"Agencies can do what we do," he remarked, "but they don't have time for negotiations, and they have a lot of young kids who don't know how to negotiate. Their experienced people are busy planning, anyway."

Rosen is convinced that if the agencies wanted to set up timebuying teams with heavy negotiating experi-

ence they would be frightened off by the cost.

There still remain the questions of whether these timebuying services represent a significant need in the business, and whether they can prove themselves in the wide variety of situations that agency timebuyers face.

Some agency scorn

There are a considerable number of agency men who pooh-pooh the importance of time-discounting and feel it can only work in selective cases. They also question claims of the buying services that, negotiating ability aside, their knowledge of stations and markets enables them to make better buys for a client than the combined experience of agency planner and buyer.

Said one media director, "If Norman King really grows big, he'll have the same problems as the agencies, and then let's see how he'll perform."

On the other hand, there is no doubt that the rise of timebuying services raises a number of questions concerning the structure and experience of agency timebuying departments, the complexities and costs of buying spot and the pricing practices of television stations.

Engelke feels that many of the established agencies have not responded to economic problems and have allowed their media departments to be frozen into a mold.

One result, he says, is media department overstaffing. "We're a new agency, and I was able to form a media department in response to economic conditions and along the lines of Wells, Rich, Greene's philosophy."

What WRG has, says Engelke, is a well-paid but lean and efficient media department. "Our buyers are paid more and everybody works."

Another media director sees as a "viable possibility" a move by some agencies to set up highly-experienced teams whose prime responsibility is buying. He adds that, in general, agencies "may have to increase salaries and reorganize their media departments."

He also sees more need for centralized control over timebuying and fewer account groups in the media department. Among those he named who have made changes in response to the current problems in buying spot are BBDO, Needham, Harper & Steers, Ted Bates and Y&R.

Michael Donovan, vice president and media director of Papert, Koenig, Lois and chairman of the 4As Station Relations Committee, pinpointed some of the changing economic factors that have impelled the agency association to prepare a position paper on the subject.

"Schedules in spot have become shorter and shorter, and the result is a greater turnover in station inventory. There are more one-time-only or OTO buys, in addition to more specials on the air. This lends itself to pricing flexibility."

Among the areas likely to be investigated in the 4As study, besides station pricing, are barter and brokerage, the issue of clients doing their own buying, centralized buying outside of the agency, and factors affecting the agency profit structure.

The increasing talk about the agencies relinquishing part or all of the media buying and planning functions to others has focused attention on Independent Media Services, started this year by Richard Gershon, formerly of Benton & Bowles.

IMS, which is currently working for Lois Holland Callaway, clearly falls into a separate category from the timebuying services discussed above.

IMS performs planning as well as buying functions and none of the buying services tout themselves as planners. It is *the* media department for LHC and, again, the buying services do not plan in any way to get into that kind of operation.

Gershon's firm has no clients other than LHC at present, but it is certainly hoping to get some. So far, Gershon has stressed the value of his service for the smaller agency, particularly the type whose principals are creative people.

However, there is no indication so far that any of the large agencies are seriously thinking of shedding their media departments. Clearly, this would have to be preceded by a radical change in agency compensation, since agency income is still primarily based on media commissions. And a revolution of that type is not apt to come rapidly.

It could well be that the agency response to the problems of buying spot will result primarily in internal changes. If so, the effect on the time-buyer is likely to be all to the good—at least those who remain. ■

Michigan Ave. (From page 25)

One reason NH&S saw no point in coyly awaiting prospective clients was that the agency had something of a visibility problem. Not only was the agency (although big in Chicago) relatively little known in New York, but its output was largely invisible to the business world.

As Harper put it, "Most of our accounts are package goods advertised on daytime television and in women's magazines,"—media not often noted by businessmen.

Among the package goods accounts: Armour, Borden, Kraft, Campbell's, Betty Crocker, Johnson's Glo-Coat, Morton Salt, Mueller's noodles. (Business world awareness of NH&S may already have changed since the acquisition this Spring of Xerox and of Somerset importers.)

There are apparently no "secrets of success" underlying the agency's results in getting new business, unless it is the candor with which, it is said, the agency makes its presentations.

Wed method to account

"There is no one method, no standard procedure, to our pursuit of new business," said Frederick D. (Sandy) Sulcer, executive vice president. Sulcer, who also has administrative responsibility for the New York division, often works on getting new business along with Harper and Herbert Zeltner, senior vice president and director of marketing services, and Irving Sonn, senior vice president and New York creative director.

"We develop a method suited to the account. We don't go in for spectacular presentations." But the presentations are thorough: everyone in the agency gets involved in the preparation of them at one time or another. "Forty people worked on the Xerox presentation," Sulcer recalled.

In addition to new business, much of the NH&S growth has been internal: new business from current clients, more billings resulting from client successes.

Sulcer said that half of the agency's billings now come from products it helped to launch—new products put out by companies that were already clients of the agency. "As companies continue to diversify,"

Sulcer remarked, "there's more and more such growth."

Sulcer, who looks as if he is still in his 20s, has been with Needham for 21 years, most of them as a copywriter—or rather as a creative manager. (Among his creations are "Put a Tiger in Your Tank" for Esso, and "Never Borrow Money Needlessly" for Household Finance Corp.).

Pioneer in the industry

At the beginning of his career at Needham, before he was drafted into the army, Sulcer worked on some of tv's first commercials, including one for Peter Pan peanut butter that may have been the first animated tv commercial.

Later, working as head of Needham's tv creative department, Sulcer realized he was also interested in the management side of the agency business, and so proceeded to study for a master's degree in economics by night while creating commercials by day.

Sulcer received his master's degree from the University of Chicago, and gradually shifted from the creative side to management, first by moving onto plans boards and then, in '62, becoming an account man. He moved to New York last year.

As one goes down the line from Paul Harper's office, the next office after Sulcer's is that of Zeltner. A young veteran of Procter & Gamble and of Lennen & Newell, where he was media director for a decade, Zeltner joined Needham in New York two years ago in his present post.

Does he run NH&S' media department? "Not at all," Zeltner replies. His is more in the nature of a corporate echelon function, with no line-responsibility, but he is available—"by invitation"—to the divisions and the departments, and to account men for working on problems in marketing.

Zeltner has considerable responsibility beyond the corporate-divisions relationship, overseeing the profit plan for NH&S' extensive foreign operations. Domestically, on behalf of "the chairman's office," an organizational concept, he co-ordinates the purchase of services, especially research services.

Over the past year, Zeltner and the research people in the three U.S. divisions of NH&S conducted a

thorough analysis and evaluation of all the copy-testing services.

Zeltner remarked that with the proliferation and the ever increasing sophistication of research techniques, the heyday of agency research is past.

"For a time," he said, "agencies were often duplicating, at great expense, services available outside. Now agencies tend to serve not as research services but as research counselors to clients." This is part of Paul Harper's definition of the agency's role as that of business partner of each client.

Zeltner works with Harper and James Isham, president of the agency and head of the Chicago division, on long-range communications planning for clients.

The corporate division also has responsibility for network relations, finance, and general administration.

"The agency business requires brilliant intuition," Sulcer said, "but it also requires much more—mastery of disciplines and sciences, from sociology to cybernetics."

Speaking of cybernetics, the computer plays an important part in NH&S media operation but not the central role. The RCA Spectra 70, a third-generation computer, at the Needham office in Chicago is used for "housekeeping chores," said Bruce Hirsch, New York media director and a vice president.

Sparing the computer

Hirsch, who joined the agency two years ago from Lennen & Newell where he had been associate media director, said the 30 people in the New York media department seldom have recourse to the computer in Chicago for media planning: it's too complicated a matter for computerization.

In the Chicago division, however, the director of media research, Tom McMurtrey, has begun to use the computer for such analytical tasks as determining daytime tv demographics.

The buyers at Needham are specialized. "Media is too complex to have all-media buyers," Hirsch remarked. A buyer may begin in print, be promoted to tv and radio, and eventually, to media planning.

To handle the new billings, NH&S promotes from within, and fills the gaps thus created by hiring at two levels—the assistant buyer level and

the media research trainee level. The second is considered the agency's training ground for media men.

At present, the bulk of the agency's billings go into tv, close to 60 per cent. NH&S, largely due to State Farm and Household Finance, is one of the largest buyers of radio (15.7 per cent of its billings).

Media buying at NH&S is divided into groups by medium with each of the groups headed by a media supervisor.

Ad-making at the agency is also split up into groups. Each group is headed by an associate creative director, with an executive art director and a producer working under him. Heading up the creative division is Irving Sonn, senior vice president and creative director, who joined the agency three years ago from Ogilvy & Mather (earlier he was at Compton and at Ted Bates).

Blending of talents

In the creative groups at NH&S there are no partitions, no hard-and-fast lines, between writers and art directors and producers. As Sonn put it, "Everybody's an adman."

Not surprisingly, the making of ads is considered by all hands to be the central activity at NH&S. Paul Harper remarked that the creative function is the one area that is exclusive to agencies. "Advertisers can and do write their own marketing plans, do their own research, do their own merchandising. But few if any could produce great advertising."

Although NH&S offers far-reaching marketing services in considerable depth, the agency, Harper said, "is primarily geared to the production of effective creative work."

(The primacy of ad-making at NH&S is hardly to the displeasure of Harper, who started out as a copywriter 21 years ago with Needham, Louis & Brorby, although he soon moved into the management side.)

Thus, this past Spring NH&S held a creative seminar at the Sterling Forest Conference Center in a woodland setting near New York.

The days of the seminar were spent in exposure to new inputs, such as the revolutionary communications developments being worked out at the Fordham Center for Communications and Arts (presided over by Herbert Marshall McLuhan, Schweit-

Professor of Humanities), and headed by Father John Culkin, S. J. Father Culkin took part in the NH&S seminar, as did Harper, Sonn, alcer, and a number of senior people from other NH&S divisions: Blair Vedder, director of NH&S Chicago, and Don Dickens, creative director there; Brad Roberts, director of NH&S Los Angeles, and Hal Kaufman, creative director there; Al Klatt, senior account director, Chicago; and Bruce McLean, president of NH&S Toronto, and Dave Irtwin, Toronto creative director. "During the seminar," Sonn remarked, "we took a long hard look at what's going on in communications."

Scrutiny and simplicity

In the New York office, the agency holds frequent screenings of current commercials. Said Sonn, "We examine NH&S ads in terms of the competition, and see how ours stack up in the marketplace."

He added that NH&S believes in keeping to simple graphics and minimal copy in tv commercials. "Too many ad people see the tv medium as

an extension of the big-screen. It's not. It's a small optical device. There's no room in it for complicated imagery, or for casts of thousands. In tv commercials there should be the equivalent of what white space is in print ads."

Sonn said that when the agency has an opening in the creative division, "we hire tv copywriters, not print copywriters. If you can write a good commercial, you can do a print ad."

With art directors, the situation is somewhat different. "Some of the best tv art directors are coming out of print," Sonn remarked.

One example of the NH&S approach to the tv medium, and a good example at that, is the State Farm "Egg" commercial, a film in which the "less is more" principle is triumphantly verified.

The broken egg

In the film, the vulnerability of an automobile to accident and the incidence of slight accidents is strongly symbolized by mounting an egg on wheels. The egg is stamped with the State Farm logo. As the egg-mobile moves around, it has a brush with another one, and the shell is dented. The egg-mobile heads to the left of screen where, off-camera, the nearest State Farm aid awaits. Instantly the egg-mobile moves to the right, all trace of the dent vanished. The commercial won a Clio this Spring as best in the insurance field.

The simplicity and effectiveness of NH&S' commercials seem to reflect the straightforwardness and absence of pose one encounters in the men who have turned this into the fastest-growing New York agency.

None seemed willing to take credit for any particular innovation or contribution and, when several executives were interviewed at one time, none seemed conscious of any hierarchy or pecking-order.

The lack of pretention extends to the agency's New York offices—no flashy "interior decoration" here—none of the Instant Environments set up in the offices of many agencies to flash the message: "Look, folks, we're creative."

The result, apparently, is very effective teamwork, and, as recent growth attests, very effective advertising. ■

Ratings

(From page 29)

detail the current body of research in ratings and ratings methodology in order to determine to what extent the questions have been satisfactorily answered, (4) establish an order of priority for all unanswered questions, (5) design and conduct small scale methodological studies required for satisfactory resolution of the unanswered questions, (6) establish a "standard" for television audience measurement acceptable to the industry and based upon the technique or techniques proven to provide the most accurate measurements, (7) conduct a full-scale methodological study of currently used measurement techniques plus any desirable alternative techniques which may offer advantages over the established standard and (8) provide a complete and fully documented actionable report to the industry.

And while the council has not yet even secured funds, criticisms and misinterpretations have already entered into the picture.

"Prior reports," Barz points up, "have tended to give the impression that this is something for network television alone. It is not. The proposal is not network oriented. It is an industry proposal."

Some broadcasters fear that this proposal is just a maneuver to bring about lower costs. What the council is hoping to effectuate, they maintain, are numbers that are more oriented towards attentiveness. These numbers will naturally be lower than present ratings and from here, they argue, the agencies will probably go on to insist upon lower rates simply because the numbers are smaller.

Barz denies this strongly. "It's just another misinterpretation. The proposal wasn't designed to bring about lower costs. Our objective is to give us more information on what we're currently receiving in the way of ratings.

"If we should advance a new methodology out of the study," Barz explains, "we don't know whether or not it will be more or less costly than the ones we are presently using.

The financial support is the critical hinge at present and some observers wonder if the council can swing it.

One station man estimates the cost of the proposal to be in the three-

Chicago's ugly scene

"Public confidence in our basic political processes is wholly dependent upon full disclosure of all events surrounding them. Newsmen of all media must be free of threat, harassment and assault in carrying out their duty to inform the American people. This has not been the case during the Democratic national convention.

"The treatment of news personnel is disgraceful. Strong-arm tactics totally alien to American tradition and law have been used repeatedly to prevent reporters from doing their jobs. All manner of obstacles have been put in the way of getting newsworthy information on the air and in print . . .

" . . . Our country is being victimized by an ugly picture of our democracy at work."

Frank Stanton, president of CBS, in a telegram to John M. Bailey, chairman, Democratic National Committee, while the convention was in progress.

quarters of a million bracket, and he honestly wonders if the outcome would be worth it.

A network researcher poses the question "Shouldn't we be sure that all advertisers are actually after people numbers first?" This man points out that for some companies like soap manufacturers, households rather than persons are the objective.

Both people and homes

"There would have to be," he explains, "an interplay of both people and household numbers in order to satisfy all advertisers and we have this now."

In trying to justify the anticipated expense another researcher at another network admits to "not being aware of any critical problem. I am not certain," he explains, "that the measurement of people derived from a homes figure creates any real problem."

This researcher is careful to explain, however, that the whole issue should be not whether there are any problems but just how critical those are.

"We have books full of measurements—homes measurements, people measurements. There must be some rationalization between the cost of the work, the time that will be put into this and the eventual outcome. Suppose a study shows that our current methodologies are the best after all? I'm all for research, but I'm also in favor of balancing expenditures with the weight of the problem."

"This whole area of just how valid the ratings are is not something new," points out Michael Ephron, media director at Scali, McCabe, Sloves. "It's not that no one in the industry never questioned the ratings before. The ratings are something that you live with. As long as they're not misused they're alright."

"I'm sure that if the money had been available something like this would probably have been done 10 years ago."

Paul Klein, vice president in charge of audience measurement at NBC, in fact wonders why something wasn't done 10 years ago.

"I definitely feel that we should find out where the truth lies. I'm just shocked that the agencies have been buying homes for all these years.

"The reason we have a homes measure," according to Klein, "is because it is the easiest thing to measure. This was decided on by the advertising agencies and it was a convenient measure back in the 50s. It was never, however, a relevant one.

"Ideally," Klein explains, "a people meter would be the best thing, but we don't have any such animal and the best you can do is marry meter and diary information."

And while Klein notes that the Audimeter is not the most perfect measure, he points out that it is accurate for many time periods such as late evening when a set tuning figure would be acceptable as one knows that only adults are watching. The potential of the councils' proposal, however, may mean that "the advertising agencies had better be prepared to face the fact that some of their 'big' hits are only hits of a household measure," Klein points out.



Ed Barz phones another council member while Jack Hill checks draft of group's proposal.

Several critics have even complained that the methodology study should not be done by the Agency Media Research Council, but rather by the Broadcast Rating Council.

"In theory," Morris Kellner, management director of the Station Representatives Association, explains, "no one can be against the proposal, but mightn't it be better if the thrust were made through the Broadcast Rating Council?" And while Kellner welcomes the proposal he seriously wonders if it's wise to have the duties of two media councils overlapping each other.

A network researcher is more adamant. "The only problem is that the Agency Media Research Council is

one of many splinter groups. All of these groups should be combined and brought together into one under the Broadcast Rating Council. This need is especially evident when you see a small group attempting to tackle a problem as large as ratings methodologies all by itself."

In answer to this challenge, Barz points out that the Broadcast Rating Council "doesn't appear to the council to be the proper body to carry through the proposal because of its structure (limited only to broadcasters) and the scope of its present activities."

The BRC was, Barz stresses, sent a copy of the proposal and has expressed interest in it.

In fact, the council only wants to generate interest, Barz explains. "If a committee is set up, the Agency Media Research Council might not even be represented on it."

Awaiting after-effects

The immediate outcome of the proposal, provided it is accepted, would be a purely methodological one, according to the council.

It is the after-effects, however, that have nudged the industry into an upright position.

If the outcome of the study is, for example, that current ratings methodologies are inadequate then two alternatives emerge: either a refinement or sophistication of current ratings data or a new service altogether.

"At this stage we can't predict anything," Barz cautions. Time and response to proposal will tell. ■

TVSI seminar

"The Challenges of Change" will be the theme of Television Stations, Inc.'s third annual management seminar, slated for October 14 and 15 at the New York Hilton.

Among the speakers and panel members will be Leonard Goldenson, president of ABC, Frank Pace, Jr., chairman of the Corporation for Public Broadcasting, FCC chairman Rosel Hyde, and ABC political analyst Bill Lawrence.

New this year will be a panel devoted to "The Challenge of a Changing Society," moderated by Fr. John Culkin of Fordham.

seen in tv back in 1954 when it sponsored *Meet the Press*.

After *Meet the Press* and a year stint with *See It Now* that ended in 1957, Pan Am abandoned television, but came back with a 90-minute special, *Hedda Gabler*, in 1963.

Despite the roster of stars—Ingrid Bergman, Sir Ralph Richardson and Trevor Howard—the show was hardly what one could describe as a smash success. But then, Ibsen seldom is nowadays.

Yet despite the disappointment of the *Gabler* special, Barnes admits that the airline would be ready to try another special provided it was "right."

"We did look at *Africa* and the *National Geographic* shows," Barnes explains, "but the price was too high." What Pan Am does have up its sleeve are the 1969 Fall NCAA games (it sponsored the 1968 games as well as the Olympic coverage). There is also spot advertising in markets like New York, Miami, Los Angeles, Hawaii and "minor things" in Bermuda and Alaska.

"We are selective about purchasing vehicles that will reflect up-scale viewers in terms of income and education," Barnes continues. "That's why we did *Meet the Press* and even *Hedda Gabler*."

"I don't believe we would do anything like the Tony awards (which Eastern carried), essentially because it is so far removed from our international interests." (Pan Am claims the distinction of being the only domestic-based round-the-world carrier.)

Accent on youth

What apparently does make sense for Pan Am is their current "We make the going great" theme they kicked off with J. Walter at the end of last year.

"With this campaign, we're after the young at heart no matter how old they are," explains Warren Pfaff, creative supervisor on copy for Pan Am at JWT. "You can talk up through the generations," Pfaff explains. "By addressing yourself to someone in his 20s you can talk to those in their 30s, 40s, even 50s. But you can never reverse the process. You can't talk 'down' to anybody."

"Our main emphasis is on getting there," says Chip Meads, the account management supervisor. "That's what our commercials are all about. They reflect the joy of flying Pan Am."

"We have one over-all product—Pan Am," explains John Little, senior account supervisor, "but in another sense we have many products."

"You see," Meads puts in, "we have a diverse cross section of people to reach. To the housewife, Pan Am may mean to hell with housework, and represent pure escapism. To a professional traveler, the airline might mean professional service. We have many sociological appeals to make, and they're all tied together by our single 'We make the going great' idea."

Story needs time

For the most part, Barnes points up, Pan American prefers minute commercials because of the story the airline has to tell. "This doesn't mean that 20s are out of bounds but," Barnes stresses, "we haven't been particularly happy with them."

"Let's face it, we are in a people business," says Robert McBride, director of advertising for United Airlines. "We sell to people in a highly personal way, and the medium of television, with the added advantages of sight as well as sound, makes this possible."

In attune to this personal touch, the airline has developed its "Fly the friendly skies of United" tag.

And while the "friendly skies" bit may be relatively new, United was using tv in Chicago way back in the early 50s with a 15-minute local show following a baseball game. Television, McBride explains, was used in various capacities thereafter—for the introduction of the DC-8 in 1959, for example.

"We really went extensively into tv around 1965," McBride continues. At that time, the airline also switched agencies, going from N. W. Ayer to Leo Burnett.

"It wasn't that Ayer was against television," McBride is careful to point out, "but tv just became more of a factor in our advertising after we changed agencies. We also had a growth in our ad expenditures, as well as projections that, together with the overall economic picture, accounted for our accelerated use of tv."

Currently, United has all sorts of things going for it to make sure people do indeed fly their "friendly skies."

For one thing, Royal Hawaiian Service promises passengers bound for the 50th state an exotic aura complete with attractive gals dressed in authentic kimuus, semi-sexy floor length dresses with generous slits up the sides and down the three-quarter length sleeves.

United, which was top spender in tv last year (\$8,474,700), figures more than 50 per cent of its ad budget will be eaten up by tv this go-round.

National, a Florida-based airline, and one of three in the top 10 to register a dip in tv spending (from \$2,762,210 in 1966 to \$2,635,900), has embarked on a new look in just one of their quests for traffic.

The new outfits sported by National stewardesses (personified by actress-model Andrea Dromm and her "Is this anyway to run an airline?") were done by William Travilla, an Oscar-winning designer. In addition, National has new colorful tickets, a "Tan-U" menu that doubles

Your Blair Man Knows...

14th COLOR TV MARKET! The 1968 February-March Nielsen Station Index estimates rank WTRF-TV's Wheeling-Steubenville Market up there with the biggies. Nielsen estimates allocate 257,452 color TV homes to Wheeling-Steubenville, a color percentage of 26% or the Nations 14th COLOR TELEVISION MARKET. That's a mighty big splash of the colorful, impressive pictures reaching the big spenders where they live. Wheeling-Steubenville's Upper Ohio River audiences are the enthusiastic kind, and they react effectively to WTRF-TV's promotions for advertisers. They work hard, earn and spend big and enjoy watching WTRF-Television from Wheeling. Are your ads scheduled here?

BLAIR TELEVISION

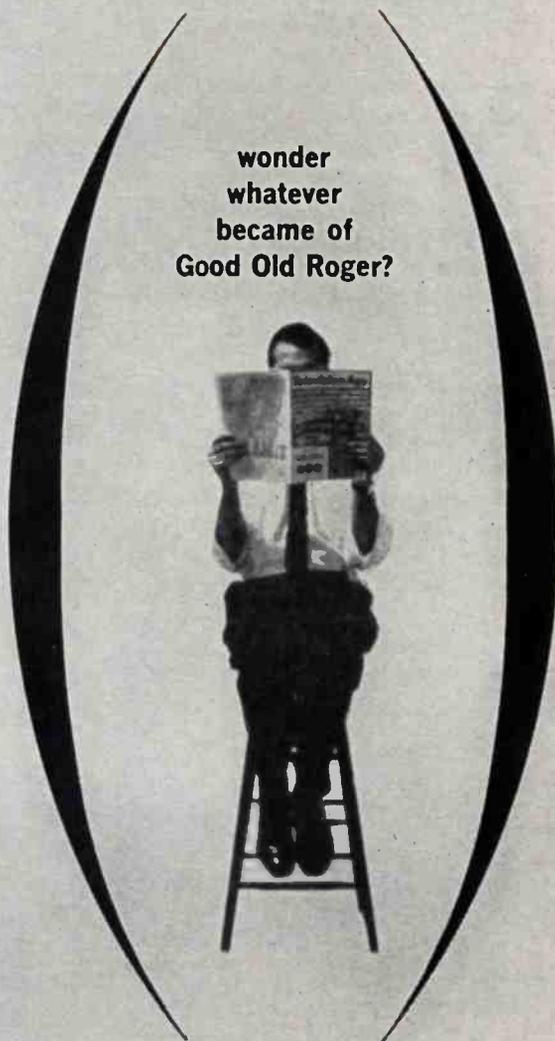
Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

Good Old Roger
became the boss.



Yep! He's still asking questions.
Still watching the figures . . . still
reading Television Age.

Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in Television Age
so good old Roger doesn't have to
wonder whatever
became of you?



TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER \$1,000,000,000 IN TELEVISION ANNUALLY

as a reflector and an inflight magazine, *Florida*, published by the airline.

National has been on the air with 10- and 20-second spots since 1962. By the middle of 1963 tv usage was stepped up, according to Al Gilmore, director of tv advertising.

Areas of sponsorship

Since then in its effort to reach a cross section of the vacation and professional traffic, National has had partial sponsorship on news, documentaries and full sponsorship of the Orange Bowl Parade.

According to Gilmore, 46 per cent of the airline's current ad budget is earmarked for tv.

With all of Andrea Dromms, ki-muus and what have you, pressure remains a fact of life in airline marketing.

Churning out some of the most creative ads in the business all of the agencies checked respond that after an understanding of the account, speed is their most important requisite.

"Why we had to ready the commercials for *Hedda Gabler* in something like 10 days," Pfaff recalls. Yet, despite the pressure, all the agency men working for airline accounts consider it stimulating because of the creative demands.

Pfaff says, "In an airline's commercial everything is important. No single aspect, music, photography or copy is more important than any other. They all have to be good for a good commercial, and if just one is lacking, the whole commercial is bad."

The creative bit is all the more interesting at J. Walter when it is realized that all the Pan Am commercials are done without storyboards. The agency and Pan Am work in a highly informal way in which a brief outline of a proposed commercial is sent to Pan Am for the okay. Changes, made either by the airline or the agency, are in the form of marginalia—scratchy pencil notes in and around the basic copy.

"It is impossible to put the totality of an airline's commercial on a storyboard," Meads explains.

"When you see a storyboard, that's all you see," Pfaff continues. "You can be storyboard to death," he puns.

For JWT and Pan Am theirs is a sort of free wheeling, instant creativity type of thing that is especially

evident, Pfaff points up, in the editing.

The rapport or feeling that the agency has worked up with the client, the Pan Am team explains, makes this all possible.

And while critics often claim advertisers have over-glorified the myth of air travel to the extent that one executive shutterbug pointed out "you expect them to do just about everything but carry you to the plane," the ad makers readily acknowledge the plus factor of airline commercials—the exploitable notion of flying.

"Of course, you utilize the romance factor," Purdy explains. "If there's one thing airline commercials have, it's style. For Eastern, we try to show their posture and be warm at the same time. The warmth may be achieved in many ways—through the appropriate use of colors particularly blue, for example."

In addition to the creative aspects that have to be considered, Al Himelick, Y&R's copy supervisor on Eastern, is quick to point a finger at all the technical problems that beset an airline commercial.

The efforts—and the rewards

"You know that it takes something like \$25,000 a day just to free a plane so you can take it up and shoot it, provided that's the type of a spot you're after," Himelick explains. "Then there are all the airline people you have to free, not to mention the complicated planning and timing involved. And when you go location shooting, well that's another ball game."

The agencies' creative efforts apparently pay off. Since Y&R has had the Eastern account, for example, it has picked off something like 60 major commercials awards, the most recent being a pair of Clios.

While critics may argue that commercials are stacked—filled with professional models rather than actual stewardesses, and abounding with the glorification of flying which they argue is not that much of an experience in today's super-fast, high-flying jets—they are working. It appears highly unlikely that the airlines will change their tune, or their tv investments, for the time being anyway.

"Television," one observer punned, "has made it easier for airlines to fly." ■

Wall St. Report (From page 49)

contributions to capital of \$30,000, \$1,000 and \$15,000 respectively, for which they received 301,000, 10,000 and 150,000 shares of common stock. Since then, Rich bought 290,000 shares for \$51,500 (17.6 cents a share) and Greene bought 150,000 for \$37,500 (25 cents a share).

All in all, it wasn't a bad two years' work, assuming that the shares are now worth about \$20. Incidentally, Mary Wells, as president, got a raise to \$125,000 a year starting Aug. 1, 1968 and Rich (as treasurer and creative director for copy) was given a raise to \$100,000 a year. Greene as secretary of the company and creative director for art, got a similar raise, to \$100,000.

In addition to the August raise Mary Wells will be given added encouragement this Fall. Beginning November 1, her annual basic salary will be increased again, this time to \$175,000. However, \$50,000 of this will be deferred, so her paycheck will still be \$125,000.

What the deferral involves is not spelled out in the prospectus. And the world's most successful lady advertising chief, after being badgered by everybody and his uncle as a result of the publicity generated by the prospectus, had developed—understandably—a severe case of unavailability for comment. In effect, however, the deferral means Mary Wells will be accumulating credits at the rate of \$50,000 a year.

Apart from salary, she will receive 25 per cent of the total amount available for awards under the Executive Incentive Plan, to \$150,000 maximum. This gives her total possible income of \$325,000 a year.

However, the agency head does lose something as a result of these latest developments. Shortly after the company was formed, it was agreed by all the shareholders "that the business of the company would be conducted by Mrs. Lawrence (Mary Wells) as president in her sole discretion and that she could vote their shares to implement such power.

Then there is the commercial: "This voting agreement terminates upon the offering of the shares."

Mary Wells may have lost some of her power as far as the legal paperwork is concerned but, at the agency, there is no question about who is the boss. ■

In the picture



Myron McDonald

He's on his way to a new career.

Myrton McDonald owns a house which he's never seen. It's in Spain on the Bay of Cadiz, and he's going to move in when he retires from the ad game in a few years. But first things first. Right now, he's in the process of leaving Interpublic's Jack Tinker & Partners for LaRoche, McCaffrey and McCall.

Relaxed yet incisive, supremely articulate, and very much a pro in the pro-am world of advertising, McDonald will be cashing a big pile of chips when he leaves the Interpublic affiliate. He departs as king of the hill—chairman of the board and chief executive officer—at Jack Tinker & Partners, perhaps the hottest of the hot shops. And he leaves as one of the four founders of the meteoric young agency.

With just a trace of rue, he says, "I'm delighted with the way the people at Tinker reacted to my defection. They got angry and closed ranks—and that's exactly how it should have been."

McDonald heads for LaRoche, McCaffrey and McCall with a sort of tempered exuberance. He'll be executive vice president there, sharing the direction of the agency with board chairman James McCaffrey and president David McCall.

At Tinker, he never really had what he wanted—an active share in guiding the agency, setting its policy, leading the way. The top job was his, all right, but the policy was Interpublic's.

"Now," McDonald says happily, "I'm on my way to a new career. I'm going to be able to take what I've learned and what I've become, and apply it in a new direction."

What McDonald has learned is considerable: what he has become is, as he likes to put it, "a marketing communications strategist." And in that phrase, he sees the summation of all he and Tinker's other leaders have been trying to do.

"We've tried to combine great creative talent with great research talent—to make research compatible with creativity. And we've come up with a new point of departure for

effective advertising that we call 'guided creativity.'"

Creative people have traditionally put up their dukes at the mention of the word "research," but McDonald and friends found a way to sugar-up the medicine.

"What we've done is say to them, in effect, 'Do you want to know something?' The answer has to be affirmative, and when it comes we simply present research—which we define as organized fact-finding—as the way to learn what has to be known."

Did it work at Tinker? "You bet," says McDonald. "We got those pyrotechnical young creative people using research. But we were careful to apply the research while the creative idea was still in the formative stage. This improves the aim of the creative thrust."

That degree of understanding of research is the kind of thing McDonald will be taking along to LaRoche, McCaffrey and McCall. What he won't be taking is the mass production theory of advertising that he helped install at McCann-Erickson in pre-Interpublic days.

Along with Jack Tinker and Dr. Herta Herzog, McDonald was part of the team that dreamed up the plans board system at McCann in 1956.

"A bad move, as it turned out," McDonald recalls. "It boiled down to an attempt to manufacture advertising to specifications. Creative people found themselves faced with the necessity of producing on demand."

Working closely with Dr. Herzog during his early years at McCann, McDonald developed an intense interest in the problem of applying motivational research to creativity.

"We felt that it was absolutely necessary to find out what the product says to people, so that what *we* said about it would in no way conflict."

In his days with Dr. Herzog, McDonald learned to take nothing for granted, and to make sure he knew what was in the consumer's mind before he set out to put some-

thing else in it through advertising.

"Advertising has to listen before it can talk," he says. "We were learning to listen."

When he joined McCann-Erickson, Marion Harper was its leader. And McDonald was very much on the scene when Harper started and finished the giant checker game out of which Interpublic emerged; and when Harper, as McDonald puts it, "decided to isolate Jack Tinker, Dr. Herzog, Donald Calhoun and myself from day-to-day problems at McCann and see what happened."

What happened, of course, was Jack Tinker & Partners.

Was McDonald a Harper man? "No," he answers. "I'm not up for domination—at least not to that degree. But he was one of the very few legitimate geniuses I've known."

Why is McDonald leaving Tinker? "I'm not leaving Tinker," he says, "I'm leaving Interpublic. Say that I have questions about when Interpublic will do what I know it *can* do. There was a great receptivity to new ideas there under Harper—a great willingness to invest in the future. I've been trying for a year now to influence the shape of Interpublic, and I haven't been able to do it."

What about LaRoche, McCaffrey and McCall? "A very warm agency about to become very hot," smiles McDonald. "I'll be happy there." ■

A press release tips us off to the fact that in the "Sharptails A-Go-Go," segment of a program called *Michigan Sportsman*, the cameraman went to great pains to capture the mating dance of the sharp-tailed grouse—a bird which, the release went on to point out, is dwindling in numbers.

Better brush up on your dancing, you grouse.

Ralph Story's Los Angeles is, it develops, poised to explore "the dangerous and exciting phase of Hollywood's early years, when the movie capital was invaded by a species of mysterious, night-blooming, omniverous females known for devouring their victims—body, bank account, soul, and community property."

Somehow we feel that Brioschi ought to sponsor that one.

Any day now, *The New Adventures of Huckleberry Finn* will come home-spinning out of NBC—featuring Kevin Schwartz as Tom Sawyer, and Ted Cassidy as Injun Joe.

Anybody got an opening for a nearsighted casting director?

George Plimpton, that perennial professional amateur, has, we understand, "been given freedom to satisfy his curiosity about the Oldsmobile Division and the development of its new models," and will appear on tv on behalf of Oldsmobile in the months ahead.

And assemble one on camera?

Rome Adventure, coming up on somebody's late show this month, goes like this: "A young American girl goes to Italy to learn about love, and finds a handsome Italian attracted to her—but she is attracted to an architectural student who is having an affair with an heiress."

Hey, Luigi, call the plumber. That damn fountain's plugged up again!

In noting the return of *Underdog*, NBC kids' show, to the network this coming season, "Captain Peacock," who pounds out advance publicity for NBC, pounds out, "Underdog does a good turn defying Overcat when the feline bully tries to steal

the Earth's cows to replenish the planet Felina's milk supply. Is there no udder course?"

This page isn't big enough for both of us, Peacock.

The towering wedge shot that Milwaukee golfer Bill Kaap recently sent booming toward the green never got there. It landed, instead, in WTMJ-TV's low-hovering traffic helicopter.

That'll cost you two strokes, Kaap.

"Science," says a program poop-sheet for KCOP Hollywood, "gives a space-age look to the African animal world, as a wild baboon is released among his family group with a high-frequency telemetering radio transmitter attached to his back . . ."

. . . and does a Baboon-on-the-Trail interview show.

The Burbank Chamber of Commerce honored Dan Rowan and Dick Martin at a luncheon "for their efforts in bringing 'beautiful Downtown Burbank' to the attention of millions of viewers throughout the nation."

Arsenic a la king?

Art Buchwald, who "covered" the Republican and Democratic Conventions as a "very special correspondent" for CBS News, vetoed the network's suggestion that he attend scheduled pre-convention briefings. "I want to go with a closed mind," he explained. "I'll make the story up as I go along."

In an apparent commitment to tell it like it really is, the weatherman at wtvj Miami did his show from the deck of a motor boat a half-mile off-shore, and the sportscaster did his on the beach, ringed by bikinis.

There's hell to pay. Now Jim Dooley wants to do his commercials inside an orange juice carton.

A backgrounder on eight-year-old Johnnie Whitaker, who plays Jody, one of the twins on *Family Affair*, tells how he was discovered:

"It was through his solo rendition of a hymn in church, when he was barely three years old, that

Johnnie launched his acting career.

"A woman in the congregation, entranced by his cherubic face and strawberry blond curls, described him to an agent who got in touch with the Whitakers about using the boy in a television commercial."

After all, 10 per cent is when you find it.

According to a press release, the considerable physical attributes of Arlene Golonka, who plays Millie in the new CBS entry, *Mayberry R.F.D.* include blonde hair, big blue eyes and a little-girl voice. On the subject of her name, Miss Golonka is quoted as saying, "It's the kind of solid Polish name you hear a lot in the tough part of Chicago where I was born and grew up. It's my name and I'm proud of it."

In our imagination, we see the blonde hair tossed, watch the blue eyes widen, hear the little-girl voice lisp, "So you wanna get your mouth knocked off? Make a crack!"

A recent episode of *Wanderlust*, we're told, takes us viewers on an Alpine balloon race. "The lighter-than-air globes lift from the Lucerne Valley of Switzerland and float to Italy in a race that has taken 28 lives. Added excitement unfolds as the craft in which the cameraman is flying crashes."

Make that 29.

Dennis Weaver's wife and two of his sons have roles in an upcoming segment of *Gentle Ben*.

You think that's nepotism? Weaver also owns the bear.

Jamie Auchincloss, who is Jacqueline Kennedy's half-brother, got his tv start at the conventions while working as an assistant on the NBC staff. A network news story quotes Jamie on the compleat politician: "I feel the best politician is one who has a background in television; a complete understanding of the power of the medium, exposure to the public, and the opportunity to be in touch with the vital issues of our times."

We nominate Professor Irwin Corey.

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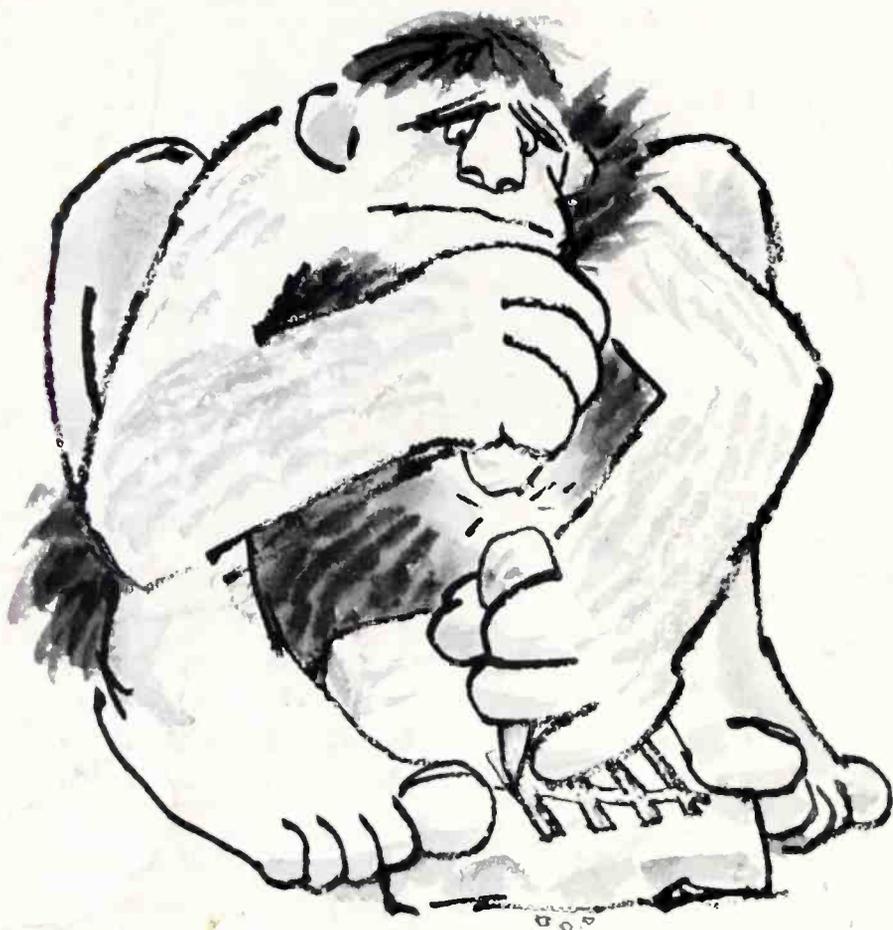
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