

PR

#15

# Television Age

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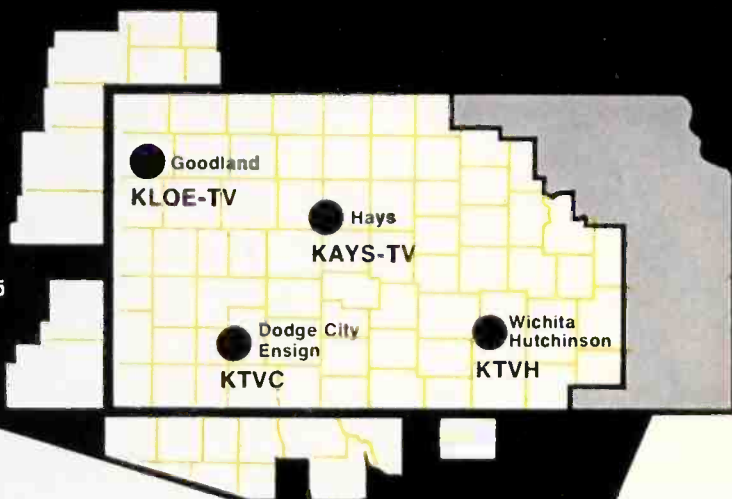
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# WHEN YOU'RE IN THE MARKET FOR SALES...

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ARB TV COVERAGE/65



**THE KANSAS BROADCASTING SYSTEM** delivers a sales potential larger than many major markets. Four leading Kansas television stations combine to offer coverage in 88 prosperous counties. Compare the KBS market to the major markets on your 'must buy' lists.

Larger  
population than  
**SAN DIEGO**  
Metro Area

More  
TV Homes than  
**MIAMI**  
Metro Area

Larger  
TRS than  
**CINCINNATI**  
Metro Area

Larger  
CSI than  
**DENVER**  
Metro Area

ONE ORDER – ONE INVOICE – ONE CHECK  
**KANSAS BROADCASTING SYSTEM**

**KTVH**  
Wichita  
Hutchinson

**KAYS-TV**  
Hays



**KLOE-TV**  
Goodland

**KTVC**  
Dodge City  
Ensign

Sold nationally by Avery-Knodel, Inc.



**NSI** points the way 

# ...gives you 15 audience profiles to simplify program selection

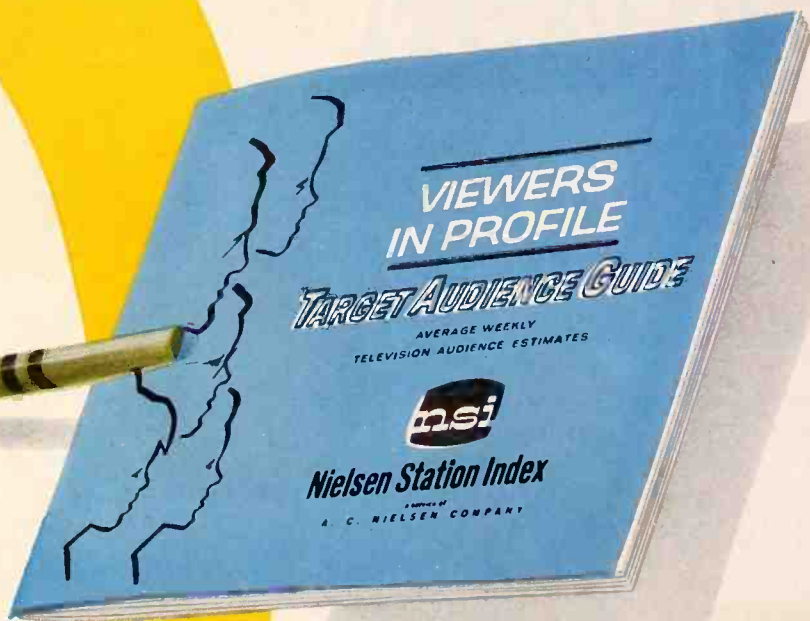
## The new NSI Target Audience Guide (TAG)

helps you match customer profiles with program demographics . . . quickly and easily. TAG profiles consist of a series of "weighted" audience estimates developed in collaboration with leading agencies and advertisers. These combinations of age, sex, and household characteristics are designed to typify 15 targeted audiences . . . each suited for selected products.

For example: one group reflects adult male interests . . . an audience that would be right for shaving creams, cigarettes. Another profile is for younger families and children . . . an audience of value to a toy manufacturer.

A NSI Target Audience Guide is issued as a supplement to each V.I.P. Report in markets which are measured three or more times a year.

Ask for a free Demonstration TAG Report which spells out the details, shows weights assigned for demographic combinations, and illustrates a typical report page. There is no obligation.



## Nielsen Station Index

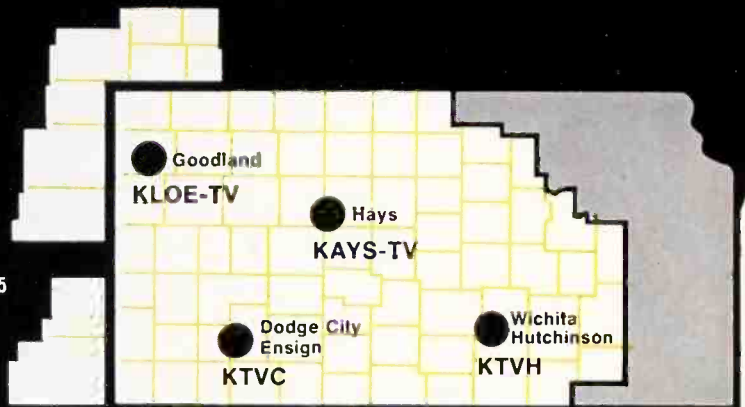
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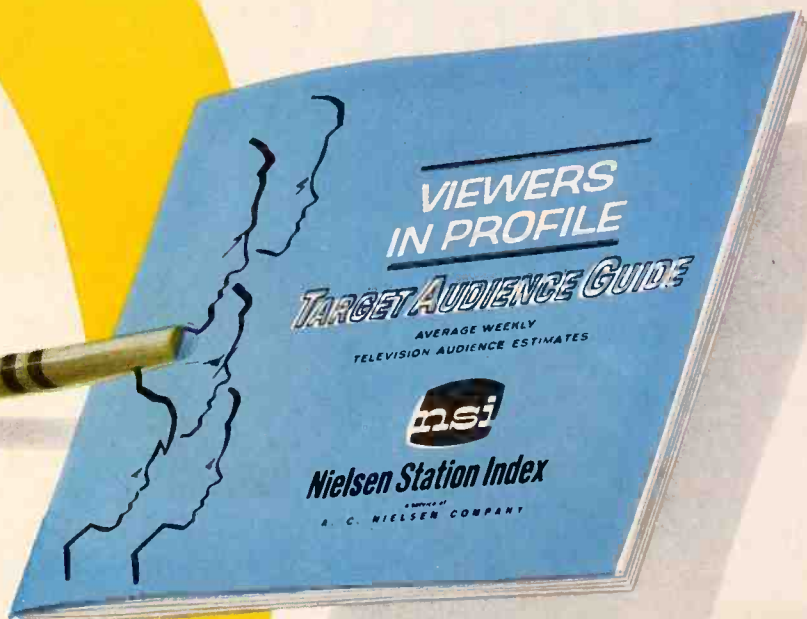
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# *Planning an advertising campaign?*

## THINK *FORWARD* A NEW CORPORATE GROUP WITH A FORWARD LOOK.

If your campaign calls for a buy in any or all of these forward-looking markets, depend on the members of the Forward Group to deliver.

### THE FORWARD GROUP

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WSAU/AM/FM/TV  
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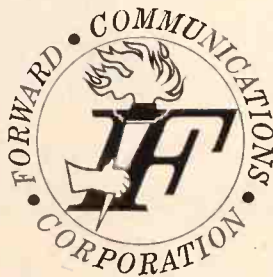
Marshfield News Herald  
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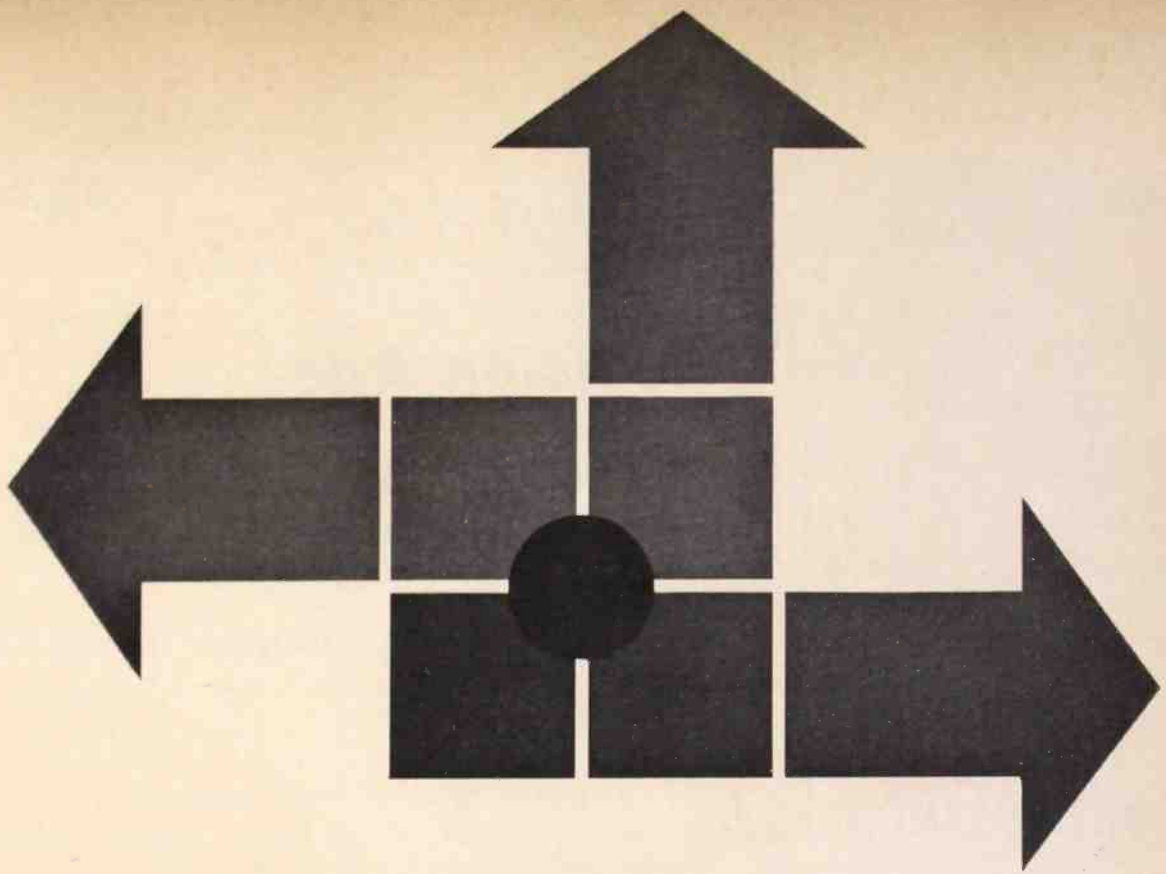
Merrill Daily Herald  
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Rhineland Daily News  
Rhineland, Wisc.

Wausau Daily Record Herald  
Wausau, Wisc.

Wisconsin Rapids Daily Tribune  
Wisconsin Rapids, Wisc.





# *Who could be more forward than WSAU-TV...*

*of The Forward Communications Corp.*

## *No. 1 in the U.S.A.!!\**

And Forward moves forward with similar gains made by these other fine television stations in the group

**KCAU-TV**  
Sioux City, Iowa

**WMTV**  
Madison, Wisconsin

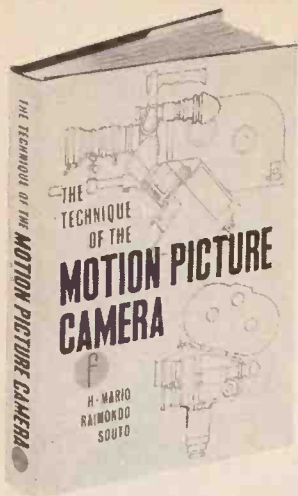


\*WSAU-TV, Wausau, Wisconsin is first in the nation in metro share of audience for the total day in markets of three or more stations. It is also first in prime time (6:30-10 P.M. CST) of all markets with three or more stations. Source: ARB November Ratings for 106 three-or-more station markets.

Represented by The Meeker Company

Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strength and limitations thereof.

JUST PUBLISHED!



## The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

**\$14.50 each**

### TELEVISION AGE BOOKS

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

Gentlemen:

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

Name .....

Address .....

City .....

State ..... Zip .....

Add 50¢ per copy for postage and handling.

FEBRUARY 26, 1968

# Television Age

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**Editorial**

Editorial Director: Alfred J. Jaffe  
Managing Editor: Barton Hickman  
Senior Editor: Ed Dowling  
Associate Editor: Karen Senter  
Associate Editor: Paul Guthrie  
Financial Editor: A. N. Burke  
Editorial Assistant: Kathleen Berger

**Advertising**

Advertising Director: Norman Berkowitz  
Eastern Sales: Marguerite Blaise

Customer Service Director: Lee Sheridan

Production Director: Fred Lounsbury  
Circulation Director: Evan Phoutrides  
Business Office: Miriam Silverman

**Branch Offices**

**Midwest**

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

**South**

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

**United Kingdom**

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

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## Buy KBOI-TV Sell IDAHO!

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

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

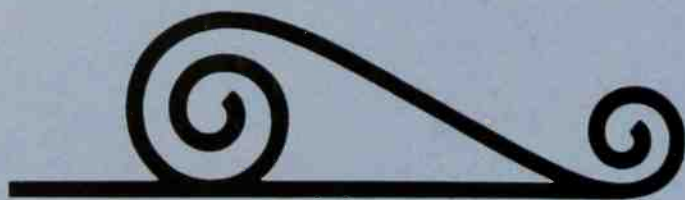
★ **KBOI**  
TELEVISION

Channel 2 CBS  
BOISE

← **THE KATZ AGENCY, INC.**  
National Representatives

# ON MARCH FIRST

WNEM-TV channel 5  
FLINT, SAGINAW,  
BAY CITY, MIDLAND  
is represented by...



**STS**

**STORER TELEVISION SALES**

NEW YORK, CHICAGO, DETROIT, ATLANTA, LOS ANGELES, SAN FRANCISCO

# FIRST IN EASTERN MICHIGAN

**MORE ADULTS WATCH WNEM-TV channel 5,  
FLINT, SAGINAW, BAY CITY, MIDLAND, THAN  
ANY OTHER TELEVISION STATION\* IN EASTERN  
MICHIGAN**

- ... leading early and late evening local newscasts
- ... leading Network News
- ... first in early morning (Today Show)
- ... first in mid-morning (Hollywood Movie)
- ... first in the afternoon (Mike Douglas)
- ... first in early fringe (Merv Griffin)
- ... first in late fringe (Tonight Show)

plus

over 5000 top feature films ... quite possibly the largest  
film library of any television station in the country.

# WNEM-TV

Channel 5

GERITY  
BROADCASTING  
COMPANY



Source ARB 11/67 9AM-Mid



Costume by Joseph

## ***The city that turns us on***

*San Francisco is the city that sets the pace, makes the trends, starts the styles. San Francisco: one of a kind. Unique.*

*In the San Francisco Bay Area, viewers are turning on KTVU, the only television station that programs its entire schedule to match the varied tastes of this market.*

*So when you need impact and coverage, go to the independent that's tuned to the market and gives you a net weekly circulation of 1,204,700 TV homes.\* The Nation's Leading Independent TV Station.*

REPRESENTED BY H-R TELEVISION

\*ARB Net Weekly Circulation March 1966 Coverage Study. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. Original reports can be reviewed for details on methodology.

**KTVU 2**  
SAN FRANCISCO • OAKLAND



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; WIIC-TV, Pittsburgh; KTVU San Francisco

**More high-income viewers**

Nielsen's increased tv usage figures for 1967-68 might well mean that more and more higher income families are watching, according to Hugh Ferry, NBC administrator of tv rating projects. The Nielsen figures showed usage for 1967-68 to date is up three per cent over 1966-67. The average daily tv usage in January '68 reached a high of six hours and 45 minutes per home, a half hour more than December '67, the findings noted.

"The networks," Ferry pointed out "are offering a greater variety of programs not only in primetime but all across the board." Ferry cited the increased number of specials—sports events, premiere movies and shows that pre-empt regular programming.

"Almost anything that is a one-time or first-time deal (in the case of a movie) means increased audience." What is interesting, Ferry indicated, is that this increased audience is often made up of people in the higher income brackets who are not heavy viewers, but who tune in to watch a special.

Even more of this higher income audience was picked up during the summer, reports Paul Klein, NBC vice president/audience measurement. According to Klein, people with air conditioners are essentially upper echelon viewers and the warm weather the entire country experienced last summer found these people trapped inside watching more tv than they normally do.

**New titles at Interpublic**

The simplification of the corporate structure of the Interpublic Group of Cos. (the erasing of Interpublic, Inc., and Market Planning Corp., Inc., etc.) has resulted in some title switching. A major change at the holding company level is the appearance of the group vice president. There are now four: Neal Gilliatt and Daniel Kinley, who share responsibilities between them for the domestic agencies; Armando Sarmiento, who oversees the agencies abroad, and Carl Spielvogel, marketing services.

**Predicts Supreme Court will upset FCC catv policy**

At least one opinion is on record that the Supreme Court will not uphold the right of the Federal Communications Commission to regulate *catv*. The case, set to be argued March 12, revolves around the FCC ban on carriage of Los Angeles signals into San Diego. A California court upset the FCC ban and the latter appealed.

Writing in the current issue of *The Viewer*, published by the National Audience Board, Harvard Prof. Louis L. Jaffe, professor of administrative law, who conducts a Law School seminar on the FCC, says: "There is a strong likelihood that the Supreme Court, which is competition minded, will not be prepared to read (the Communications Act) as granting authority to regulate *catv*."

Professor Jaffe said that because *catv* "only incidentally" affects the scheme of frequency allocation, "It thus is not in the mainstream of FCC power." The FCC policy of regulating *catv*, he went on, is questionable because the local service concept should be "only one of the valid

determinants of policy." Besides, the professor maintained, there is not enough evidence that *catv* "seriously threatens the prime local service stations. Its threat is rather to the undeveloped *uhf* stations whose function in the system is marginal."

**Whatever happened to Amazing?**

Remember Amazing, that new shaving salve discovery by Bishop Industries, Inc.? The product, applied directly to the razor blade and featured as a way of shaving clean without the use of "messy cream or lather," looked like a winner when Werman & Schorr, Inc., Philadelphia, the Bishop agency at that time, put it into a Philadelphia test a little over a year ago. Four months later, the campaign went into 12 top markets, and William Druitt, agency supervisor on the account, reported sales had "far exceeded management expectations."

Two months later, however, when Bishop transferred its business to Spade & Archer, Inc., New York, company spokesmen said the product had not caught on.

A new commercial, prepared by Spade and Archer and selling Amazing to travelling businessmen, began tests in Norfolk and Providence last summer, but so far nothing has happened. Agency spokesmen say they expect the client to shelve the product in the near future. "It's a great commercial," an agency spokesman maintained. "but there is too much ingrained resistance to non-lather shaving methods, and the company was unwilling to invest enough money to re-educate the public."

**American Home tests Powerin**

A new "extra-strength" headache remedy enters the market when the Whitehall division of American Home Products and its agency, Clyne-Maxon, Inc., introduce Powerin. An initial six-week test, scheduled to break late February or early March, will use minutes and some prime 20s in Charleston and other southeastern markets.

**Casting casting directors**

Where will Tuesday Weld be 10 years from now? If she follows in the footsteps of other performers, the petite blonde may wind up as a casting director at a leading agency. A brief rundown on the careers of several casting directors reveals that their earliest and often most persistent efforts were in the acting field.

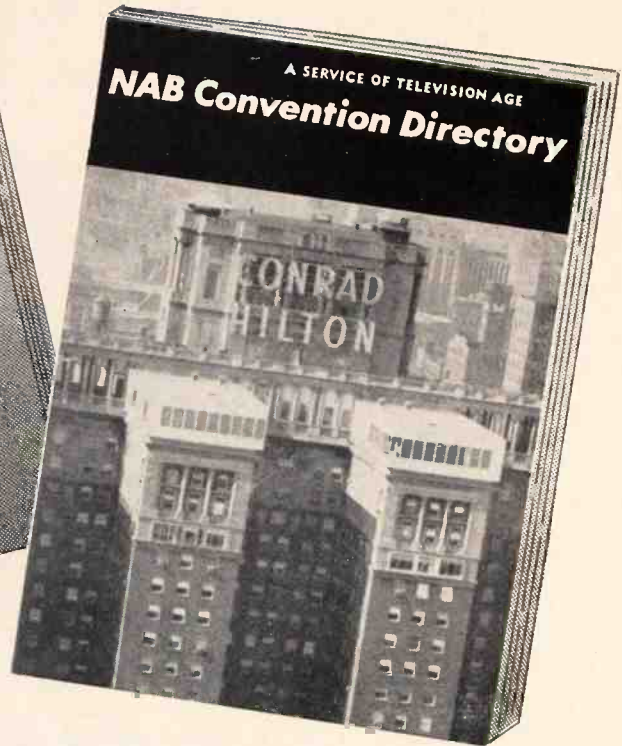
"We have a joke among us," notes Rolly Bester, casting director at Ted Bates, "that if you want to find out what happened to any number of yesterday's actresses just check the casting departments." Miss Bester worked in radio, the theater and made a few feature films. She also appeared in what is now regarded as tv's "Golden Age" when she was in the *Big Story*, *Danger*, *Kraft Theater* and the Alcoa series.

Another former actor, Jack Kelk, is the casting director at Compton. Like Miss Bester, he worked in radio, tv and motion pictures. Kelk played a member of the radio Aldrich family for 13 years. His last stage appearance was in "Me and Juliet" in 1953.

# THE UNBEATABLE COMBINATION!



MARCH 25  
FCC ISSUE



NAB CONVENTION  
DIRECTORY

THE FCC ISSUE contains a comprehensive study of how the commission works . . . inside, with Congress and with other government agencies. Required reading by everyone in broadcasting, it is read, re-read and referred to. Bonus distribution at the NAB.

THE NAB CONVENTION DIRECTORY is the "Where-to-find-it" at the convention. It provides complete listings of hospitality suites, film suites, exhibits, convention agenda. Its early and total distribution provides you with complete convention coverage.

## THE UNBEATABLE COMBINATION FOR UNBEATABLE ADVERTISING EFFICIENCY

Advertising deadline—March 11, 1968

### **Television Age**

1270 Avenue of the Americas, New York 10020 PL 7-8400

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

South: Herbert Martin, Box 3233A,  
Birmingham, Alabama 205 322-6528

## TV growth in England

If British power is contracting, British tv, at least, is still expanding—and that includes ad billings. This comes in the face of a decline in overall ad expenditures and some rough times for British ad agencies. Print advertising was hit particularly hard during the second half of '67.

This thumbnail description of the British ad scene comes from Reginald David Ley Dutton, better known as David Dutton, managing director of the London Press Exchange, biggest European-based agency and better known as LPE.

An international ad and marketing complex, LPE has offices in major European capitals, Latin America, Africa, Asia and the U.S. (LPE-Robert Otto). Besides conventional advertising services, LPE is involved in merchandising, tv commercial testing, marketing research and public relations.

**Areas of expansion.** In New York a few weeks ago, Dutton noted that British tv is expanding in a number of areas—*uhf*, *catv* and color.

While little has been written in the U.S. about British *catv*, it has been in operation 15 years (it's called relay tv over there) and the most recent available figures supplied by Dutton indicate a surge in growth.

"We figure," said Dutton, "that about a million and a quarter tv sets were relay sets in September, 1967." That's about 8 per cent of the 15 million-odd in Great Britain and northern Ireland.

Cable tv is operated by private distributors under license from the General Post Office. The most recent figures available show that the number of distributors rose from about 50 to 800 in 1966. As for subscribers, the latest official data from the Board of Trade date from 1964. These show nearly a 60 per cent increase over 1961.

**subscriber himself.** Dutton is one of the subscribers, using it to receive London, 60 miles from his home in Herne Bay, Kent, about seven miles from Canterbury.

One pay tv operation is in exist-

ence. Called Pay Tv, Ltd., it has a three-year license for experimental transmissions in Sheffield and part of London. Programs are distributed by licensees of the existing relay services.

As for *uhf*—which is the same as saying the second BBC channel—coverage is now approaching 70 per cent of the United Kingdom. The service began in April, 1964.

BBC-2 is the only channel that has color, transmitting it via the PAL 625-line system. BBC-1 and the commercial stations use the 405-line screen, but will convert to 625 when they go color.

"Color sets are still bulky and expensive," Dutton said, "but at least they can be rented. Color will get a boost when the commercial stations start promoting it."

**Commercial color in '69.** Present plans call for commercial tv color to debut late next year with experimental transmissions in London, the Midlands and north England. LPE people expect full service in these areas by 1970 with 75 per cent of the U.K. covered by 1972.

Costs of color investment will undoubtedly be cited by the commercial tv contractors as a factor in advertising rate increases expected next October. "My people expect that the increases will average between five and 10 per cent," Dutton said.

Higher program costs are also expected to be cited. LPE media experts say the stations will charge more for equivalent coverage because the market will bear more.

"Because of the government's efforts to keep costs and prices down, an industry has to make a strong case for itself when it increases its prices," the LPE chief pointed out.

"We expect increases in newspaper rates because of the increase in newspaper costs. You see, we import newspaper and devaluation has made it more expensive."

**Programming of U.S. shows.** Dutton sees devaluation helping program exporters like Lou Grade's ATV. As for buying programs from the U.S., which now cost the British more, Dutton feels the tv industry will just

have to pay, since they can't get comparable programs elsewhere.

He pointed out that taped programs present a problem because the U.S. system uses 60 frames a second and the British, 50. "I've seen one or two taped programs from the U.S. and they don't fill our screens.

"It's been explained to me that when these programs are put through the British line storage converter, they lose one-sixth of the picture height. To keep the correct picture proportions, the width is also diminished by one-sixth."

**To stop using Nielsen.** A new tv rating service will take over this summer when the Nielsen/TAM contract runs out, Dutton noted. The British use only one service, which has a contract with the Joint Industry Committee for Television Advertising Research. The new firm, Audits Great Britain, will provide audience data for 25 per cent less cost.

Like TAM, AGB uses a meter. It will measure 12 areas, with sample sizes ranging from 350 homes in London to about 100 in such areas as South Wales and northeast Scotland.

Looking across the channel, Dutton found there is considerable confusion about what will happen in connection with the French publicly-run tv system going commercial.

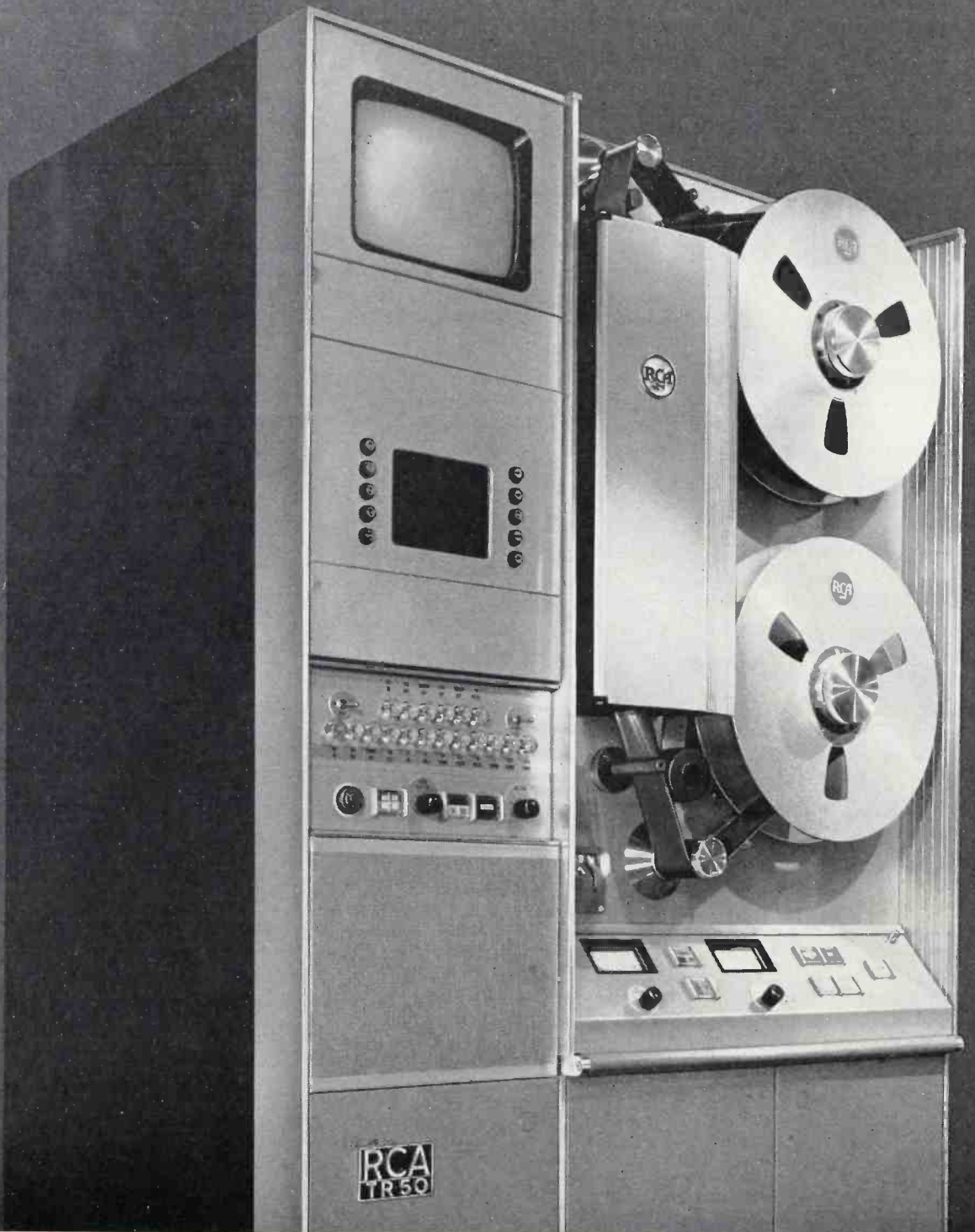
At present, "compensated advertising" is permitted only for industry groups. This involves promotion of products by types but permits no brand name advertising.

While the 1968 budget of the Office de Radiodiffusion-Télévision Française contained an item for brand advertising revenue, the earliest beginning is not expected to be before January, 1969, Dutton said.

**Commercials to be grouped.** He has heard that commercials will be grouped into three daily sessions of about four minutes each. "It's rumored that advertisers will have to spend a minimum sum in press advertising before being allowed time on the air," Dutton said. He understands that both French tv channels (one an 819-line system, the other, 625) will carry advertising. ■

RCA  
TR-50

We've taken the





# Write out of high band with the TR-50!

## Today's lowest cost tape machine with high band color *performance*.

Here's the newest member of the RCA tape line. This recorder is designed for high band color *performance* with all the snap and sparkle that your clients can ask for . . . plus economy. The TR-50 is the most economical high band color recorder available today.

High band *performance*—43 db signal-to-noise and 40 db moire—has been achieved at the lowest price ever. This is a result of borrowing some of the advanced technology from the most deluxe TV tape recorders. For instance the FM Modulator—a heterodyne type—is the same as used in the RCA TR-70.

Words or specifications can only begin to describe the excellent high band performance of this machine. The real proof is in the picture . . . and *you can see it* for yourself in any of the stations that have it, in the Camden color demonstration area, or at the forthcoming NAB Convention.

For further information about this low-priced high band recorder, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey 08102.

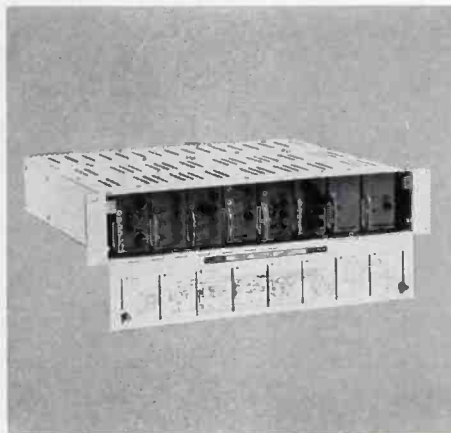
**RCA** Broadcast  
Equipment



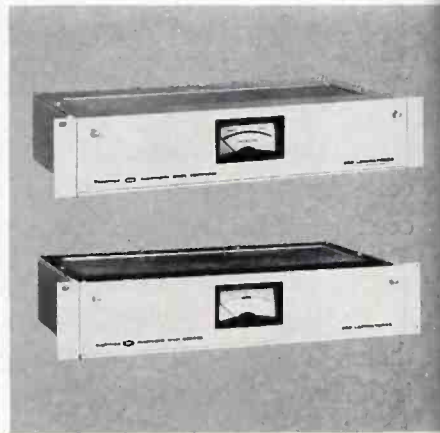
**Mobile TV Systems:** TV coverage capability in a class by itself. Goes anywhere, sees everything. Whether it's two cameras or twelve, CBS Laboratories will design and produce vans for your particular needs.



**Cameras for special television needs.** The sophisticated Minicam III multi-purpose wireless camera may be used at waist-level, eye-level, or periscope viewing positions.



**Image Enhancers** for color or monochrome TV cameras. Provides both vertical and horizontal aperture equalization — plus "crispness" Made only by CBS Laboratories.



**Audimax/Volumax:** Provides automatic, hands-off audio level and modulation control — without distortion. Available in AM, FM, and FM stereo.

## TOMORROW'S ELECTRONICS TODAY

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## Spring buyer's guide

*An analysis of affiliate  
standings in ARB November  
sweep shows the leading  
audience-pullers*

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**N**ow that data from the fall rating sweeps are in, spot buyers are analyzing them to see how they've done in the last quarter, to improve what they've got in this quarter and to plan their campaigns for the next quarter.

While there's many a slip between fall and spring, the network patterns established in the early part of the season remain pretty well fixed. An affiliate that performed well a few months ago is not likely to suffer any disastrous loss in audience, and if it does better—that's gravy.

Besides, risk is an integral part of the buy-

er's job and the judgment he uses in reducing this risk is the name of the game.

The buyer who's worth his salt understands, for example, that the standing of a network affiliate vs. its competition is the sum of many factors.

They are: 1) the appeal of its network shows, 2) the appeal of competitive programs, 3) lead-in programming, 4) the network's counter-programming strategy, 5) regional differences in taste, 6) technological factors affecting the station's coverage, and 7) the image of the station itself, based on its locally-originated programming as well as its commercial practices.

This complex of factors is what makes spot

**Metro share: total day**  
(Mon.-Sun. 9 a.m.-midnight)

**Top affiliates  
in 104  
3-or-more-  
station markets†**

Source: ARB, November 1967

71



33



Number  
of leading  
affiliates,  
all markets

5



ABC

CBS

NBC

**Leading Stations**

Market	Station	Share
Wausau-Rhineland	WSAU-TV	59
Charlotte*	WBTV	56
Jacksonville*	WJXT	55
Binghamton*	WNBF-TV	54
Columbia, S.C.*	WIS-TV	51
Greenville-Washington- New Bern	WNCT-TV	51
Madison*	WISC-TV	51
Beaumont-Port Arthur	KFDM-TV	50
Fargo	WDAY-TV	50
Joplin-Pittsburg*	KOAM-TV	50
Montgomery*	WSFA-TV	50
Roanoke-Lynchburg*	WDBJ-TV	49
Green Bay	WBAY-TV	48
Mobile-Pensacola	WKRG-TV	48
Shreveport	KSLA-TV	48
Champaign-Decatur- Springfield*	WCIA	47
Erie*	WICU-TV	47
Richmond	WTVR	47
Charleston, S.C.	WCSC-TV	46
Duluth-Superior	KDAL-TV	46
Pittsburgh	KDKA-TV	46

†Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\*Intermixed market.

buying such a challenge. It is true, of course, that the single most important factor in making a specific buy is the audience (or type of audience) to a particular announcement location, no matter how the station performs in general.

Nevertheless, the experienced time-buyer mentally pigeon-holes general factors as guides. They are a convenient framework to work in and to hang his actions and thoughts on as he looks ahead. He may ask himself:

What stations have been doing particularly well in general? Which have been doing well in particular day-parts? Is there a pattern of one network's affiliates doing much better than the others? Which independents have displayed outstanding performance records? If a station's metro shares are high, will its audience in the total area be just as good?

Armed with this knowledge, the buyer soon finds the intricate jungle of rating data familiar ground over which he can poke his way through with confidence as he seeks specific game.

To help the buyer in this job of familiarization, TELEVISION AGE, as it has in the past, analyzed sweep data from the American Research Bureau's survey, in this case, November, 1967. The yardstick used is broad time period audience shares, a useful measure of competitive performance.

The analysis covers all markets with three or more stations in which each network has an affiliate with viewing recorded by ARB. In a few instances, such as Toledo and Dayton, Ohio, the lack of clear-cut affiliations ruled these markets out of the computations. A total of 106 markets were analyzed.

No distinction was made between intermixed and all-v or all-u markets. However, the former are indicated by an asterisk where intermixture is significant (see charts on this and

**Tv homes share: total day**  
(Mon.-Sun. 9 a.m.-midnight)

**Top affiliates  
in 106  
3-or-more-  
station markets†**

Source: ARB. November 1967



**Leading Stations**

Market	Station	Share
Binghamton*	WNBF-TV	74
Columbia, S.C.*	WIS-TV	70
Montgomery*	WSFA-TV	69
Charlotte*	WBTW	65
Lincoln-Hastings-Kearney	KOLN-TV	63
Wausau-Rhineland	WSAU-TV	62
Jacksonville*	WJXT	60
Madison*	WISC-TV	60
Hartford-New Haven*	WTIC-TV	56
Joplin-Pittsburg*	KOAM-TV	55
Champaign-Decatur-Springfield*	WCIA	54
Harrisburg-Lancaster-Lebanon-York*	WGAL-TV	53
Birmingham*	WBRC-TV	52
Erie*	WICU-TV	52
Cedar Rapids-Waterloo	WMT-TV	51
Cape Girardeau-Paducah-Harrisburg	KFVS-TV	50
Amarillo	KFDA-TV	49
Bangor	WABI-TV	49
Beaumont-Port Arthur	KFDM-TV	49
Charleston, S.C.	WCSC-TV	49
Greensville-Washington-New Bern	WNCT-TV	49
Roanoke-Lynchburg*	WDBJ-TV	49
Sioux City*	KTIV	49

†Markets where all three network affiliates have recorded viewing.

\*Intermixed market.

the following two pages). A separate tabulation of independent stations was also done.

The basic format of the analyses is a "top 20" listing, that is, the 20 stations with the biggest audience shares, including ties.

This data is shown for both metro and total survey areas and each is further broken down by total day (9 a.m. to midnight), primetime (7:30 to 11 p.m., 6:30 to 10 p.m. in the Midwest), early evening (5 to 7:30 p.m./4 to 6:30 p.m.) and late night (11 to 11:30 p.m./10 to 10:30 p.m.). The fringe time periods cover weekdays only while the others include all seven days of the week.

The late night period chosen was related to buyer interest in news. While ARB also provides summaries of the 11:30 p.m. to 1 a.m. day part, it was not considered as important to buyers. It should be kept in mind, however, that, in some instances, network movies spill over into the 11-11:30 p.m. period.

In addition to showing the top 20 network stations in each of the eight categories among all networks, the top 20 for each network in all categories was also tabulated.

In the case of independent stations, the listing is confined to the top 20 stations, in metro shares only, in the four time categories. Thus, there are 36 "top 20" rankings.

Finally, a comparison was made of the number of affiliates for each network which led in share percentage in their markets, again in the eight categories.

The latter figures should reflect, albeit very roughly, the network audience standings commonly bruited about in the trade press and based upon Nielsen's Audimeter sample. However, it must be pointed out that the tally of leading affiliates does not measure the degree to which a station leads in its market.

Thus, for example, a CBS affiliate may lead in its market by, say, 3

80

**Metro share: primetime**  
(Mon.-Sun. 7:30-11 p.m./6:30-10 p.m.)

**Top affiliates  
in 104  
3-or-more-  
station markets†**

Source: ARB, November 1967

share points and an NBC outlet may be ahead in another market by 13 points. Yet each network is credited with one leading affiliate. Further, the tally is not weighted by market size so that a leading affiliate in a top 10 market counts no more than a leader in the 100th market.

That being said, it still remains true that a comparison of the number of leading affiliates for each network provides a useful guide to the buyer as he casts his net for avails.

A summary look at the figures shows CBS with a strong lead, NBC second and ABC a poor third. Below are figures showing the percentage of leading stations for each network when total survey area shares are compared in 106 markets:

	ABC	CBS	NBC
Early eve. ...	11.3%	43.4%	48.1%
Primetime ...	3.8	75.5	25.5
Late eve. ....	7.5	55.7	39.6
Total day ....	5.7	70.8	28.3

It is apparent that CBS not only leads but leads best where it counts most—total day and primetime. Note that NBC leads in the early evening and comes up relatively strong in the other fringe period. Note also that ABC also does best in the periods bracketing primetime.

Comparable figures for metro area shares show a similar pattern:

	ABC	CBS	NBC
Early eve. ...	9.6%	38.5%	55.8%
Primetime ...	3.8	76.9	26.9
Late eve. ....	5.8	49.0	49.0
Total day ....	4.8	68.3	31.7

CBS remains a clear number-one with its total day and primetime dominance about the same as in the total survey area figures. NBC is even stronger in the fringe periods, doing particularly well in early evening and tying CBS in the late evening.

As for ABC, except for primetime, its weakest area, its metro shares are worse than its total survey area rankings (the metro share figures cover 104, rather than 106, markets, because ARB did not report metro shares in two of them).

Number  
of leading  
affiliates,  
all markets

4

ABC

CBS

NBC

28

**Leading Stations**

Market	Station	Share
Wausau-Rhineland	WSAU-TV	57
Charlotte*	WBTV	52
Binghamton*	WNBF-TV	51
Beaumont-Port Arthur	KFDM-TV	50
Joplin-Pittsburg*	KOAM-TV	50
Birmingham*	WBRC-TV	49
Grand Rapids- Kalamazoo	WKZO-TV	49
Jacksonville*	WJXT	49
Las Vegas	KORK-TV	49
Madison*	WISC-TV	49
Shreveport	KSLA-TV	49
Roanoke-Lynchburg*	WDBJ-TV	48
Greenville-Washington- New Bern	WNCT-TV	47
Mobile-Pensacola	WKRG-TV	47
Erie*	WICU-TV	46
Albuquerque	KCCM-TV	45
Champaign-Decatur- Springfield*	WCIA	45
Columbia, S.C.*	WIS-TV	45
El Paso	KROD-TV	45
Pittsburgh	KDKA-TV	45

†Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\*Intermixed market.

80

**Tv homes share: primetime**

(Mon.-Sun. 7:30-11 p.m./6:30-10 p.m.)

**Top affiliates  
in 106  
3-or-more-  
station markets†**

Source: ARB, November 1967

As an illustration of the various way in which this kind of comparison can be made, CBS also has tallied audience data for network affiliates in three-or-more-station markets.

The network, also using ARB's November, 1967, survey came up with 99 markets with three or more stations because of definitions that differed from those of TELEVISION AGE. Instead of share figures, CBS researchers used homes reached per average quarter hour. Primetime and total survey area figures were the basis of the comparison.

By using homes figures, CBS was able to tote up a homes total for all networks in the 99 markets, thus giving a weighted comparison. The results: ABC, 6,970,000 homes; CBS, 9,871,500; NBC 8,690,700. But the tally of leading affiliates showed up as follows: ABC, 3; CBS, 77; NBC, 19. The comparable figures from

*Other rankings of top affiliates begin on page 54, including continuation of lists on these and preceding pages and covering fringe times. Also shown: leading affiliates for each network and leading independents, by metro and total homes shares and by various day parts.*

TELEVISION AGE's tabulation in 106 markets (including ties) are: ABC, 4; CBS, 80, NBC, 27.

CBS also came up with a top-50 market tally of leading affiliates, comparing metro shares in primetime. Though the share figures were based on November, 1967, ARB data, the market ranking was tied to the previous year's fall sweep, because, a CBS researcher said, the '67 ranking figures had not been tabulated at the time the comparison was made.

The CBS '66 rankings were based on average quarter hour homes reached in primetime in the total survey areas. A comparison with the '67 figures shows that rankings

(Continued on page 53)

Number of leading affiliates, all markets

4

ABC

CBS

NBC

27

**Leading Stations**

Market	Station	Share
Binghamton*	WNBF-TV	72
Columbia, S.C.*	WIS-TV	64
Charlotte*	WBTV	62
Montgomery*	WSFA-TV	62
Wausau-Rhineland	WSAU-TV	61
Lincoln-Hastings-Kearney	KOLN-TV	60
Madison*	WISC-TV	58
Birmingham*	WBRC-TV	55
Hartford-New Haven*	WTIC-TV	54
Jacksonville*	WJXT	54
Joplin-Pittsburg*	KOAM-TV	54
Erie*	WICU-TV	52
Champaign-Decatur-Springfield*	WCIA	51
Bangor	WABI-TV	50
Grand Rapids-Kalamazoo	WKZO-TV	49
Harrisburg-Lancaster-Lebanon-York*	WCAL-TV	49
Roanoke-Lynchburg*	WDBJ-TV	49
Beaumont-Port Arthur	KFDM-TV	48
Charleston, S.C.	WCSC-TV	48
Greenville-Washington-New Bern	WNCT-TV	48
Knoxville*	WBR-TV	48
Las Vegas	KORK-TV	48
Sioux City*	KTIV	48

†Markets where all three network affiliates have recorded viewing.

\*Intermixed market.

**S**everal advertisers, caught in the current profit squeeze, have been discussing, among many ways to cut costs, one which could revolutionize current agency operations. Particularly larger, multi-product, multi-agency advertisers have been intrigued by the possibility that they might be able to plan and buy their own spot schedules, and do it more efficiently and less expensively than their agency media staffs are doing it now.

The idea is not new. Clients have been discussing the subject for several years without taking any action. At a time when computerization and formulas for centralized buying have already increased corporate control of spot schedules, the possibility that clients may one day buy spot themselves is worth consideration.

The implications of such a change are many, involving not only a shift, from agency to client of buying responsibility, but of negotiating power as well. It could trigger the start of an entirely new agency-station-advertiser relationship. A fee system would have to be arranged to replace the commission agencies now get from the media.

Incorporating within company structure a monolithic buying operation would, no doubt, create some sizable problems, which is probably why nothing has yet been done and why agencies seem fairly confident nothing will be. The clients themselves, however, seem equally confident they can, one day, make it

*Despite agency objections that it just wouldn't work, several large advertisers think they can cut costs by buying on their own*

## Spot tv: will clients buy it themselves?

work effectively.

The first step has already been taken, some advertisers say, pointing to recent moves by many larger companies to consolidate spot buying responsibility at one agency, or, with the technical and administrative aid of one agency, to coordinate buying activity at the corporate level.

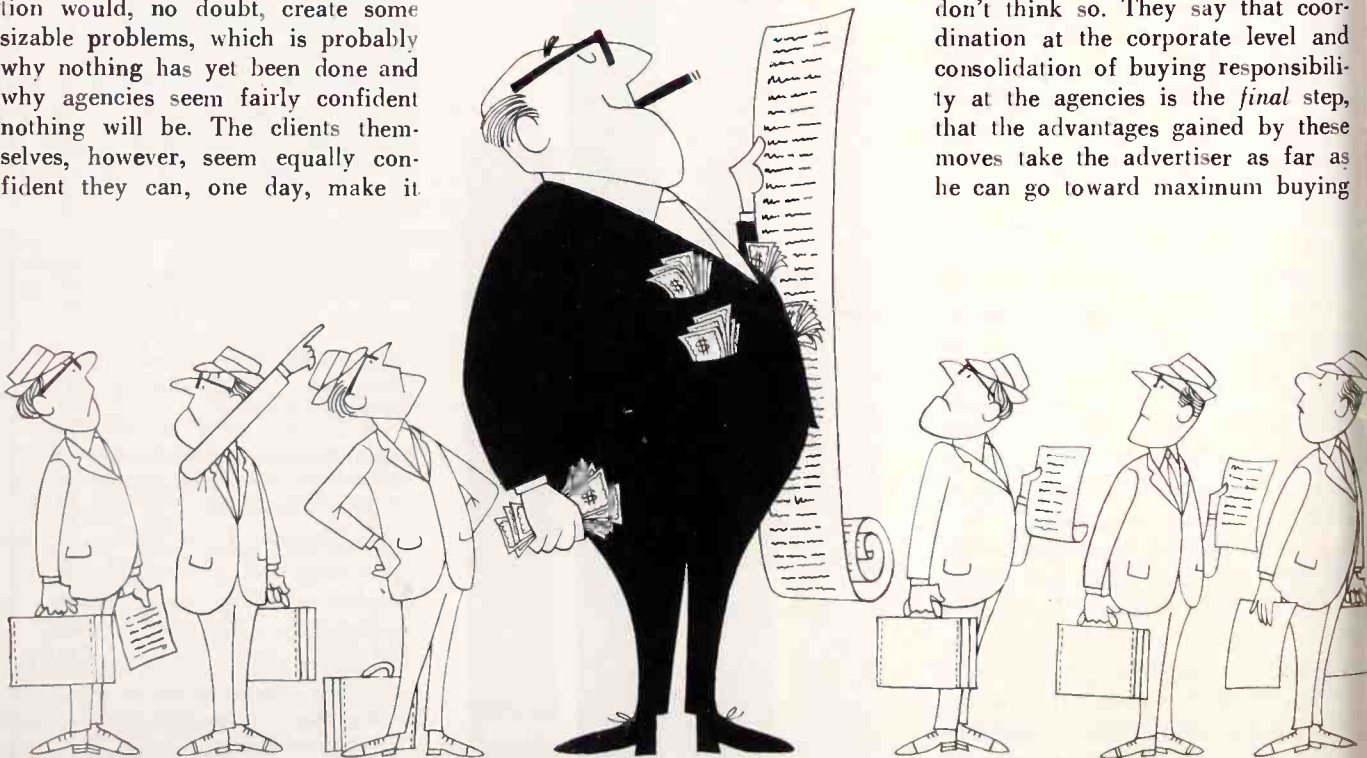
Bristol-Myers has done it by allocating buying responsibilities among its agencies geographically, with each agency buying on all brands within a specified region of the country. General Foods coordinates brand buying at each of its ad shops at the corporate level.

Ted Bates & Co. has been doing all the buying on the Standard Brands and Colgate accounts for some time. Lever Bros. just began a similar operation with J. Walter Thompson. And Carter-Wallace is expecting to move all its spot buying business to SSC&B April 1.

"From this point," affirmed a spokesman at one of the major package goods advertisers, "it's a short step toward inclusion of the entire operation within our own corporate structure."

### *Agency people disagree*

Needless to say, agency people don't think so. They say that coordination at the corporate level and consolidation of buying responsibility at the agencies is the *final* step, that the advantages gained by these moves take the advertiser as far as he can go toward maximum buying





efficiency. Although the idea of advertisers doing their own buying may look good in theory, in practice, they say, it couldn't work.

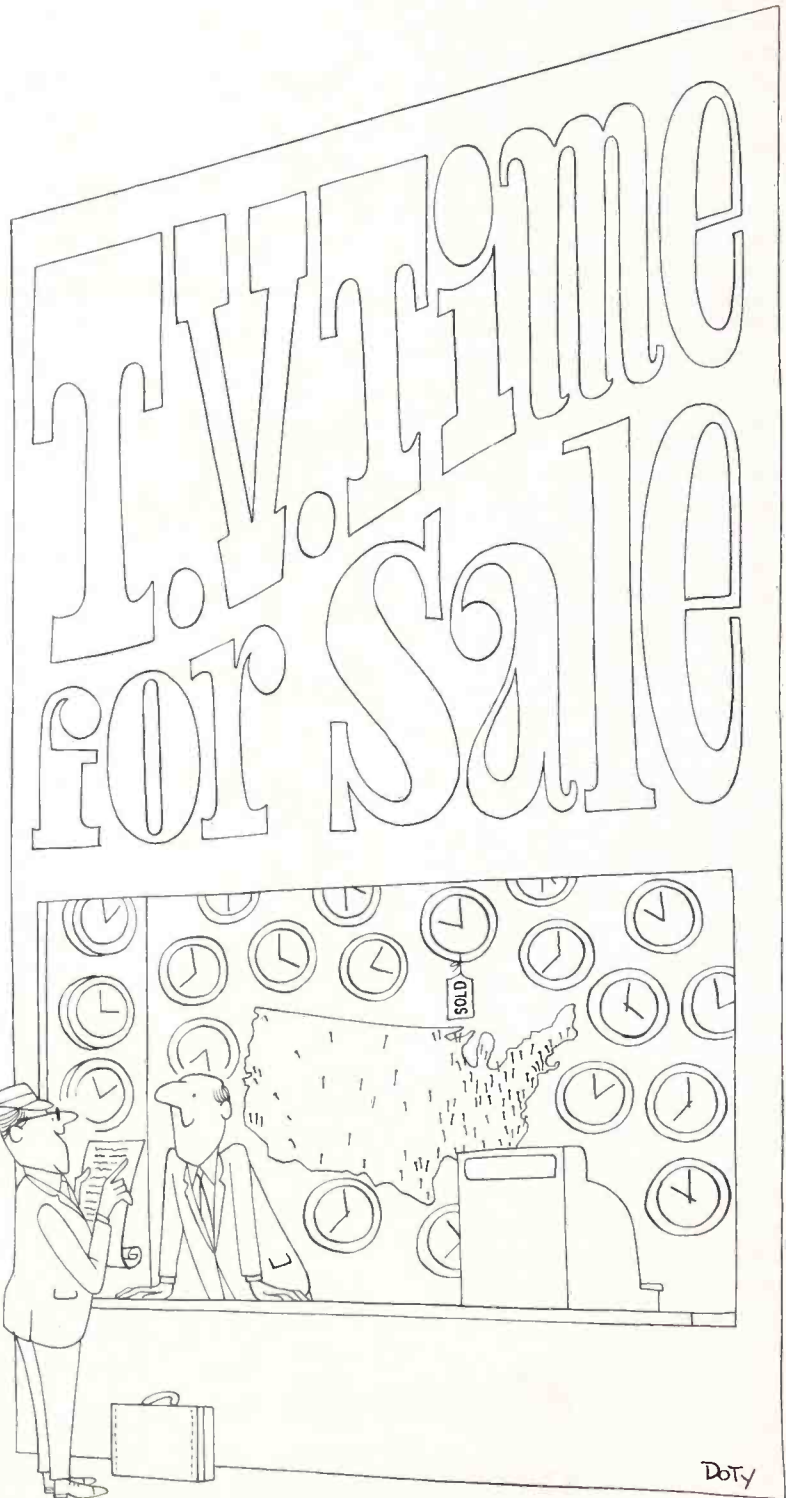
"I know of cases where the idea has been reviewed," noted Jules Fine, media director at Ogilvy & Mather, "but in every case, the decision has been against taking such a step."

According to Marv Antonowski, vice president and media research director at J. Walter Thompson, "There would be only one reason for a client to take over its own spot buying; if it could operate as well as its agencies and save money in the process. I'm not saying it would be theoretically out of the question, but in practice there are so many variables, they'd have to prove to me they could handle the operation more efficiently than we can."

The strongest point agency people have in their favor is the fact that the idea, which has remained in the theory stage for so long, still shows no signs of being put into practice. That does not discount the fact, however, that advertisers are still looking for ways to make it work.

"We work through five separate agencies," explained a media spokesman at one of the larger soap companies. "That means we have five fully staffed media departments for which we pay the 15 per cent commission five times. It stands to reason it would be cheaper if we could consolidate these staffs on our own premises, and we are still examining

*(Continued on page 65)*



**W**ith all the attention riveted on the dramatic efforts of The Interpublic Group of Cos. to get out of its financial hole, little has been paid to the implications of Marion Harper's dethronement for the advertising business in general.

A host of questions have been raised, most of them variations of the fundamental one: Is the Interpublic concept sound? This translates into such facets as: Can the advertising agency holding company idea work for any competent organization that wants to try it in the face of advertiser hostility to product, and, sometimes, corporate conflicts? Can independent marketing service satellites make enough money from outside clients to warrant separate organizational structures? If Harper's tactics were bad, was his strategy good? Where is Interpublic headed, anyway?

Few deny that Harper was an innovator of remarkable talent, energy and persuasiveness. Some observers feel it was primarily these qualities, rather than any perceptiveness in discerning a wave of the future, that carried Interpublic to heights that no company of its type had ever reached.

While Harper had slowed down in recent years, 70- and 80-hour weeks were commonplace in the years following his ascension to the presidency of McCann-Erickson at 32 back in 1948. Tied in with his legendary feats of stamina was a reluctance to stay long in one place. Since he *was* Interpublic, this presented problems to his executives. One of them recently told of having to fly to California with Harper in order to pin him down on a decision.

Harper was one of the first admen to latch on to the new sophisticated disciplines and language of scientific marketing. Some say he acted as if he invented it. Whatever his own con-

tributions, his command of the lexicon impressed more than a few advertisers.

His goals, however, impressed few agencies. While Harper's direction was already clear by the mid-50s, no other ad house followed in his footsteps, though some picked up bits and pieces of the Harper approach.

Today, as Interpublic puts its house in order, its objectives are bound to be conservative. This is not to say its present management is only waiting for some long green before launching a new wave of aggrandizement and functions. On the contrary, the evidence, the personalities and the statements of Interpublic's top people indicate for the foreseeable future an era of consolidation and a desire to stick to improving what they've got.

"Our operating policy today," says Robert Healy, Interpublic president and chief executive officer, "is to confine ourselves to client services."

#### *Peripheral services*

In translating this policy into action, Interpublic has, so far, shorn itself of an airline which ferried people between LaGuardia Airport in New York City to Easthampton on Long Island, a motel at the eastern end of the island, a book publishing operation, a Canadian research service, a unit dealing with presentations and an international fashion intelligence firm. All told, these did not affect the shape of Interpublic much, since they were clearly peripheral services.

Healy still defines his organization in terms that would be regarded as broad in any adman's language. Interpublic's framework, he says, is "marketing and communications services."

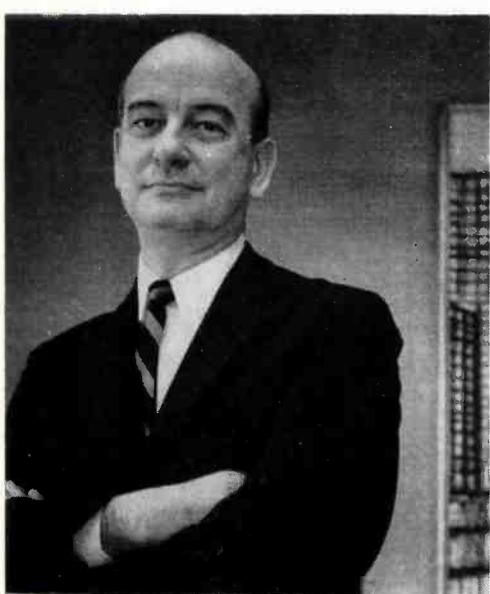
What does this include? It would be simpler to define what it doesn't. And as Healy ticks off the areas he

*What Marion Harper's successors plan to make of his multi-agency, multi-service concept*



**Where IS  
Interpublic headed?**

Among key figures during Interpublic's transition are [Name], below, Robert Healy, [Name], and, reading from top [Name], bottom, r., David Williams, senior vice president; Carl Spielvogel, group vice president; Neal Gilliat, also a group vice president.



considers proper to an enterprise like Interpublic, it appears that the only major *marketing* function which it steers away from is that of personal selling. And even here, there are certain aspects which Interpublic services.

"We would not set up a personal selling organization," Healy explains, "nor would we get involved with recruiting of sales personnel." But Interpublic has for some time offered sales training services as well as helped business corporations in putting on sales meetings.

**Broad outlook**

Interpublic's continuing broad outlook is underlined by Carl Spielvogel, now group vice president for marketing services and a member of the executive committee.

"Don't call us an agency. Our primary business is advertising but we go well beyond that." Insofar as his bailiwick goes, Spielvogel says "we are now in the businesses we want to be in. We are not budgeted for any losses in 1968."

While change is still the norm at Interpublic, the indications are that Spielvogel, who until recently was president and chief operating officer of Market Planning Corp. (which seems to have gone by the board), has been given responsibility for these four units—Infoplan, a public relations operation; Marplan, the marketing research subsidiary; SCI, the sales promotion affiliate to which Calkins & Holden is now attached, and the Product Development Workshop.

The Institute for Communications Research, which has its own technique for measuring ad effectiveness, was somewhere in limbo at last word. The executive committee seems reluctant to put any more money in it, yet doesn't want to get rid of it. One

*(Continued on page 62)*

## Co-op:

**L**ocal tv today has the brightest outlook in its history. As commercial tv enters its third decade, retail stores from coast to coast—biggest revenue source for the nation's newspapers—are intensively exploring the advertising potential of television.

And for broadcasters, the potential is breathtaking. Of the newspapers' total retail display advertising revenue of \$2.5 billion, about one-third, or \$800 million, is estimated to be co-op ad money supplied to local stores by manufacturers.

But for media men eager to mine this new lode of revenue, it is important to understand that the key to co-op is not the manufacturer. It is the local retailer; he holds the order pad which is the lever to pry loose the ad money from the manufacturer.

Howard Abrahams, vice president for retail at TvB, gives this point strong emphasis. "Every time someone decides to go after retail," he says, "the first thing they do is call to ask the names of manufacturers who give co-op money.

"You have to work through the local retailer. He is the one who can get the co-op money because he buys the goods, and he makes the decision where it will be spent."

A number of manufacturers, particularly in the textile field, are well convinced of the value of tv for retail advertising and are actively promoting the medium to retailers.

Monsanto, for one, has a team specially assigned to call on stores to tell the Monsanto story and to promote retailer advertising on tv. George R. McGrath, advertising and promotion director at Monsanto, says:

"We hope to swing a lot of retail ads out of newspapers and into television." He recently reported that, "tv is now a very important part of our overall retail sales training and merchandising program."

Another manufacturer who is a tv disciple is Jack Hanson, ad manager for Burlington Industries. He de-



## breaking through?

*Co-op means \$2.5 billion a year for newspapers—almost the total annual income of the television industry—and a chunk of it is starting to move to the sight and sound medium*

clared, "There is no doubt about it. Tv is the most responsive advertising medium in use today. It delivers twice the audience of print at the same cost."

Hanson believes so strongly in tv for retail advertising that he recently set up a new "tv retail promotion service" to offer tv commercials to retailers and to show them how to use them.

The major areas of retailing where co-op ad money is extensively used are appliance, apparel, automotive and food. So far, the significant moves toward use of tv for co-op advertising have involved the first

three.

The implication here is not that tv is considered unsuitable for food retailing but, from the consensus of retailers who have started trying to use the sight and sound medium, local businessmen generally are not yet sure how to exploit tv's sales potential.

But it's pretty evident that most leaders in retailing feel the time has come to start using tv to sell at the local level. The trend not only has significance for local broadcasters, but also for agencies that can offer tv know-how.

While department stores and other

major retailers have their own advertising departments to prepare print ads, few such stores and their admen feel they know how to handle television commercials. Many of those who have tried it have learned, expensively, that tv takes a special kind of savvy.

But despite the discomfort of change, retailers across the country are starting to get their feet wet in television. Here are some of the significant indicators:

- Sears, Roebuck, the world's largest retailer, this month hired its first radio-tv ad director.

- Major textile and fiber manufacturers are supplying stores with "wild footage," film and tape commercial fragments which can be assembled with local material, ranging from slides to specially shot local footage.

- Local ad agencies are being retained by retailers to explore the tv situation, or even start preparation of local commercials.

- Several major department stores have prepared special films, with the store president appearing as the spokesman, for presentation to manufacturers to explain the need for, and impact of, tv commercials at the local level—in a pitch to get more co-op support to help pay the freight.

### *Years of frustration*

For broadcasters, all this comes after years of frustration. That big bonanza of retail advertising has been dangling in front of them since the emergence of nationwide tv, but none was ever able to get a significant hold on the enormous possibilities.

Most broadcasters over the decades have heard every imaginable reason from retailers for not using tv. For those who may have missed out, here are a few of the more prosaic retailer reasons:

- 1) You charge too much.
- 2) You reach too far outside my trading area.

- 3) You can't tear out a commercial and put it in your pocketbook.

- 4) My ad department isn't set up to handle it.

- 5) Print is the only way to reach the retail market. We've always done it that way.

But sometime within the past 12 months, things slowly began to change. It may have been the slowdown in the national economy; retailers started looking in earnest for more effective sales promotion. And tv stations started looking harder for new advertisers.

### *Color significant factor*

The emergence of color is undoubtedly an additional factor. It is more than mere coincidence that 1967 was the year in which the nation's color tv set penetration reached the 25 per cent level, and retailers also began making moves to use tv advertising.

One retailer who is among today's strong believers in tv is Charles Y. Lazarus, president of the F & R Lazarus department store in Columbus, Ohio, and member of the Lazarus family which heads Federated Stores and are leaders in retailing throughout the nation.

Lazarus says, "It is the color and movement of tv that can grasp the spirit and glamour of ready-to-wear. I want the customer to be able to see the joy in wearing the item."

Lazarus feels that item-sales promotion, the use of tv just to show an item and give its price, is a waste of tv's added power. This sort of advertising by retailers, he says, is a hangover from their familiarity with print.

But probably the greatest factor in the new trend of retailing's move into television as an ad medium is what can only be described as the cumulative effect of the medium's 20-year existence. Newspapers have been accepted by U.S. shopkeepers in the U.S. as the best local advertising medium for more than 200 years.

An example of a station that decided to go after retail advertising in the most competitive market in the nation is WCBS-TV. The station gave the assignment some 18 months ago to Richard Hogue, director of sales development.

Hogue had to learn to talk retailer's language. He had to learn the way retailers slavishly follow the formula that links almost all their ad decisions to immediate sales payout. General Foods may be content to wait several months to see how an intensive tv campaign affects sales of a new instant coffee.

But the ad manager of a local department store equates tomorrow's sales with today's advertising. Each \$100 worth of sales must justify from \$3 to \$9 worth of advertising, depending on the product category and the type of ad. If the ad doesn't produce a 3 per cent payout in tomorrow's sales, forget it.

In some merchandise categories, large appliances, the immediate sales payout can justify as much as \$9 or \$10 in advertising expense.

After six months' spadework, Hogue got his first results. Abraham & Straus, a Brooklyn department store and a member of the Associated Merchandising Corp. buying group, decided to give tv a try as a local ad medium. They ran a series of one-day sales, 10 daytime minutes, all in one day between 9:30 am and 6 pm, promoting wigs, mink coats, mattresses, appliances, carpets and fashions.

Of particular significance is the fact that Abraham & Straus is located in Brooklyn and its branches are all in Long Island; its sales area is only a small portion of the entire New York market. A large percentage of viewers to WCBS-TV New York have never been in an A&S store.

And while A&S sales promotion manager Bill Tobey may enjoy the distinction of being an advertising

*(Continued on page 64)*

# Southern hospitality

*While state ad expenditures decline, Georgia airs a successful television campaign inviting industry to come on down*

**H**ow does a state stimulate its industrial development? The Industry Division of Georgia's Department of Industry and Trade did it via a 23-market summer television campaign.

Not only did the promotion produce over 200 requests for more information from leading business concerns, it also brought an increase in tourism for the southern state.

What is interesting is that Georgia launched this tv campaign at a time when other states were actually cutting back on their advertising expenditures.

In Canada, incidentally, the Nova Scotia Travel Bureau, Department of Trade and Industry, predicts that province this year will spend more per capita to promote tourism than will any state in the U.S. Gerald Redmond, director of the bureau, notes that the present tourism promotion budget for Nova Scotia is approximately \$750,000.

*The 1967 Development Advertising Reports* from Long Advertising & Marketing Publications, Greensboro, N.C., indicates that "although total state development program investments (for all 50 states) rose an unprecedented 26 per cent, from \$39,954,286 to \$50,338,326, between 1966 and 1967, total state advertising expenditures fell 3.7 per cent from \$23,043,562 in 1966 to \$22,198,857 in 1967."

Ruth Long, editor of the publication, blamed the advertising decrease on (1) the continued failure of media owners and sales forces to convince state development people and their agencies that advertising pays off, and (2) continued failure of the same parties to thoroughly research each state's present industrial development and travel problems in relation to competing states. Such is obviously not the case in Georgia.

The tv campaign, "Georgia's Got It," was created by Harris & Weinstein Associates, Atlanta, at the request of Gov. Lester G. Maddox. The promotion consisted of two, 60-second color commercials depicting the state's diversity.

"The theme for the campaign was based on our belief that Georgia has greater diversification of attractions for industry than any other state," explained account executive Frederick MacVicar, of Harris & Weinstein.

"Although other states can offer industry more manpower or more farm products, few if any can compete with Georgia in offering industry the total package of labor, power, transportation, climate and raw materials."

Television advertising was slated in 17 out-of-state markets and six Georgia markets during the months of July and August last year. "Specifically," MacVicar continued, "our television announcements were scheduled to appear every other week over an eight-week period."

## *Summer proves best*

The summer months were chosen, he points out, because they offered excellent avails in most of the markets the agency was interested in and although the campaign was designed to further industrial development, agency men felt it would also arouse tourist interest.

"Furthermore, after a lapse of several months without industrial development advertising, the state's new administration was anxious to begin an advertising campaign at the earliest possible month. All in all," MacVicar pointed out, "we believe that the selection of the summer months for the campaign contributed greatly to its success."

The line-up of out-of-state markets included: Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Houston, Los Angeles, Minneapolis, New York City, Philadelphia, Pittsburgh, St. Louis, San Francisco, Tallahassee and Jacksonville (mostly all major markets). In each of these areas, the agency bought time on one station.

Within the state, however, time was bought on all 11 stations. Local plugs appeared in Albany, Atlanta,

*(Continued on page 44)*

*Billboard from state tv ad*



**Sports—the winner for 1969**

Television programming is an evolutionary business with many cycles and twists and turns along the way. At a time when the market is soft and primetime minutes in scatter plans go for about \$30,000 with costs per thousand of around \$3, sports are being renewed for the 1969 season with escalated costs and card rates only on network terms as the rule without exceptions. Mind you, this is at efficiencies of \$5 and over in most cases. How come?

To trace a phenomenon, science always starts at the beginning. The big deal in the early days of television was the World Series and weekly Wednesday night fights from Madison Square Garden. It was mostly Gillette, with the *Cavalcade of Sports*, that dominated the field and effectively promoted sports to their male target audience at good efficiencies.

Television needed sports in the early days because they filled a lot of time and the rights were cheap. Once they trained cameramen to follow the ball, sports were used as fillers. However, the all-family aspects of television forced primetime programming into bigger and better things and the sports began to disappear, except for weekend events and specials. Then, too, sports promoters saw their box office drop off and began to seek ways to limit the television exposure.

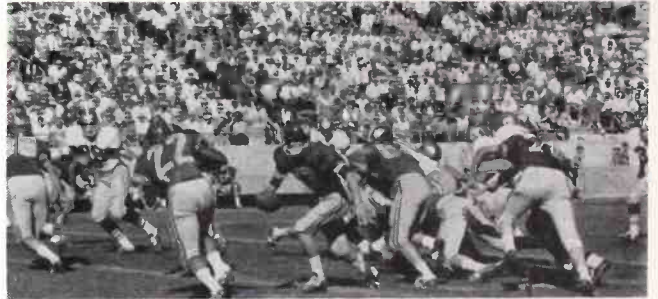
Television audiences of sports were the lowest of any category in the mass programming comparisons and their efficiencies were high despite the low out-of-pocket costs. The one exception was the World Series which was great by any standards. Then football began its climb to dominance, once the bugs were adjusted and the games settled down to the current pattern, NFL to CBS, NCAA to ABC, and the new AFL to NBC.

Football minutes were priced high in order to get the rights money back, which had been driven up by competitive bidding. The NFL games got higher prices than premium nighttime shows and to everyone's astonishment they were sold.

Baseball was local by nature, but an occasional NBC network show is just fair in circulation and efficiency. The World Series however continues to wow 'em. Technically it appears that baseball is too slow and dull for the big time and efforts are being made to play the game for television and not a captive audience in a ball park. This may brighten its chances for success.

Golf is the biggest rating dog of them all. About 4 million homes is par for this spectator sport. Starting with the CBS Masters and a handful of shows like Shell's *Wonderful World of Golf* and a few specials with Bob Hope and Bing Crosby, the number of games has exploded into almost weekly PGA championship games on ABC and the Sports Network, which amazingly are sold out despite costs of about \$25,000 a minute and \$6-8 costs per thousand. The actors continue to give tournaments, so do companies, the pros give lessons, CBS has its *Golf Classics* and on they go, adding more matches every year.

The list goes on and on and the demand is so great that some sports are going to be in primetime and all sports are going to have to adapt to the time demands of the networks and their commercial accommodations. The



WHAT THEY'RE REALLY CHEERING: TV'S CHEAPEST MALE CPM'S

money is just so big that they can't afford not to modify their silly old rules for a brand new medium.

Perhaps the most successful of the sports shows on a continuing basis is ABC's *Wide World of Sports* and *American Sportsman*. The former is a catchall for all sports and, as such, represents a good opportunity to give just enough emphasis on odd sports to keep a running interest in the category, in general, without boring the viewer to death with over-detailed coverage.

ABC has managed to build up a top sports image by courageous decisions over the past few years involving financial commitments which could have been seriously wrong had the shift to sports not occurred. This operation is prestigious and profitable at this time and almost all sports are covered well, including the 1968 Olympics.

NBC has the best of baseball with the World Series and perhaps the best of the bowl games. But, in general, NBC management has seemed slow to risk the competitive bids necessary to corner other sports events, even though its news and special events image would lead it normally in this direction.

The reason for sports being sold out is pretty clear. As television becomes a personal medium, the male of the species is increasingly content to spend his ever growing leisure hours with a spectator sport that demands little from him in his extreme comfort at home.

This man is a prime sales target for autos, tires, airplane tickets, beer, blades, tools, and an ever growing number of products with little interest for a female. Because of this these companies are willing to spend more money against a viewing home to be sure to reach the male.

In the long haul, the cost per thousand men is cheaper in sports than in any except the best movie buys. Since the demand is growing, and the number of sports is limited, and the time periods for sports are even more limited, the advertiser demand for sports minutes exceeds the availabilities.

Add to this the fierce competitive fights between automobiles to get in with product protection and you have a happy situation for the economically depressed networks—in one direction at least.

—I.B.

# Film / Tape Report

## HERE'S LES

As predicted more than two months ago by TELEVISION AGE (Dec. 18, 1967, *Talking Away the Syndication Blues*) the *Les Crane Show* is out in syndication. The standard bearer of an ABC-TV venture into late-night networking back in '64, the precursor of *Joey Bishop* had returned in chastened form last year to the air-wave in Los Angeles, on Metromedia's KTTV, with a policy of tackling the serious issues of the day,

In January Metromedia decided to further try him out by putting him on tape on the group's New York flagship, WNEW-TV, and then on WTTG Washington. By the end of the month it was apparent Crane was ripe and ready for syndication: the show was doing well against *Bishop*. Metromedia subsidiary Wolper Tv Sales put him on the road, with a kickoff sale to a *uhf*, WKBF-TV Cleveland.

January was a good month for Wolper Tv Sales, with a chalk-up of \$600,000 in new business, in the U.S. alone, the most in any month in the 10 years the company's been selling programs. Much of the record gross came from deals for *Truth or Consequences*, with 10 more stations lining up for the game strip and 17 renewing it.

The game strip is now in 78 markets, and in half of them it's on between six and 7:30 p.m., even though all but 13 of the stations are network affiliates.

Also reported moving well were *The Alan Burke Show*, with five sales that month, *The Ray Conniff Christmas Show* to four early shoppers, *My Favorite Martian* to three stations, *The Woody Woodbury Show* to WHCT Hartford/New Haven, *The Steve Paul Scene* to WHEC-TV Rochester, *The Wolper Award Specials* to WNNB-TV St. Thomas, WAKR-TV Akron and KTVU San Francisco, which also bought *The March of Time*.

## FROST ON THE ROAD

**WBC Program Sales** will syndicate four specials to be produced by WBC Productions and David Paradine Ltd., a British company headed

by David (middle name—Paradine) Frost.

Three of the specials will be taped in London, the other will be filmed in the U.S. starting in March when Frost arrives to hit the campaign trails and talk to candidates on the hustings.

The deal for the specials was made in London last month by Chet Collier, president of WBC Productions and WBC Program Sales.

Once *Frost* sets in, Group W plans to bring over some 40 more specials from a number of other English sources, but chiefly, Granada.

## TALK, TALK, TALK

The current has turned into a tidal wave. Talk shows, the groundswell that has been shaking up the becalmed sea of the syndication business this past year, have now become a tidal wave.

Popping out into syndication in the space of a fortnight came *Les Crane*, another veteran, Steve Allen, Rex Morgan and Fred Weintraub.

With some 29 markets taking the *Pat Boone Show* since it was launched last August, Filmways decided to post another entry, Steve Allen.

Taped as is Boone at the Hollywood Video Center, the new *Steve Allen Show* is being sold in 90- and 60-minute formats for stripping across the board anytime of day or night; 15 stations snapped it up the first week out.

This will be Allen's second go in syndication; first time out, after his late-night NBC-TV run, was as host of Group W's *PM West* toward the beginning of this decade.

Rex Morgan is hosting a weekly half-hour series of talks with movie actors on set and on location around the world, *Morgan at the Movies*, in syndication by **Triangle Program Sales**. Morgan has long been an on-camera fixture at Triangle's flagship WFIL-TV Philadelphia.

At the forward point of the tidal wave was the knight's gambit of Group W's *Mike Douglas Show* from WOR-TV New York to WCBS-TV New York, an upward mobile move that brought to **WBC Program Sales**

the achievement of a daily intake of \$3,846 from that show on the CBS flagship alone.

Depending on what November ratings book you read, *Douglas* had been performing against the flagship's *Early Show* either a length ahead (ARB) or a length behind (Nielsen), in any case *Douglas* is a lot younger than many of the stars in the bottom reaches of the pile of movies the CBS stations had begun amassing well over a decade ago.

Out onto the road also went *From the Bitter End*, weekly tapes hosted by chansonnier owner Fred Weintraub and syndicated by **LIN Medalion**. The hour is taped at the WOR-TV New York Times Square studio by Canaan Productions, which also tapes *Outrageous Opinions* with Helen Gurley Brown for King Features Tv and a station lineup.

## ONTO THE ROAD

Like a bat out of a brushfire came, hurtling into syndication *Batman*, with 15 stations grabbing it as fast as the aforesaid bat. The show gets knocked off ABC-TV March 21.

20th Century Fox Tv, selling the two years of the series for a fall start, lined up 15 big markets straightaway prior to kickoff: WPIX New York, KCOP Los Angeles, WGN-TV Chicago, WIBF Philadelphia, WNAC-TV Boston, CKLW TV Detroit, KEMO-TV San Francisco, KPTV Portland, WTCN-TV Minneapolis, KHVH-TV Honolulu, WHNB-TV Hartford-New Britain, KTNT-TV Seattle-Tacoma, KWGN-TV Denver, WCKT Miami, and KORK-TV Las Vegas.

## NAPALM ACCLAIMED

A documentary on how Dow Chemical shook up a California town when it tried to move a napalm factory there is now being syndicated by King Screen Productions after taking awards in European festivals from the *Prix Simone Dubreuilh* of the International Federation of Film Journalists to the *Grand Prix* in the Cracaw (Poland) Film Festival.

The producers of the *Napalm* half hour, King Screen Productions in Seattle, sent the reel off on the Euro-





## WCKT NEWS, MIAMI, GOT A NEW LOOK THE EASY WAY.

### IT SWITCHED TO FULL COLOR.

"A lot of color sets were being sold in our area," points out Gene Strul, WCKT News Director. "It made good sense to go to color and boost ratings. The switch was easy. We gained nearly a year and a half jump on our competitors and set the market tone. The result was a definite audience pickup."

How did the switch go? Strul continues, "From a filming and processing point of view it was

easy. We followed Kodak's recommendations right down the line and had no problem. For example, our newsfilm reporters are all journalists, most with a minimum background in photography. We provided each cameraman with a copy of Kodak's recommendations for shooting color. The good-quality film we get tells the story.

"As for processing, our lab man, Frank Broughton, follows

Kodak instructions to the letter. All chemicals are pre-packaged."

A Kodak technical expert is only minutes away by phone to clear up any ME-4 color processing/equipment problem.

Sooner or later all TV stations will be in full color. Why don't you get a head start in your market by contacting Kodak now? It's easy.

**Kodak**

### EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404—GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312—654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213—464-6131; NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415—776-6055

pean festival circuit last year long before releasing it to tv in the states; Napalm did not even premiere on any of the stations of the producer's parent company, King Broadcasting, until last February 3, when it ran on KING-TV Seattle.

Aforetime, King Screen Productions sold another documentary, an hour on the Delano grape strike, to NET, which ran it under the *NET Journal* heading on February 12. The film, called *Huelga!*, Spanish for strike, took an award at last year's International Labor Film Festival in Montreal.

### THE MOVIES

For its stations in Cincinnati and San Antonio, Avco Broadcasting bought Paramount's *Portfolio #1* bundle of features, a package that includes *Psycho* and the Hepburn-Fonda *War and Peace*. Earlier on, Avco bought the bundle for its outlets in Dayton and Columbus.

Triangle Program Sales sold its feature bundle *Edgar Wallace Mystery Theater* to KVKM-TV Monahans and KZAZ-TV Tucson.

Katherine Hepburn is about to make her tv debut, talking on the set of Joseph E. Levine's *Lion in Winter* in Bray south of Dublin in Ireland. Miss Hepburn is playing Eleanor of Aquitaine. The location take will be put in as part of the broadcast of the Academy Awards ceremony.

Perin Film Enterprises is syndicating a new series called *Doug Sanders Golf Tips*, a string of golf pro tips, 78 of them, all in color, shot in Florida by Robert Rohrs Enterprises.

### THE DOTTED LINE

Heading eastward into the sunrise went *The Big Valley*, which **Four Star Entertainment's** John C. Hierlihy sold to Germany, in color.

Further east, in Japan, Tokyo's Channel 12 renewed the series, this time in color, and so did Granada in England. The ABC-TV show is also in Australia, Argentina, Venezuela, Mexico and Canada.

In Arizona, a building outfit, Allied Homes, zeroed in on *12 O'Clock High*, buying the series directly from **20th Century Fox Tv** for broadcasting on KOOL-TV Phoenix. The single sponsor is running it on the station at 10 p.m. Saturdays.

Triangle Program Sales sold its bundle of *Auto Racing Specials* in color to WJAN-TV Canton and KPAZ-TV Phoenix.

Sandy Frank Program Sales sold Jack Douglas' *The Golden Voyage* series to KOOL-TV Phoenix and KOLD-TV Tucson.

Sandy Frank also sold Douglas' *America!* to WNH-B-TV Hartford.

### DWUBBA SET UP

A new picture-making outfit, Dwubba Productions, has been set up by Burt Brinckerhoff, actor and director, Jerome Kass, playwright, and Davis Weinstock II. Dwubba plans to make tv specials, movies, and mount plays, first of which, *Saturday Night*, is now being staged in New York.

### MONTE WALSH

CBS Films is making a movie with Hal Landers and Bobby Roberts as a

joint venture. The picture, to be shot in '69, is called *Monte Walsh*; it's a western taken from a book by Jack Schaefer. Lee Marvin is going to play the title role.

### BAILY'S WICK

Mel Baily set up a production outfit called Mel Baily Productions, in New York. First thing on the schedule is a special on this year's karate championships, an event that is set for Manhattan Center in New York on April 28.

Next is a series, *The Next World You Hear*, nine hours on extrasensory perception, hosted by Hans Holzer, and to be shot on location around the world.

Some of the people Holzer will try to get in touch with are Shakespeare, Adolph Hitler, General Custer, Che Guevara, Lee Harvey Oswald, and Marilyn Monroe.

### AD MAKERS

ALLAN J. HUGHES joined Tele-Tape Productions as director of sales development, a new post at the company.



HUGHES

Hughes was with CBS Radio Spot Sales for 16 years, from manager of sales presentations to manager of client relations. Earlier Hughes was at NBC and ABC.

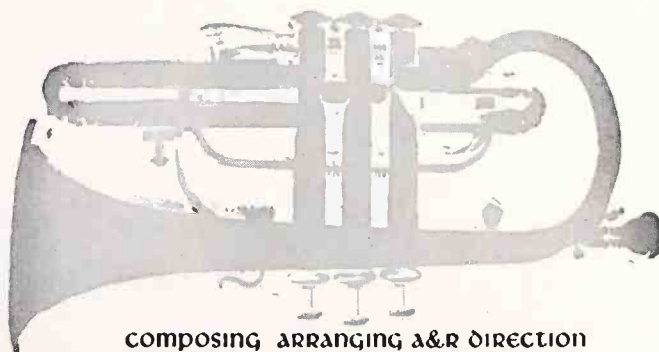
Also joining Tele-Tape was KENNETH ANDERSON as director of lighting, right now working on the lighting equipment of the company's new studio in New York's 81st Street Theatre.

Anderson was production manager at WHYY-TV Philadelphia through the past couple of years, before that was locations production supervisor at WGBH-TV Boston, where he was working since the late '50s.

DAVID LUCAS ASSOCIATES 7 WEST 46TH ST. LT 1-3970

Pall Mall  
7-minute  
cigarette

Fresca  
Cherry Kijafa  
Salem Cigarettes  
Volkswagen  
Lifebuoy  
Clairol  
Ballantine  
(rock)  
Canoe



COMPOSING ARRANGING A&R DIRECTION

# Advertising Directory of SELLING COMMERCIALS

ROBERT CLOUSE joined the Haboush Company in Hollywood as a director. Clouse was a still man with CBS for a decade, and more recently was a director with John Urie & Associates and a producer at Young & Rubicam. Two short subjects Clouse made, *The Cadillac* and *Legend of Jimmy Blue Eyes*, were nominated for Oscars.

RICHARD ST. JOHNS, a lawyer and partner in O'Melveny & Myers in Los Angeles, joined Filmways as senior vice president, an administrative post.

Onto a New York screening panel for the eighth annual international broadcasting awards under the chairmanship of Sam Magdoff, head of Elektra Film Productions, went eight senior agency commercials production executives:

DON BLAUHUT of Parkson, FRED FROST of Young and Rubicam, BOB MARGULIES of Bates, NORMAN MATHEWS of Dancer-Fitzgerald-Sample, MANNING RUBIN of Grey, DAN STERN of McCann-Erickson, AL TENNYSON of J. Walter Thompson and SAM ZURICH of N. W. Ayer.

BRUCE D. OYEN joined Videotape Center of New York as an account executive, after a stretch at Reeves Sound Studios as director of sales.



OYEN

Earlier Oyen was a cameraman at WPIX New York and a producer at KGNC-TV Amarillo.

REED SPRINGER joined EUE/Screen Gems on the Coast as a director. For the past decade he had been a producer at the Los Angeles branch of Young & Rubicam.

JOE HORNSBY, music director at

Anheuser Busch "Busch Beer" • Gardner Adv.



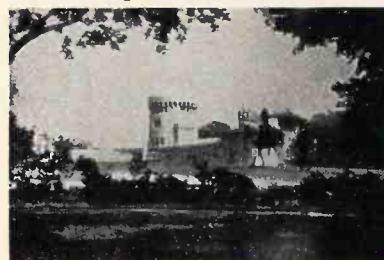
PACIFIC COMMERCIALS, Hollywood

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

British Sterling • The Marschalk Co.



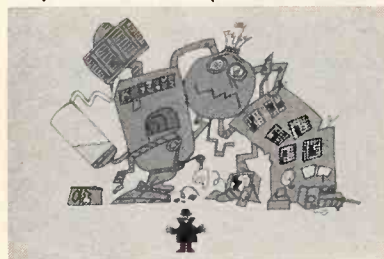
THE TVA GROUP, INC., New York

Ford-Torino • J. Walter Thompson



VIDEOTAPE CENTER, New York

Bur-y's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

General Electric "Bob Gibson" • BBDO



PGL PRODUCTIONS, INC., New York

Commercial Credit Corp. • W. B. Doner



SANDLER FILM COMMERCIALS, INC., Hollywood

Hollywood Diet Bread • June Adams Advertising



SARRA, INC.

BBDO for the past couple decades, joined up with Laurie Productions to keep on writing music for ads and doing some selling.

Hornsby's hand is on *Schaefer Is the One Beer*, *Dodge Boys*, *Tareyton the Taste Worth Fighting For*.

HOWARD P. GIORDANO joined Videotape Center of New York as an account executive. At Doyle Dane Bernbach the past five years as an



GIORDANO

account executive, on Heinz and General Mills, and now and then on

# IDEAS IN MUSIC

**RALPH KESSLER  
TOM ANTHONY**

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

Volkswagen, Levy's, Rival, Cracker-jack and Barton's, Giordano before that was with Erwin Wasey on Pursettes, Ayds, Italian Balm, Rose's Lime Juice and Holland Cheese.

Earlier, Giordano was at De Gar-mo, McCaffery on Hasselblad, Bolex, American Home (test products) and Reed Candy.

RUBIN SHAPIRO and Howard Schaller joined Van Praag Productions as sales representatives.

JIM CRUM joined KPIX San Francisco as a producer and director after a stretch at WCAU-TV Philadelphia where he produced some 35 documentaries.

BRADFORD C. STEWART joined Reeves Sound Studios as sales representative. Stewart had been with another division of Reeves Industries, the Bergen Wire Rope Company.

Wilding Tv in Chicago promoted its general manager, LEO J. CASSETTARI, to a vice presidency. He joined the industrials part of Wilding 12 years ago, moved to the tv commercials wing four years ago.

A Wilding industrials director, ROBERT D. CURRAN, moved to the commercials wing. Before joining Wilding in '61 Curran worked as a producer, a director and a choreographer at CBS-TV and ABC-TV.

On the Coast, ROBERT CHENAULT, a producer and director, joined Wilding Productions. He ran his own outfit, Chenault Productions, which he set up a year ago after leaving VPI of California where he had been executive producer.

JOHN F. HIGGINS, a sound mixer, joined Manhattan Sound Studios. Higgins was chief recording engineer at United Recording Laboratories the past six years.

Before that he was a mixer at Reeves for 11 years and mixer at the United Nations where he taped Security Council and General Assembly sessions.

At the end of World War Two he worked in the OSS Film Unit taping evidence for the Nuremberg Trials.

NORMAN ROTHOLZ joined Executel, the outfit that circulates commercials to agencies for keeping-up purposes.

## DIRECTORS AND TAPE

The Directors Group hooked up with Videotape Center of New York to make all the tape jobs the six directors in the Group may get assigned.

Ben Gradus, Johnny Ercole, Bill Garroni, Phil Landeck, Joe Bologna and Fred Raphael make commercials and industrials and government films and Raphael makes the *Shell Wonderful World of Golf* series each year as well. Ben Gradus is also working on a film version of Frank Loesser's *Most Happy Fella*.

The Videotape Center deal is exclusive in both directions: now the center is no longer an open house to any other film houses. The deal is formalized with a hyphen, Directors Group-Videotape Center, Inc.

## CO-OPERATION

Henry Trettin and Jack Goldsmith of PGL Productions went to Bob Gaffney over at Seneca Productions and got Bob to work with them in making a 70 mm movie on the Seal Teams, the U.S. Navy's once-secret commando outfit.

Trettin and Goldsmith and Gaffney plan to spin a tv series out of the movie once it's completed. The wide-screen feature will be distributed by one of the majors.

Seneca recently picked up all the assets of the Nassau (Bahamas) Film Center and Seneca International and Seneca Productions. Seneca International has the U.S. and Canadian distribution rights to Kurosawa's *Yojimbo* and Louis Malle's *Zazie*.

NEWELL E. ALEXANDER joined Keitz & Herndon in Dallas as an art director. Alexander was with Tracy-Locke agency in the same town the past two years.

Before that he ran a design studio he owned in Houston for three years.



PALIUS

Earlier, he drew for Middaugh Associates in Houston for three years.

KENNETH M. PALIUS joined the Berkey-ColorTran division of Berkey Photo as vice president. Palius worked for ABC-TV the past 19 years, the last two of them as tv technical supervisor, and 13 as lighting director.

**BOHJALIAN MOVES**

ARAM BOHJALIAN joined J. M. Mathes as vice president and director of radio/tv commercial production.

He was formerly manager of art and radio/tv production at Foote, Cone & Belding in New York. Earlier



BOHJALIAN

was a producer and art director at Benton & Bowles. Before that Bohjalian was at Talent Associates and was vice president and general manager of Peter Rotondo, Inc.

HANK SABIAN went from the tv production department at Erwin Wasey, Inc. in New York to Clinton E. Frank, Inc., in the Frank agency's Creative Communications Develop-



SABIAN

# Advertising Directory of SELLING COMMERCIALS

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

M&M/Mars, Inc. • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Hunt Foods & Industries • Young & Rubicam



FILMFAIR, HOLLYWOOD

Mennen-Formula 29 • Warren, Muller, Dolobowsky



COLODZIN PRODUCTIONS, INC., New York

Kinney Shoe Corporation • Frank B. Sawdon



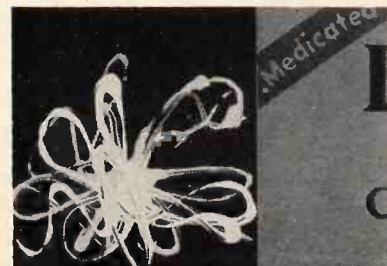
WCD, INC., New York

Neuhoff Brothers Packers • Don Kemper



JAMIESON FILM COMPANY, Dallas

Luden's • The Philadelphia Agency



GRYPHON PRODUCTIONS, INC., New York

Ohio Bell Telephone • The Marschalk Co.



PELICAN TAPE PRODUCTIONS, INC., N.Y.

# CAMERA · MART



## ARRIFLEX 16mm CAMERA



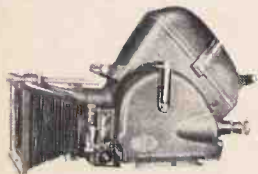
Whether you choose the standard Model S or the new gear driven Model M with Built-in electric slate and sync generator or the latest Model Q noiseless Arriflex—you choose one of the finest 16mm reflex cameras available. Rock-steady registration pin movement.

## ARRIFLEX 35mm CAMERA



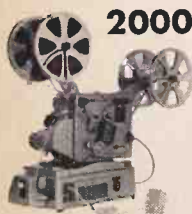
Model II-C incorporates the latest improvements in 35mm Reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and sync generator.

## ARRIFLEX SOUND BLIMPS



For 16mm and 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 10,000' on 35mm). Sync motor, footage counter, follow focus for studio or location. Also available in new fiber glass materials.

## SIEMENS PROJECTOR



**2000** A high quality optical-magnetic interlock sound projector. Records 200 mil Magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync!

All Arriflex & Siemens Equipment Available for Long Term Leasing  
Send for descriptive literature

the **CAMERA · MART** inc.

1845 Broadway, New York 23, N. Y.  
PLaza 7-6977

five years later went over to KFDA-TV Amarillo.

ITC, Independent Tv Corp., sent RONALD PHILLIPS up from production coordinator to a new post, director



PHILLIPS

of production and program services.

Phillips joined the company in '64, after four years at NTA as director of technical operations and five years as a production supervisor at CBS-TV before that.

NORMAN T. ROSS joined Trans-Lux Tv as national film print co-ordinator for both the tv company and Trans-Lux Distributing.

The past three years Ross was head print booker at Embassy Pictures, and before that was at Columbia Pictures for 11 years in booking and in sales accounting. Earlier he was with Brandt theatre chain for four years.

GENE PLOTNIK left King Features where he directed creative services the past six years to join Joe Wolhandler Associates as vice president and creative director.

Plotnik on the side did the promotion for the TFE exhibits at the NAB yearly conventions through the first four years of the event.

Screen Gems sent JERRY GITTLEMAN from the commercials business to the syndication business, moving him to administrative assistant to Dan Goodman, vice president in charge of syndication sales, from EUE/Screen Gems where Gittleman had been divisional controller since early '67.

Gittleman joined EUE/Screen Gems in '62, after five years with Kingsley International Pictures.

## SOMETHING DIFFERENT

"Distortion and oddity alone are not enough," said Chuck Jones, head of the MGM animation department, in a recent talk.

"I had an idea recently of doing something really different. I was just going to pour egg yolks over black velvet and then drop lighted fire-crackers into the field, using a 390 degree u-2 lens shot from a distance of seven miles.

"The camera lens would be the crystallized pancreas from a wombat. First time this has ever been done. And it has all the meaning that accompanies being the world's first mother to swim twice around the Isle of Wight."

## MONTREUX ROSE

The Golden Rose of Montreux festival, for variety programs whatever the source, will take place in the Swiss town on Lake Geneva from April 25 to May 2.

The news is that this year color programs can be submitted; the event was limited to monochrome entries in the recent years, but now it's open to color since color has come in Europe.

*Hors de concours*, there'll be a judging of experimental and children's program as well. Jury for the whole show will be headed by Jacques Bernard Dupont, general manager of the ORTF in France, with John F. White, president of America's NET, and Istvan Tompe, president of Hungary's tv system, as vice chairmen.

## The impressionists

"The most exciting, effective and believable advertising today is based on the impression . . . An impression of the product, a piece of information about it or a new way of looking at it has been communicated . . . Since it is not an argument (as most early tv ads were) the reaction to it is not a counter-argument . . . credibility is not an issue."—John E. O'Toole, creative director of Foote, Cone & Belding, Chicago, addressing the Tucson Advertising Club on "The Creativity Gap in Advertising."

# Wall Street Report

**The hot color tv potato.** The economists, in their analysis of the outlook for 1968 are still treating the color tv industry as a hot potato. The fact that color set sales were something of a disappointment last year is disturbing to them while at the same time it is clear that the market for color sets is enormous.

It's estimated that only 25 per cent of the nation's 58 million tv homes are viewing a color set. The whole idea of a strong revival of public interest in color sets received some support in January when color set sales at the distributor level rose 30 per cent over the comparable period in 1967.

Since the inventories of the color sets were generally reduced during 1967 the manufacturers are now in an anticipatory mood, expecting consumers and retailers to maintain their buying mood. While it is generally agreed that virtually all tv set makers should benefit from any buying pick-up, there is a definite feeling in the financial community that Magnavox is the company that should reap the most benefits from the trend.

**Orders jump 20 per cent.** Magnavox in the final quarter of 1967

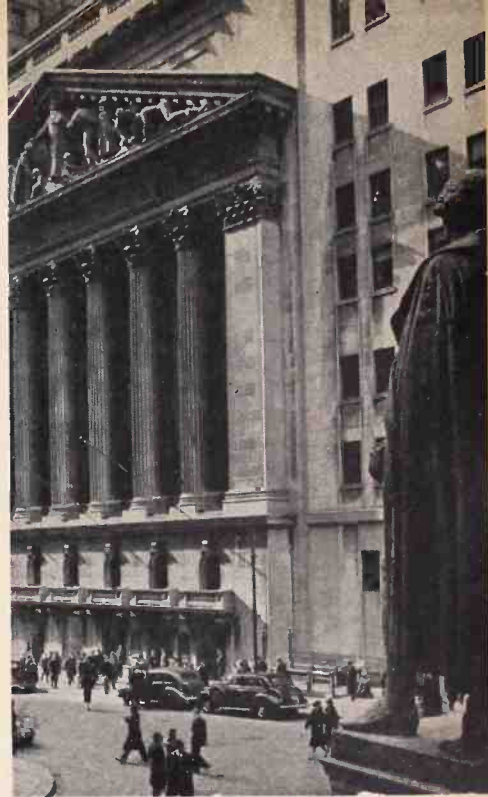
Last year, profits equalled \$2 per share compared with \$2.25 per share reported in 1966. But for 1968, the sharp-pencil estimators of Wall Street figure the company can earn \$2.50 per share, a 25 per cent jump in earnings over the 1967 performance.

**Common selling for \$37-38.** The Magnavox common has been selling at a price of \$37-38 per share up to mid-February. That represents a price-earnings ratio of slightly over 15 times earnings. Traditionally Magnavox has been selling at a p-e ratio of better than 20 to 1.

This is the explanation for the 1968 performance in which the earnings are expected to show a sharp improvement. Observers apparently feel the traditional yardsticks will be reasserted and that Magnavox will justify a price at least 20 per cent above its present market level. The high point of the market was \$62½ per share.

In all discussions about Magnavox however, one thing must be kept in mind above all others. The company is the creation and masterwork of Frank Freiman, chairman and chief executive officer.

He is also the major stockholder



dustrial products for the remainder. It distributes these consumer items through a network of dealers totaling 2400 franchised dealers with some 3800 outlets.

It has its own sales force of 175 people, each man held responsible for a particular region. Conventional industry practice is to sell through independent distributors.

**Buys color tubes outside.** Magnavox is distinctive in one respect in that it does not produce its own color tv tubes but buys them from the other manufacturers, particularly Westinghouse and Sylvania.

Magnavox has become one of the nation's major furniture producers through its acquisition of cabinet plants. This development has encouraged it to explore the home furnishing business.

**Has government contracts, too.—** The company also does a substantial amount of research and development work for the Government. These are primarily military projects.

It also has developed a device called Magnafax which transmits and receives documents over regular telephone circuits. The sets are to be made and sold by Xerox under a license from Magnavox. The first of these units should be on the market sometime in 1968. ■

**Five-year Summary of Magnavox, Inc.**

	1963	1964	1965	1966	1967
Sales (millions)	\$175	\$227	\$333	\$456	\$464
Earnings per share	77¢	94¢	\$1.50	\$2.25	\$2.00
Dividends	38¢	45¢	50¢	76¢	80¢

was experiencing a 20 per cent jump in orders for consumer electronics items, a trend that continued in the first weeks of 1968. Undoubtedly some of the order flow of last year represented an attempt by retailers to get orders in before the price increases announced October 2 became effective across the board.

Since Magnavox as a set maker concentrates in the higher priced lines, it suffers less from higher wage and material costs and benefits somewhat more when it is necessary to increase prices. Thus it is assumed that if the forecasts work out, Magnavox, which experienced a decline in profits in 1967, should enjoy higher earnings in 1968.

and therefore plays an important role in the company's success. As yet there has been no evidence that Freiman has built up an organization or a team of men who would be able to step in and replace him at a moment's notice.

**Unique distribution set-up.** This is a critical element in the company's outlook because its great strength is the unique distribution organization which Freiman has created. Magnavox sells tv sets, phonographs, radios and furniture.

The sets account for about 47 per cent of total volume with radios and phonographs accounting for 19 per cent, furniture 10 per cent and in-



## COUNT ON KOV FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

You can expect sales to really stack up in the vital Stockton-Sacramento market when you buy television station KOVR. And KOVR makes this \$5.30 billion market easy to reach. Reason? McClatchy's expert know-how and unexcelled farm and local news coverage. Plus the bonus of high-rated ABC shows and vibrant community service programs.

With this team, this market shines.

So let your self grow, in one of America's fastest growing markets.

Data Source: Sales Management's 1967  
Copyrighted Survey—  
Effective Buying Income



### McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

### Spot (Continued from page 45)

will be used in from 60 to 70 major markets. Buying is Irwin Neadel.

#### American Home Products, Inc.

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

The Whitehall division is testing a new product, POWERIN, an extra strength headache remedy. A six-week buy broke February 19 in Charleston and several other markets. Buying is Gary Carr.

#### Avon Products, Inc.

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

Supplementing its full-year spot buy, this company has an eight-week prime time schedule breaking March 18. Prime 20s will appear in the top 53 markets at the rate of two spots per week. Buying are Molly Tappan and Sandra Ogrea.

#### Beechnut Inc.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

A ten-week buy for TETLEY TEA breaks at issue date. Day, fringe, and prime 30s will be used in about 36 selected East Coast markets. Buying is Ron Winnerman.

#### Bishop Industries, Inc.

(Spade & Archer, Inc., N.Y.)

This company is introducing PLUS WHITE PLUS, a new product described as "a toothpaste and mouthwash all in one." An initial six-week spot schedule breaks the first week in March. Fringe and some day minutes will carry the message in New York, Baltimore, Washington, and Philadelphia. Buying is Johanna Hough.

#### Carter-Wallace, Inc.

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

Commercials for ARRID EXTRA DRY will be in the top 100 markets through March 31. Fringe and day minutes and 30s are being used to reach women. Buying are Gene Brady, Mike Raymond, and Peter Wolfe.

#### Chesebrough-Ponds, Inc.

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

An introductory buy for CUTEX MANICURIST breaks March 4. Fringe 30s will carry the message in an initial five-week flight in about 40 markets. Pat Del Grosso buys.

#### Coca-Cola Co.

(Marschalk, Inc., N.Y.)

Three-week flights break March 18 and

### Reps join forces

An association of interests was announced by Weed Radio and Television and Walton Broadcasting Sales Corp.

Walton assumed responsibility for Weed interests in the Midwest, and Weed will handle sales for Walton Broadcasting in the East.

## Buyer's Checklist

### New Representatives

KOTA-TV Rapid City, S.D., named National Television Sales, Inc., its national sales representative, effective immediately.

### Network Rate Increases

#### ABC-TV:

WTQC-TV Savannah, Ga., from \$400 to \$450, effective July 29, 1968.

KTXS-TV Sweetwater, Tex., from \$225 to \$275, effective August 1, 1968.

#### NBC-TV:

WHIS-TV Bluefield, W. Va., from \$350 to \$400, effective August 1, 1968.

WICD Champaign, Ill., from \$175 to \$225, effective August 1, 1968.

WIS-TV Columbia, S.C., from \$650 to \$700, effective August 1, 1968.

WPSP-TV Paducah, Ky., from \$600 to \$700, effective August 1, 1968.

### Station Changes

KFBB-TV Great Falls, Mont., and WCCB-TV Charlotte, N.C., are new affiliates of the ABC Television Network.

KSAT-TV are the new call letters of KONO-TV San Antonio, Tex.

WAKR-TV Akron, Ohio changed from channel 49 to channel 23, increased its power to 1290 kw and its tower to 1000 feet.

April 29 for MINUTE MAID FROZEN ORANGE JUICE. Fringe minutes will be used primarily in 40 selected markets. Buying is Vera Barta.

#### Continental Baking Co., Inc.

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

Commercials for MORTON'S FROZEN FOODS will be in the 35 top markets through June 2. Day and fringe minutes and some piggybacks are being used. Helen Grady is the contact.

#### Corn Products Co.

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

This company's Best Foods division plans a 41-week buy for SPIN BLEND to break at issue date. Day, prime, and fringe 30s will be used in Boston, Rochester, Lincoln, Neb., Minneapolis, and Duluth. Dave Duffy buys.

#### Corn Products Co.

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

An eight-week test flight breaks March 4 for LINIT FABRIC FINISH. The new product, which originally entered test markets last June, will use day 30s in 13 selected East and West Coast markets. Buying is Francine McFarland.

#### Economics Laboratory, Inc.

(Warwick & Legler, Inc., N.Y.)

This company will renew buys for ELECTRA SOL in six markets and add two new markets, Memphis and Little

(Continued on page 48)



## A CASE FOR PROFESSIONALISM

In our haste as sellers to secure for our stations the biggest portion of an advertiser's budget, we tend to lose sight of our basic responsibility. So, too, do buyers, who fight for recognition by their respective agencies for having produced the most efficient advertising schedules.

As I see it, this responsibility is the same for all of us—to get the best possible schedule for a given client, so that he can sell his product. For as surely as today will be yesterday tomorrow, the more product the client sells, the more dollars he will allocate for advertising, and the more money agency, rep, and station can earn.

This responsibility, it seems to me, could be far better met if the current petty relationships between buyer and seller, seller and seller, and buyer and buyer, were replaced by a more responsible attitude on all fronts.

Wouldn't it be a refreshing change, for example, if the seller-buyer relationship could become one of mutual trust and respect instead of one of mutual cynicism. Sellers would no longer offer hooker spots in order to be sure of an order, and buyers would relinquish that Napolenic attitude fostered by the feeling they control their client's money.

Double talk, weak, floundering excuses, and outright falsehoods on both sides of the desk, would be replaced by knowledge, facts, and intelligent judgement, judgement based on the latest available data and supported by a reasoned rationale.

Improvement in the competitive interaction among sellers competing for the same buy is also needed if we are to earn the respect of the buyers with whom we do business. Cut-throat use of half-truths, distortions of fact, and innuendos in a negative sell, to get the business away from another salesman, hardly enhances our image as a group. If we spent less energy berating sales pitches made by our colleagues, and devoted more effort to a positive presentation on behalf of our own stations, backed up by honest persuasive arguments, we would each have more time to do what we're paid to do—sell. Rebuttal of statements made by other sales reps have little if any relevance furthermore, to the media value which my station is delivering and they don't help the buyer to make the efficient buy he's aiming for.

Just as the seller-seller relationship needs improving, so does the relationship between buyer and buyer. There is little professionalism involved—and not much self-respect either, for that matter—when two buyers haggle over whether one schedule or another is better for a piggyback buy. Meanwhile, the station is kept waiting for film and instructions, endangering the smooth execution of the buy, and thereby hindering rather than enhancing the success of a client's campaign.

What about the buyer who brags to his colleagues of how he got station X to go off rate card, or the buyer who dishonestly reports to other buyers special deals he supposedly received? This petty pitch for recognition, which often encourages other buyers to seek the same "deals," can only increase mistrust between buyer and seller.

Only as each of us—seller and buyer—adopts a more professional attitude, a deeper respect for the thing we are both trying to accomplish, indeed, a code of ethics, will we be able to fulfill our respective roles and earn each other's mutual respect.



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Get a firm hold on the Nation's Number One agricultural income county. Put your message on KMJ-TV. Reap the benefits of KMJ's first class skills, first class equipment, the finest in depth reporting of local news and high-rated NBC network shows. Go KMJ, Go first class.

Data Source: SRDS, January, 1968



### McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION



Put the middle of the mitten... in the palm of your hand

**WILX-TV 10**

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

**WILX-TV**

1048 Michigan National Tower  
Lansing, Michigan 48933

Represented by  
**AVCO RADIO TELEVISION SALES, INC.** 68

Who cares about  
**Bertha Clopton**  
of  
**Winterset, Iowa**



**WHO TV**

... that's who!

COLORFUL 13 • DES MOINES, IOWA

## Media Personals

**LEN PEARLSTEIN** joined Carson/Roberts/Inc., Los Angeles, as a media supervisor. He was formerly associate media director with Papert, Koenig, Lois, Inc., New York.

**KAY M. MORRISON** joined Erwin Wasey, Inc., Pittsburgh, as a media planner. She was formerly with Botsford, Constantine & McCarty, Inc., Los Angeles.

**GERALD GREENBERG**, formerly a media supervisor, was named a vice president and media director at Ted Bates & Co., Inc., New York.

**PAULA REECE** joined Cohn Advertising, Inc., Houston, as media director.

**JOEL DAVIS** joined Marschalk, Inc. as a media director. He was former-

ly media director at Fletcher Richards, Inc., New York.

**LAWRENCE R. COLE** and **MICHAEL DREXLER**, associate media directors at Ogilvy & Mather, Inc., New York, were elected vice presidents.

**J. DOLAN WALSH** and **HARVEY E. DIEKROEGER**, formerly media supervisors, were appointed associate media directors in the St. Louis office of the D'Arcy Advertising Co. **GERALD P. BRANSON** and **TIMOTHY G. FINNEY** were promoted to senior media buyers.

**WILLIAM F. ROACH**, vice president and director of research for Erwin-Wasey, Inc., Pittsburgh, assumed additional duties as media director.

### Spot (Continued from page 46)

**Rock.** The schedule, which breaks at issue date will use day, fringe, and prime minutes for 13-weeks. Joe Hudack is the buyer.

### Famous Writers, Artists, Photographers School

(Victor & Richards, Inc., N.Y.)

A seven-week buy for this company breaks at issue date. Day weekend, and late fringe weekday 15-minute spots will appear in 30 selected markets. Buying in Bocky Burroughs.

### A very good year?

What will happen to tv this year? A newsletter from Needham, Harper & Steers says *vhf* telecasting will continue as the major mass audience device and that although *catv* will become more widely available, its future as a major programming facility is dubious.

This year will bring an increase in the number of multi-set homes. NH&S mentions people with three, even four sets.

Commercial formatting, the newsletter states, will undergo striking changes. "Thirty-second commercials will probably become the standard of most package goods advertisers." NH&S also predicts customized commercials of 90 or 120-second lengths.

Last but not least the newsletter sees public tv as no major threat to commercial facilities.

### Firestone Tire and Rubber Co. (Sweeney & James Co., Cleveland)

A two-week flight for **FIRESTONE TIRES** breaks March 10. Men are the target of minutes and 30s primarily in early and late fringe news spots, in 100 markets. Mike Buzzi buys.

### General Foods Corp.

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

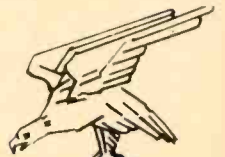
A three-week flight for **PIZZA STICKS** breaks at issue date. Fringe and prime minutes and 30s will be used in Indianapolis, and Albany-Schenectady-Troy. Joel Scher is the contact.

### General Foods Corp.

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

Three and four-week flights for **YUBAN COFFEE** break at issue date and March 4. Women are the target of prime and fringe 30s and fringe minutes in 20 selected markets. Buying is John Spencer.

### IN SIOUX CITY IOWA



**Kinegy**  
CHANNEL 14

a meg-watt of



One Million Watts of Sales Power

Represented by National Television Sales  
Bob Donovan, General Manager

Unlike many advertising newcomers who accidentally stumble into media on their way to hoped for jobs in account management or copy production, Tom McCabe, Benton & Bowles associate media director, knew what he wanted, headed straight for media, and has been happy with the choice ever since.

McCabe, it should be noted, had an advantage. He was familiar with agency operations and knew what the media function entailed before he began, a knowledge many people fresh out of college confess they lacked.

"Before I went into the service, I worked for a newspaper rep and then for a television rep," he explained. "It was at that point that I became interested in advertising. I knew that when I returned from the service I would go into some phase of agency work."

Why did he focus on media? For one thing, McCabe feels media plays a key role in agency operations. "Media is really the guts of agency business," he said. "It's the area most closely related to the basic function of any agency—getting products sold."

Not only is media department responsibility impressive, McCabe feels, but he sees added value in the fact that its personnel are more directly



in touch with what's happening in the real world of the marketplace.

"Media people tend to live more in the real world," he noted. "We rely more on our performance and the contribution we can make to a client's marketing success."

Why then are so many more people attracted to other areas of agency work? "I think a lot of people are attracted particularly to account work because they're preoccupied with the glamor of agency business," he said.

"Too many people looking for a quick rise to the top are surprised when they learn there's a great deal of very routine work involved in being an assistant account executive and that it isn't all that exciting."

For McCabe, the most exciting

part of advertising is seeing a successful schedule well executed, being in on the sell which advertising is meant to achieve.

With that in mind, he took a job eight years ago as a media trainee with Wm. Esty Co. and worked evenings toward a degree in marketing at New York University. After two years with Esty and four as a buyer with Lennen and Newell, he became a buyer at Benton & Bowles, where he is today an associate media director.

In the past eight years, McCabe feels, his conviction about the importance of the media function has come to be shared by an increasing number of clients and agency personnel.

"Agency media departments are more directly involved in dealing with clients," he said, "and media people have more contact with clients today than ever before. Clients have come to realize that an agency's media department can make a real contribution and they often insist the media men be included in agency/client meetings."

"As a result, the buyer's job has been upgraded in terms of salary, prestige, and client participation. He is today a full partner with the account group in dealing with clients in most cases."

### General Foods Corp.

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

A six-week schedule for GREAT SHAKES will be in from 37 to 41 top markets through March 31. Day and fringe 30s and piggybacks are being used. Buying are Peter Mitchell and Jeff Gilbert.

### General Foods Corp.

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

A six-week schedule for AWAKE breaks at issue date. Early and late fringe 30s and piggybacks will be used in 50 major markets. Buying is Julio Buonafede.

### Hill Packing Co.

(Allen, Anderson, Niefeld, & Paley, Inc., Chicago)

Commercials for HILLS DOG FOOD will be in 20 Midwestern markets through next September. Minutes will carry the message in day and fringe segments. Buyer is Steve Back.

### Lehn & Fink Products Corp.

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

A six-week buy for LYSOL TOILET BOWL CLEANER breaks at issue date. Prime and late fringe IDs will be used in about 43 major markets. Buying are Bill Lage and Bill Hogue.

### Lever Bros. Co.

(Doyle Dane Bernbach, Inc., N.Y.)

A three-week flight for BREEZE breaks March 10. Fringe minutes and 30s will be used in about 25 major markets. Tom Franken is the contact.

### Liggett & Myers Tobacco Co.

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

March 3 is start time on a full year buy for LARK CIGARETTES. Prime 20s and some fringe minutes will be used in 25 major markets. Buying is Leni Salz.

### Magnavox Co.

(Kenyon & Eckhardt, Inc., N.Y.)

This company is contemplating a six-week buy to break April 1 as a follow-up to its spring print campaign. A national buy in 25 markets will use prime and early and late fringe 30s in news segments, unless company decides to let dealers buy spots themselves, locally. John Jacobs is the contact.

### National Biscuit Co.

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

Commercials break at issue date for MIX & EAT CREAM OF WHEAT. Early and late fringe 30s will appear in about 25 markets for six weeks. Art Catalenello is the buyer.

### National Biscuit Co.

(Kenyon & Eckhardt, Inc., N.Y.)

A five-week flight breaks at issue date for TEAM FLAKES. Fringe and prime minutes and 30s will be used in 30 major markets. Buying is Gene Petrik.

### Norwich Pharmacal Co.

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

First quarter activity for TRIACTIN is currently in about 68 major markets. Day and fringe minutes and 30s are being used through early April. Buying is Jim Jowett.

### Perk Foods Co.

(Stern, Walters & Simmons, Inc.)

Spring activity breaks March 15 for VET'S DOG FOOD. Day, fringe, and prime IDs will be used in about 30 selected markets. Buying is Kay Collins.

### Philip Morris, Inc.

(Wells, Rich, Greene, Inc., N.Y.)

This company is introducing a new candy product, COFFEE CRISP, with a nine-week schedule beginning at issue date. Fringe minutes and prime 20s will be used in Cincinnati and a few other markets. Ethel Melcher is

(Continued on page 50)

**Spot** (Continued from page 50)

**Uniroyal, Inc.**

(Doyle Dane Bernbach, Inc., N.Y.)

A seven-week buy for UNIROYAL TIRES breaks March 3. Men will be the target of early and late fringe minutes and prime 20s in 50 markets. Werner Ziegler buys.

**United Vintners, Inc.**

(Honig-Cooper & Harrington, San Francisco)

March 6 is start time on a 13 to 19-week buy for ITALIAN SWISS COLONY WINE. Late fringe minutes will carry the message in 51 markets, including Albany, Boston, Buffalo, Cleveland,

Columbus, O., Denver, Colorado Springs, Fresno, Hartford, New Orleans, Houston, Phoenix, Providence, Seattle, and San Diego. Buying is Diane Van Keuren.

**Volkswagen of America, Inc.**

(Doyle Dane Bernbach, Inc., N.Y.)

March 4 is start time on an eight to nine week schedule for VOLKSWAGEN. Men will be the target of fringe minutes and prime 20s. Buying is Werner Ziegler.

**West End Brewing Co.**

(Wells, Rich, Greene, Inc., N.Y.)

March 4 is start time on a buy for UTICA CLUB BEER. The full-year schedule will use early and late fringe minutes and 30s and prime 30s and 20s to reach men in 12 East Coast markets.

Nick Langone is the contact.

**Williamson-Dickie Mfg. Co.**

(Slesar & Kanzer, Inc., N.Y.)

March 10 is break date on a buy for MEN'S SLACKS. Prime 30s will carry the message in 26 Southeast and Southwestern markets. Cathy Jackson is the contact.



Jerry Goldstein, formerly vice president and director of advertising for Transogram and Deluxe Topper, became president and chief executive officer of M. A. Henry Deluxe Game Corp.

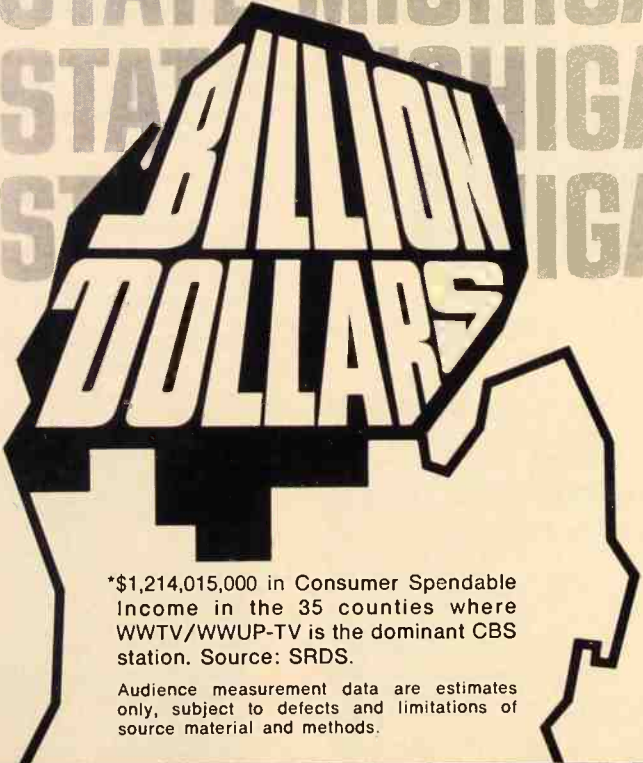


William D. Munro joined Spade & Archer, Inc. as Marketing director. He was formerly a marketing executive with LaRoche, McCaffrey & McCall, Inc.



Jack Remington has been named general manager of WDAF-TV Kansas City, Mo.

UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN



\*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.

**The Feltzer Stations**

**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJEM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

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

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

anged in 36 markets. However, ctically all remain in the top 50. ichita, which was 50th in '66, came p 52nd in '67.

The 50-market win-place-show comparison compiled by CBS shows a riking change from this season to st. Excluding ties, the '67 lineup of ading affiliates is as follows: ABC,

CBS, 39; NBC, 4. The previous ar it was this way: ABC, 7; CBS,

; NBC, 26. While TELEVISION AGE did not ana- ze affiliate standings last season, it id so during the three preceding asons, including both the fall and ring figures for the 1964-65 season. his provides comparisons, therefore, r the following ARB reports — arch, 1964; November, 1964; arch, 1965; March, 1966 and ovember, 1967. The last period is ot quite comparable to the first four nce the latter covered three-station arkets only, but a comparison may ill be of interest.

Here, then, are the percentage ares of leading affiliates for each etwork as tabulated from metro are figures and covering the total ay:

	M-64	N-64	M-65	M-66	N-67
BC .....	8.0	9.5	11.9	14.9	4.8
BS .....	68.0	54.0	49.3	51.7	68.3
BC .....	28.0	46.0	49.3	33.3	31.7

Note that CBS led in every report, cept March, 1965, when it was tied r first with NBC. Note also the ABC rop in the last report. Here are milar percentage figures for prime- e, again using metro shares:

	M-64	N-64	M-65	M-66	N-67
BC .....	20.0	39.7	37.3	21.2	3.8
BS .....	54.0	9.9	10.4	37.6	76.9
BC .....	32.0	57.1	59.7	41.2	26.9

As can be seen, CBS led in the rst and last reports while NBC led n the middle three. Also quite appar- nt is the CBS recovery from the 964-65 season and the ABC decline om that season. Finally, here are he early evening metro share com- arisons (late evening was not studied n the first three reports):

	M-64	N-64	M-65	M-66	N-67
BC .....	20.0	12.7	17.9	17.4	9.6
BS .....	36.0	36.5	41.8	33.7	38.5
BC .....	44.0	52.4	41.8	48.8	55.8

Here the persistent leader is NBC, hich shared first place with CBS in he spring of '65.

The tabulation of the 20 stations

with highest shares makes certain points apparent at once. First, the leading stations tend to be in smaller markets where competition is less keen because the number of competitors is smaller compared with larger markets.

Second, where one or two v's compete with u's, the former have a built-in advantage. Third, in hyphenated markets the station or stations located in the larger city or cities likewise has a built-in advantage.

This can be seen in the broadcast top-20 category—share of homes reached in the total survey area for the total day among all network affiliates. The top three stations—WNBFTV Binghamton, N.Y.; WIS-TV Columbia, S.C., and WSFA-TV Montgomery, Ala.—are vhf outlets competing with two uhf stations.

The fourth in rank—WBTV Charlotte, N.C.—is one of two v's battling two u's. And No. 5—KOLN-TV Lincoln-Hastings-Kearney, Nebr.—is in the larger of the two metro areas comprising the market (Lincoln has 53,600 tv households, while Hastings-Kearney has 30,200).

Of the 23 stations in this "top-20" list (the three additional are accounted for by ties), 14 are in intermixed markets (In the other lists the ratio of intermixed markets is almost as great). It may be of passing interest that of the five leaders previously listed, three are CBS affiliates and two are NBC.

While stations scoring well in total survey area rankings are also likely to do well in metro rankings, the total day figures show there are more than a few exceptions. Of the 21 leaders in the metro rankings, fully a third do not appear in the total area list.

One of them—WDAY-TV Fargo, N.D.—ranks ninth in the metro list. This is due to its strength in fringe time when network affiliation means less (the station is an NBC outlet), a major factor in the variations shown in the top-20 lists.

It is in fringe time that the more dramatic share figures turn up. The highest figure registered — an astounding 86 per cent—is scored by WSFA-TV Montgomery, Ala., in the early evening/total area list and by WNBFTV Binghamton, N.Y., in the late night/total area ranking.

Two other stations with shares in

# Being number one makes us a tough act to follow.

That's the problem other stations all over the country have been faced with. For many years they've had to do just that. Follow us.

But just take for an example our November Ratings (ARB)\*. They give us the highest metro share of audience of any station in the country's top 50 television markets — 56%. The same ratings give us the highest share of homes (ADI) of any station in the top 50 markets — 65%.

And you should check our Nielsen figures for November. They're even higher.

You've seen our past performance. Just imagine what we'll do for an encore.

## WBTV CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY  
WBT / WBT-FM / WBT-TV / WBTW  
JEFFERSON PRODUCTIONS  
Represented Nationally by 

\* Share of metro homes and ADI homes viewing Charlotte stations, average quarter hour Sun.-Sat., 9 am-midnight, ARB Nov. 1967.

The audience figures shown are a reflection of the original survey estimates. Their significance is a function of the techniques and procedures used. The figures are subject to the qualifications of the service noted or described in their report.

## Top Independents—By Metro Share

Total Day			Primetime		
Market	Station	Share	Market	Station	Share
Washington*	WTTG	19	Portland, Ore.	KPTV	17
Portland, Ore.	KPTV	18	Washington*	WTTG	14
Chicago*	WGN-TV	17	New York	WNEW-TV	13
Phoenix	KPHO-TV	17	Phoenix	KPHO-TV	13
Dallas-Ft. Worth*	KTVT	16	Dallas-Ft. Worth*	KTVT	12
Minneapolis-St. Paul	WTCN-TV	15	Chicago*	WGN-TV	11
New York	WNEW-TV	15	Denver	KWGN-TV	11
San Francisco*	KTVU	13	Indianapolis	WTTV	10
Denver	KWGN-TV	12	Los Angeles*	KTTV	10
Detroit*	CKLW-TV	11	Minneapolis-St. Paul	WTCN-TV	9
Miami	WCIX-TV	10	San Francisco*	KTVU	9
Seattle-Tacoma	KTNT-TV	10	Las Vegas	KHBV	8
Los Angeles*	KTTV	9	Seattle-Tacoma	KTNT-TV	8
New York	WOR-TV	9	Los Angeles*	KTLA	7
New York	WPIX	9	New York	WOR-TV	7
St. Louis	KPLR-TV	9	San Antonio*	KWEX-TV	7
Las Vegas	KHBV	8	Detroit*	CKLW-TV	6
Los Angeles*	KTLA	7	Miami	WCIX-TV	6
Tucson	KZAZ	7	St. Louis	KPLR-TV	6
Detroit*	WKBD-TV	6	Tucson	KZAZ	6
Los Angeles*	KHJ-TV	6			

### Early Evening

Market	Station	Share
Minneapolis-St. Paul	WTCN-TV	34
Dallas-Ft. Worth*	KTVT	32
Chicago*	WGN-TV	31
Phoenix	KPHO-TV	31
Washington*	WTTG	31
Portland, Ore.	KPTV	28
Denver	KWGN-TV	25
Indianapolis	WTTV	25
New York	WNEW-TV	22
St. Louis	KPLR-TV	19
San Francisco*	KTVU	19
Miami	WCIX-TV	17
New York	WPIX	17
Tucson	KZAZ	15
Detroit*	CKLW-TV	13
New York	WOR-TV	13
Seattle-Tacoma	KTNT-TV	13
Detroit*	WKBD-TV	11
Los Angeles*	KTLA	11
Milwaukee	WTVV	11
Philadelphia*	WKBS-TV	11

\*Intermixed Markets

### Late Night

Market	Station	Share
Dallas-Ft. Worth*	KTVT	19
Washington*	WTTG	18
Los Angeles*	KTTV	16
New York	WOR-TV	16
Indianapolis	WTTV	14
New York	WNEW-TV	14
Chicago*	WGN-TV	12
Seattle-Tacoma	KTNT-TV	11
Phoenix	KPHO-TV	10
San Francisco*	KTVU	9
Portland, Ore.	KPTV	8
Minneapolis-St. Paul	WTCN-TV	7
Denver	KWGN-TV	6
Houston*	KHTV	6
St. Louis	KPLR-TV	6
Atlanta*	WJRJ-TV	5
Las Vegas	KHBV	5
Los Angeles*	KHJ-TV	5
Los Angeles*	KTLA	5
Tucson	KZAZ	5

pendents—done by metro shares—shows that, except for early evening, the top share is under 20. The top station for the total day is WTTG Washington, but the top share was garnered by WTCN-TV Minneapolis-St. Paul, which registered a 34 in the early evening (there are about 60 independents in the U.S.).

The relatively high shares in early evening time are, of course, due to lack of network competition. In late evening, local news shows of affiliates provide strong competition but in early fringe time independents often come up strong with, for example, a strong kiddie programming block.

### The top ten

The top 10 stations for the total day, it is interesting to note, are all *v*'s and are all group-owned. Two are Metromedia outlets, WTTG Washington and WNEW-TV New York—two are Chris Craft stations KPTV Portland and WTCN-TV Minneapolis-St. Paul—and two are WGN Continental Broadcasting stations, WGN-TV Chicago and KWGN-TV Denver.

The other groups are Meredith (KPHO-TV Phoenix), WKY TV System (KTVT Dallas-Ft. Worth), Cox (KTVU San Francisco) and RKO General (CKLW-TV Detroit). The latter is in a class by itself, being a Canadian station (licensed to Windsor, Ont.) and affiliated with the Canadian Broadcasting Corp.

It may also be of interest that all 10 are at least 10 years old, nine of the 10 went on the air in 1955 or earlier, and four, in the 40s.

In a few cases the major markets are represented more than once in the top 20 lists. For example, all three New York *vhf* indies are on the total day and primetime lists and two are on each of the fringe time lists. In Los Angeles, three of the four *vhf* indies are on the total day and late night lists and two are on the primetime roster of leaders.

A handful of *uhf* indies are among the top 20s. Included are two Kaiser Broadcasting stations, WKBD-TV Detroit and WKBS-TV Philadelphia; a full-time Spanish-language outlet, KWEX-TV San Antonio, owned by Spanish International Broadcasting; a WKY TV System station, WTVV Milwaukee and WJRJ-TV Atlanta. The *u*'s are getting there. By the next November sweep, who knows? ■

the 80s follow right behind the Binghamton station in the late night/total area listing—WIS-TV Columbia, S.C., and KOLN-TV, Lincoln, Nebr., both with 85's. It should be remembered that the late night data is based on only one half hour.

Shares in the 70's turn up twice in the total day/total area list, once in the primetime/total area list, twice

in the late night/total area ranking, three times in the late night/metro ranking, twice in the early evening/total area list and once in the early evening/metro list. As might be expected, the same stations frequently appear in these tallies.

### Analyzing the leaders

An analysis of the leading inde-

**Top Affiliates by Network—Total Day—By Tv Home Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	52	Binghamton	WNBF-TV	74	Columbia, S.C.	WIS-TV	70
Flint-Saginaw-Bay City	WJRT-TV	46	Charlotte	WBT-TV	65	Montgomery	WSFA-TV	69
Sioux City	KCAU-TV	43	Lincoln-Hastings-Kearney	KOLN-TV	63	Joplin-Pittsburg	KOAM-TV	55
Rockford	WREX-TV	41	Wausau-Rhineland	WSAU-TV	62	Harrisburg-Lancaster-Lebanon-York	WGAL-TV	53
Evansville	WTVW	36	Jacksonville	WJXT	60	Erie	WICU-TV	52
Wilkes Barre-Scranton	WNEP-TV	36	Madison	WISC-TV	60	Sioux City	KTIV	49
Seattle-Tacoma	KOMO-TV	33	Hartford-New Haven	WTIC-TV	56	Charleston-Huntington	WSAZ-TV	47
Shreveport	KTBS-TV	33	Champaign-Decatur-Springfield	WCIA	54	Bakersfield	KERO-TV	45
Kansas City	KMBC-TV	32	Cedar Rapids-Waterloo	WMT-TV	51	Knoxville	WATE-TV	44
Pittsburgh	WTAE-TV	32	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	50	Louisville	WAVE-TV	44
Salt Lake City-Ogden-Provo	KCPX-TV	32	Amarillo	KFDA-TV	49	Flint-Saginaw-Bay City	WNEM-TV	43
Tulsa	KTUL-TV	32	Bangor	WABI-TV	49	Fresno	KMJ-TV	43
Chattanooga	WTVC	31	Beaumont-Port Arthur	KFDM-TV	49	Syracuse	WSYR-TV	43
Fort Wayne	WPTA	31	Charleston, S.C.	WCSC-TV	49	Wichita-Hutchinson	KARD-TV	43
Rochester, N.Y.	WDKR	31	Greenville-Washington-New Bern	WNCT-TV	49	Birmingham	WAPI-TV	42
Albuquerque	KOAT-TV	30	Roanoke-Lynchburg	WDBJ-TV	49	Las Vegas	KORK-TV	42
Baltimore	WJZ-TV	30	Duluth-Superior	KDAL-TV	48	Oklahoma City	WKY-TV	41
Cleveland	WEWS	30	Mobile-Pensacola	WKRC-TV	48	Tampa-St. Petersburg	WFLA-TV	41
Little Rock	KATV	30	Pittsburgh	KDKA-TV	48	Fargo	WDAY-TV	40
Omaha	KETV	30	Richmond	WTVR	48	Greenville-Spartanburg-Asheville	WFBC-TV	40
			South Bend-Elkhart	WSBT-TV	48	Providence	WJAR-TV	40
						Wichita Falls-Lawton	KFDX-TV	40

**Top Affiliates by Network—Total Day—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	45	Wausau-Rhineland	WSAU-TV	59	Columbia, S.C.	WIS-TV	51
Sioux City	KCAU-TV	37	Charlotte	WBT-TV	56	Fargo	WDAY-TV	50
Rockford	WREX-TV	35	Jacksonville	WJXT	55	Joplin-Pittsburg	KOAM-TV	50
Shreveport	KTBS-TV	35	Binghamton	WNBF-TV	54	Montgomery	WSFA-TV	50
Wilkes Barre-Scranton	WNEP-TV	35	Greenville-Washington-New Bern	WNCT-TV	51	Erie	WICU-TV	47
Kansas City	KMBC-TV	33	Madison	WISC-TV	51	Birmingham	WAPI-TV	45
Rochester, N.Y.	WDKR	33	Beaumont-Port Arthur	KFDM-TV	50	Las Vegas	KORK-TV	45
Flint-Saginaw-Bay City	WJRT-TV	32	Roanoke-Lynchburg	WDBJ-TV	49	Fresno	KMJ-TV	44
Fort Wayne	WPTA	32	Green Bay	WBAY-TV	48	Knoxville	WATE-TV	44
Little Rock	KATV	32	Mobile-Pensacola	WKRC-TV	48	Sioux City	KTIV	42
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	32	Shreveport	KSLA-TV	48	Greenville-Spartanburg-Asheville	WFBC-TV	41
Salt Lake City-Ogden-Provo	KCPX-TV	32	Champaign-Decatur-Springfield	WCIA	47	Louisville	WAVE-TV	41
Seattle-Tacoma	KOMO-TV	32	Richmond	WTVR	47	Nashville	WSM-TV	41
Wausau-Rhineland	WAOW-TV	32	Charleston, S.C.	WCSC-TV	46	Portland-Poland Spring	WCSH-TV	41
Wichita-Hutchinson	KAKE-TV	32	Duluth-Superior	KDAL-TV	46	Reno	KCRL	41
Cleveland	WEWS	31	Pittsburgh	KDKA-TV	46	Atlanta	WSB-TV	40
Colorado Springs-Pueblo	KRDO-TV	31	Cedar Rapids-Waterloo	WMT-TV	45	Odessa-Midland	KMID-TV	40
Omaha	KETV	31	El Paso	KROD-TV	45	Spokane	KHQ-TV	40
San Antonio	KONO-TV	31	Grand Rapids-Kalamazoo	WKZO-TV	45	Syracuse	WSYR-TV	40
Buffalo	WKBW-TV	30	Odessa-Midland	KOSA-TV	45	Wichita Falls-Lawton	KFDX-TV	40
Chattanooga	WTVC	30	Tampa-St. Petersburg	WTVT	45			
Columbus, Ohio	WTVN	30						
Corpus Christi	KIII	30						

**Top Affiliates by Network—Primetime—By Tv Homes Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	55	Binghamton	WNBF-TV	72	Columbia, S.C.	WIS-TV	64
Flint-Saginaw-Bay City	WJRT-TV	46	Charlotte	WBTW	62	Montgomery	WSFA-TV	62
Sioux City	KCAU-TV	44	Wausau-Rhineland	WSAU-TV	61	Joplin-Pittsburg	KOAM-TV	54
Rockford	WREX-TV	38	Lincoln-Hastings-Kearney	KOLN-TV	60	Erie	WICU-TV	52
Evansville	WTVW	35	Madison	WISC-TV	58	Harrisburg-Lancaster-Lebanon-York	WCAL-TV	49
Seattle-Tacoma	KOMO-TV	34	Hartford-New Haven	WTIC-TV	54	Las Vegas	KORK-TV	48
Wilkes Barre-Scranton	WNEP-TV	34	Jacksonville	WJXT	54	Sioux City	KTIV	48
Cedar Rapids-Waterloo	KCRG-TV	33	Champaign-Decatur-Springfield	WCIA	51	Bakersfield	KERO-TV	43
Portland-Poland Spring	WMTW-TV	33	Bangor	WABI-TV	50	Charleston-Huntington	WSAZ-TV	43
Pittsburgh	WTAE-TV	32	Grand Rapids-Kalamazoo	WKZO-TV	49	Fresno	KMJ-TV	43
Shreveport	KTBS-TV	32	Roanoke-Lynchburg	WDBJ-TV	49	Knoxville	WATE-TV	42
Chattanooga	WTVC	31	Beaumont-Port Arthur	KFDM-TV	48	Louisville	WAVE-TV	42
Cleveland	WEWS	31	Charleston, S.C.	WCSC-TV	48	Flint-Saginaw-Bay City	WNEM-TV	41
Fort Wayne	WPTA	31	Greenville-Washington-New Bern	WNCT-TV	48	Greenville-Washington-New Bern	WITN-TV	40
Greenville-Spartanburg-Asheville	WLOS-TV	31	Knoxville	WBIR-TV	48	Tampa-St. Petersburg	WFLA-TV	40
Kansas City	KMBC-TV	31	Amarillo	KFDA-TV	47	Wichita-Hutchinson	KARD-TV	40
Rochester, N.Y.	WOKR	31	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	47	Birmingham	WAPI-TV	39
Sacramento-Stockton	KOVR	31	Pittsburgh	KDKA-TV	47	Sacramento-Stockton	KCRA-TV	39
San Antonio	KONO-TV	31	Buffalo	WBEN-TV	46	Syracuse	WSYR-TV	39
Wichita Falls-Lawton	KSWO-TV	31	Duluth-Superior	KDAL-TV	46	El Paso	KTSM-TV	38
			Mobile-Pensacola	WKRG-TV	46	Odessa-Midland	KMID-TV	38
			South Bend-Elkhart	WSBT-TV	46	Reno	KCRL	38
						Tucson	KVOA-TV	38

**Top Affiliates by Network—Primetime—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	49	Wausau-Rhineland	WSAU-TV	57	Joplin-Pittsburg	KOAM-TV	50
Wausau-Rhineland	WAOW-TV	35	Charlotte	WBTW	52	Las Vegas	KORK-TV	49
Cedar Rapids-Waterloo	KCRG-TV	34	Binghamton	WNBF-TV	51	Erie	WICU-TV	46
Rockford	WREX-TV	34	Beaumont-Port Arthur	KFDM-TV	50	Columbia, S.C.	WIS-TV	45
Sioux City	KCAU-TV	34	Grand Rapids-Kalamazoo	WKZO-TV	49	Fresno	KMJ-TV	44
Rochester, N.Y.	WOKR	33	Jacksonville	WJXT	49	Sioux City	KTIV	43
Seattle-Tacoma	KOMO-TV	33	Madison	WISC-TV	49	Birmingham	WAPI-TV	42
Shreveport	KTBS-TV	33	Shreveport	KSLA-TV	49	Montgomery	WSFA-TV	42
Cleveland	WEWS	32	Roanoke-Lynchburg	WDBJ-TV	48	Reno	KCRL	42
Ft. Wayne	WPTA	32	Greenville-Washington-New Bern	WNCT-TV	47	Fargo	WDAY-TV	41
Kansas City	KMBC-TV	32	Mobile-Pensacola	WKRG-TV	47	Louisville	WAVE-TV	41
Little Rock	KATV	32	Albuquerque	KGGM-TV	45	Odessa-Midland	KMID-TV	41
Norfolk-Portsmouth-Hampton-Newport News	WVEC-TV	32	Champaign-Decatur-Springfield	WCIA	45	Knoxville	WATE-TV	40
San Antonio	KONO-TV	32	El Paso	KROD-TV	45	Portland-Poland Spring	WCSH-TV	40
Chattanooga	WTVC	31	Pittsburgh	KDKA-TV	45	Spokane	KHQ-TV	40
Flint-Saginaw-Bay City	WJRT-TV	31	Bangor	WABI-TV	44	Nashville	WSM-TV	39
Peoria	WIRL-TV	31	Charleston, S.C.	WCSC-TV	44	Quad City (Davenport-Rock Island-Moline)	WOC-TV	39
Sacramento-Stockton	KAKE-TV	31	Duluth-Superior	KDAL	44	Charleston-Huntington	WSAZ-TV	38
Wichita-Hutchinson	KAKE-TV	31	Green Bay	WBAY-TV	44	El Paso	KTSM-TV	38
Wilkes Barre-Scranton	WNEP-TV	31	Knoxville	WBIR-TV	44	Greenville-Spartanburg-Asheville	WFBC-TV	38
			Richmond	WTVR	44	Tampa-St. Petersburg	WFLA-TV	38
						Wichita Falls-Lawton	KFDX-TV	38



**Top Affiliates by Network—Early Evening—By Tv Home Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Rockford	WREX-TV	49	Binghamton	WNBF-TV	77	Montgomery	WSFA-TV	86
Birmingham	WBRC-TV	48	Charlotte	WBTW	69	Columbia, S.C.	WIS-TV	77
Wilkes Barre-Scranton	WNBP-TV	48	Jacksonville	WJXT	69	Harrisburg-Lancaster-Lebanon-York	WCAL-TV	64
Sioux City	KCAU-TV	43	Lincoln-Hastings-Kearney	KOLN-TV	68	Erie	WICU-TV	58
Columbus, Ohio	WTVN	42	Cedar Rapids-Waterloo	WMT-TV	63	Joplin-Pittsburg	KOAM-TV	58
Flint-Saginaw-Bay City	WJRT-TV	41	Madison	WISC-TV	61	Bakersfield	KERO-TV	57
Kansas City	KMBC-TV	41	Champaign-Decatur-Springfield	WCIA	60	Flint-Saginaw-Bay City	WNEM-TV	54
Fort Wayne	WPTA	40	Wausau-Rhineland	WSAU-TV	58	Wichita Falls-Lawton	KFDX-TV	54
Evansville	WTVW	38	Greenville-Washington-New Bern	WNCT-TV	55	Boston	WBZ-TV	53
Rochester, N.Y.	WOKR	38	Bangor	WABI-TV	54	Charleston-Huntington	WSAZ-TV	53
Shreveport	KTBS-TV	38	Hartford-New Haven	WTIC-TV	54	Louisville	WAVE-TV	53
Baltimore	WJZ-TV	36	Mobile-Pensacola	WKRC-TV	54	Sioux City	KTIV	53
Little Rock	KATV	36	Roanoke-Lynchburg	WDBJ-TV	53	Atlanta	WSB-TV	52
Pittsburgh	WTAE-TV	36	Amarillo	KFDA-TV	51	Fresno	KMJ-TV	52
Salt Lake City-Ogden-Provo	KCPX-TV	36	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	51	Oklahoma City	WKY-TV	52
Colorado Springs-Pueblo	KRDO-TV	35	Green Bay	WBAY-TV	50	Odessa-Midland	KMID-TV	50
Richmond	WXEX-TV	34	Charleston, S.C.	WCSC-TV	48	Chattanooga	WRCB-TV	48
Cincinnati	WKRC-TV	33	Knoxville	WBIR-TV	48	Greenville-Spartanburg-Asheville	WFBC-TV	47
Providence	WTEV	33	Buffalo	WBEN-TV	47	Providence	WJAR-TV	47
Des Moines	WOI-TV	32	Austin-Mason City-Rochester	KCLO-TV	46	Sacramento-Stockton	KCRA-TV	47
Tulsa	KTUL-TV	32	El Paso	KROD-TV	46	Syracuse	WSYR-TV	47
Wausau-Rhineland	WAOW-TV	32	South Bend-Elkhart	WSBF-TV	46	Tampa-St. Petersburg	WFLA-TV	47

**Top Affiliates by Network—Early Evening—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Wilkes Barre-Scranton	WNBP-TV	48	Jacksonville	WJXT	65	Montgomery	WSFA-TV	74
Sioux City	KCAU-TV	47	Charlotte	WBTW	62	Columbia, S.C.	WIS-TV	63
Columbus, Ohio	WTVN	42	Greenville-Washington-New Bern	WNCT-TV	60	Fargo	WDAY-TV	63
Fort Wayne	WPTA	42	Wausau-Rhineland	WSAU-TV	59	Odessa-Midland	KMID-TV	62
Birmingham	WBRC-TV	41	Cedar Rapids-Waterloo	WMT-TV	58	Fresno	KMJ-TV	54
Rochester, N.Y.	WDKR	41	Binghamton	WNBF-TV	57	Erie	WICU-TV	52
Shreveport	KTBS-TV	41	Mobile-Pensacola	WKRC-TV	53	Birmingham	WAPI-TV	51
Kansas City	KMBC-TV	40	Champaign-Decatur-Springfield	WCIA	51	Atlanta	WSB-TV	50
Rockford	WREX-TV	40	Roanoke-Lynchburg	WDBJ-TV	49	Oklahoma City	WKY-TV	50
Little Rock	KATV	39	Bangor	WABI-TV	48	Portland-Poland Spring	WCSH-TV	50
Salt Lake City-Ogden-Provo	KCPX-TV	37	Madison	WISC-TV	48	Bakersfield	KERO-TV	49
Colorado Springs-Pueblo	KRDO-TV	36	Amarillo	KFDA-TV	47	Boston	WBZ-TV	49
Richmond	WXEX-TV	36	Beaumont-Port Arthur	KFDM-TV	46	Joplin-Pittsburg	KOAM-TV	49
New Orleans	WWUE	35	Duluth-Superior	KDAL-TV	45	Nashville	WSM-TV	48
Buffalo	WKBW-TV	33	Pittsburgh	KDKA-TV	45	Wichita Falls-Lawton	KFDX-TV	48
Cincinnati	WKRC-TV	33	San Antonio	KENS-TV	45	Knoxville	WATE-TV	47
Memphis	WHBQ-TV	33	Charleston, S.C.	WCSC-TV	44	Charleston-Huntington	WSAZ-TV	46
Wichita-Hutchinson	KAKE-TV	33	El Paso	KROD-TV	44	Chattanooga	WRCB-TV	46
Corpus Christi	KIII	32	Shreveport	KSLA-TV	44	Greenville-Spartanburg-Asheville	WFBC-TV	46
Wausau-Rhineland	WAOW-TV	32	South Bend-Elkhart	WSBT-TV	44	Spokane	KHQ-TV	46
			Tampa-St. Petersburg	WTVT	44			

**Top Affiliates by Network—Late Night—By Tv Homes Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Sioux City	KCAU-TV	49	Binghamton	WNBF-TV	86	Columbia, S.C.	WIS-TV	85
San Antonio	KONO-TV	45	Lincoln-Hastings- Kearney	KOLN-TV	85	Montgomery	WSFA-TV	74
Flint-Saginaw-Bay City	WJRT-TV	42	Wausau-Rhineland	WSAU-TV	74	Erie	WICU-TV	67
Baltimore	WJZ-TV	41	Hartford-New Haven	WTIC-TV	67	Harrisburg-Lancaster- Lebanon-York	WCAL-TV	65
Birmingham	WBRC-TV	40	Charlotte	WBTW	66	Joplin-Pittsburg	KOAM-TV	61
Rockford	WREX-TV	40	Cedar Rapids-Waterloo	WMT-TV	63	Bakersfield	KERO-TV	60
Kansas City	KMBC-TV	39	Madison	WISC-TV	62	Charleston-Huntington	WSAZ-TV	59
Tulsa	KTUL-TV	39	Jacksonville	WJXT	61	Fargo	WDAY-TV	57
Albuquerque	KOAT-TV	38	Mobile-Pensacola	WKRC-TV	61	Peoria	WEEK-TV	56
Milwaukee	WITI-TV	37	Charleston, S.C.	WCSC-TV	60	Greenville-Spartanburg- Asheville	WFBC-TV	53
Evansville	WTVW	36	Green Bay	WBAY-TV	60	Oklahoma City	WKY-TV	53
Buffalo	WKBW-TV	35	Amarillo	KFDA-TV	58	Syracuse	WSYR-TV	53
Wilkes Barre-Scranton	WNEP-TV	32	Champaign-Decatur- Springfield	WCIA	58	Fresno	KMJ-TV	52
Little Rock	KATV	31	Colorado Springs-Pueblo	KKTW	58	Birmingham	WAPI-TV	51
Seattle-Tacoma	KOMO-TV	31	Greenville-Washington- New Bern	WNCT-TV	58	Tampa-St. Petersburg	WFLA-TV	51
New Orleans	WVUE	30	Knoxville	WBIR-TV	58	Flint-Saginaw-Bay City	WNEM-TV	50
Omaha	KETV	28	Pittsburgh	KDKA-TV	56	Bangor	WLBZ-TV	49
Wichita Falls-Lawton	KSWO-TV	28	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	55	El Paso	KTSM-TV	49
Pittsburgh	WTAE-TV	27	Des Moines	KRNT-TV	54	Atlanta	WSB-TV	48
Salt Lake City-Ogden- Provo	KCPX-TV	27	Roanoke-Lynchburg	WDBJ-TV	51	Miami	WCKT	48
			Youngstown	WKBN-TV	51	Portland, Ore.	KCW-TV	48

**Top Affiliates by Network—Late Night—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
San Antonio	KONO-TV	48	Binghamton	WNBF-TV	75	Columbia, S.C.	WIS-TV	75
Kansas City	KMBC-TV	40	Lincoln-Hastings- Kearney	KOLN-TV	67	Fargo	WDAY-TV	72
Baltimore	WJZ-TV	39	Des Moines	KRNT-TV	65	Erie	WICU-TV	65
Milwaukee	WITI-TV	39	Greenville-Washington- New Bern	WNCT-TV	65	Montgomery	WSFA-TV	62
Sioux City	KCAU-TV	39	Wausau-Rhineland	WSAU-TV	65	Fresno	KMJ-TV	58
Buffalo	WKBW-TV	38	Green Bay	WBAY-TV	64	Charleston-Huntington	WSAZ-TV	57
Flint-Saginaw-Bay City	WJRT-TV	37	Mobile-Pensacola	WKRC-TV	63	Peoria	WEEK-TV	56
Birmingham	WBRC-TV	36	Charleston, S.C.	WCSC-TV	58	Oklahoma City	WKY-TV	55
Tulsa	KTUL-TV	35	Colorado Springs-Pueblo	KKTW	58	Birmingham	WAPI-TV	54
Wichita Falls-Lawton	KSWO-TV	34	Cedar Rapids-Waterloo	WMT-TV	56	Grand Rapids-Kalamazoo	WOOD-TV	54
New Orleans	WVUE	33	Jacksonville	WJXT	56	Sioux City	KTIV	53
Rockford	WREX-TV	33	Charlotte	WBTW	55	Greenville-Spartanburg- Asheville	WFBC-TV	52
Albuquerque	KOAT-TV	32	Portland-Poland Spring	WCAN-TV	55	Joplin-Pittsburg	KOAM-TV	52
Las Vegas	KSHO-TV	32	Youngstown	WKBN-TV	55	Portland, Ore.	KCW-TV	52
Little Rock	KATV	32	Pittsburgh	KDKA-TV	54	Harrisburg-Lancaster- Lebanon-York	WCAL-TV	50
Wilkes Barre-Scranton	WNEP-TV	32	Shreveport	KSLA-TV	54	Syracuse	WSYR-TV	50
Duluth-Superior	WDIO-TV	31	Knoxville	WBIR-TV	52	Tampa-St. Petersburg	WFLA-TV	50
Wausau-Rhineland	WAOW-TV	31	Roanoke-Lynchburg	WDBJ-TV	52	Atlanta	WSB-TV	49
Seattle-Tacoma	KOMA-TV	30	Amarillo	KFDA-TV	51	El Paso	KTSM-TV	49
Shreveport	KTBS-TV	30	Champaign-Decatur- Springfield	WCIA	50	Sacramento-Stockton	KCRA-TV	49
			Louisville	WHAS-TV	50			

**Early Evening**

(Mon.-Fri)

5-7:30 p.m./4-6:30 p.m.)

**Tv Homes Share**

**Top Affiliates in 106**

**3-or-more Station Markets†**

*Leading Stations*

Market	Station	Share
Montgomery*	WSFA-TV	86
Binghamton*	WNBF-TV	77
Columbia, S.C.*	WIS-TV	77
Charlotte*	WBTV	69
Jacksonville*	WJXT	69
Lincoln-Hastings-Kearney	KOLN-TV	68
Harrisburg-Lancaster-Lebanon-York*	WCAL-TV	64
Cedar Rapids-Waterloo	WMT-TV	63
Madison*	WISC-TV	61
Champaign-Decatur-Springfield*	WCIA	60
Erie*	WICU-TV	58
Joplin-Pittsburg*	KOAM-TV	58
Wausau-Rhineland	WSAU-TV	58
Bakersfield	KERO-TV	57
Greenville-Washington-New Bern	WNCT-TV	55
Bangor	WABI-TV	54
Flint-Saginaw-Bay-City*	WNEM-TV	54
Hartford-New Haven*	WTIC-TV	54
Mobile-Pensacola	WKRG-TV	54
Wichita Falls-Lawton	KFDX-TV	54

**Metro Share**

**Top Affiliates in 104**

**3-or-more Station Markets†**

*Leading Stations*

Market	Station	Share
Montgomery*	WSFA-TV	74
Jacksonville*	WJXT	65
Columbia, S.C.*	WIS-TV	63
Fargo	WDAY-TV	63
Odessa-Midland	KMID-TV	62
Greenville-Washington-New Bern	WNCT-TV	60
Wausau-Rhineland	WSAU-TV	59
Cedar Rapids-Waterloo	WMT-TV	58
Binghamton*	WNBF-TV	57
Fresno	KMJ-TV	54
Mobile-Pensacola	WKRG-TV	53
Erie*	WICU-TV	52
Birmingham*	WAPI-TV	51
Champaign-Decatur-Springfield*	WCIA	51
Atlanta*	WSB-TV	50
Oklahoma City*	WKY-TV	50
Portland-Poland Spring	WCSH-TV	50
Bakersfield	KERO-TV	49
Boston*	WBZ-TV	49
Joplin-Pittsburg*	KOAM-TV	49
Roanoke-Lynchburg*	WDBJ-TV	49

**Late Night**

(Mon.-Fri.)

11-11:30 p.m./10-10:30 p.m.)

**Tv Homes Share**

**Top Affiliates in 106**

**3-or-more Station Markets†**

*Leading Stations*

Market	Station	Share
Binghamton*	WNBF-TV	86
Columbia, S.C.*	WIS-TV	85
Lincoln-Hastings-Kearney	KOLN-TV	85
Montgomery*	WSFA-TV	74
Wausau-Rhineland	WSAU-TV	74
Erie*	WICU-TV	67
Hartford-New Haven*	WTIC-TV	67
Charlotte*	WBTV	66
Harrisburg-Lancaster-Lebanon-York*	WCAL-TV	65
Cedar Rapids-Waterloo	WMT-TV	63
Madison*	WISC-TV	62
Jacksonville*	WJXT	61
Joplin-Pittsburg*	KOAM-TV	61
Mobile-Pensacola	WKRG-TV	61
Bakersfield	KERO-TV	60
Charleston, S.C.	WCSC-TV	60
Green Bay	WBAY-TV	60
Charleston-Huntington	WSAZ-TV	59
Amarillo	KFDA-TV	58
Champaign-Decatur-Springfield*	WCIA	58
Colorado Springs-Pueblo	KKTU	58
Greenville-Washington-New Bern	WNCT-TV	58
Knoxville*	WBIR-TV	58

**Metro Share**

**Top Affiliates in 104**

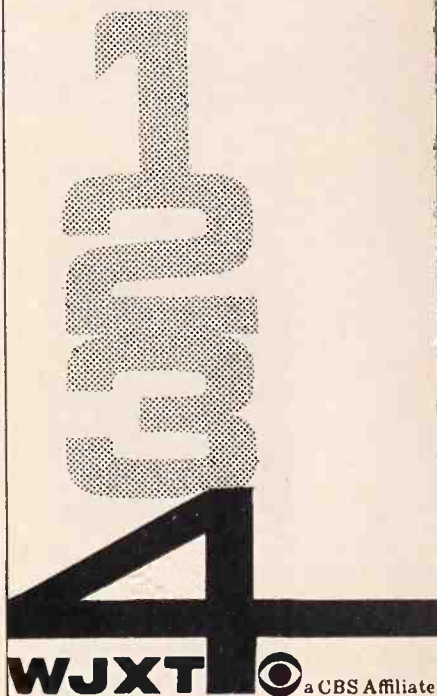
**3-or-more Station Markets†**

*Leading Stations*

Market	Station	Share
Binghamton*	WNBF-TV	75
Columbia, S.C.*	WIS-TV	75
Fargo	WDAY-TV	72
Lincoln-Hastings-Kearney	KOLN-TV	67
Des Moines*	KNNT-TV	65
Erie*	WICU-TV	65
Greenville-Washington-New Bern	WNCT-TV	65
Wausau-Rhineland	WSAU-TV	65
Green Bay	WBAY-TV	64
Mobile-Pensacola	WKRG-TV	63
Montgomery*	WSFA-TV	62
Charleston, S.C.	WCSC-TV	58
Colorado Springs-Pueblo	KKTU	58
Fresno	KMJ-TV	58
Charleston-Huntington	WSAZ-TV	57
Cedar Rapids-Waterloo	WMT-TV	56
Jacksonville*	WJXT	56
Peoria	WEEK-TV	56
Charlotte*	WBTV	55
Oklahoma City*	WKY-TV	55
Portland-Poland Spring	WCAN-TV	55
Youngstown	WKBN-TV	55

†Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\*Intermixed market.



WJXT is *FIRST* in Jacksonville with 24 of the top 25 shows by total homes, *SECOND* among U. S. stations in metro share for late afternoon programming, *THIRD* among U. S. stations for total day metro share, *FOURTH* among U. S. stations in share of total homes for late afternoon programming.\*

\*ARB, Fall '67, based on markets with three or more stations.

A Post-Newsweek Station represented by TvAR

# Gold Chevron Panel expanded; now includes Chicago media executives



## Introducing the Chicago Gold Chevron Panelists



**John Cole**  
Media Supervisor  
Needham, Harper & Steefs, Inc.



**Miss Mary Alice Crisafulli**  
Media Supervisor  
Clinton E. Frank Inc.



**Gordon L. Gredell**  
Assoc. Media Director  
D'Arcy Advertising Co.



**Miss Elaine Kortas**  
Media Director  
Marsteller Inc.



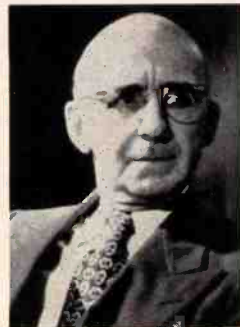
**John Priebe**  
Media & Research Director  
Reincke, Meyer, Finn



**J. M. Sheviak**  
Director of Advertising  
Parker-Hannifin Corp.



**Roy R. Stewart**  
V.P. Media Director  
The Griswold-Eshleman Co.



**Edwin A. Trizil**  
V.P. Print & Outdoor Media Mgr.  
Post-Keyes-Gardner



**Alfred S. Trude, Jr.**  
V.P. & Dir. Media Relations  
Young & Rubicam



**Gene Wedereit**  
Dir. of Adv. & Pub. Rel.  
Chemetron Corp.



**Philip L. Zimmerman**  
Supvr. Radio & TV Facilities  
The Toni Corp.



**Robert L. Zschunke**  
V.P. & Media Director  
Earle Ludgin & Co.

### **More Service-Ads to be reviewed; more panelists' comments reported to media**

New York-based Gold Chevron Panel continues to function; combined New York/Chicago effort, coupled with streamlined evaluation procedure, will produce steady flow of suggested improvement in sellers' communication to buyers.

#### **Criteria unchanged**

Under the new, streamlined evaluation system, individual advertisements rather than annual campaigns will be reviewed. But the panelists will still analyze each Service-Ad in the light of its usefulness to SRDS users. The basic criteria are these:

1. Is the information useful?
2. Is it complete (covering most of the basic points to be considered)?
3. Is it current and accurate?
4. Is the information well-documented?
5. Is it presented in forthright and explicit fashion?
6. Is the Service-Ad arranged in orderly fashion for ease of use?
7. Are related Service-Ads positioned where they'll help buyers avoid overlooking good buys (at appropriate locations in SRDS in addition to the basic Service-Ad adjacent to the medium's listing)?

#### **Service-Ad Objectives to enter panelist considerations**

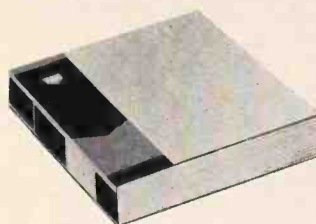
Attached to each Service-Ad reviewed by the panelists will be a terse description of the basic reason the medium placed it in SRDS and provided the information it contains. Although the 7-point criteria are oriented to the buyers' requirements, an understanding of each medium's objectives adds a new dimension to the panelists' discussions. Media will get a sharper "fix" on what they gain by providing the information contained in their Service-Ads.

Significant comments gleaned from 1968 Gold Chevron panelists' "copy clinic" discussions will flow to media via SRDS District Managers, the bulletins "Buyers Eye Your Ads," the SRDS house organ "Inside SRDS" and SRDS advertisements appearing in the advertising trade press.



### **IN SRDS YOU ARE THERE**

selling by helping  
people buy



# **SRDS**

### **STANDARD RATE & DATA SERVICE, INC.**

*The National Authority  
Serving the Media-Buying  
Function*

Walter E. Botthof,  
Chairman of the Board  
5201 Old Orchard Road,  
Skokie, Illinois 60076  
312 YO 6-8500

Sales Offices:  
Skokie • New York  
Los Angeles

authoritative guess is that it will be tucked into Marplan.

Spielvogel allows as how there are a number of other areas Interpublic could still reasonably want to get into and that some of the operations dropped (such as the presentation unit, New Dimensions in Color) could be fairly defined as clearly related to client services.

But, he adds, "we can digest only so much at one time. Up to now, we could finance new services only through the savings of employees. New Dimensions in Color was closed because there wasn't enough profit potential in it."

It is in the agencies, not the services, however, where Interpublic's money comes from and where the more critical decisions have to be made. They are also the more pertinent aspect of the Interpublic concept—the multi-agency holding company.

Interpublic's agencies billed \$721.5 million in 1967, according to the company; these figures include capitalized fees. Here is the breakdown:

McCann-Erickson (U.S.), \$271 million; McCann/ITSM, the industrial unit of McCann-Erickson, \$10 million; McCann-Erickson International, including Canada, \$195 million; Erwin Wasey (U.S.), \$41 million; Erwin Wasey (London), \$23 million; Pritchard Wood (U.S.), \$10 million; Pritchard Wood (London), \$18 million; Marschalk, \$69 million; Jack Tinker & Partners, \$46 million; Johnstone, \$5.5 million, and Quadrant, \$33 million. The latter was formed a few years ago from Pritchard Wood agencies in Europe, South America and Australia as an international agency system "competitive" with McCann-Erickson International.

While further mergers, dismantling, spin-offs or whatever may yet take place among these components (possibly after presstime for this story), Interpublic's top management makes clear the basic idea of a multi-agency enterprise is one they believe in and will pursue.

What they have done so far, besides folding the Fletcher Richards unit into Marshalk and Calkins & Holden into SCI, is drastically cut staff overhead at the holding company level and given more autonomy

to the operating divisions.

The Interpublic theory of management, explains Healy, is now "decentralization of response." When Harper was around, the new Interpublic chief says, "one man made all the decisions." Now, the president of each component runs his own business—though in accordance with principles laid down at the top.

This new autonomy includes new business solicitation. One of the key staff cuts at the top was the Corporate Expansion Services unit under Robert Durham. It spent about \$1 million a year, two-thirds of that in salaries with personnel variously estimated at 12 to 15 professionals.

### **New accounts important**

This is not to say the holding company steers away from the new business arena. On the contrary, it is very much concerned with this function. But its prime role is in coordinating pitches, approaches and strategy involving multi-product clients.

This aspect gets right at the heart of Interpublic's *raison d'être*: the product and/or corporate conflict problem. With a multi-unit agency structure, Interpublic can say to a client: Since our agency "A" already handles a product competitive to yours, why not use our agency "B"?

The extent to which clients accept the competitiveness of Interpublic's units will, of course, determine to a great extent its rate of growth. Its top people differ in their assessment of the extent to which advertisers have been easing up in their views as to what is competitive and what is not. But they say either that it has already eased or that it will have to ease in the future.

"Look at Ford at J. Walter Thompson," says Paul Foley, McCann-Erickson's chief executive officer. "Ford now owns Philco and J. Walter still has the RCA home entertainment account."

More to the point, according to another executive, is the fact that there is no problem with General Motors (McCann-Erickson has the Buick and GMC business) about McCann handling Westinghouse, even though GM makes Frigidaire. "There was once a time," he notes, "when GM would never have allowed that."

Perhaps even more pertinent is that Marschalk has Standard Oil of Ohio, McCann has Standard Oil of

New Jersey and Erwin Wasey has some Gulf business.

The way things are going, says David Williams, senior vice president at Interpublic and deputy to Armando M. Sarmiento, group vice president for the holding company's international interests, the conglomerates will run out of ad agencies. "In maybe five years those who are rigid about conflicts will *have* to change. It's possible, of course, that more large agencies will appear but there still won't be enough of them. And there's the problem of setting up offices overseas, since many large companies want an agency with international capabilities. It's getting increasingly more expensive and more difficult for a U.S. agency to grow abroad."

A multi-agency enterprise is a natural response to the multi-product client, even aside from handling competitive corporations, Interpublic's managers contend. There are cases where the holding company has made a broad, worldwide commitment to a few key clients. These include Coca Cola, General Motors and National Biscuit. The first-named company employs a number of Interpublic units, thereby effectively blocking, say Pepsico, from being an Interpublic client. Even were Pepsico to come to an Interpublic division with an apparel acquisition, it would not take it on.

However, there's more to the multi-agency concept than getting around the client conflict issue. Says Neal Gilliatt, one of the two Interpublic group vice presidents responsible for overseeing domestic ad agencies:

"The advertising agency is a business of people. We can offer a greater variety of management types to a client. With smaller units, rather than one big operation, you can give people within these units greater responsibility."

An extension of the argument is that specialists, such as researchers and public relations people, like to work with others of like bent and with top managers trained in the particular discipline involved. Therefore, it is said, better people are attracted to the service units.

As for agencies, Interpublic has a variety of environments but the most unusual is Tinker. With a partnership structure, Tinker is organized more like a law firm than an advertising

agency. A strategy board of six full partners headed by Myron McDonald (Tinker himself is in semi-retirement) heads up the operation. The others are Eugene Case, a writer; Robert Wilvers, an art director; Dr. Herta Herzog, a researcher; William Weilbacher, a marketing man, and Clifford Botway, media director.

McDonald stresses that, no matter how it appears, the board members are not chosen to represent all the agency functions but because they are "capable of thinking creatively."

He also makes the point that the board is a "motivating mechanism" not a review panel. "People don't come to us to report."

Tinker is set up to give creative people an equal voice in marketing, says McDonald. It was originally created (in 1960) as a project operation or, some would say, "think tank," with four partners from McCann-Erickson—Don Calhoun (who later left to write novels and was replaced by Mary Wells), Dr. Herzog, McDonald and Jack Tinker. In 1964, the unit became a full-service agency with Alka-Seltzer.

The structured agency can "strangle" the creative person, McDonald feels, but adds that it takes a certain kind of person to survive at Tinker. "People trained in the hierarchical philosophy have trouble here. An account man is used to being a boss."

At the creative working level, the agency is made up of "cells"—teams of writers and art directors, with account men encouraged to work with the total creative account unit. On Alka-Seltzer, for example, there are four two-man art director/writer teams.

The ferment at Interpublic has helped Tinker, McDonald explains, because some of the money saved in cuts at the parent level has been allocated to his unit for more personnel. He has already hired two creative people in the above-\$40,000 category. Tinker picked up some Heublein business in the retrenchment and McDonald says some new accounts, possibly as many as three, will be announced "soon."

The Tinker chief also noted that the greater autonomy given to Interpublic operating divisions doesn't affect his unit much because "we've been fairly independent all along."

Except for the autonomy factor, it thus appears as if the broad outlines

of Marion's Harper concept will be continued, barring, of course, financial distress. Why, then, the ousting of Harper?

"It was a battle over priorities," says Spielvogel. Foley, who admires Harper (as do many of his ex-colleagues now running Interpublic), regrets that some accommodation couldn't be made to retain his talents.

"I'm not even sure I knew what Harper's ideas were," Foley says. "He didn't have fixed ideas, anyway. They were always changing. He was a brilliant innovator but he began to move away from the agency business. He felt he was flying in some rare atmosphere."

Interpublic people also say that Harper's one-man control was bound to fail after a while. One top manager adds: "He elected to put optional growth dollars into new enterprises and didn't financially support the operating units as much as he should have."

With financing practically settled, Interpublic's management faces 1968 with what they feel is a viable structure and one tuned to grow. Whether they can perform with as much *elan* in the long run without Harper as they did with him (until recently) will remain one of the more interesting questions in the advertising (or marketing/communications) field ■

# INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

## THE "5 CONTINENTS TROPHY" FOR CINEMA FILMS

The International Film, TVfilm and Documentary Market (MIFED) will hold its seventeenth Cine-Meeting from 18 to 25 April 1968.

This Film Market is reserved solely for producers, renters and distributors of feature and documentary films for cinema and TV presentation.

MIFED has twenty projection studios fully equipped for every requirement: ten for cinema films and ten for telefilms. Its Club premises, which provide all necessary facilities and services, are among the most elegant and attractive of their kind in Europe.

For clients who are unable to attend the whole Spring Cine-Meeting there is a special assistance bureau which undertakes to represent their interests.

## 2 GRAND AWARDS FOR TELEFILMS



Information from: MIFED - Largo Domodossola 1  
20145 - Milano (Italy) • Telegrams: MIFED - Milano

pioneer in television, he is also a flinty-eyed follower of the sales payout, just like any other successful retailer.

Tobey was admittedly skeptical about using tv; he was particularly hesitant because of all the unwanted, extra coverage that television would provide. But sales payout is the rule in retail advertising; if hanging signs on the Golden Gate Bridge in San Francisco could deliver immediate sales payout for a department store in Brooklyn, A&S would probably go for it—and so would any other retailer who knows the name of the game.

Tobey did not disclose the amount of payout his store realized after the tv test but he declared, "We are getting immediate results. Money is being budgeted for television on a continuing basis."

An important reason for the success of the A&S test was Dick Hogue's zealous effort to keep down production costs of the commercials. The commercials were made in color on film and the cost was under \$500 each.

"For a small station outside of New York," Hogue said, "they could use their own videotape unit and produce tape commercials, in color, for a local advertiser for less than \$200 each."

Each for the A&S test, Hogue reported, "we made disposable color commercials that came in at about 12 per cent of time costs. This is very close to newspaper production costs."

### **Success story impressive**

The next success in Hogue's crusade to get retail exposure on tv came in September, 1967. Kaufman Carpet Stores, a chain of floor covering outlets in the New York area, was impressed by Hogue's presentation of the A&S success story. The significance again is that the Kaufman stores' trading area covers only a fragment of the New York market.

The success story was the same, only better. The firm ran an average of 40 spots per week for three one-day sales, Thursday, Friday and Monday. About 50 per cent of the total cost was paid for by co-op money from the manufacturers of

carpets and carpet fibers. Again the commercials were in color, on 16 mm film—but with a difference. The cost of making them was only about 10 percent of total time costs.

### **Country-wide swing**

But the swing to tv advertising is by no means limited to New York retail operations. W. Earl Miller, board chairman of the Broadway store in Los Angeles says it is the intention of the Broadway chain of stores in Southern California "To move into tv on a consistent and major scale . . . only through tv can our in-depth message be gotten across."

Eileen Fullerton, sales promotion chief, says tv creates an involvement that leaves a deep impression on the viewer's mind. And with the magic of color, she sees tv as the medium to attract young marrieds, the potential new customers of the Broadway Stores.

On two typical 60-second commercials aired by the store, live models show Joan Leslie dresses, Corning Ware cookware, Vanity Fair slips, Groshire men's suits, Karastan rugs. The brand names are prominently identified.

How much can television hope to pry loose this year? Next year? Dick Hogue at WCBS-TV cautiously hopes that within four years television may get 10 per cent of the \$200 million co-op money spent on newspapers in the New York area. Ten per cent of \$200 million is a nice chunk of cash in anybody's league. But there are signs that Hogue's estimate may be highly conservative.

What do retailers say? The big store out in Minneapolis is Dayton's. The publicity director is Thomas Jeglosky. The store ran its first effort on tv last August. The store's total investment in tv for 1967 was about \$15,000. The commercials are often hard-sell, with as many as five items packed into a one-minute spot, using co-op money.

The results were so favorable that Dayton's expects its tv ad expenditure this year will be 20 times as much—some \$300,000. The store presently spends about \$3 million a year on advertising. How much will go to tv in the next year or so? Here's what Jeglosky says:

"I would say, on the basis of our

six-months experience, it might possibly be that by 1970 the ratio between our print and broadcast budgets would settle around 60-40 or broadcast perhaps might get as much as 50-50.

"Obviously, we are going to continue using newspapers because it is a proven medium. But television tends to be a medium that immerses a person more than print, generally. We are not just eye oriented but also ear oriented. Print is only an eye oriented media.

### **Prime function exhibiting**

"Retailing is more than just a place for selling goods; it is a place for selling ideas of many kinds. One of our prime functions is to be exhibitors. And tv is the direction that exhibiting is taking."

But the biggest splash in retailer use of television is being made by Sears, Roebuck & Co., biggest retailer in the world. Sears isn't talking about their tv strategy, but the numbers speak for themselves.

According to LNA/Rorabaugh, Sears spent \$2.5 million for tv time in 1966. In the first nine months of 1967 the chain spent \$3.5 million. Indicative of Sears increasing emphasis on television, the firm this month named John N. Beebe to the new post of broadcast advertising director.

### **Output climbing**

Sources outside the company say Sears has been producing 6 or 10 new commercials a month at its Chicago headquarters and, under their new broadcast boss' direction, the output may climb to as much as 40 a month.

A Chicago retail executive indicated that Sears clearly knows what they're doing but won't talk to anybody about it (does Macy's tell Gimbels?). He said, "Sears has found the formula, but they're not going to tell their competitors. They know what they want, they know how to use television, and they're laughing all the way to the bank."

From Seattle to Miami, retailers across the nation have suddenly discovered that the tv set in their living room is a local advertising medium. And many retailers are hoping none of their competitors will make this same astounding discovery. ■



ways to make that work."

Aside from saving the commission, advertisers say they would be able to develop a staff of buyers expert in their particular brand requirements, and that they could exert greater bargaining leverage against stations by centralizing dollar weight. These arguments, agency spokesmen admit, have some validity. But in each case, there are loopholes.

In the first place, they assert, advertisers cannot operate a buying department less expensively than agencies can. "An agency can pro-rate the cost of personnel, equipment and outside services over a wide range of clients," Antonowski explained.

"A lot of people think buying has become somewhat of a clerical function, that it lends itself to machine processing. There *are* many clerical aspects which can be computerized," he admitted, "but you still need people, you need experts."

"It's much easier for an agency to pro-rate costs for a lot of specialists on any one account because we must have them on the payroll for all accounts. The same thing holds true for subscription prices on media source material."

Ed Papazian, associate media director at BBDO, agrees. "Not only must clients take into account the expense of *buying* Nielsen and ARB services, but also the expense of figuring out and implementing ways of processing and using this material."

### Large staff required

Staffing up, spokesmen add, would involve much more than hiring experts. "You need estimators, planners, buyers, billers, accounting people, record-keeping clerks, and secretaries to back them all up," said one media director.

"In addition to the staffs and their functions, you would have to work out methods for determining who pays the stations, the agency or the client. Who checks for billing discrepancies? How do you coordinate with the agencies the sending out of copy to the stations?"

All of this can be worked out, advertisers reply. But how efficiently? "We handle a \$32 million operation," explained the media buyer at an agency which does all the spot buying

for a major advertiser. "We have 70 people within this unit alone, not counting programmers, researchers and traffic clerks.

"It's the equivalent of a medium-sized agency, and we can operate at one third the normal agency commission. No advertiser can set up a buying operation anywhere near as efficient as that."

Advertisers seem completely undisturbed by this argument, however, "It merely proves there *is* a cost savings," argued the media director at one food company. "It proves that the commission the agency gets is more than it spends on staff. On \$10 million in billings, we could get a \$1.5 million commission. It would certainly cost us less than that to buy the spots ourselves."

Discussing agency ability to pro-rate the costs involved in maintaining a media department, another media source at a large food company noted, "We have \$50 million in billings, as much as many medium-sized agencies, which amortize costs over a lot of small accounts. Where is the problem of amortization for us?"

There is an obvious flaw here, however. The 15 per cent commission agencies now receive, far from supporting only the buying function, covers *all* agency costs, including copy and supervising commercial production.

If the advertiser *could* get the 15 per cent commission, agency spokesmen say, they would still have to have some kind of fee arrangement with the agencies. That would take whatever profits the advertiser could save. Advertisers feel, however, that even after the fee was paid, they could realize a significant savings.

"Agencies would save on the expense of hiring additional media personnel to service our accounts," one source noted. "Any fee we arranged would take that into consideration. Even allowing for a large margin of agency profit, we could still save."

### Who gets the commission?

If advertisers could recognize a profit, and agencies could agree to some kind of fee arrangement, however (and many insist they would not agree to such an arrangement), there is still some question as to whether, in fact, the advertisers could qualify for the media commis-

sion.

"There's an unwritten rule of the trade that only duly qualified advertising agencies are entitled to the 15 per cent commission paid by the media," said the media coordinator of a large spot buying pool. "If this breaks down, it could put agencies out of business."

The media man reasoned that a policy which made *anyone* eligible for the commission would bring smaller advertisers into the picture too. "It's untrue that only the very large advertiser could afford to buy his own media. A smaller advertiser would only need one or two buyers and could probably do it a lot easier than the big guys. He might consider it if he thought he could get the commission."

Many reps like the idea of dealing directly with the advertiser. "It certainly would be easier," one rep said. "We would know exactly what the client was looking for and could get fast action on avail submissions without having to go through a middleman."

Reps admit, however, that although the idea is appealing, it would be risky even to consider paying advertisers the commission now reserved for agencies alone. "Agencies wield an awful lot of bargaining power," one rep spokesman noted. "Even if the big advertisers, Lever Bros, Colgate, Bristol-Myers, Procter & Gamble, General Foods, took over their own buying, there are a lot of little guys who would probably remain at the agencies. Their billings, taken as a whole, add up to a lot of money."

### Reps feel threatened

In addition, many reps realize that if such a move did open the doors to little advertisers, it could put the reps out of business too. "We would need so many more salesmen to handle each account, we could never do it," another rep noted. "Computerization would have to have reached such a high level of sophistication that the stations wouldn't need *us* any more than the advertisers would need the



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agencies.”

Even if some kind of arrangement could be made and advertisers could save on the cost involved in running a media department, there is still considerable question as to whether they could staff up with the caliber of personnel needed to handle top quality buying.

“The type of people you attract in this field would never work directly for the client,” one agency media man said. “The advertising man is not suited to big industry corporate structures. He’s too much of an individual. That’s why he’s in advertising.”

Experience, furthermore, involves training, and training is expensive. “At the client, training programs are primarily oriented toward marketing,” one agency media director noted. “They would have to start a whole new recruiting and training program and that, too, costs money.”

Why not just take buyers from the agencies where they are now buying on the client’s brand? All it would involve is a change in office location?

Agency spokesmen say the buyers would never go. “You’ll never get people with the capability of truly understanding how to make a good buy to do it when there is no opportunity for advancement,” noted one broadcast supervisor.

“Most buyers don’t want to remain buyers. Where can they go at the client? The client’s efforts to develop buying expertise would be defeated by personnel turnover.”

Buyers could become media directors within the corporation, and they could become brand managers, advertisers argue. But the media buyers don’t see it that way.

“At an agency,” said one, “I can move in many ways, not only up the ladder on my own brand. Suppose there’s no possibility of advancement in my group, but I hear of an opening on another account. I can ask for a transfer and possibly put myself in a position to move faster. I can move from account to account, from agency to agency. If I went over to the client, I would take myself out of the mainstream.”

### Additional disadvantages

Agencies, and even some advertisers, see additional disadvantages in isolating buyers within the larger corporate structure. Said an official at one major company, which has not centralized buying but which coordinates corporately the buying at each of its agencies: “If buyers are isolated, taken out of the mainstream, they lose the creative advantage of being stimulated by other talented buyers on other accounts.

“We have six agencies. None of them is buying exactly the same way. If I see a good idea at one, I can pass it along via corporate control to the other agencies. In effect, we have access to 300 different buyers, not all necessarily on our own account.”

Agreeing with this view, one media director added, “The client loses a terrific control factor by not letting each of his agencies compete not only in the preparation of copy, but in the execution of buys as well.”

As Antonowski explained it, “They cannot assess market conditions as easily. If the client were buying at x cpm, he would have no idea that z cpm is the one he should be buying at.”

By far, one of the larger issues

involved is the question of whether the advertiser or the agency would have the greatest advantage in station negotiations.

“No advertiser, no matter how big, can compete with the negotiating power of a major agency, with monetary responsibility for many large accounts,” said one media director. “We have a tremendous lever. We spend more money overall than nearly any single advertiser can spend.”

### Persuasive arguments

Agency arguments are difficult to ignore. Their validity probably accounts for the fact that no advertiser has yet made the move to do his own buying, and that some, in fact, doubt they ever could. “It seems to me that if we did take over the media function,” one General Foods spokesman noted, “we’d simply be trading one monolith for another.”

Agencies do not believe, however, the day will ever come when they will be asked to turn buying responsibility over to the client. “Any good operational man will investigate something until it wears out,” one media man explained. “I don’t blame the clients for pursuing the idea. But I think they will find that the search for efficiency stops with centralized agency buying.”

Agencies, at any rate, hope so. There will always be talk of new ways to do business, threatening present institutions with possible extinction. The usual course, however, is generally a much more moderate one.

In the early days when television was beginning to make inroads into radio’s lead as an advertising medium, and when agencies were principally involved in placing radio buys, word was that agencies couldn’t survive handling programming responsibilities for both media. Instead, the distribution of programming responsibility changed and agencies grew to meet new industry demands.

It is difficult to predict what adjustments in current buying arrangements will be made in the future—probably nothing so drastic as to rob agencies of their media function. It isn’t likely that agencies will let themselves be compromised to any great extent. No one is discounting the fact, however, that many advertisers will continue to explore all aspects of direct media placement. ■

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ALA. GA. FLA.

THE VALUE OF INFORMATION  
INCREASING BY ITS REPEATED USE

## In the picture



**STEPHEN O. FRANKFURT**  
*He knew Warhol when*

**S**tephen O. Frankfurt, the new president and director of creative services at Young & Rubicam, United States, is an avid collector. He amasses memorabilia like 124 pre-heyday Andy Warhol paintings, over 100 original recordings of early radio programs, curiosity pieces like the original Jello ad, covers from *Vogue* magazines from the 40s and a stuffed pigeon, which was awarded a medal of honor for the part it played in the Normandy Invasion.

Frankfurt has also accrued nearly 75 different television awards plus a few Cannes Film Festival trophies for commercials he has done. And almost ironically, while Frankfurt is busy collecting, another hoarder, the Museum of Modern Art, is virtually frisking him. The museum houses several of his Eastern Airlines and early Johnson & Johnson commercials as well as the mood-setting prologue Frankfurt created for the 1962 film *To Kill a Mockingbird*.

**S**eated in a black leather swivel chair is his fifth floor office overlooking Madison Avenue, the collector, surrounded by many of his treasures, speaks as if he likes people almost as much as things.

"This office is the curiosity shop of Madison Avenue," he explains, turning in his chair and beckoning to all the various doo-dads that line walls, lean against his 16th century Spanish desk and fill built-in book cases.

"This flag," he notes, pointing to a small knitted version of Old Glory under glass, "was done for me by a gal who works in our London office as a stylist. I helped her get the job and well . . . she wished to show her appreciation." The gal's name by the way is "Betsy."

"Over there," he gestures, "is a miniature collection of all the works of Shakespeare." He gets up and flips through a few pages of *Hamlet*, the book is all of an inch and a half high.

**H**e talks freely and fondly of such things as an ancient lock from a Spanish castle, a wooden placard done by one of the agency's art directors. The sign which depicts the familiar American favorite all tucked away in a hot dog roll reads: "Frankfurt—high grade all beef."

"Those are really great," he explains, pointing to several old *Vogue* cover ads blown-up, mounted on aluminum and sealed under glass. The still life subjects like a smoking cigarette, for example, had an enormous influence on contemporary advertising, Frankfurt maintains.

He explains how a friend tried to reach him by phone for several days and just couldn't get through. "I was so tied-up that I never got around to returning his calls. So he sent me that stuffed pigeon with a message in its bill." The carefully preserved bird delivered another more important message sometime before the turning point of World War II.

On the subject of his appointment Frankfurt is more intense and serious, but no less enthusiastic. The big thing, he agrees, is his sub-title Director, Creative Services.

"The product of the agency in all respects is creativity," he explains.

"There really is no such isolated factor as the creative department. The whole agency is the creative department. Every facet of the agency down to print production is creative insofar as it turns out new ideas. A contact man here in the agency holds the original patent for Band-Aid sheer strips—that's creativity."

**O**utside of the agency, media spells creativity to Frankfurt. "It is not only important how you say it, but where you say it. Television is an integral part of the creative function.—*21st Century*, for example, projects the character of Union Carbide."

In his present capacity, Frankfurt will co-ordinate all the arms of the agency towards greater creativity. Not only the copy and art departments, but the tv, and print produc-

tion departments, as well as the sales promotion, media relations and planning, tv-radio and the visual presentation departments will report to him.

"Although our agency is large in numbers, it is small in terms of the way relationships are built up. Everyone knows and is familiar with everyone else. Not only in the New York office, but from overseas as well. We have some copy people from Paris working here now, and there are other people here from Milan." From this cross-pollination, Frankfurt maintains, comes a desire to experiment and try new things.

**T**o assist Frankfurt in his specific functions is the new Operations Committee. Intended as an arm to co-ordinate the agency's far flung operations, the committee includes Edward L. Bond, Jr., chief executive officer and chairman of the board; William P. Reilly, vice chairman and general manager; Edward N. Ney, president of Y&R International, and Frankfurt.

"This committee," Frankfurt explains, "will serve as a communications link between all our offices to give us a better idea of what's happening where."

Frankfurt is a New Yorker at heart. He attended New York University and Pratt Institute, and currently lives in an East side apartment, which he admits despite expectations, has nothing at all on his office. ■

We have a bad memory for names but we remember that somebody or other said on some tv show or other that he went on a trip for a change and a rest. The bartender got the change and the steamship company got the rest.

• • •

Lt. Gen. Henry Buce, deputy chief of staff for plans and programs at Marine Corps Headquarters, is negotiating with Norman Felton to borrow segments of Arena Productions' *The Lieutenant* for use as a training film at Marine Corps OCS schools.

What next? Will *McHale's Navy* become required viewing at Annapolis?

• • •

Taft Broadcasting's WTVN-TV Columbus editorialized recently, "A lot of strange proposals have been made and carried out in the name of progressive education. One we heard about recently qualifies to head the list.

"Out in Boulder, Colo., a high school teacher has signed a collective bargaining agreement with his students. Among other things, it provides for binding arbitration of grievances and joint student-teacher negotiations to determine what material should be included on tests.

"Now, picture if you will, a class of students stung by a surprise quiz on material assigned as homework

the day before. Students might claim that the teacher was unfair and demand that the quiz grades not be counted.

"Better still, before a history test is given, negotiations might determine that the teacher could ask *when* Columbus discovered America; but not an essay question on the significance of the event.

"Perhaps this is a clever way of teaching labor negotiations. Perhaps it's the way Colorado parents want their youngsters to be taught; to permit immature children to make the decision traditionally left up to teachers.

"Hopefully, around here, such a progressive teaching innovation would end up where it belongs—in the trash can."

• • •

Eddie Albert, star of *Green Acres* on the CBS-TV Network, began his career by singing at "amateur" nights for \$5 a show in the Midwest. He got \$3 a night for his first singing work in a Manhattan night club, the network reports.

*This news should end all those stories about New York being the place where the big money is.*

• • •

The movie classic, *Gone With The Wind*, has special significance for John Gibson who plays Joe Pollock on *The Edge of Night*, CBS-TV daytime serial.

Gibson owns the doorknob from the main entrance of Tara, the magnificent mansion in the film. The director of the movie gave him the knob as a gift.

*Just goes to show, with some movie directors, generosity knows no bounds.*

• • •

Couple of weeks ago Bill Leonard, CBS news vice president and director of news programming, announced that Art Buchwald, syndicated news columnist and political satirist, has been appointed Very Special Correspondent for the network's coverage of the Republican and Democratic conventions this summer. Guiding the coverage will be CBS anchor man Walter Cronkite.

We thought we had this strategy figured out, teaming Buchwald with Chet Cronk—uh, Walter Cronkite, until we read Buchwald's explanation of the move:

"CBS News wanted someone to put everything into perspective. After all the funny stuff is over, I'll do the serious wrap-up."

He's got to be kidding, we thought, until we read Bill Leonard's confirmation of Buchwald's plans. Art will do a series of "deep analysis" pieces, Leonard said, and "if that is successful, he may go on to attempt some 'very deep analysis' of convention activity."

*Cronkite is doubtless working out a soft-shoe routine.*

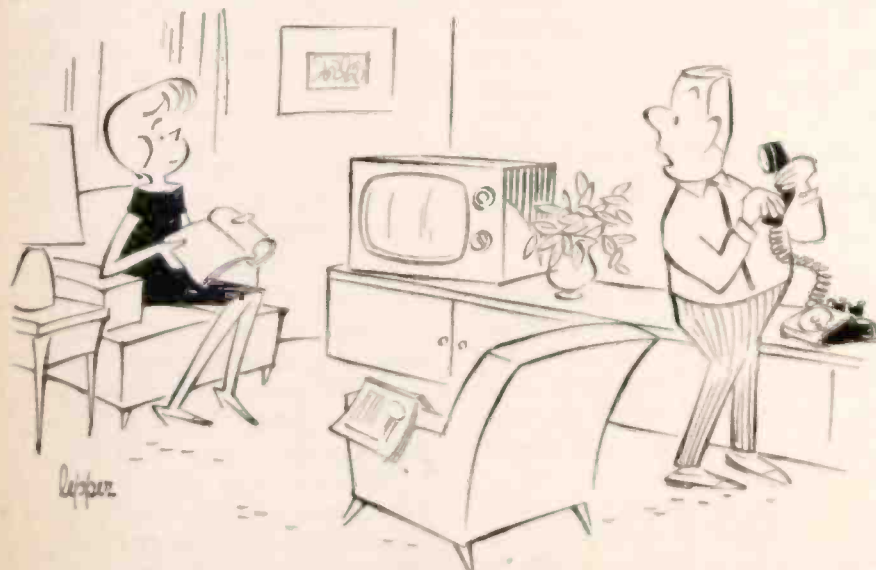
• • •

Something of a first for television occurred last week when WFLD-TV Chicago premiered a new half-hour show which is called, *10 O'clock News at Nine-Thirty*.

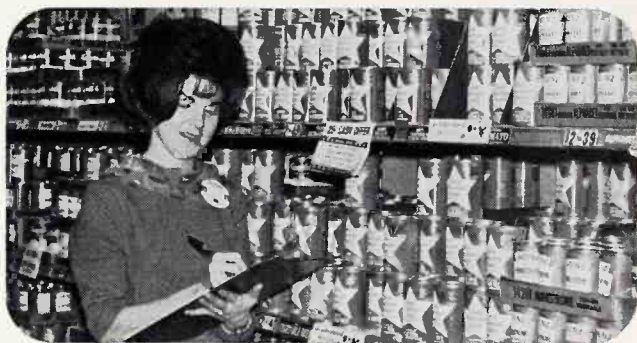
The station explains its programming strategy with the observation that the show has the advantage of appearing "one-half hour ahead of Chicago's usual late evening news schedule."

There is no telling what this strategy will lead to if the rest of the industry follows suit. *The Eleventh Hour News* may appear at 10 or even 9 and daytime serial, *The Edge of Night*, may find itself smack in the middle of primetime.

• • •



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