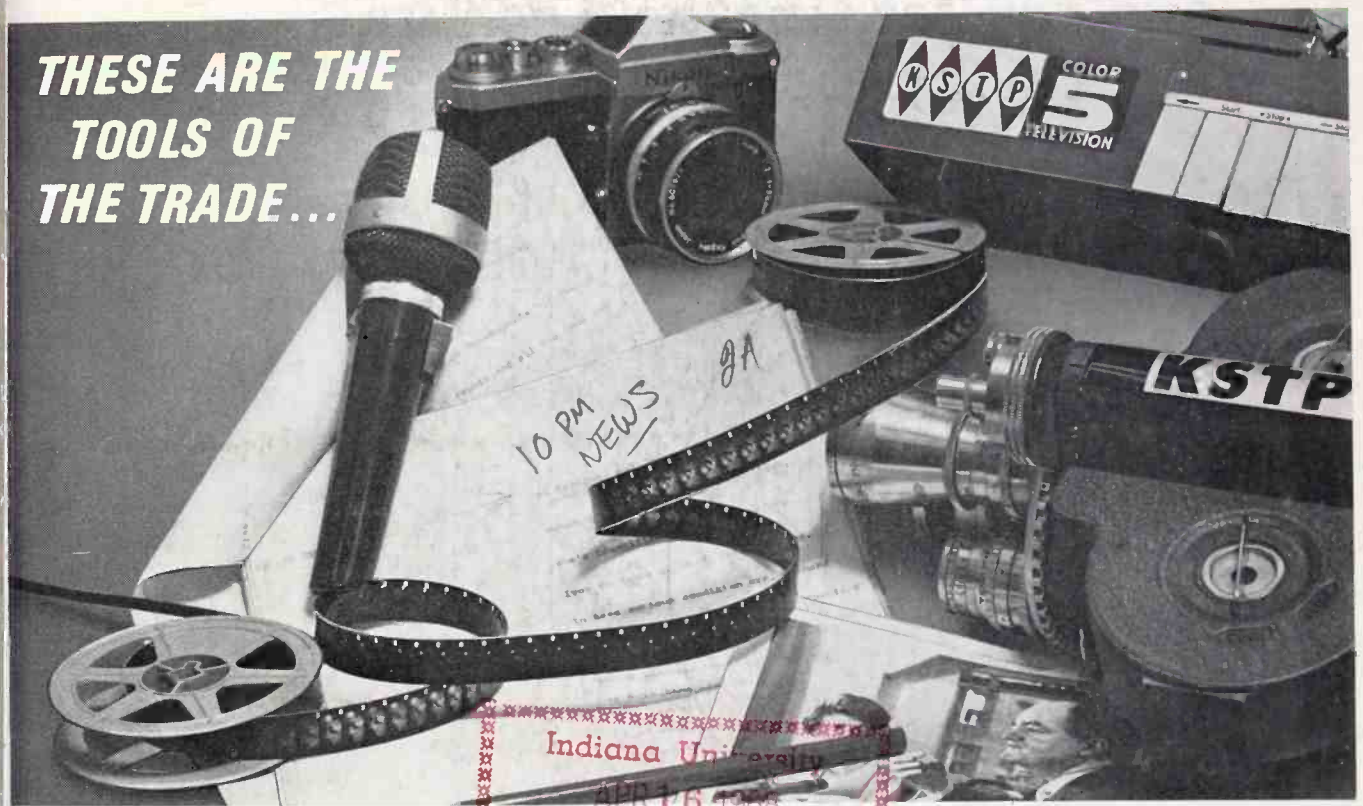


DR 518

Television Age

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How agency media executives view spot's '68 prospects	PAGE 26
Home furnishings industry—off and running in tv	PAGE 28

THESE ARE THE TOOLS OF THE TRADE...



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APR 16 1968
Library

... for KSTP-TV's award-winning Photo-News Department. Their expert use by a specially trained, completely equipped staff of reporters, writers, editors, photographers and technicians first made KSTP-TV news a habit for the majority of viewers. Now it's a tradition in the North-west market.

For twenty years, KSTP-TV has pioneered in all phases of the television industry. It was NBC's first TV affiliate and, of course, the first television

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As a result, an entire generation of viewers has learned to depend on KSTP-TV to deliver *all* the news *first* — and in the clear, concise manner that today's news demands.

Represented Nationally by Edward Petry & Co.



TOTAL COLOR TELEVISION • CHANNEL 5
100,000 WATTS • MINNEAPOLIS. SAINT PAUL



HUBBARD BROADCASTING, INC. KSTP • AM • FM • TV / KOB • AM • FM • TV / W • GTO • AM

WAR BETWEEN ATTACK FROM

Super agent of Spectrum pitting
courage and cunning against Martian foe
...each possessing the power to destroy
and recreate matter, each indestructible;
central figures of...

32
first run
half-hours
of science-fiction
action-adventure

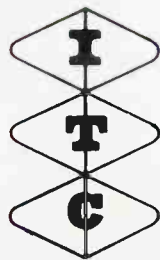
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Supercar

Fireball XL5

Stingray

Thunderbirds



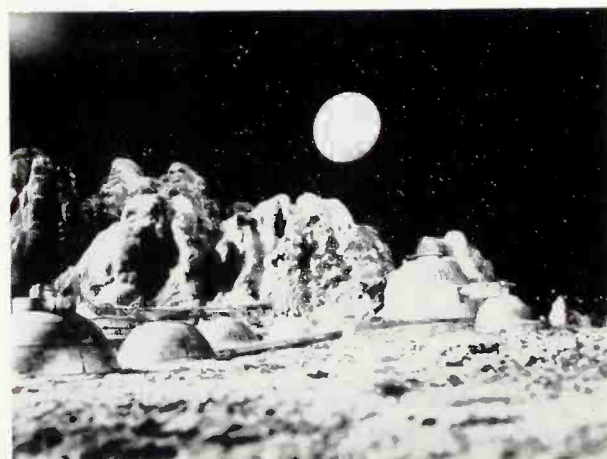
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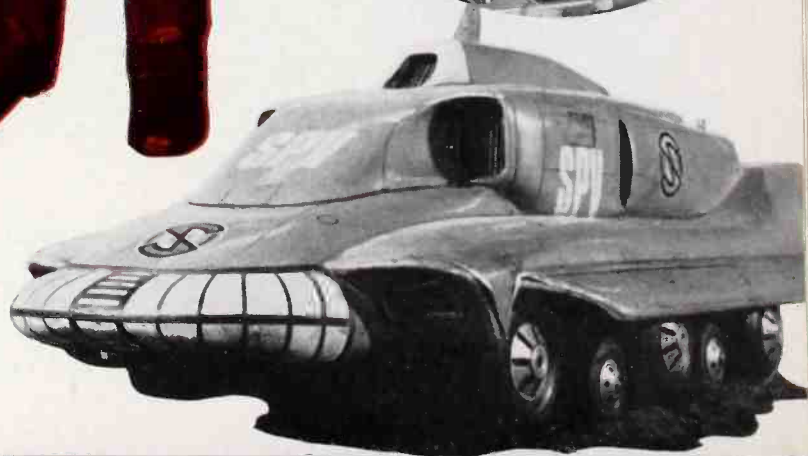
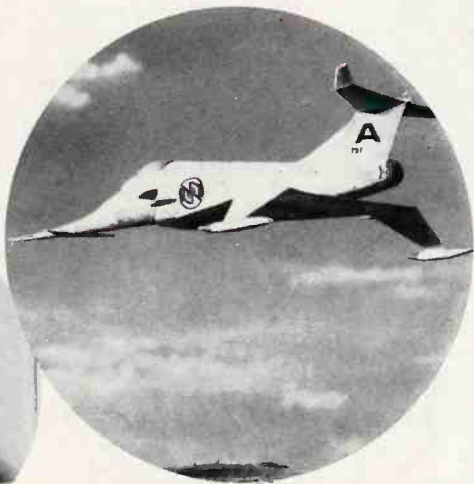
First run!

Color!



ARLET

NS



APRIL 8, 1968

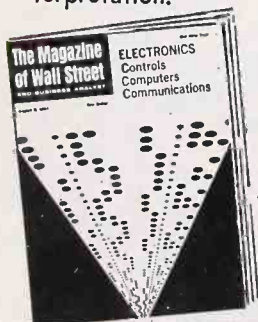
Television Age

Does the Market Puzzle You?

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

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

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Not bad. A survey indicates '67 business was about level with '66; also reveals station expenditures and programming.

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it's LES



"THE LES CRANE SHOW!" For syndication
only! Brand new! Different format!
Exciting! Audience involving! Turning on
young viewers under 35! Turning on young
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shows per week! Videotape! Color!
Making it big in New York! Los Angeles!
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KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

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

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TELEVISION

Channel 2 CBS
BOISE

 **THE KATZ AGENCY, INC.**

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RKO Television Stations

WOR-TV, New York; WNAC-TV, Boston
WHCT-TV, Hartford; CKLW-TV, Windsor-Detroit
WHBQ-TV, Memphis; KHJ-TV, Los Angeles

**A broadcast group comprised of
independent and network affiliated television stations.**

**A broadcast group dedicated to locally
oriented programming and management.**

**A broadcast group peopled with experienced
professionals in programming and marketing to
serve each community totally.**

RKO General Broadcasting National Sales





The Embassy of Great Britain

His Excellency Sir Patrick Dean,
Ambassador of Great Britain, and Lady Dean,
in the Ballroom at the Embassy . . .
another in the WTOP-TV series on
the Washington diplomatic scene.

WTOP-TV 
WASHINGTON, D. C.
Represented by TvAR
A POST-NEWSWEEK STATION

Photograph by Fred Maroon



Or laugh over a kid's show. Or dance to a teen show. Or argue over a news hour. Sit down with Al and screen a program. He'll tell you just how it did in other markets. What kind of audience watched it, how many people watched it and why. Al knows why people will watch a show today, and why they'll never watch it tomorrow.

Why don't you take advantage of that kind of know-how? For instance, that syndicated film package you're wondering about. Ask Al which network show is available. Whether it meets your station's needs. What time slot you should run it. Or should you really be considering a local show?

And if you don't think your station seems to be keeping up with the changing trends, call Al for help to re-program your schedule. He's re-programmed some stations several times in a year. If you cry over a soap opera with Al today, you'll be able to smile tomorrow.

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

Edward Petry & Company

Cry over a soap opera
with Al Masini

Letter from the Publisher

Nervous Prosperity

The prediction that 1968 would be a year of "nervous prosperity" has been borne out by the business indicators for the first quarter. February retail sales, for example, showed a good gain from a year earlier. March retail sales compared very favorably with a year ago.

According to *The Magazine of Wall Street*, recent surveys of consumer buying intentions indicate that at the same time consumer caution is likely to continue. This is where aggressive retail advertising comes into the picture and practically all stations are reporting increases in local billings.

April appears to be a good month for National spot, after a so-so January and February. Attempting to make projections of spot revenue for the second quarter is chancy at best. However, it would appear from what the agencies predict they will spend on spot in the second quarter, billings should be slightly up over the previous year.

Expanded Wall Street Report

Starting with the issue of April 22, TELEVISION AGE will expand the "Wall Street Report," giving more detailed information on the trends, developments and analysis of broadcast stocks. We will be able to utilize in these analyses the security analysts on our sister publication, *The Magazine of Wall Street*.

Since the category of broadcast stocks has grown rapidly in the past few years, many of the major brokerage houses have been issuing periodic reports and projections on the broadcast industry. Several of these houses are using the TELEVISION AGE "Business Barometer" in their analyses of the industry.

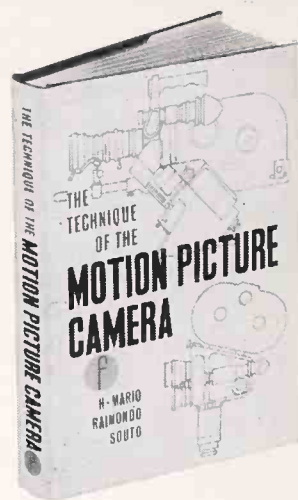
Since the "Barometer" is the only month-to-month index of the television business, it has become an important tool for security analysts in assessing the economics of the industry. As the business grows, Wall Street will not only become better informed about the broadcast business but is making recommendations on listed companies in the field.

Up until a few years ago, most brokerage houses considered broadcast stocks highly speculative. This appraisal is changing. Many of the major institutional buyers are now investing in broadcast stocks. In an upcoming issue, we shall have a special study on what these holdings are.

Cordially,



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.





ELECTOGRAPHY



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

Tape is more versatile than ever!

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

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

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

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

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

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



"SCOTCH" IS A REGISTERED TRADEMARK OF 3M CO.

**Letters
to the
Editor**

Amid cries of outrage . . .

GRAND RAPIDS MICH—WESTERN UNION

YOUR "VIEWPOINTS" COLUMN (TELEVISION AGE, MARCH 11) ASSAULT ON ABC-TV AFFILIATES WHO "... REFUSED TO CLEAR AT 1115..." THE OLYMPIC RECAPS REPRESENTS A NEW HIGH IN ONE-SIDED REPORTING.

BY OVER-SIMPLIFYING THE ISSUE YOU HAVE PLACED ABC-TV AFFILIATES IN A CATEGORY OF OGRES THAT ARE IN OPPOSITION TO SUCH NATIONALISTIC VIRTUES AS APPLE PIE, MOTHERHOOD, THE FLAG AND COUNTRY.

THERE ARE BROAD LOCAL COMMUNITY NEEDS AND INTERESTS IN TERMS OF NEWS WHICH RISE ABOVE THE

"VIEWPOINTS" SEAL FOR SPORTS RECAPS.

HAD YOU DONE YOUR HOMEWORK HOWEVER, YOU WOULD HAVE DISCOVERED THAT ORIGINAL CLEARANCE WAS BASED ON AN EITHER-OR PROPOSITION—TAKE THE 1115 WRAP-UP OR GET ABSOLUTELY NO OLYMPIC COVERAGE WHATSOEVER. TO QUOTE THE NETWORK OFFER (OR ULTIMATUM), "—IF YOU ACCEPT THIS OFFER, ALL SEGMENTS ON THE PROGRAM PACKAGE MUST BE CLEARED BY YOUR STATION."

MOST ABC-TV AFFILIATES STRIVE DESPERATELY TO SERVE THEIR COMMUNITIES' NEEDS FOR NEWS AT 11PM, A TIME SEGMENT DESERTED BY THE NETWORK'S DEPARTMENT. SUCH A NETWORK DEMAND FOR IMPORTANT LOCAL STATION OPTION TIME IS NOT IN THE GENERAL PUBLIC INTEREST, PARTICULARLY CONSIDERING THAT 11 TO 1130PM IS THE ONLY LOCAL TIME ALLOWED AN AFFILIATE (WITHOUT A FIGHT) BY THE NETWORK'S 730PM TO 11 PROGRAM SCHEDULE.

AFFILIATED STATIONS WERE NOT CONSULTED PRIOR TO THIS NETWORK

DECISION. THE PLAN WAS PRESENTED TO THE STATIONS' AFFILIATES COMMITTEE AS A FAIT ACCOMPLI, AND THE AFFILIATES COMMITTEE STRONGLY ADVISED THE NETWORK AGAINST SUCH TACTICS.

ALL TOLD, YOUR MARCH 11 "VIEWPOINTS" READS AS IF IT HAD BEEN WRITTEN AT 54TH STREET AND AVENUE OF THE AMERICAS. WE APPLAUD ABC'S PURSUIT OF SPORTS. WE CAN ONLY HOPE THEY WILL APPLY THE SAME VIGOR TO NETWORK AFFILIATE RELATIONS.

WILLIAM C. DEMPSEY
EXECUTIVE VICE PRESIDENT AND
GENERAL MANAGER
WZZM-TV GRAND RAPIDS, MICH.

Bouquet from Pittsburgh

Thanks for your interest in the tv series of the Pittsburgh National Bank ("Local bank builds business and image via, tv," page 44, TELEVISION AGE, March 11, 1968).

I can describe the results of your efforts in one word—excellent. I'm sure your readers found the story interesting and worthwhile, too.

ROBERT J. AIELLO
P.R. Department
Ketchum, MacLeod & Grove, Inc.
Pittsburgh, Pennsylvania 15222

Forthright article

Your publication told the story of "The Flying Fisherman" in a most interesting and forthright way (*Fishing for customers*, TELEVISION AGE, February 12, 1968).

We enjoy bringing this colorful outdoor show to television viewers in the U.S. and Canada.

THOMAS G. DAVIES
Dir., Advertising Promotion
Liberty Mutual
Boston, Mass. 02117

Tv's big advertising potential

Congratulations on a very fine article ("Co-op: breaking through?" TELEVISION AGE, February 26, 1968). We plan to use some of the material in our next newsletter to members.

MURRAY GROSS
V.P., Communications
Television Bureau of Advertising
New York, N.Y. 10020



IN PITTSBURGH TAKE THE AND SEE

See your message get through to more young spenders.
See your spots in color, surrounded by color.
See your Katz man now.

BASIC ABC **WTAE-TV 4**

Buyers balk at section rates for 30s

Though individual 30s in spot are increasing in availability, buyers are still hesitating in many instances. One factor, of course, is the cost: 65 to 70 per cent of the minute rate is a common price, and often unacceptable. But some buyers are balking about the way section rates are tied into the price of the 30s. A number of stations will sell individual 30s at the Section I level but if a buyer asks for a 30 at the section II or III rate, the stations say no dice.

Advertisers with a multi-product line can get around this by buying minutes for piggybacks. But even some of the biggest clients find this is not a satisfactory solution. They are becoming more particular about pairing up products if the announcement location doesn't fit the needs of both.

Not too long ago, one of the biggest spot users would buy a minute for one product if the other product initially tagged for a piggie couldn't reach enough prospects. However, it says, today prices are too high for the luxury of using a 60 when a 30 will do the job. This client's rule of thumb on the 30s' effectiveness is that it is about 70 per cent that of the minute.

New way to handle co-op?

What sounds like a new twist in the handling of co-op money is being offered by Package Programs, Inc., a New York-based merchandising agency. PPI president Irving Bilus is planning to offer manufacturers a "cohesive force" in making sure co-op money is well spent. This would be done by organizing local agencies across the country to help retailers in each market for a specific client.

Bilus says most retailers don't know how to advertise properly; hence, co-op money is wasted. He is talking primarily about the smaller retailer, many of whom don't have agencies.

PPI was set up last October and, so far, its work is confined to the New York area. Already, however, Bilus has come up against the problem of advertisers who don't like to okay tv because they feel it's too expensive for the smaller retailer. But he contends there are ways of getting around this—one way being to share an announcement.

Part of the Bilus plan is to buy media in volume (at the local rate, of course) and rebate part of the saving to the manufacturer. This would offset his charge for handling the co-op promotion.

Signs of pickup in spot

One sign of a pickup in spot business is the diminishing supply of good fringe announcement locations. A major agency says it is having a hard time finding them. Nor does it like paying around \$5-per-1,000 women, which, it says, it must shell out at this time. One-factor that might explain the tight supply is good network business for the second and third quarters. This may be pushing clients who can't find network positions into spot.

Gorilla milk for breakfast

While many observers may feel that cereal manufacturers are scraping the bottom of the bowl to come up with new product ideas, it is apparent that this "scraping" has struck pay-dirt.

For despite the fact there's been a drop-off in the amount of cereal foods purchased by the average consumer (in a category where the bulk of purchases are for folks nine-years-old and under, the declining birth rate is an obvious detriment), retail volume sales have still managed to hit a peak of \$600 million in '67, according to BBDO's *New Product Digest*.

However, less and less seems to be fed to spot. The hot-and-cold cereals group spooned-out \$40.5 million into spot billings last year, down \$9.1 million from 1967.

Two factors, jacked-up prices and the proliferation of new cereal products, account for the industry's keeping up dollar volume.

While the bulk of the breakfast business, corn and bran flakes (32 per cent of total volume), retail for about three cents an ounce, the really fat profits are in the youngster-oriented brands (25 per cent of the market), which are priced up to five cents an ounce.

Then there are the newer freeze-dried fruit numbers at eight cents an ounce, the extra-nutritional cereals at four cents an ounce, as well as the often exotic a.m. mouthfuls like *Pop Tarts*, *Toast 'em Pop-Ups* and instant breakfast foods like *Gorilla Milk* and *Sustain*.

Why ARB updated coverage data

A major reason for ARB's Television Coverage Update/67 is the probability there won't be another coverage study until 1970, and maybe later. But the research firm feels that some new data is better than none.

Update/67 brings in new county information for more than half the counties in the U.S. and is based on an analysis of the November, 1966, and November, 1967, sweeps. It is not as broad in other ways as the '65 study in that it doesn't get into day parts.

What triggered the interim figures was ARB's introduction of the unduplicated market concept, or Area of Dominant Influence (ADI). ARB says there was no heavy demand for another coverage study as such.

After the ADI concept was in use for a while, ARB found there was a need to update the areas. Facilities changes, switches in network affiliation and new stations, among other things, made many stations—not to mention agencies—nervous for the latest dope.

Two important measures of station audience viewing patterns are provided in Update/67: (1) the distribution of each reportable home market station's total viewing hours by county and (2) the relative dominance of each station within those counties. In addition, it shows the distribution of the total market viewing hours across counties and the percentage contribution of the combined market stations to the total viewing hours in those counties.

The moment you begin to radiate 5 million watts of UHF...

Madison Avenue gets the picture

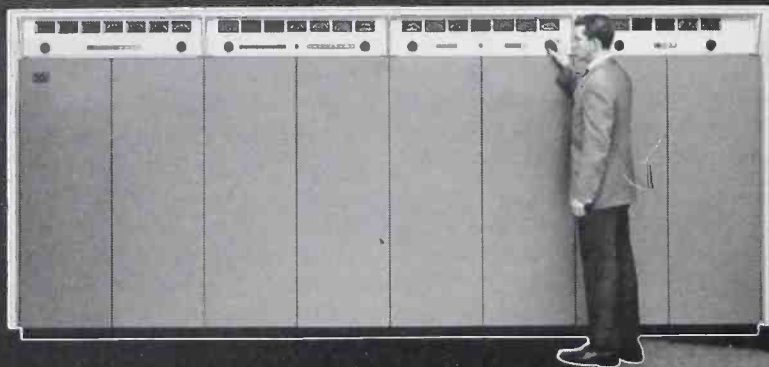
RCA has a new transmitter-antenna combination with the kind of radiated power that reaches Madison Avenue. We call it Omni-Max (maximum UHF in all directions). Put it on-air, and you get five million watts of effective radiated power. On Madison Avenue that means coverage, and coverage means sales.

And there's more than just that. You protect your investment. You cover the outlying towns before somebody else does. Nobody can "outpower" you.

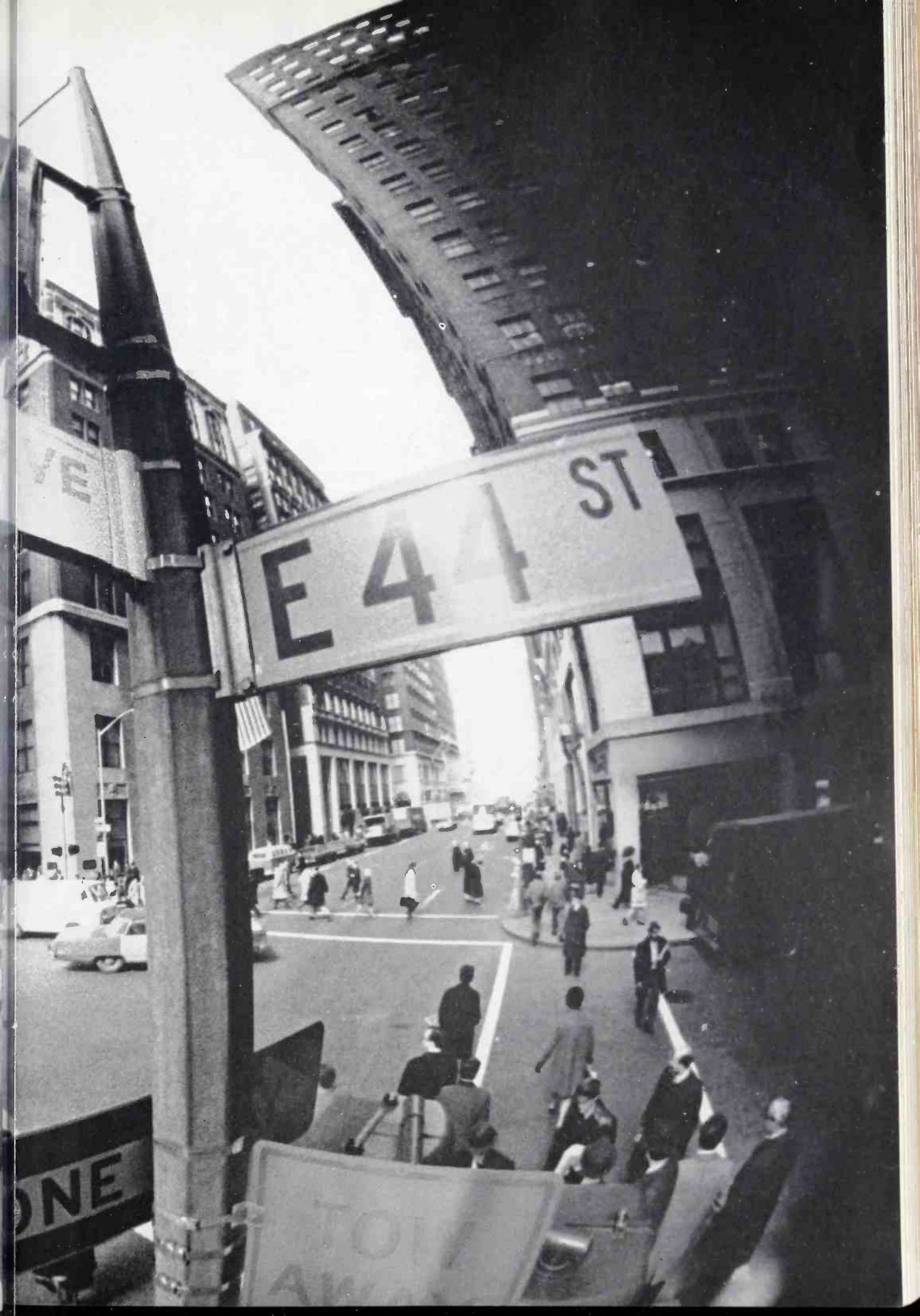
The new UHF transmitter is RCA's TTU-110A. It delivers 110 kilowatts of output power. The new UHF antenna is the Polygon. It is a high gain antenna. It will radiate five megawatts. In short, with this maximum power allowed by the FCC, you have the means to take over the territory. And you hold it!

Call your RCA Field Man. Tell him you'd like to turn on Madison Avenue. He'll show you how five million watts of ERP UHF can reach the people who buy the time. Isn't that the kind of performance you really want? RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102

RCA



The RCA Omni-Max system is the most powerful UHF antenna-transmitter combination you can buy. The transmitter is RCA's TTU-110A, featuring diplexed amplifiers with efficient vapor-cooled klystrons. Ready for remote control. Combine it with the new Polygon five-sided Zee-Panel antenna, which features uniform pattern, excellent circularity for super-gain UHF.



ready to pitch again

The REAL McCOYS have now played every major league—and played winning ball each and every season!

First on ABC in prime time. Then on CBS in prime time (followed by a Monday through Friday morning strip). And each time the McCOYS scored their Home Runs in terms of audiences.

Now—with NBC FILMS—the McCOYS are going local for the first time. Right up to the day the McCOYS left the network, they scored high. In fact, in 1966 on a month by month average,* the REAL McCOYS held a higher share of audience than "Concentration" the only other network competition in the 10:30 a.m. strip. During that time they also boosted their rating and share (except for a one month tie in share) above their lead-in, "I Love Lucy."



Walter Brennan is ready to pitch, Richard Crenna is ready to pitch, Kathleen Nolan is ready to pitch. And a host of popular guest stars are ready to pitch.

It's a great team for a great strip, all 223 innings.

*NTI January-September 1966

NOTE: Audience and related data are based on estimates provided by the rating service indicated and are subject to the qualifications issued by these services.

30 Rockefeller Plaza, New York, N.Y. 10020 Circle 7-8300



Business barometer

The local advertising picture was brightened considerably last year as stations pushed hard to make up the slack in spot, which was particularly evident in the latter half of last year. For the year as a whole, local revenues in '67, it may be remembered, rose 4.7 per cent, according to "Business barometer" estimates. This came to a figure of \$362.8 million. During '67 there was a rise over the preceding year in every month but one. That month was November and the drop was small, about \$1 million.

With an increasing number of retail bastions falling before the onslaught of local sales staffs, there is every reason to expect major long-term increases in local revenue. With signs now multiplying that spot is picking up firmly, '68 prospects are looking better than ever.

However, the first indication for local revenues in '68 is a neutral one. Stations reported an average rise of 1.8 per cent in January, which means a U.S. total of \$26.5 million, as against \$26.0 million in '67.

Stations also reported that, compared with December, '67, their local billings in January declined 22 per cent, a seasonal matter.

The medium-sized stations—those between \$1 and \$3 million in annual revenue—again showed their aggressive tendencies in the battle for local money. Their January figures were 7.2 per cent above '67.

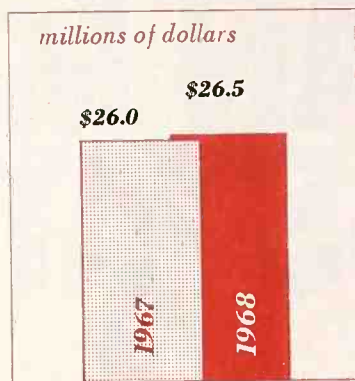
Outlets in the under-\$1 million class came in second, with a rise of 3.2 per cent. The \$3 million-and-over outlets showed no change with a figure of minus 0.2 per cent.

As for compensation, it was practically level with last year, declining 0.4 per cent to \$19.3 million. The small stations were below average with a decline of 4.6 per cent, while the medium stations were above average with a rise of 2.1 per cent. Large stations dipped 1.2 per cent.

Next issue: a report on spot revenue in February.

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

LOCAL BUSINESS



January (up 1.8%)

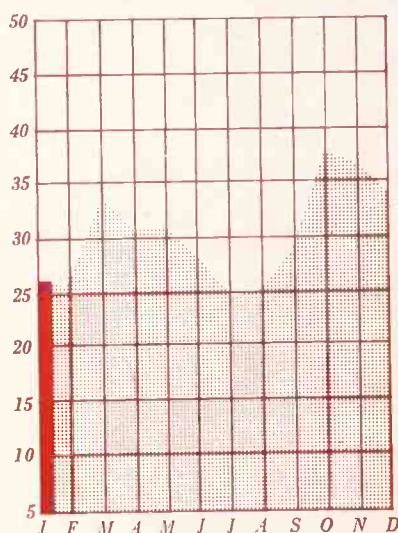
NETWORK COMPENSATION



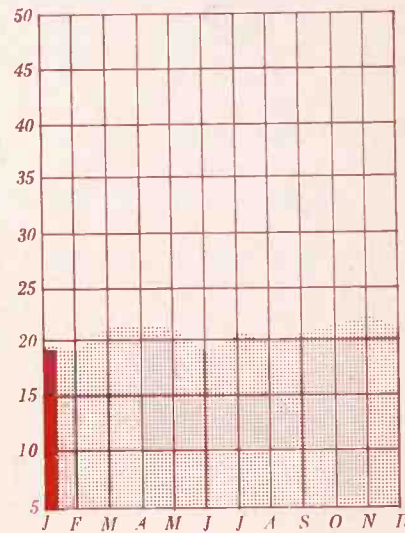
January (down 0.4%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+3.2%	-4.6%
\$1-3 million	+7.2%	+2.1%
\$3 million-up	-0.2%	-1.2%



1968-'67 comparison



1968-'67 comparison

NO PLACE ELSE CAN MAKE THIS STATEMENT.



KMBC-TV Kansas City is the first affiliate station anywhere to broadcast its own full-hour news at 10 pm.

Kansas City has made it the most popular news show in town.*

Remember that.

KMBC-TV 9

Represented nationally by Metro TV Sales.

METROMEDIA TELEVISION

Bringing TV back alive.

*MORE HOMES. MORE YOUNG ADULTS (18-49) FROM 10-10:30 PM. MON-FRI WHEN ALL THREE STATIONS OFFER LATE-NIGHT NEWS.
NSI, JAN 18-FEB 14 AND ARB JAN 10-FEB 6, 1968. DATA ARE ESTIMATES AND SUBJECT TO QUALIFICATIONS AS PUBLISHED IN REPORT.

Colgate's first billion

Colgate-Palmolive, fourth largest user of spot tv, passed the \$1 billion mark in sales for the first time last year, but President George Lesch still gets annoyed every time he hears a certain word.

The 58-year-old president and chief executive of Colgate-Palmolive is burned up because people keep referring back to 1965, when Cue toothpaste failed to make the best-seller list.

You have to admit, it's not really fair. Since Lesch took over in 1960, 25 new products have been introduced and only Cue bombed.

"The success of our new products program, initiated in 1961, is best exemplified by the fact that over 40 per cent of the \$1 billion sales in 1967 came from products that did not exist in 1960," Lesch said.

Financial turn-around. Except for the fact that Colgate has never been what anybody could describe as a failure, the Lesch administration could be said to have achieved a turn-around.

As David Foster, executive vice president of domestic operations, said: "We were running a \$600 million company with 26,900 people and now we're running a \$1 billion company with 25,000 people."

Colgate topped the magic billion last year for the first time, when sales hit \$1,025,351,000, an increase of 10 per cent over the total for fiscal 1966. Earnings also rose 10 per cent, from \$30,475,000, or \$2.01 a share, in 1966, to \$33,511,000, or \$2.23 a share, last year.

As Lesch said, "it was a year of significant achievement." And, he added, 1968 will be another record year for sales and profits.

In fact, Lesch has done so well that he often gets asked for the formula—as if he were making cookies from some sort of secret recipe. Of course, it's not as simple as that, but his basic philosophy is that you have to spend money to make money.

New product research. When Lesch took over, the company was

spending \$8 million a year on the development and introduction of new products. Now it's spending \$30 million in that area. Of the total, \$10 million goes for research and the rest for "new product introduction."

Quite a chunk of last year's spending was on Ultra Brite, the "sex appeal" toothpaste. To launch this, Colgate used a new marketing technique.

It figured it had a good product and, working on the basis that Ultra Bright would sell itself to many people after they had once tried it, Colgate sent a tube of the dentifrice to almost every family in the country—

media in this field—television—is also by far and away the most expensive. But Lesch has kept net income rising at roughly the same rate.

How? "We have been making the advertising dollar work harder than ever before," a Colgate media man said.

Lagging ad budget. The figures bear this out. Sales and income have been rising at between 8 and 10 per cent a year, but the increase in advertising spending—about 80 per cent of which goes to television—hasn't been anywhere near the company growth rate.

Products Introduced by Colgate Since 1960

Lustre-Cream Sprays	Respond Hair Spray	Baggies
Code 10 Men's Hairdressing	Ajax All-purpose	Rose Lotion Vel
Colgate Toothbrushes	Liquid Cleaner	Handi-Wipe
007 Men's Line	Ajax Detergent	Cold Power
Cue Toothpaste	Ajax Window Cleaner	Palmolive
Colgate 100	Ajax Power Pads	Dishwashing Liquid
Hour After Hour Deodorant	Ajax Bucket of Power	Pruf Spray Starch
Ultra Brite	Soaky Fun Bath	Congestaid Nasal Spray
Respond Shampoo	Action Bleach	Congestaid Vaporizer

a massive job in itself.

Then Colgate followed up with some hard-hitting advertising on television—and wham-o, sudden success. Ultra Brite came up fast in the pearly stakes, passing Gleem and MacLean's to take third place behind Crest and Colgate.

Don't rob yourself. Of course, the trick in merchandising and really pushing a new product is not to steal sales from yourself. Lesch's problem with Ultra Brite was that Colgate dental cream "with Gardol" might suffer at the hands of the newcomer.

But what happened was that the old-time favorite did well, too; Colgate dental cream sales climbed to an all-time high in 1967. Obviously, the products that took the beating were rivals Gleem and Maclean's.

Another neat trick in Colgate's detergent, soap and cosmetic field is to increase profits along with sales. It's hard to keep the two in line because of the fantastic cost of introducing new products.

The most effective advertising

Colgate, like others in its field, is tight-lipped about what it spends for advertising, but trade sources estimate that about \$95 million was spent on advertising in 1965. In 1966, the figure was roughly the same. In 1967, the figure was about \$100 million. This year, it may edge up about 5 per cent.

A Colgate spokesman said he couldn't argue with the estimates. "They're pretty damn close," he added.

The other factors. While intelligent spending is part of the formula—if such a word can be used—other factors are important. Management is obviously one of the main ingredients, and Lesch is well aware of this. He has built up "a team" of fairly young Colgate career men. This management group represents the best he could find in marketing, advertising, product development, accounting—in fact the whole spectrum of corporate activity.

Lesch himself is a Colgate career man, with experience in several

(Continued on page 44)

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E \cdot I}{L}$$

$$EFF = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY = **DOMINANCE***
X **WKRG** **5-TV** **MOBILE**
CHANNEL **ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



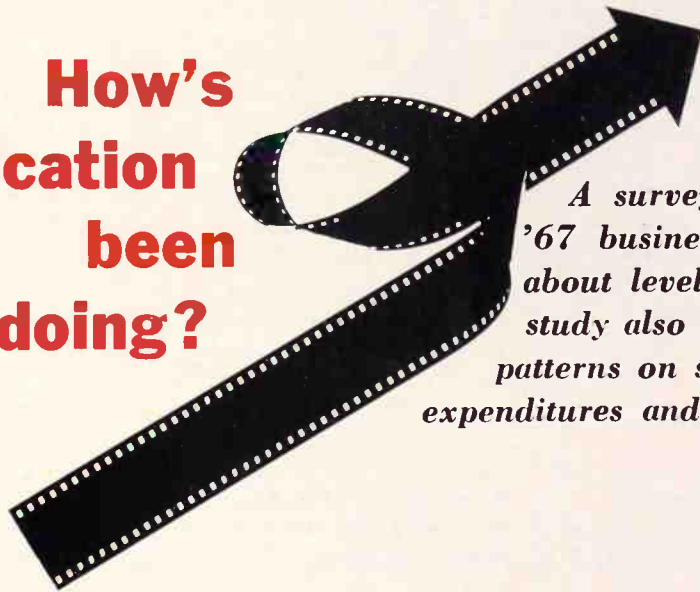
Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager
A CBS Affiliate

APRIL 8, 1968

How's syndication been doing?



*Not bad.
A survey indicates
'67 business was
about level with '66;
study also reveals
patterns on station
expenditures and programming*

Film programming expenditures by the nation's commercial tv stations are determined by a blend of many factors. Chief among these are the quality of the product, the changing competitive picture within each market and the amount of money stations feel they can lay on the line or commit over a period of time.

These factors obviously differ year by year. They often fight each other—that is, one factor might depress the market while another will add a healthy zing. Yet, almost without exception, the average amount of money each station has shelled out for film (and tape would be included in this category of expenditures) has

risen year by year.

One exception was 1960 when the average film expenditure per station fell to \$188,993 from \$195,736 the year before, according to FCC figures. The reason, of course, was that 1960 was a recession year.

The economy boomed for six straight years afterward, until last year, when a slowdown, a plateau, or whatever tag the economists slapped on 1967, occurred.

The term "recession" has not been generally applied by economic pundits to 1967 and, so far as the broadcast industry is concerned, there was little reason to apply it there, either. It was

a year of mixed signs and portents, a year of transition, with many stations racking up gains, despite the caution displayed by advertisers.

There didn't seem to be any clear-cut patterns, other than the economic ones. The dip in spot was offset, though not entirely, by rises in local advertising as stations pushed hard on the retail scene. The net result was that station revenue didn't change much from the year before. According to TELEVISION AGE's *Business barometer*, the overall revenue total for U.S. tv stations in 1967 was a little over one per cent down from '66.

Did this have any affect on film expenditures? TELEVISION AGE queried a sample of stations to find out what they spent last year and what their intentions are for spending this year.

The answers indicate that spending on film in 1967 was about on a level with the year before. The stations also indicated there might well be a good increase in spending this year.

The average expenditure per station on film in 1967 was \$240,300. This compares with the following FCC figures for the preceding three years: 1966, \$237,707; 1965, \$222,958; 1964, \$217,393. It must be kept in mind, of course, that the survey

figures do not have the precise accuracy of the FCC data.

Total station expenditures for film in 1966, at least among the 554 stations reporting to the FCC, came to \$131.7 million. The TELEVISION AGE figures would indicate another \$1.3 million in 1967 and, taking into account the two dozen or so stations which went on the air last year, perhaps another half million on top of that.

As in any business, the big boys call the tune. An analysis of the 1966 FCC figures shows that stations in the \$3 million-and-over annual revenue class—123 in all or 22 per cent of the total—account for nearly 73 per cent of the film expenditures. This comes very close to that old saw in business that a man can figure on 20 per cent of his customers accounting for 80 per cent of his sales.

Thus, the big stations laid out more than \$95 million on film programming in '66. Stations taking in between \$1 and \$3 million in revenue spent \$25 million and those under \$1 million put up over \$11 million.

Because of the changes in the number of stations that fall in the various revenue classes from one year to the next and the fact that the TELEVISION AGE sample figures are subject to

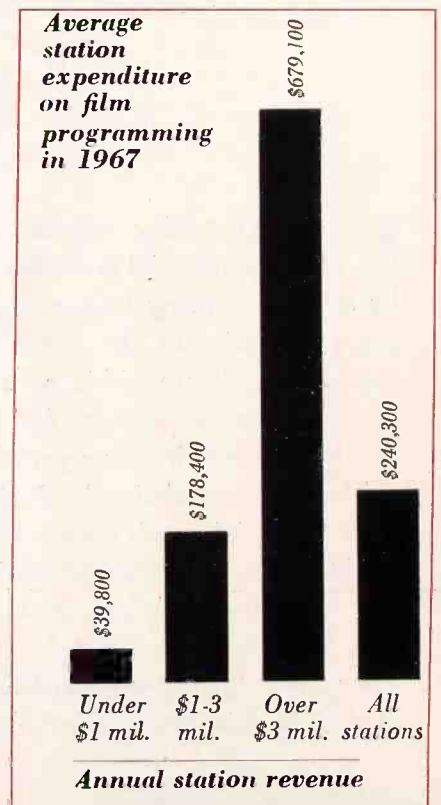
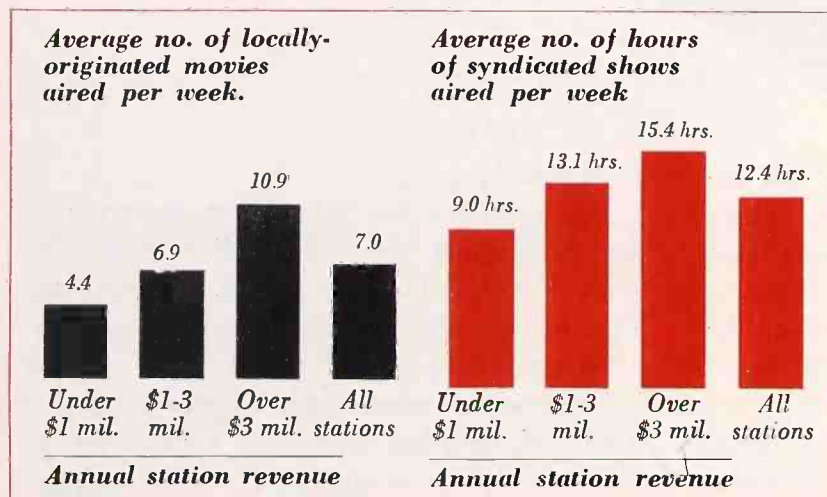
some variation, comparisons of the '66 and '67 figures, broken down by station size, must be handled with caution.

With that kept in mind, here are averages of station expenditures on film by size of station in the two years: The large stations spent \$776,100 in '66 and \$679,100 in '67, a fair size drop on the average but made less critical by the fact that there are relatively fewer stations in this category than the others.

Among medium-size stations, the '66 average was \$142,100 while the '67 figure jumped up to \$178,400. Among small stations, the '66 figure was \$44,400 while the '67 average was \$39,800.

While there were too few UHF stations in the sample to provide any meaningful averages, what was reported appeared to indicate that, except for the large stations, the U's spent at a rate last year that compared well with VHF outlets.

One of the questions asked was whether the respondent intended to spend more on film programming this year than last. Four out of 10 said they did, but the percentage was higher as stations go up the scale in size. More than half of the large stations answered, "Yes,"



while a little better than one out of five of the small stations gave a positive answer. As for the medium stations, they were close to the overall average.

The question was also broken down as between feature films and other syndicated programming. Overall, there was a slightly larger percentage intending to spend more on movies—43.2 per cent for the latter and 39 per cent for other syndicated programming.

However, the preference for movies was particularly noticeable among both large and small stations. Among the large stations, 59.9 per cent said they would spend more on movies, 45.8 per cent said they would spend more on syndicated shows. As for the small outlets, 40.1 per cent would spend more on movies and only 28.6 per cent on other syndicated product. The medium stations were equally interested in both types of programming.

Obviously, however, this cannot be interpreted as a flat prediction of what stations will do. Prices and the quality of new product available will clearly determine what happens here, not to mention economic and competitive factors.

The edge given to movies in '68 buying plans follows the '67 pattern.

Taking all stations, 50.2 per cent of film expenditures were for movies last year, while 47.2 per cent went for syndicated shows. By station size, both large and medium stations showed a little greater preference for movies.

The large stations averaged 54.6 per cent of their expenditures in features and 44.4 per cent for syndicated programming, while the medium stations' comparable percentages were 50.2 and 43.7 per cent.

Stations were also asked to show the extent to which they program both movies and other syndicated product. The all-station average of locally-originated movies came to seven—in short, an average of one a day.

A pattern emerges

But, the returns showed that the larger the station, the more movies were in the schedule. The average for the \$3 million-and-over station was almost 11, the \$1-3 million group was almost identical to the overall average, while the under-\$1 million class programmed only 4.4 movies per week.

A similar pattern, though not quite so marked, was exhibited in the programming time devoted to syndicated shows. The total U.S. average came

to 12.4 hours a week. But the large station averaged 15.4 hours, the medium outlet 13.1 hours and the small station nine hours.

The reasons for this greater use of film by larger stations was not obvious from the questionnaires but a major factor is the likelihood that the smaller stations use more network programming than the larger ones.

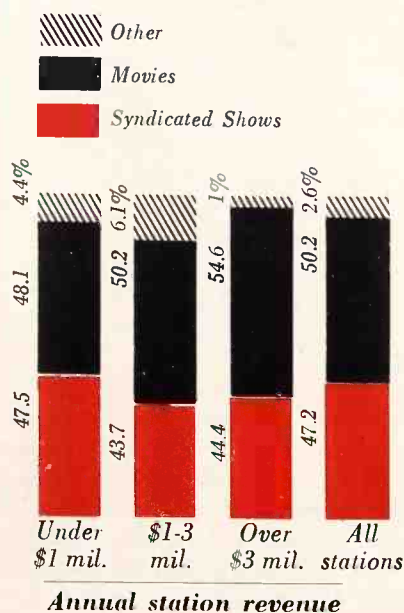
The purchase of film by stations is obviously an important area of station operation; it is comparable to a capital investment. As a matter of fact, the average station's annual expenditure on film is greater than the amount set aside for depreciation. In 1966, the \$237,707 the average station spent on film compared to the average of \$123,714 for depreciation. After salaries, film buying is the most important station expenditure.

It is not surprising, therefore, that when stations were asked to rank, in order of importance, the people who make film buying decisions, the station manager or general manager was listed most often as number one.

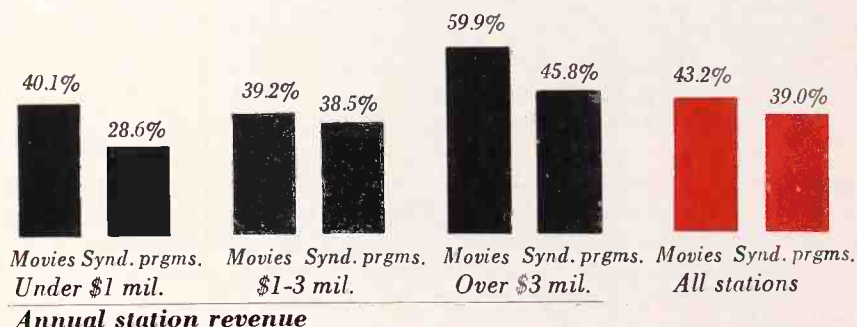
As a matter of fact, among nearly three-quarters of the stations responding, the manager was named as "the point of sale." However in about a third of these cases, the man-

(Continued on page 44)

How the average station spent its money on film in 1967.



Per cent of stations expecting to spend more on movies and syndicated programs in 1968



If the predictions of media directors at some of the major spot buying ad agencies are correct, 1968 may well be a year of significant dollar gains for spot. Estimated increases of anywhere from 3 to 10 per cent in agency billings, some say, will not only bring spot out of its 1967 decline, but will put station profits back in line with what the stations and their reps have come to expect.

Although all agency media men are not equally bullish, even the most cautious among them say billings will probably increase "slightly" this year, halting, at least, last year's downward trend.

Coming in the midst of the second quarter, when media men can gauge the level of activity more accurately than they could at the beginning of the year, the promised increase con-

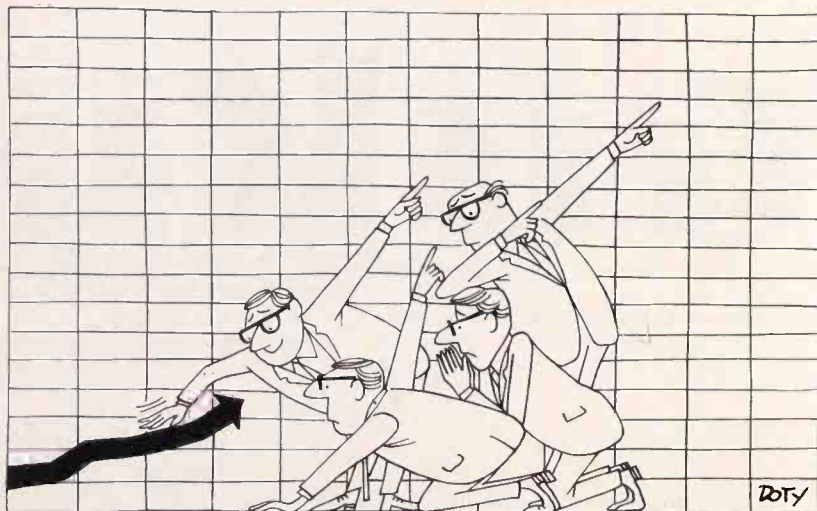
tradicts earlier assessments by some reps who, at the end of a slow first quarter, predicted spot would be just as soft in '68 as it was in '67.

Despite the optimism, however, most media experts warn it would be dangerous to be too confident at this early date. Full-year plans for many advertisers have not yet been confirmed, and even where budgets have been committed, advertisers always have the option of pulling out at the last minute.

"A lot of advertisers have stuff on the books," observed Marv Antonowski, spot coordinator at J. Walter Thompson Co., "but the situation was not much different at the beginning of 1967. We have no way of telling, at this point, what portion of this year's plans will actually be executed."

**Increases of 3 to 10 per cent
over last year are seen by agencies—
but not without a word of caution**

The bright (maybe) outlook for spot



Predictions on spot are tempered by the realization that budgets can always be cut



Spot's slice of the advertising pie is subject to increasing media competition

The general economic situation will play a critical role in determining spot's outcome, most spokesmen feel. "I presume spot will pick up in the second quarter," one media man noted. "But even if it does, and continues healthy in the third quarter, it's that all important fourth quarter that will determine the profit margin. If business dips as low as it did during the last quarter of '67, stations may find themselves in as tight a position at the end of this year as they did at the end of last."

The most optimistic of media men admit it would be difficult to predict firmly beyond the second quarter. "The day of the 52-week contract is long over," Antonowski affirmed. "And short flights make it more difficult than ever to estimate what will happen tomorrow."

Even when discussing increased spending through the second quarter, spokesmen say it is possible the new dollars do not really reflect a rise in the general level of spending for '68.

"There's been a great resurgence in activity during January, February, and early March," explained Jules Fine, media director at Ogilvy and

Mather, "quite a turn from the fourth quarter of '67. But it's hard to say, at this early date, whether this is a sign of the general resurgence of spot or merely a reflection of new money allocated for the new year. If the latter is true, activity will level off by the end of the third quarter."

Despite warnings of caution, however, media men, registering a greater willingness on the part of their clients to spend more, seem to feel spot will recover, at least slightly, this year.

"Our billings aren't up, but at least they won't be down this year. They were, last year," said one media spokesman at BBDO, Inc. "People aren't rushing in, but those that have been using spot will continue to do so, some at slightly greater levels than in 1967."



Many admen feel the end result of rate-cutting can only be harmful to spot

Said Paul Roth, media director at Kenyon & Eckhardt, Inc. "The outlook is good—healthy. We don't expect billings to increase *much* over last year, but they will increase *some*, and, considering last year's situation, that's a pretty good sign."

SSC&B media man Bert Wagner says the situation there is about the

same as last year. Unlike some who predict great gains, however, he suggested spot would have to accept a pattern of smaller gains in coming years.

"The state of the economy did have something to do with the spot picture last year, but I think, at any rate, the day of the absolute seller's market is over. Networks are offering more competition and advertisers are increasing the scope of their media mix. That's going to mean less money for spot. Stations will just have to accept a smaller slice of the pie."

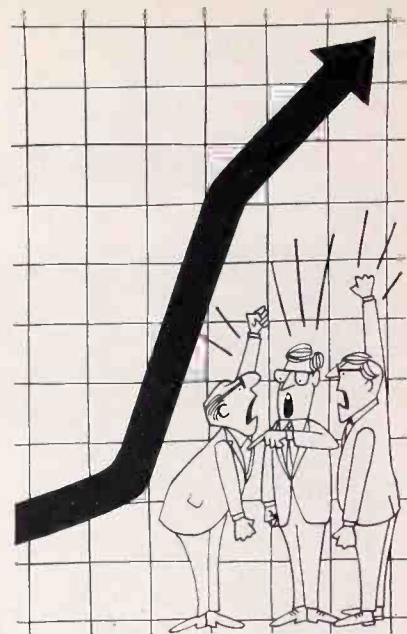
Station managers are not quite ready to accept that rationale, however. "The economy is going to ease up, and as advertisers gain confidence, they'll spend more money," confided one station manager.

"They'll introduce more new products, and they'll use the regional flexibility of spot to do it. There's a lot of money around. I don't think we have to accept any general decrease in profits. We just have to pull ourselves out of the current slump."

Unlike their agency counterparts, who see promise for 1968, however, stations and their reps reacting to agency statements off the record do not think this is the year for climbing over the hurdle. "Business so far has fallen short of expectation," one rep said. "The outlook for the spring does not look much better. At this point, we think we'll be lucky if we can *match* last year's figures."

Said another, "Business isn't really down, but the whole pattern of softness is continuing. Advertisers have given us little reason to believe the course will change *this* year."

Explained a third, "Agencies are always optimistic, because early year plans generally tend to be aggressive. Advertisers *intend* to spend x amount of dollars. Judging from what they generally spend in proportion to what they traditionally plan to spend, however, it doesn't look, from our end of things, like there's going to be any great increase this year."



Disputes over selling practices are a sign that business is good, says one rep

Agencies nod knowingly at conservative station estimates, however, contending that such statements are never a fair measure of the true picture.

"Stations complain if their profits drop from 35 per cent to 27 per cent, while most businesses have to be content with a margin of eight per cent. And reps always complain that business is bad. They're lucky, however, because this is going to be a good year," says Warren Bahr, Young & Rubicam media director.

Bahr predicts that, conservatively, spot billings will climb by 4.5 per cent at his agency. "It's my belief," he said, going a step further, "that increases will actually be more in the area of between 6 and 6.5 per cent."

"This will be due, largely, to overall business conditions and a general willingness to buy, particularly in the area of automobiles and steel. Remember, last year's strikes cut sharply into projected budgets. That situation is not likely to occur again in '68."

At Foote, Cone & Belding, another large spot user and one of the publicly-owned agencies, media director Art Pardoll predicted an even greater rate of growth. "We expect billings to be up about 10 per cent overall," he said. He pointed to changes in advertiser strategy and the introduction of several new products for Clairol as among the factors contributing to the increase.

"One of our large advertisers, pre-

(Continued on page 58)

Home furnishings-off and running



Philadelphia segment of Simmons' co-sponsored Bill Cosby special being filmed by crew from Kaleidoscope Productions

DDB team planning Lee's commercial, used in spot



Industry giants like Simmons and Burlington are increasing their gait with intensified spot campaigns and specials, and several newcomers are hot on their heels

The home furnishings field is moving aggressively into tv. This year will see a sizeable increase in expenditures over 1967, when figures were already up from the '66 level. Names like Burlington, Simmons and Monsanto are peppering the tube.

The reason? No single factor stands out. For many home furnishings firms it comes down to a feeling that the time is "right." However, there appears little doubt that competitive factors play a part, too. As the more adventuresome home furnishings manufacturers step up their efforts, a snowball effect has been created in the industry. In addition, color has lured advertisers into tv.

Some of the tv users are new to the medium. Others who have been dabbling with tv for some time have recently found they've gotten the measure of video.

According to the Television Bureau of Advertising (which, incidentally, calls home furnishings household furnishings), total tv ad expenditures for the category were up 42.1 per cent for 1967 as compared to 1966. Many budgets are small but the potential looks promising.

The home furnishings industry spent \$15,676,200 in tv advertising in '67. In 1966, they spent \$11,031,000. Of the 1967 figure, \$11,212,900 went to network; \$4,463,300 to spot. In 1966, \$8,306,000 was allocated to network and \$2,725,000 to spot.

Among the home furnishings group, some, like Southern Cross Industries, makers of Southern Cross mattresses, work exclusively with spot. Others, like Monsanto's Chemstrand, polyester fibers for household use, buy network only.

Then of course, there are those like Uniroyal, which uses both network and spot to plug its Naugahyde for upholstery.

The category of home furnishings encompasses a wide range, according to the TvB classification. The home

furnishings group includes: china, glassware, pottery, silverware, metalware, furniture together with mattresses, rugs, carpets and pads, draperies, curtains, household fabrics, beddings, linens, household fabric fibers and finishes as well as linoleum and other hard surface floor coverings.

That is not to say that tv ad budgets are up in all of these categories. In some, like china and glassware, they are down. In others, they are non-existent. The important thing is that in those areas where tv ad spending is up, it is up so much that it accounts for the hefty increase in spending for the entire group.

Heaviest action, as might be expected, is in the carpet and home furnishings fiber areas. Lee's Carpets, a division of Burlington, for example, spent \$1,069,500 in network advertising last year and considerably less, \$18,000, in spot. The Ozite Corporation, makers of Ozite Carpets, nearly doubled their network spending, going from \$397,600 in 1966 to \$693,900 last year. DuPont went into spot for the first time for Dacron carpet fibers last year with \$274,000 for a starter.

Other firsts in these areas are: Eastman Kodak, which got their Kodol carpet fibers underway in '67 in spot with \$34,000 (first nine months total), Wool Carpets of America Inc. (International Wool Secretariat) with a higher \$97,000 reading for the same period last year and Standard Oil Co. of New Jersey which likewise plugged their Vectra carpet fibers in spot for \$45,000 for the first three quarters of 1967.

In other areas, Simmons is plugging their Beautyrest mattresses. Burlington is going full steam ahead for their sheets and draperies.

The home furnishings industry which once merely flirted with the medium is now openly courting it all across the country.

Burlington, which, in 1966, spent \$166,000 in network for their household fibers alone, were up 153.6 per cent in '67 with a total of \$421,000. And that was just for household fibers alone.

For all practical purposes, the home furnishings divisions at Burlington are threefold: Lee's Carpets, Burlington House Draperies and Burlington Never Never Iron Sheets. The corporation has been plugging the drapery and carpet divisions on network tv for three years now. The branded sheets began getting exposure in the 1966-67 season.

Just last summer, to cope with the accelerated interest in television, the corporation set up a special Tv Retail Promotion Service headed by Ted Herrmann.

The purpose of the new organ, according to John Hanson, advertising director at Burlington, is: first, to keep the key retailers in the major markets aware of what the corporation is doing in network advertising and second, to be of service to local retailers who might be contemplating using the medium in the near future.

Dual goals

"We hope," Hanson explained, "to be able to help these local retailers by the experience we have accrued in our past tv experience and by showing them just how they might use our commercials."

As with the Tv Retail Promotion Service, Burlington has two goals with its rapidly developing tv campaign.

"First of all," Hanson points out, "we initiated a tv campaign because we wanted to make the Burlington corporation known to the general public. Secondly, we wanted to utilize network programming as a means to influence individual brand selling, such as Lee's or Burlington House in the home furnishings area."

To date, Hanson claims, both of

(Continued on page 56)

*Ogilvy & Mather
believes innovation
and versatility
needn't be limited
to just copy and art*

Creative means media, too

Ogilvy & Mather is an ad agency where the media folks sometimes get overshadowed by the creative people. One reason is the agency's highly visible and often successful end-product.

Another is the flamboyant David Ogilvy, the executive whose title is simply "creative director" but who, as founder and largest stockholder, outranks the chairman of the board. He is so articulate that newsmen automatically grab their notebooks the minute he opens his mouth.

The result is that the spotlight shines too seldom on the 80-member media team and 50-odd researchers who largely determine where, when and how the agency's end-product will be presented.

Inside O&M, there's a different way of looking at it. The difference was explained by Stanley Canter, senior vice president and director of marketing services.

"We don't use the term 'creative' to mean just the people in copy. We think our people in media are creative, also," Canter said.

The agency has no marketing department, per se. Instead, there are three departments at O&M which report to him: media, research and broadcast. The latter has a staff of three and refers not to all broadcast advertising but specifically network programming.

Research, the second largest department under Canter, doesn't do media research. It concentrates on marketing research and copy research. Media research is handled within the media department.

**Stanley Canter,
marketing services director:**

**"At O&M, copy and media work
as a team . . . media can suggest if
they think the campaign is wrong
—but copy rules the roost."**



**Jules Fine,
media director:**

**“ . . . an example of creativity, here
was a program developed entirely
within the media area to give the
sponsor commercial isolation.”**

Jules Fine, vice president and media director at the agency, sees the meaning of the blanket creative label another way. “We are not compartmentalized,” he explained, “we are all pretty involved.”

As an illustration of media department creativity, Fine cited a media achievement with tv commercials for an important O&M client, Shell Oil Co.

“Shell is interested in running their commercials in isolation; they don't want them to abut into other commercials,” Fine said.

The problem is complicated by its size; O&M runs heavy schedules in spot tv for Shell. How to achieve isolation for so many commercials?

“The media department came up with the idea of a five-minute program which Shell would use locally in every market. In fact, Shell would sponsor a five-minute program.

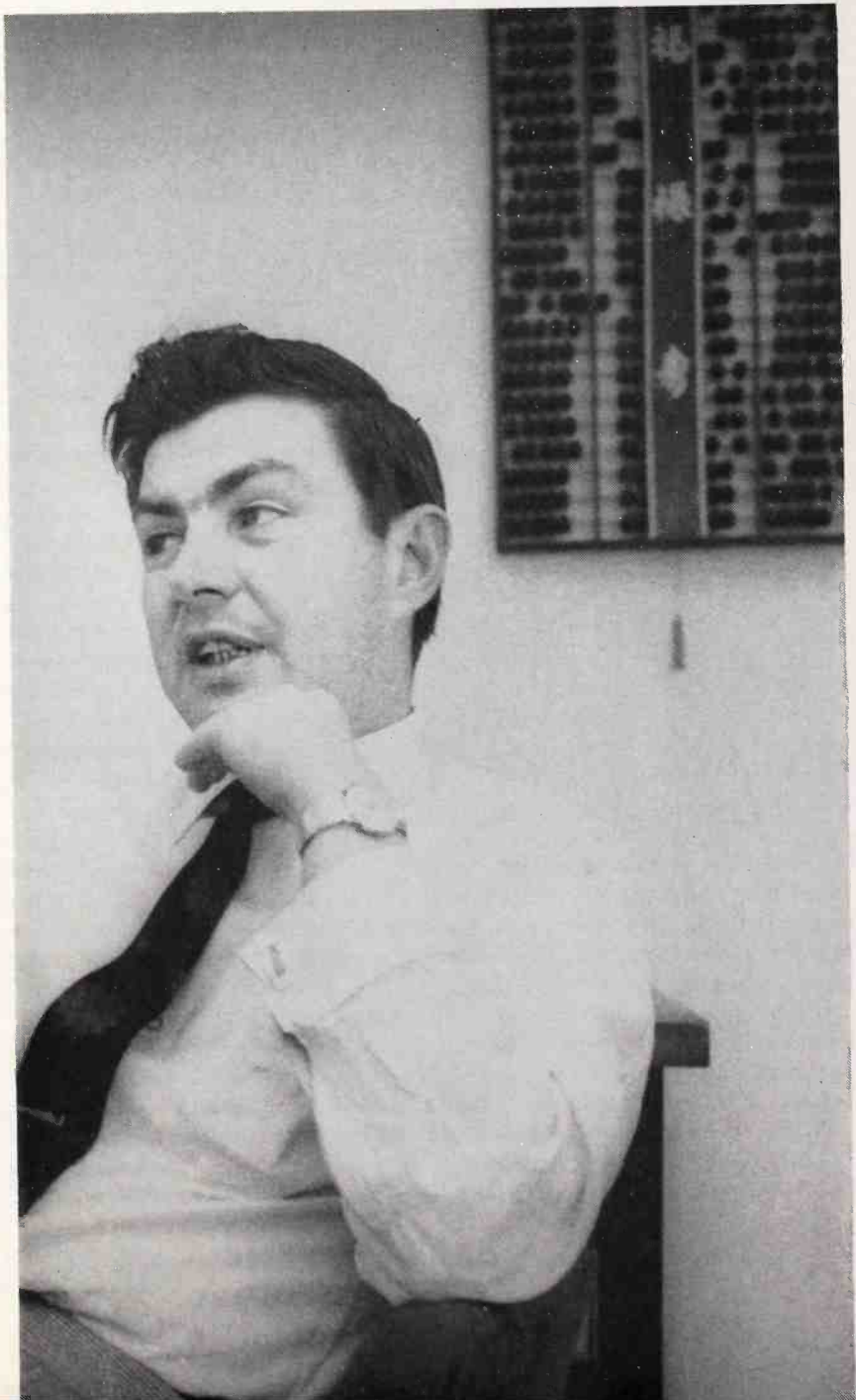
“And, when we're in isolation, we select programs that have male interest, sports particularly, so we not only

*Complete Organization Chart
of O&M Media Department
appears on page 53*

get isolation but also improve our programming environment by picking sports topics which we think appeal to men.

“Here was a program developed entirely within the media area. Last year we ran things like *Ski With Stine* and used this in the heavy ski areas because, one, it had relevancy

(Continued on page 53)





Robert Coe teaching a class in station management at Ohio University

Close that communications gap!

Broadcasters and the universities must forge closer links, says a retired ABC-TV station relations executive

By ROBERT L. COE

There's a growing concern within the broadcasting industry about the scarcity of university graduates who are interested in making a career in the business of broadcasting. Recently, the *Wall Street Journal* reported that all business is trying harder to recruit collegians, but is finding the going tough.

Those of us who have spent a number of years in broadcasting—fascinated and challenged by the ever-changing, highly competitive nature of the business—find it hard to believe there is a scarcity of young people who want to make their career in our business.

We know that within the broadcasting industry there are and will be many more opportunities for new people with new ideas. We know, too, of the many high calibre, sincere and dedicated men and women in the industry today. However, this is not the universal image of our industry in the minds of the public, and particularly in our high schools and universities.

Last fall, upon retirement from ABC-TV, I accepted an appointment in the Radio-Television Department of Ohio University in Athens. I found

my work there to be enlightening, stimulating, and more challenging than anything I had undertaken in years. Many of my ideas about a university faculty went overboard immediately. I was amazed at their knowledge of the broadcasting industry.

I was also surprised to discover that many of the faculty had considerable commercial broadcasting experience before starting to teach. Their attitude toward commercial broadcasting is typified by the remark of one of our professors. In an address to a group of high school students who will be entering university life next fall, he said, "At Ohio University we want to graduate students who ultimately will be top ranking professional broadcasters, not critics of the business." A little later in the same meeting, many students seemed amazed to hear: "The profit motive is not a dirty word at Ohio University."

However, I did find that some of our professors have frequently been puzzled and sometimes utterly baffled when seeking information or help from the broadcasting industry. Their inquiries received no answer at all,

or there was an evasive or vague reply which seemed to indicate that management simply didn't want to make the effort to find or assemble the requested information.

As for the students, they were a revelation, too. They are absolutely wonderful. There is nothing wrong with the present generation of university men and women. The majority are keenly interested in the problems of the times and have an awareness and a sincerity that I do not recall in my own generation.

It interested me to discover that most of the students and some of the faculty did not think of broadcasting as a "business." They thought of broadcasting only in terms of announcers, entertainers, newsmen or directors and producers. They did not seem to give any thought at all to the much wider fields of business, operations and administration.

The reason for their limited perspective is obvious. The broadcast industry and our universities have not established efficient communication, even though we are all professionals in the field. Fortunately, there is some awareness of this communi-

(Continued on page 60)

The Afro-American in Programming

Over the years there has been increasing pressure for a normal participation in commercials and television programs by Negroes, or Afro-Americans as they currently prefer to be called.

In the past their major contribution has been in variety shows where they have performed in an important way, although infrequently in relation to total hours of programming. From this point on there will be a big jump in percentage, at least in their participation.

In general, there is a strong liberal cast to the writers, producers, casting directors, and even agency personnel involved in network television. Their inclination would be to present life as it really is. Perhaps because of this, the first casting of the Afro-Americans was in servant roles. That is because that is the point of contact by the writer in his actual experiences.

This does not mean that he didn't like and respect his servant. He did. But, that was the reflection of his environment and his only personal relationships and that's the way he wrote it.

The problem has been when a Sammy Davis has stayed on too long and, like his Anglo-Saxon counterparts, has been just plain boring. Color has nothing to do with dullsville. Plenty of multi-hued performers have failed.

The first real break-through came in *I Spy* in what might be termed unreal but acceptable situations. It is highly unlikely that a Cosby-Culp team would be sent out in real life, but Arthur Ashe has been socially *in* in top tennis circles as a performer as well as a person.

The trouble with this show was that they got too cute and not adventurous enough. More action might have prolonged the run, which was not bad to begin with. The point is that most homes in the U.S. accepted the relationship of a good Afro-American actor and a Caucasian actor without making a big issue out of it.

Contrary to Broadway shows, which integrate to the point of assinineity—colored lords and ladies in teddibly Brittish or Fransh courts—tv has been true to life whether you like it or not. The big test is in the shows coming up next season, *The Outcasts* and *Julia*. These represent two different points of view in integration.

Having an Afro-American cowboy, while it may have some historic substance, is an unrealistic point of view. Most people will think it pretty silly. To throw this cardboard character against a poor-white-trash Southerner is reminiscent of *The Defiant Ones* or *Heat of the Night* but the backdrop is not believable.

Then, when the show goes into extremes of antagonism and inverse compatibility, the credibility gap is widened to the point of *argumentum ad absurdum*. It can only be hoped that the ultimate shows will make the characters act consistent with probability and not as a producer pushes them toward an artificial relationship for the sake of answering pressures to treat the racist problem as the pressure groups wish it.

Julia is another approach to the problem. It has the advantage of having a pretty woman, Diahann Carroll,

who looks good in any color to any red-blooded male. It has an equal advantage of a six-year-old boy as Diahann's son who is cute and acceptable in any circles.

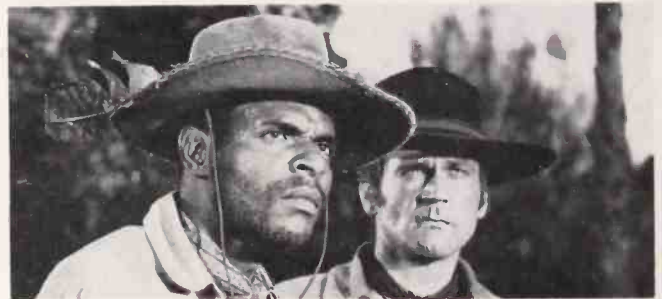
Part of the problem in integrating television is getting real situations and another part is getting good Afro-American actors. Before the irate readers jump on this page with hob nailed boots, the problem is not one of capability—the role of the Negro in show business clearly establishes his ability to compete equally with any other race—but of opportunity for experience that leads to professional competence.

This problem is bad enough for all us actors compared to the British, for example, because we have inadequate training grounds. For non-whites it is colossal due to a lack of roles, besides Othello and Porgy and Bess, that are suitable and a local theatre that will give a newcomer a chance to make mistakes and grow as an actor in a good stock company.

Consequently the best acting parts are filled by Diana Sands, Sidney Poitier, and few others. Some of the Negro actors who read for parts are godawful—just like the other colors except that whites get more experience and some get to be better actors as a result.

The recent productions off-Broadway that result in an all Negro company doing *The Summer of the Seventeenth Doll* are all to the good. So far as LeRoi Jones and Genet are concerned they could do more harm than good, but at least they are a training ground vehicle. All this adds up to more probability of specials with Negro casts and more material for better Afro-American actors in the next decade and beyond.

Meanwhile, pressure groups or no pressure groups, evolution in television will parallel evolution in the improvement and integration of the races in the community.



'THE OUTCASTS' THIS FALL ON ABC: OTIS YOUNG AND DON MURRAY

Television rarely has the power to lead since it is primarily an advertising medium and, with the exception of the educational stations, it reflects contemporary realities and does not change them. The advertiser must sell his goods to all communities in order to pay out.

On the brighter side there is a definite awareness in television that all men are created equal and the climate has never been better for trial and error in demonstrating that fact. The first efforts have been promising. The fact that an executive of a large company got booted out for apparently acting like a mush-mouth Southerner over Belafonte's contact with Petula Clark is the most encouraging news of all.

—J.B.

Film / Tape Report

FEATURE BATTLE

CBS and ABC continue to joust with each other for feature film leadership in their owned and operated markets. CBS recently purchased the Portfolio I and II packages from Paramount Pictures for four of its five owned-and-operated stations.

Portfolio I is earmarked for WCAU-TV Philadelphia, and KMOX-TV St. Louis; Portfolio II movies will be seen over WCBS-TV New York, WBBM-TV Chicago and KMOX-TV St. Louis.

Included in the purchase are such titles as *Hud*, *Love With The Proper Stranger*, and *Shane*. Most of the films have had a network run.

The ABC commitment to features for its owned-and-operated stations was even greater. The network is reported to have paid Warner Bros.-Seven Arts \$14 million for the group. In this deal WABC-TV New York acquired 260 features, WBKB-TV Chicago 162, WXYZ-TV Detroit 261, and KABC-TV Los Angeles 123.

Previously ABC's KGO-TV San Francisco bought 503 features from Seven Arts. Included in the buy was Warner Bros.-Seven Arts Volume 13 which consists of a total of 30 major first run off-network movies. Some titles are *A Distant Trumpet*, *Ensign Pulver* and *The Lion*.

ABC also bought a large group of features from American International Pictures. They are included in its *Young Adult* packages of 26 titles among which are the Beach Party series.

It may be reasonably concluded that ABC purchase of features in such large numbers is evidence of the success of its 4:30 afternoon movies strip. The network is buying so heavily to insure the future of the late afternoon block.

NETWORK PRE-EMPTIONS

A study made by the Warner Bros.-Seven Arts research department points up pre-emptions of network feature film shows made by local stations in order to program their own movies.

In the top 50 markets, at least 82 network affiliates were running 96 local primetime features, according

to this report, and of these 96 primetime features, 36 were used to preempt regular network movie shows.

Compared to the previous year (November 1966), the number of primetime features on network affiliate stations in these markets has risen 85 per cent, a certain indication that the affiliates too are capitalizing on the popularity of this type of programming.

The report also states that women find features more interesting than other network programming. They deliver 24 per cent women 18-34 years of age and 10 per cent more women in the older age classification than the average for regular network programming in the same time area on all nights of the week.

FPA INSTALLATION

At his installation as newly-elected president of the Film Producers Association, Sam Magdoff, head of Electra, struck an optimistic note.

While he did not disagree with Harold Klein, the executive director



MAGDOFF

of FPA who outlined the reasons that 1968 would be a difficult year for commercial producers, Magdoff pointed out that clients "require stability as well as quality. They need to know there is a standard."

He declared that it was necessary to build client confidence in the film producers as a group.

Also present at the meeting was George Olden, vice president of the Center for Advanced Practices at McCann-Erickson.

Olden noted that there was a

"bewildering array of production houses . . . and they all want to take us to lunch."

Magdoff promised as his first presidential project to bring the image of FPA into clear focus.

ANIMATION TO THE RESCUE

Tatham, Laird & Kudner, Chicago had a problem on its hands when it decided to go all-out to make Life Underwear by Jockey fashionable among the mod set.

TLK first conceived a campaign built around a live action spot but the concept was rejected when the agency approached a continuity department of a network.

The agency then opted for animation and approached Pelican Films' Mordi Gerstein, animation director and designer of the spot. He saw the problem was to retain an identity yet be drolly humorous at the same time.

The spot now shows young men in a variety of Jockey Life Underwear and uses the line "If you're going to be caught with your pants down, be dressed for the occasion." The spots were seen on ABC's World Wide Sports on April 6.

Electra Films had an improved February 1967 as compared with the previous year. Billings increased 20 per cent over that of the same month of 1966. Jobs in the house are being done for Bryant Air conditioner, General Mills, Efferdent, AT&T, Mobil, Cream of Wheat and Toastettes.

Among other films in production are commercials for Wilkinson's Blades, Somnax, Serutan, Du Pont, Sargent's Flea Collar, Stroehman's Bread, Midas Muffler, Dairy Queen, Fleishman's Margarine and Burlington Mills.

FILM IN ARGENTINA?

In New York on business recently, Juan Palli, general manager of Proartel, Argentina's big tv production outfit, and vice president of Goar Mestre and Associates, which owns it, explained that tv film is still too expensive for an economy like Argentina's.

That does not stop Proartel from

You're using our film? We're using your commercial!

Ah, the disadvantages of having a great commercial shot on Eastman color film. We can't think of any.

Eastman color shines beautifully on your product message. Your spot reflects brilliantly on our products' abilities.

But your commercial isn't merely moonlighting for us. It says a lot for the film

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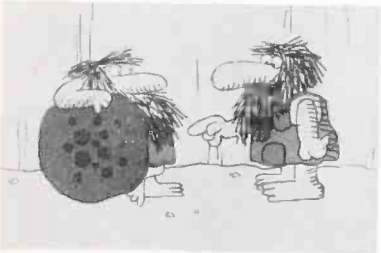
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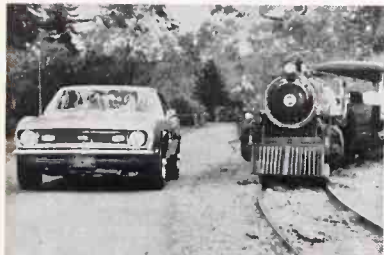
PANTOMIME PICTURES, Hollywood

Contact • Foote, Cone & Belding



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JAMIESON FILM COMPANY, Dallas

trying. They've made several film pilots, either on their own or in cooperation with others to check out cost and other problems.

"We know we can make good quality films; the problem is getting the right theme or subject matter. You see, we can only make money on film if we have a big international market." So far, they haven't been able to zero in on the formula.

With one exception: cartoons. Palli has great hopes for worldwide distribution of two cartoon series, produced in association with Garcia Ferre Productions. One, called *Hijitus*, started off as a five-minute tv show in Argentina in black-and-white. It's now being made in color and Proartel has 10 half-hours ready for the market. The other series, *Anteojitos*, will be put into production in May. Both feature little boys as central characters.

In the meantime, Proartel continues turning out 13 hours of programming daily, mostly tape, for its Channel 13 in Buenos Aires, which is on the air 19 hours a day.

Palli thinks the Proartel ratio may have to be increased because, interestingly, of the changing nature of U.S. tv. Most of the non-Proartel programming on Channel 13 has been U.S.-made. "We like to run your series, like *Beverly Hillbillies* and *Dick Van Dyke* and westerns. But as your networks produce more specials and run more movies, there's less for us to buy," Palli explained.

Argentina viewers like talk shows, but, obviously, locally-made product has more than an edge over imports. Besides U.S. tape presents conversion problems in Argentina since it uses 50-cycle current, as contrasted to 60-cycle in the U.S.

With the emphasis on tape instead of film, Proartel has developed considerable know-how in the medium, Palli said. As a result, the company turned out a series of hour-long programs on tape with the production qualities of features—outdoor scenes, wars, etc. Called *Men and Women of Bronze* (the programs were historical in nature), the series turned out to be "a noble experiment but a commercial failure," Palli admitted.

He still thinks the idea is good and Proartel is going ahead on another similar series. He feels the first one failed because the story line was too

pic and didn't have enough of the soap opera character so popular in Latin-America.

If Proartel's station may be buying less from the U.S., it's not true the other way around. This year, Palli expects the U.S. to be Proartel's second biggest customer for taped shows. By the U.S., he means, essentially, New York, Los Angeles, Miami and Puerto Rico.

Last year, Peru and Venezuela were bigger consumers of Proartel tapes than the U.S. The biggest export customer is Uruguay, though Palli hardly considers it a foreign country. As a matter of fact, there's a tv cable connection between the capitals of the two countries, used for special events, like sports. Uruguay gets about 22 hours of tape weekly from Proartel.

The production firm also supplies taped shows to about 10 stations in Argentina's hinterlands. These comprise a sort of a "network," though only four are actually interconnected. Proartel also supplies a couple of government stations in Tierra del Fuego, way at the bottom of Argentina and not terribly far from the South Pole. It's considered an honor, Palli said, to be chosen to supply programming to government stations.

Color tv? Not for a long time, Palli asserts. An economy like Argentina's can't afford it. The previous government had made a decision to use the SECAM system when color gets underway, but the Proartel executive considers the idea absurd and doubts that it will ever be used.

Palli figures that there are about 1.5 million sets in Buenos Aires and maybe 1.2 million in the rest of the country. This is for a population of about 23 million. There are still plenty of people who can't afford black-and-white, Palli pointed out, much less color. "We're about 20 to 30 years behind the U.S.," he said.

EMBASSY SALE

Prior to general release, 15 stations bought the new Embassy Pictures feature film group, *28 for 68*. Among the purchasers were WFGA-TV Jacksonville, WNAC-TV Boston, WTVJ Miami, KPRC-TV Houston, WDSU-TV New

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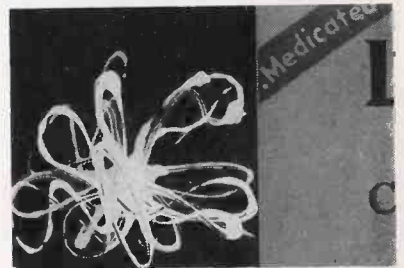
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AIP SALE

The same package of 26 pictures packaged into *Young Adult Theater* by American International Pictures has been sold to a number of other stations besides the ABC owned-and-operated outlets.

Buyers include KBTW Denver, KHOU-TV Houston, KOTV Tulsa, WGAN-TV Portland, KUTV Salt Lake City and 14 other stations. Included in this group are *Beach Blanket Bingo*, *Ski Party* and *Beach Party*.

American International's *Cinema 20* group has been sold to 51 markets. On WOR-TV New York *The Pawnbroker*, one of the films in this package, averaged a 23 rating and a 24 share in its initial outing on the station, according to Nielsen.

UA RELEASE

United Artists has released a new package of features to stations titled *Showcase 4*. In the group are 18 off-network and 20 first-run features. Stars include Bob Hope, Paul Newman and Rex Harrison.

MORE STOCK REPORTS

Beginning May 1, Dow Jones & Company will begin Dow Jones Business Newscasts for tv stations. Nine business news and stock market reports daily in 3½-minute news editions will be provided to tv station-clients.

The newscasts will offer the full range of important and current business events as well as stock market activity. The sales agent will be Scantlin Electronics Inc.

QUICK CUTS

At a recent NAB Convention, the stations were offered a banner crop of new product. **American International Pictures** had two series for sale: 200 half hours of *The Adventures of Ozzie and Harriet*, the long-running network series which is centered around the Nelson family, and *Gold Record*, a new half-hour musical show starring Hal March. On this program leading show business personalities will venture into prophecy and pick gold records (one million copies). Leading musical talent is also featured as performers.

Also at the convention, **United Artists Television** introduced *Cesar's World* and *Rat Patrol*. With Cesar Romero acting as host, this program which will consist of 39 half hours shot in color, will show people in action around the globe, including remote parts of the Himalayas, Antarctica and Argentina. *Rat Patrol* has just finished a successful two year run on ABC.

Trans-Lux TV continues to bet heavily that syndication will prove fruitful. Its latest venture is 26 color programs featuring Murray the K and titled *The Sound Is Now*. Among its other programs are *For and Against*, *For Adults Only*, *The Arlene Francis Show* and the *Joan Rivers Show*.

Wolper Productions and Canaan Productions are launching a 26-week series starring Pierre Salinger with a one hour tv special. It has already been sold to KHJ-TV Los Angeles, WKBS-TV Philadelphia, WKBD-TV Detroit, WFAA-TV Dallas, WVUE New Orleans and eight other markets.

Another new entry is *Profiles*, a half hour interview show being distributed by **Spectrum**, a division of Transcontinental Investing Corp. The show has scored something of a coup by getting Elizabeth Taylor and Richard Burton to sit for an interview. Stations in Los Angeles, Jacksonville, Ashville and San Francisco have already signed for it.

I Spy, one of the featured shows at the convention—it will be syndicated domestically in the fall by **NBC Films**—has had pre-release sales in 15 major markets.

The hour adventure-comedy series is completing its third season on NBC-TV and now consists of 82 episodes.

Jacques Liebenguth, sales vice president of NBC Films, said the pre-release sales included the RKO General stations: WOR-TV New York, KHJ-TV Los Angeles, CKLW-TV Detroit-Windsor, WNAC-TV Boston, WHCT Hartford-New Haven and WHBQ-TV Memphis.

Other purchasers: WBBM-TV Chicago, WCAU-TV Philadelphia, KTVU-San Francisco, WTOP-TV Washington, WUAK-TV Cleveland, WDSU-TV New Orleans, KING-TV Seattle, KGW-TV Portland, Ore., and KHQ-TV Spokane.

Bill Cosby won Emmy awards for his work in the show in 1966 and 1967. The series, distributed outside

he U.S. by NBC International Enterprises, has been televised in 52 countries.

A syndicated show which moved quickly into the hands of buyers before the convention is MCA TV's *Run For Your Life*. It has already been sold to 16 markets, among which are WPHL-TV Philadelphia, WTCN-TV Minneapolis, WPIX New York, WFLD-TV Chicago, WEWS Cleveland, KCOP Los Angeles and 10 others.

Sandy Frank Program Sales Inc., has become exclusive distributor of the complete catalogue of Jack Douglas color adventure series. Those programs include *Golden Voyage*, *Across The Seven Seas* and *America!* The company can offer a complete color adventure strip of 352 half hours.

Total Productions is readying *Del Moore's Celebrity Kitchen*, a half hour series in color which features names cooking their favorite dishes. The first two segments star Wally Cox and Jerry Lewis. It is being produced at Hollywood Video Center.

Spangler Television Inc. has sold *Car and Track* to 32 markets. These 39 half hours produced by Time-Life Productions have been bought by such stations as WGR-TV Buffalo, WLW-TV Miami, KOA-TV Denver, WKYC-TV Cleveland, WISN-TV Milwaukee, and KTLA-TV Los Angeles. Spangler Television has also gotten the rights to *Happy Birthday Maurice*, a one hour special filmed to commemorate the 80th birthday of Maurice Chevalier.

ZOOMING IN

HAROLD CRANTON has been named to the post of advertising and sales promotion director of MCA-TV, it was announced by Keith Godfrey, vice president and director of sales. He succeeds Irving Paley, who has been promoted to an executive position with Universal Pictures' New York-based advertising operation.

ANDREW JAEGER has been named General Sales Manager of Allied Artists Television Corporation. Jaeger is a veteran tv executive, having served with such companies as the DuMont Tv Network, Ziv-United Artists and TV Stations Inc.

The Times Film Corp has appointed MILT PLATT Vice-President and General Sales Manager. Platt was formerly vice president and general sales



MILTON PLATT

manager of Comet Film Distributors.

STUART P. ERWIN JR. has joined Universal Television as a program executive. He will function in the area of network sales and production. For the past five years Erwin has been Director of Advertising and Marketing Services for the Ralston-Purina Co. He was also associate program director of Benton & Bowles.

CHARLES KELLER has been named director of syndication production for the Triangle Stations. His last post was director of film production for Triangle and before that he was executive production of its WFIL film production unit.

The new Central Division Sales Manager for Krantz Films Inc. and its Tape/Net corporate division is JAMES C. STERN. He comes to the company from Allied Artists where he was vice president and general sales manager of its tv division.

BERT COHEN has been appointed director of film operations at ABC Films. His last post was with Lin/Medallion Pictures. There he was an account executive and film coordinator.

COMMERCIALS AWARDS

At the Andy Awards Dinner on April 4 a number of commercial production houses and talent were honored for the first time by the Advertising Club of New York.

Among commercial production firms bouquets went to Harry Hamburg Productions, VPI, Teletape Productions, Electra, PGL, Horn/Greiner, Audio Productions, Elliot, Unger & Elliot, Peterson Productions of Hollywood, Harold Becke and Galfas Productions.

Among the talent, the posies went to Herschel Bernardi, Alex Scourby and Dick Cavett.

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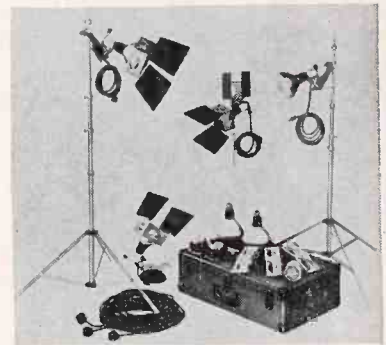
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ON THE DOTTED LINE

Buddy Hackett will replace the late Bert Lahr as the commercial spokesman for Lay's Potato Chips. The many facets of Hackett's talent will be featured in the new series of commercials to premiere in April. He will do stand-up gags, patter, dialects, monologue and other types of comedy.

"The biggest advertising thrust ever undertaken on behalf of a cat food" will feature the talents of older sports figures and Hollywood glamour names.

They are Casey Stengel and Jack Dempsey, Betty Grable and Jane Russell. They are being featured in 20-second commercials for the Usen Products Company which can already been seen on the networks. The cost of the campaign is high but Usen is keeping its lip buttoned as to the exact figures.

The San Georgio Spaghetti commercials produced by Sandler Film Commercials of Hollywood won two awards at the advertising exhibition held by the Baltimore Art Directors Club. They were for *Best In Show*, and *Best Under 60 Seconds*.

COMMERCIALS MAKERS

At Electra Film Productions, STEPHEN SIRKIN has been appointed assistant to President Sam Magdoff and coordinator of special entertainment projects.

Sirkin comes to Electra from the



SIRKIN

Ashley Famous Agency where he was an assistant casting director for tv and features.

CLIFFORD WEAKE has taken over as manager, business development for Hanna-Barbera Productions. Weake will spearhead the Hanna-Barbera drive to open up new and broader markets in the industrial and educational fields for the company. Weake was with Wilding Films of which he was a vice president for 17 years. He will headquarter in Cincinnati at Taft Broadcasting, parent firm of Hanna-Barbera.

EVERETT T. FELDER is the new manager of Tape House 47, the commercial taping division of WNJU-TV New



FELDER

York. Since the station inaugurated its live color facilities early this year, Tape House 47's facilities have been very much in demand. Felder has been with the station since it began broadcasting in May, 1965.

Van Praag Productions has signed still life photographers BILL STETTNER and BUDDY ENDRESS as consultants for commercials. Both men are part of the new generation of talent still life photographers and will work jointly on their projects.

They have done outstanding work in food, beverage and table-top photography for such accounts as Coca Cola and Listerine. They have also finished their first motion picture subject, *Number One*, which is to be

released to art theaters.

HALE FOOD has become musical director of Amco Productions Inc. Rood was formerly head of Hardric Productions. Two films composed by Rood, *Images 67* for the West German Government and *Bug Beat* for Volkswagen, were shown at Expo.

BLAKE PROMOTED

ROBERT BLAKE has been appointed to the newly-created position of director of creative services, West Coast, Group W. He is to be based in Los Angeles. Blake has been director of public information for Group W for the last five years, and before that served with various networks.

LIBRARY SERVICE

Pepper & Tanner is marketing a color tv library service which is designed to permit stations to produce network-quality color commercials for local advertisers.

The library service provides stations with color commercial components for various kinds of retail businesses and services, which can be assembled in one-minute commercials.

There are 20 and 30 second lifts which can be customized by the station with a few color slides plus voice narration. The library will also provide showcase production music which can be easily integrated.

AD MAKERS

Songwriter BILLY DAVIS has become the new music director of McCann-Ericson. Davis has written such hits (with Berry Gordy) as *Lonely Tears*. Until recently he was artists and repertoire man for Chess Records.

BENEDICT BERENBERG has been elected a vice president at Sullivan,



BERENBERG



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FILMS • TV • RADIO • ELECTRONICS

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ouffer, Colwell & Bayles. He is Creative Associate for tv production at the agency.

At Doyle Dane Bernbach three copy group supervisors have been



NOBLE

HONIG

selected vice presidents. They are JOHN NOBLE, MARVIN HONIG and EVAN STARK. Honig and Stark have been with the agency since 1964, Noble since 1965.

EUGENE MC GARR has joined Carson/Roberts Los Angeles as a tv producer. Before moving to the agency, he held similar positions with Doyle Dane Bernbach and Benton & Bowles. He has produced commercials for Procter & Gamble, General Foods and Rheingold.

Needham, Harper & Steers has promoted DANA SEYMOUR to associate creative director, and appointed DON SPECTOR a copy group head. Both joined the agency in 1966, Seymour from Young and Rubicam and Spector from Cunningham & Walsh.

HAL HEISLER has become a copywriter at Smith/Greenland. He was formerly with Jack Tinker & Partners where he was part of the award-winning Alka Seltzer team.

WILLIAM OLIVER has been appointed an art supervisor at N. W. Ayer, Philadelphia. He has been with the agency for about eight years, except for one side trip to Marschalk in Miami and Atlanta.

F&B/CECO

The film rental firm of F&B/Ceco Inc. has made a large number of new appointments of its executive staff. The new president is JOHN BABB. ARTHUR FLORMAN, the former president, remains as president of F&B/Ceco Industries, the parent corporation.

Former sales manager WALLACE C. ROBBINS has been promoted to Vice

Advertising Directory of SELLING COMMERCIALS

Montgomery Ward



FRED A. NILES—Chicago, Hollywood, New York

Prudential Life Insurance • Reach, McClintock



LIBRA PRODUCTIONS, INC., New York

National Brewing Company • W. B. Doner



JEFFERSON PRODUCTIONS, Charlotte

Red Rose Tea • Rockwell, Quinn & Wall



PELICAN PRODUCTIONS, INC., New York

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Reynolds Metals Company • Lennen & Newell



ELEKTRA FILM PRODUCTIONS, INC., New York

Pontiac • MacManus, John & Adams



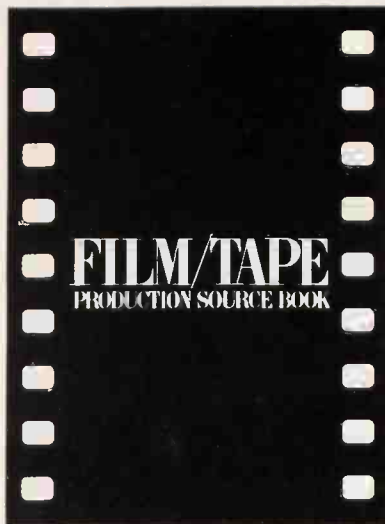
PACIFIC COMMERCIALS, Hollywood

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SANDLER FILM COMMERCIALS, INC., Hollywood

The
ONLY
Directory
You
Need!



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January - June 1968 Edition

(Published by Television Age)

Complete listings of
Film/Tape Production Companies
Advertising Agency Commercial Producers
Informational, Industrial Film Buyers
All Industry Service Companies

Only \$4.00 each. *Limited supply available.*

Use handy coupon to order.

FILM/TAPE PRODUCTION SOURCE BOOK
1270 Avenue of Americas, New York, N.Y. 10020

Gentlemen:

Enclosed find \$_____ Please send me _____ copies
of the January-June 1968 FILM/TAPE PRODUCTION
SOURCE BOOK at \$4.00 each.

Name _____

Address _____

City _____ State _____ Zip _____

President in charge of systems and procurement.

Other executive changes for F&B/Ceco are RALPH S. KAPLAN, sales manager; HY ROTH, manager of rentals; RAYMOND EMERITZ, manager of research and development; WILLIAM ALLEN, manager of manufacturing; IRVING PIVOR, manager of sales promotion.

F&B/Ceco Inc. has developed a revolutionary new synchronizing drive system for its Auricon Cine-voice Conversions. The drive system, called Mini-Sync, enables a cameraman to shoot wireless, double system sync sound with any standard 12v DC battery weighing as little as three pounds.

It completely eliminates the 13-pound conventional 115 AC shoulder type power supply.

The company incidentally increased its net profits from 32 cents a common share for the first six months of its last fiscal year to 45 cents a share for the first six months of the current fiscal year.

In that time its gross volume rose from \$2,265,223 to \$3,158,042. In the same fiscal period, F&B/Ceco Industries acquired a new division, SOS Photo-Cine Optics, and opened a new California branch.

REEVES RECORDS

Reeves Broadcasting reports that during 1967 it achieved record high results. Net earnings for the year increased 12 per cent to \$784,701 or 43 cents a share compared to earnings of \$698,670 or 42 cents a share in the previous year.

Gross revenues went from \$8,946,492 in 1966 to \$10,463,713 in 1967. In 1967 Reeves expansion has been sparked by a 50 per cent interest in a new tv station in Lexington, Ky.

FILM SOUND

A large, completely equipped motion picture sound studio has been formed by Grant H. Gravitt and M. L. (Mack) Emerman.

It is called Film Sound Inc. and specializes in every process involved with the recording and integration of sound, music, voice and special effects with motion picture film.

It utilizes the latest, most advanced Magna Tech, 16-35 mm film recording equipment. It is located in North Miami.

Wall Street Report

Risk of lawsuit. One of the less publicized risks of investing is the lawsuit, usually one by some agency of government but also by a rival company. And the impact of litigation on an investment can be horrendous and the living example is the Hazeltine Corporation and its subsidiaries.

With a history in radio and electronics dating back to the early 20's, Hazeltine has played a critical role in several phases of the industry's development, including color tv and the production of many security devices and systems the nature of which are still highly secret.

So sophisticated has been Hazeltine's research that its major source of profit has been its ability to license its patents to other manufacturers and enjoy the royalty income.

Million-dollar income. Thru the late 50's and the early 60's Hazeltine was able to report annual incomes which ranged between \$1 million to \$2½ million from these royalty and licensing agreements.

Then litigation struck a blow. Hazeltine and Zenith Radio Corp. got into a controversy over patent rights, particularly over those in-

the Big Board plummeted from \$35 to a level of \$6 per share.

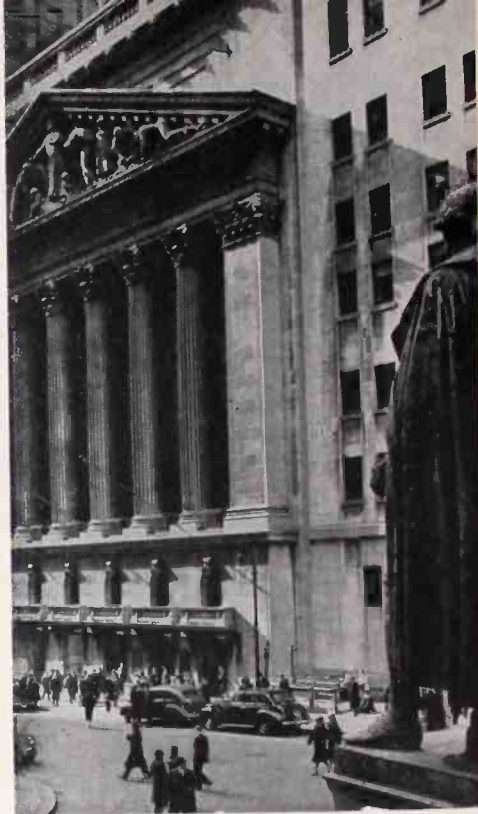
Under the agreement worked out by the courts Hazeltine deposited, as security for the final liability, \$5 million in Government bonds and a legal title to all its patents with the Northern Trust Co.

Hazeltine continued to receive the interest and to license patents. But it could declare no dividends and Zenith could ride herd on its financial decisions.

As indicated in the accompanying chart, earnings also tumbled during this period because Government contracts and other research contracts fell off only slightly, but royalty income declined sharply.

A change in the tide. Then in December of last year the U. S. Court of Appeals reversed the whole situation by vacating the entire award against Hazeltine on the grounds that since it involved activities outside the U. S. there was lack of jurisdiction. It left Zenith with only one small claim for \$150,000 in damages against the subsidiary.

The case is a critical one for industry since it involves patent agreements not only domestically but also



pany to act in an illegal manner in connection with the findings of the Zenith suit while other shareholders sued on the grounds that the officers and management had not disclosed the seriousness of the Zenith claims in material mailed to shareholders back in 1964.

Probably the most significant development revealed in the 1967 annual report is that the auditors felt the situation was sufficiently changed to allow them to grant a certificate of opinion whereas in the two preceding years they had felt unable to do so because the litigation made such an opinion useless.

Meanwhile, at the plant. However, the company has continued to push ahead with its development and also to reorganize its management structure. It purchased 98 acres of unimproved land on Long Island near New York City for expanded lab facilities. It also acquired an underwater test site at Quincy, Mass.

Thus there is every indication that the company has retained its technical competence during the period of litigation. It holds a variety of key patents, particularly on color tv, which if sustained would immeasurably strengthen its position both domestically and in the world market at a time that the full growth of color tv is still to be realized. ■

Five-year Summary of Hazeltine Corp.

	1963	1964	1965	1966	1967
Revenues (millions)	\$43.9	\$34	\$ 37.5	\$ 46.6	\$55.5
Patent Income	\$ 1	\$ 1.3	\$ 1.1	\$ 2.1	\$2
Net Income	\$ 1.3	\$ 1.1	\$459,000	\$624,000	\$2
Per share	86¢	72¢	29¢	40¢	\$1.30

involved in foreign markets. In the course of a series of suits and counter suits Zenith in 1965 won a \$34.9 million judgment against Hazeltine.

The size of the award was so large that it immediately endangered the future of Hazeltine which had a total worth of about \$21 million. There was an attempt to have the threat to the company limited by getting court recognition of the fact that the suit was really against the subsidiary Hazeltine Research, Inc.

A good try, anyway. But this legal ploy didn't work and the parent company was equally involved. As a result the common of Hazeltine on

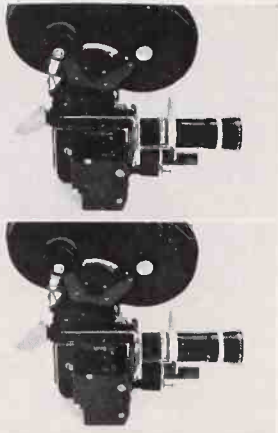
on an international basis. Hazeltine's stock has rebounded to \$25 per share. But the case is not over yet.

Zenith petitioned for a rehearing with the Court of Appeals and the re-hearing was denied but Zenith may carry the case to the U. S. Supreme Court. Until that step is decided upon, the bonding arrangement concerning Hazeltine's assets and patents remains in force.

Next, the shareholders sue. And just to complicate matters some shareholders decided that some of the officers and directors were careless or negligent in allowing the com-

All you need to make movies is a 16mm Bolex, a lens, and talent.

All you need to make movies is a 16mm Bolex, a lens, and talent.



But Bolex is a system as well as a camera. It can be outfitted for your specific professional needs. Begin with the H-16 Rex-5 body, which has reflex viewing, a magazine saddle, filler slot, and variable shutter speed.

Add the lightweight 400 foot magazine, constant speed motor, take-up motor,

rechargeable power pack, and you are ready to shoot 12 minutes of uninterrupted synchronous sound footage.

Choose from a wide range of optically perfect lenses, from fast 10mm wide angle to 150mm macro-tele. From zooms with electric exposure control built in to a prime lens as fast as $f/0.95$.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 to to 64 frames per second, single frame control. It can be hand-held or mounted on a tripod. Fully outfitted, the camera weighs less than 13 pounds.

Bolex cameras, made with Swiss watch making precision, have proven

their accuracy over many years time, under the most adverse conditions, and at tropic and arctic temperatures. This is the Bolex H-16 Rex-5, The Professional.

For a copy of Bolex magazine's special issue on communications, write Paillard Incorporated, 1900 Lower Road, Linden, New Jersey 07036.

BOLEX
Bolex H-16 Rex 5,
The Professional.

Newsfront (From page 21)

phases of operations. He joined the company in 1932 and was assigned to home office accounting. In 1936 he became a member of the European audit staff and, three years later, he became office manager of the Mexican subsidiary.

In 1948 he was made vice president and assistant general manager and, later that year, executive vice president and general manager. In 1955 he was elected president and general manager of the Mexican company and within a year was vice president of Colgate-Palmolive International, in charge of sales and advertising for Great Britain and Europe.

A year later he was president of C-P International. In April, 1960, he was elected president of C P itself and three months later he became chief executive officer and chairman.

The executive carrot. Lesch's career acts like a carrot to other members of management, and Lesch seems to encourage this.

The result is that there has been practically no coming and going, and Colgate's image as "the revolving door on Park Avenue," where the company has its main office, has faded into a dim memory.

The new image is of a young, aggressive management that's going places—8 to 10 per cent over-all growth a year through 1970 is Lesch's medium-term projection.

But it won't mean too many more advertising dollars, judging by the record. ■



Jay B. Sondheim is the new general manager of KFRE-TV Fresno, a Triangle station. He formerly managed WLYH-TV Lancaster-Lebanon, also a Triangle outlet.

Syndication (From page 25)

ager shared prime responsibilities with other executives.

But the larger the station, the less likely it is that the manager is the man who makes the decision about what film to buy—though he clearly must approve what is bought in all instances. Among small stations, the manager is the key in 83 per cent of the cases (and in every one of the UHF stations); among medium stations, he was number one in 71 per cent of those responding; among large stations, the figure is 62 per cent.

Who else are prime decision makers? Interestingly, a number of small stations listed the "film buyer." He was given a number one ranking in nearly one station out of five. In a few cases he was number two; the rest of the stations did not mention him at all. The program manager was given prime responsibility in 11 per cent of the cases but, for most small stations, he was ranked second. In a few stations, the national or local sales manager holds the number two spot.

Among medium stations, only one listed the film buyer as the key man. Thirty per cent of this group named the program manager as number one while six per cent tagged the national sales manager.

The program manager bulks importantly among the large stations. About 43 per cent of them named him a first-rank decision-maker in film buying. And 13 per cent said the film buyer has key status. But only one station listed the national sales manager in the magic circle.

Most stations listed the national and/or local sales manager among the group consulted; their rankings varied considerably. In the critically important area of film buying, however, the basic decision is made at the top or by experts. ■

A five letter word

"Wells, Rich, Greene is committed to research for a simple reason. A five letter word. Greed . . ."—Richard Rich, treasurer and creative director of WRG, refuting the notion that creative agencies are anti-research at an Association of National Advertisers Workshop.

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

The 1967 figures for total spot tv expenditures are in. The figures, compiled by TvB and LNA-Rorabaugh, showed advertisers spent an estimated \$1,194,014,700 in national and regional spot television last year. That gross time estimate represents an increase of 0.4 per cent over the \$1,189,346,000 estimated for 1966.

The survey listed 1,197 advertisers who spent more than \$20,000 in spot last year.

The leading national and spot television spenders were: Procter & Gamble (\$78,878,700), General Foods (\$43,105,000), Coca-Cola (\$36,661,300), Colgate Palmolive (\$33,316,200) and Lever Bros. (\$24,689,100).

Other names among the top ten big spenders include: Bristol-Myers, Wrigley, Warner-Lambert, Continental Baking and American Tobacco.

For the first time, the report uses product classifications with corresponding LNA Class Codes. The change was made, TvB reports, to make the data for spot television more comparable to product class data published for other media.

As might be expected, out of the 28 different categories, the food and food products group was number one in spot spending. This category fed \$306,460,600 into spot, 25.6 per cent of total spot spending.

Other leading categories are: toi-

lettries and toilet goods, confectionery and soft drinks, laundry soaps, cleansers and polishes as well as beer and wine.

For the first time, 50 of the top 100 advertisers spent \$5 million or more. And nine advertisers recorded increases of \$3 million or more in spot spending for 1967 as compared to 1966.

The nine were: Continental Baking, American Tobacco, Alberto-Culver, Quaker Oats, Shell Oil, Nestle, Scott Paper, Armour and Norwich Pharmacal.

An analysis of the time of day during which the most spot activity occurred showed that primetime received the greatest slice of ad money,



Irwin Neadel is a media buyer on the American Chicle account at Ted Bates, Inc., New York.

with 34.8 per cent of the total.

Primetime raked in \$415,490,100 as compared to early evening with \$301,447,300 or 25.2 per cent of the total estimated expenditures. Late night claimed expenditures of \$208,357,900 or 17.5 per cent. And daytime spot spending was \$268,719,400 or 22.5 per cent of the estimated total.

By length, the 20- and 30-second commercial nabbed the largest dollar increase, up \$13.7 million over 1966.

In terms of last year's study, current figures show that: Procter & Gamble, General Foods and Coca-Cola remained the top three spenders in spot; General Mills and Kellogg slipped out of the top ten to be replaced by American Tobacco and Continental Baking; and while primetime still claims the largest percentage of estimated expenditures, minutes were bumped out of top place by 20s and 30s as the most popular length for spots.

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

American Chicle Co.

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

Commercials for various company products will be on the air through December 29. Early and late fringe as well as some

Agency Appointments

STANLEY H. BEALS, an account supervisor, was named a vice president of Needham, Harper & Steers, Inc., Chicago.

THOMAS S. QUINLAN was appointed a senior vice president and management account supervisor for Lennen & Newell, Inc., N.Y. Quinlan was formerly a new product consultant to Wells, Rich, Greene, Inc., N.Y.

ROGER D. CREELMAN joined Bauer, Tripp, Hening & Bressler, Inc., N.Y., as an account executive. Creelman was formerly a senior account executive on Lever Brothers at Doyle, Dane, Bernbach, Inc., N.Y.

BABETTE JACKSON SOMMER was named vice president and director of research at Dancer-Fitzgerald-Sample, Inc., N.Y. Mrs. Sommer succeeds David Inouye who resigned.

WILLIAM L. CONKLIN joined Frank B. Sawdon, Inc., N.Y. as marketing and research director. Conklin was formerly eastern regional sales manager for Stone Representatives.

GERALD STRAUSS was elected a vice president at Richard K. Manoff, Inc., N.Y. Strauss is the account supervisor for Lehn & Fink Products Corp., division of Sterling Drug, Inc.

SHELDON H. JOSEPH was appointed director of radio-TV business affairs for Edward H. Weiss & Co., Chicago. Joseph was formerly broadcast supervisor in the agency's N.Y. office.

PHILIP R. WENDORF was appointed research manager of Kerker-Peterson, Inc., Minneapolis. Wendorf was formerly a sales and service coordinator for A. C. Nielsen Co., Clinton, Iowa.

JOHN H. A. CROSS, formerly a senior vice president, was elected an executive vice president of Compton Advertising, Inc., N.Y. Cross is a director of the agency and a division manager on the Procter & Gamble,

Norwich Pharmacal and Davis & Geck accounts.

ROBERT A. HILTON was named a vice president of BBDO, Inc., San Francisco. Prior to joining the



HILTON

agency earlier this year as a management supervisor on the Standard Oil Co. of California account, Hilton was a vice president and management supervisor at Fuller & Smith & Ross, Inc., Pittsburgh.

BARRY WISEMAN was promoted to executive radio-TV director at W. B. Doner and Co., Baltimore. Wiseman was formerly assistant director. DAVID RUSSELL was named to the new position of special projects director. Russell will also function as the agency's musical director.

DAVID WILLIAMS, an account supervisor, was elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., N.Y.

JOHN P. ANDERSON, JOSEPH A. HANNAN and THOMAS HOOSON, management supervisors, were elected senior vice presidents of Benton & Bowles, Inc., N.Y.

CHARLES W. BUTLER, vice president and account supervisor on the Ralston Purina account, was elected a member of the board of directors of Gardner Advertising, Inc., St. Louis.

MARK STROOCK, a vice president, was named director of corporate relations for Young & Rubicam, Inc., N.Y. Stroock has been with the agency since 1955.

JOHN STUART HOWARD was elected senior vice president at Ted Bates & Co., Inc., N.Y. Howard is a management representative on the M&M/Mars account.

ROBERT A. CRONENWETT joined The Gumbinner-North Co., Inc., N.Y., as an account supervisor. Cronenwett was formerly a senior account executive at Benton & Bowles, Inc., N.Y. ALVIN BENNETT joined the agency as vice president and account supervisor. Bennett was also formerly with B&B as an account executive.

ROBERT G. LURIE was named an account executive at Carson/Roberts, Inc., Los Angeles. Lurie who was formerly a senior account executive with Grey Advertising, Inc., N.Y., will work on the Mattel account.

PHILLIP G. JACKSON, formerly with Ted Bates & Co., Inc., joined Hicks & Greist, Inc., N.Y., as an account executive.

ALVIN A. NILSON joined LaRoche, McCaffrey & McCall, Inc., N.Y., as an account executive. Nilson was formerly an account coordinator at West, Weir & Bartel, Inc., N.Y.

WALLACE E. CLAYTON, JOHN S. ROST and EDWIN H. CHAMBERLAIN were elected vice presidents of J. Walter Thompson Co., N.Y. Clayton is an account supervisor on the Bowling Products Division of American Machine & Foundry and the United States Playing Card Co. He also serves as senior supervisor for the agency's public relations department. Rost is a group supervisor in public relations whose responsibilities include Standard Brands and Scott Paper, among others. Chamberlain is an account supervisor on the Pan American World Airways account.

prime minutes will be used to reach viewers in about 35 markets. David Poltrack buys.

Armour & Co.

(Needham, Harper & Steers, Inc., Chicago)

A six-week buy for DASH DOG FOOD breaks at issue date. Early and late fringe 30s will be used to carry the message in 38 markets. Nancy McGroarty is the buyer. On April 29, a five-week buy for APIAN WAY PIZZA gets underway. Early and late fringe minutes will be used in 26 markets. Marianne Monahan is the buyer.

Beaunit Corp.

(Smith-Greenland Co., Inc., N.Y.)

A one-week flight for BEAUNIT FIBERS breaks April 22. Early and some late fringe and prime 20s will be used to reach women in 30 markets. Jack O'Connor is the contact.

Braniff Intl.

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

A buy for BRANIFF AIRWAYS will be in 17 markets through the end of June. Fringe minutes and prime 20s will be used. Ethel Melchor is the buyer.

Bristol-Meyers Co.

(Foote, Cone & Belding, Inc., N.Y.)

Commercials for BUFFERIN will be in Charlotte and Raleigh, N.C., through the end of June. Early and late fringe minutes together with prime 30s will be used to reach women. Leonard Chaim buys.

Bristol-Meyers Co.

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

A buy for various company products will be in Dallas through the end of
(Continued on page 48)

One Buyer's Opinion . . .

RACIAL "IMBALANCES"

The tentacles of the governmental octopus are in their usual good form—now in the form of the New York City Commission on Human Rights, which is currently investigating racial "imbalances" in the agency business.

By the Commission's definition, racial "imbalances" in overall agency staffs *have* been identified by the Commission; but these vary by department. What is noteworthy is the fact that part of the most successful progress by Negroes and Puerto Ricans has been made within media.

A Commission study of 40 agencies revealed that 2.74 per cent of media staffs were Negro or Puerto Rican, as opposed to an average of 1.87 per cent for nine other categories representing professional services directly concerned with the service, placement or research of advertising. This speaks well for media, if not for the other departmental areas, but we're still not "balanced" according to the Commission.

But if racial "balances" leave much to be desired, so does the procedure used to investigate the racial situation. Of major concern to me as a member of the advertising industry is:

- 1) the political blackmail used by the Commission chairman and hearings counsel in the form of threats to cancel government contracts held by clients of "uncooperative" agencies;
- 2) the agencies' difficulty in criticizing the procedures of the investigation without having the criticism construed as evidence of existing bigotry (and thus compounding any forthcoming reprisals); and
- 3) the vagueness of the term "racial balance."

Had these circumstances been non-existent, agencies might have had far more to say in their own defense. For example, most agencies mentioned their unsuccessful attempts in finding qualified Negroes and Puerto Ricans to work for them, whereupon the hearings counsel chided the agencies' reputations as problem-solvers.

Agencies might have pointed to the government's success (or lack of it) as a racial problem solver (i.e., "you fellows know better than anyone that it's not as easy as it sounds!"); but nothing could be said without intimidating the Commission.

The Commission mentioned its concern that the current standards of employing M.B.A. degree holders would prevent educated non-whites (who are less likely to have such degrees) from holding important positions within the agency. Again, it could have been retorted that the onus has always been on society to provide individuals to meet the standards of business; not on business to lower its standards to accommodate social goals.

To do so would be as equally bad for the individual as for the business, for it would create greater frustration and disenchantment.

On the contrary! Several agencies actually "volunteered" plans for elaborate incentive and training programs to bring up their racial "balances." While these would normally be praiseworthy undertakings, unfortunately for agencies:

- 1) the public will always doubt the agencies' sincerity because it would appear that these programs were formulated under duress;
- 2) the programs create a pseudo guilt that could be further exploited by critics of advertising (even though I, for one, could attest to the equitability of my own company's current media training program); and
- 3) the programs come at a time when several hundred experienced advertising people are walking the streets.

No one who believes in the ideals of this country can dispute the desirability of placing the most deserving individual in a job slot, without regard to his race or religion. However, what *is* in dispute is the correctness of measures taken to achieve the goals of the Commission, and the goals themselves.

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

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



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



ROCKFORD - FREEPORT, ILLINOIS



CBS AFFILIATE

See Meeker Representative

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

Spot (Continued from page 46)

May. Day 30s will be used exclusively to reach women. Jean Maraz buys.

Brown & Williamson Tobacco Corp.

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

Commercials for VICEROY cigarettes will be on the air through mid-December. Early and late fringe minutes teamed with prime 30s will be used to reach viewers in about 10 markets. Noah Cutler is the buyer.

Burlington Industries, Inc.

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

A two to three-week flight for BURLINGTON MILLS LEE'S CARPETS breaks April 15. Day as well as early and late fringe minutes will be used in 15 markets. Dennis O'Connor is the contact.

Carter Wallace, Inc.

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

Commercials for ARRID EXTRA DRY deodorant will be on through the end of June. Prime 30s and late fringe minutes will be used to reach women in over 25 markets. Peter Wolfe is the buyer.

Chesebrough-Ponds, Inc.

(William Esty Co., Inc., N.Y.)

Commercials for various company products will be on the air through late June. Early and late fringe minutes together with prime 30s will be used to reach both men and women in 90 markets. Lee Mitchell is the buyer.

Chesebrough-Ponds, Inc.

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

A three-week flight for WIND SONG breaks April 28. Prime 20s and IDs will carry the message in 42 markets till May 11. Carrie Senatore is the contact.

Foremost Dairies Inc.

(Dancer-Fitzgerald-Sample, Inc., San Francisco)

A nine-week buy for various company products breaks April 15. Prime 20s and fringe minutes with possibly some 30s will be used to reach viewers in 19 markets. Barbara Lewis and Linda Hastings are the buyers.

Geigy Chemical Corp.

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

Commercials for DIAZINON will be in 28 markets through early May. Prime 20s will be used to reach men. Richard Berhman is the buyer.

General Foods Corp.

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

A buy for SUGAR CRISPS will last through the early part of May. Early and day minutes will be used to reach youngsters in about 75 markets. Contact Mike Morris.

General Foods Corp.

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

Commercials for MAXIM freezer-dried instant coffee will be on the air through the end of the year. Prime 30s and piggybacks together with fringe minutes will be used in Eastern markets from Washington to Maine. Peter Desnoes is the contact. Commercials for SHAKE 'N' BAKE will be seen in about 32 markets through the end of May. Early and late fringe minutes will be used together with some prime 30s. Tony Lavelly and Edward Odom are the buyers.

General Foods Corp.

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

A six-week buy for BUGLES breaks April 15. Prime 30s will be used exclusively to reach viewers in 20 markets. Don Capece is the buyer.

General Mills, Inc.

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

Commercials for SUSTAIN, a new instant breakfast, will be in two test markets through the end of the month. Day as well as early and late fringe and prime 30s will be used to carry the message to viewers in Albany and Sacramento. Robert Reed is the buyer.

Holland House Brands, Inc.

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

Two flights break at issue date. Commercials for HOLLAND HOUSE COCKTAIL MIX will be on the air for eight-weeks in the Dallas and Tampa-St. Petersburg area. A second, eight-week buy for HOLLAND HOUSE COOKING WINES begins the same date in Washington and Philadelphia. Late fringe and some prime minutes will be

(Continued on page 50)

Rep Report

CHARLES F. THEISS has joined the N.Y. sales staff of Blair Television's Station Division as an account executive. Theiss was formerly with Ted Bates & Co., Inc., N.Y.

JOSEPH X. O'HARA joined Harrington, Righter & Parsons, Inc., N.Y., as an account executive. O'Hara was



O'HARA

formerly an account executive with NBC-TV Spot Sales.

RICHARD J. MALONEY 3d was appointed to the Detroit sales staff of Storer Television Sales, Inc. Maloney was formerly a salesman with Mort Basset Radio Representatives, N.Y.

GEORGE RIFFNER has joined H-R Television's Corinthian Division in Chicago as a salesman. Riffner was formerly with WPTA Fort Wayne, Ind.

BRUCE MCEWEN has joined The Hollingberry Co., N.Y., as an account executive. McEwen was formerly an account executive with The Katz Agency, N.Y.

JAMES H. SMITH joined the tv sales staff of Edward Petry & Co., Inc., Los Angeles. Smith was formerly an account executive at KNBC-Los Angeles.

Big spender

The Deluxe Topper Corp., Elizabeth, N. J., was the biggest spot tv toy advertiser during September-December, 1967, according to figures from LNA-Rorabaugh.

Deluxe spent over \$2.4 million in spot during the last third of 1967. Other toy manufacturers which spent more than \$500,000 in spot during this period include Remco with over \$1 million, Ideal with more than \$970,000, and Mattel with \$875,000 plus.

WDTV

COVERING A

VITAL

area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

Sondi Dunn, the new senior media buyer at Helfgott & Partners, Inc., N.Y., is a reserved young brunette who has been buying time on both sides of the Atlantic for the past eight years or so.

Miss Dunn is something of a traveler. Born in London, she went to work as a media trainee/assistant buyer at a British ad agency. She was interested in advertising, and came into media somewhat by chance. When the British agency's media buyer, also a woman, left, Miss Dunn applied for her job, and got it.

"In England, it is much harder for a woman to make a career for herself," Miss Dunn explains, her British accent in evidence. "A woman has a hard time getting anywhere in business because of prejudice. That is one of the reasons why I left to come to the United States six years ago."

Proud of her U.S. citizenship, Miss Dunn explains how she arrived in Los Angeles, and in her own words embarked upon a "very varied career." She worked in all aspects of



advertising from production to modeling. She did a lot of free lance work and even had her own advertising business before giving up the Coast for the lure of New York.

It seems, Miss Dunn explained, that media buyers out on the Coast are expected to have a lot of knowledge about local markets, and being fresh from Britain she could hardly be expected to be a fountain of knowledge on the Burbank-Pasadena circuit.

"I came to New York seeking still further opportunity," she continues.

Fresh from L.A., she landed a job as assistant buyer/media research analyst with Norman, Craig & Kummel, Inc. She stayed there about a year before going to Needham, Harper & Steers as a buyer. From there she went to BBDO as a buyer on the American Tobacco account, and just last January, she joined Helfgott.

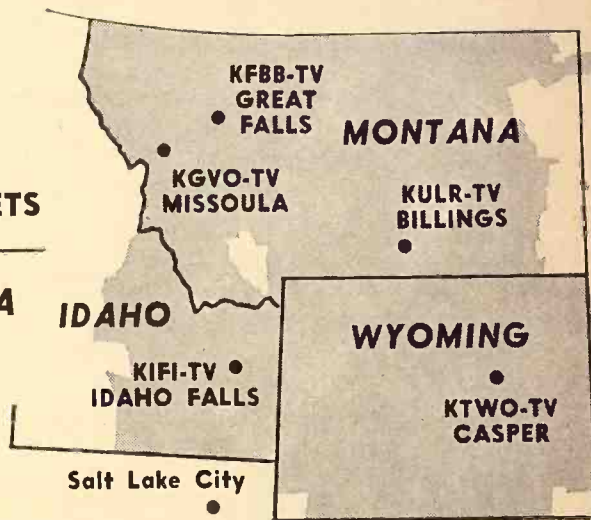
"Even since I've been in New York," she explains, "I have seen more women media buyers at the agencies than ever before." She feels that the increase in the number of lady time buyers is due to the fact that "men often chose media as a stepping stone to account work. Women, on the other hand, are content to make a career out of time buying."

Since she stepped into the senior media buyer's shoes, Miss Dunn has been busying herself with work on a media test plan for Warner Blender. The company is working out a decision that pits tv against print and the both of them against radio. Miss Dunn has also worked on the Ideal Toy spring spot buy and right now she is sort of catching her breath.

NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE
IDAHO FALLS AND MISSOULA MARKETS

KFBB-TV, GREAT FALLS, MONTANA
KULR-TV, BILLINGS, MONTANA
KGVO-TV, MISSOULA, MONTANA
KIFI-TV, IDAHO FALLS, IDAHO
KTWO-TV, CASPER, WYOMING



SERVING 346,470 TV HOMES
IN 96 COUNTIES

THE GREAT WEST GROUP IS HOW THE WEST IS ONE!

A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN

Spot (Continued from page 48)

used in both cases. Betty Whalen is the contact.

Ideal Toy Corp.

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

Commercials for various IDEAL TOYS will be on the air through the end of May. Day as well as early fringe minutes, some with weekend adjacencies, will be used to reach youngsters in 20 markets. Don Jarocki is the contact.

S. C. Johnson & Son, Inc.

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

Commercials for GLADE will be on the air through the first week in May. Early and late fringe 30s will be used to carry the word to women in about 25 markets. Tobin Townsend is the buyer.

Thomas J. Lipton, Inc.

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

Commercials for various company products including LIPTON INSTANT TEA and WISH-BONE SALAD DRESSINGS will last through June 29. Day minutes as well as early fringe and prime piggybacks and 30s will be used in 12 West Coast markets. Hal Nitch buys.

National Biscuit Co.

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

A five-week buy for NABISCO MILK BONE and FLAVORED SNACKS for dogs begins April 15. Early and late fringe as well as prime 30s will be used in about 50 markets. Gene Petrik is the buyer.

National Biscuit Co.

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

Commercials for CHIPS AHOY! cookies will be in about eight markets through the end of April. Morning and day minutes will be used to reach youngsters. Mark Miller is the buyer.

North American Philips Co., Inc.

(La Roche, McCaffrey & McCall, Inc., N.Y.)

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14
a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

A three-week flight for NORELCO LADIES SHAVERS takes-off April 20. Early and late fringe minutes will be used to reach viewers in about 10 markets. Maureen Murray is the buyer.

Pabst Brewing Co.

(Kenyon & Eckhardt, Inc., Chicago)

Commercials for BLATZ BEER will be on the air through the end of May. Prime 20s and IDs will be used to carry the word to men in three markets. Pat Morgan is the buyer.

Pharmaco, Inc.

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

Commercials for CHOOZ, an antacid chewing gum, break at issue date. Early and late fringe as well as prime IDs will be used to carry the message to viewers in from 25 to 30 markets till early May. Joseph Hudack is the buyer.

Proctor-Silex, Inc.

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

A spring campaign for various company products starts April 15. Day as well as early and late fringe minutes and 30s will be used for seven-weeks in from 40 to 60 markets. Joyce Kramer is the contact.

Purex Corp. Ltd.

(Foote, Cone & Belding, Inc., Los Angeles)

Commercials for several PUREX products will be on the air through early May. Day and some early and late fringe minutes will be used to reach women in about five markets. Irse Dittmar is the buyer.

The Quaker Oats Co.

(Compton Advertising, Inc., Chicago)

A 15-week buy for CAPTAIN CRUNCH WITH BERRIES takes-off April 15. Day and early fringe minutes will be used to carry the message to women and youngsters in three markets. Pat Brouwer is the buyer.

C. Schmidt & Sons, Inc.

(J. Walter Thompson Co., Chicago)

Commercials for SCHMIDT BEER will be on the air till June 2. Early and late fringe minutes together with prime 20s and IDs will be used to carry the message to men in three markets. Bill Fonvielle is the buyer.

Shell Oil Co.

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

Commercials for this company's MILEAGE MONEY PROMOTION will be on the air through mid-June. Early and late fringe minutes together with prime 20s and IDs will be used to reach men in from 30 to 40 markets. Bernie Flynn is the contact.

Shulton, Inc.

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

A buy for OLD SPICE LIME begins May 6. Early and late fringe 30s will be used to reach men in 12 Pacific Coast markets till April 2. Claire Gaidowski is the buyer.

Media Personals

RICHARD S. PAIGE, director of media planning and research, was



PAIGE

elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., N.Y.

ALLEN J. LARSON and BERNARD H. MILLER, formerly media buyers, were made media supervisors at Leo Burnett Co., Inc., Chicago.

RUDOLPH P. MAFFEI, vice president in charge of media and programming, has been elected a member of the board of directors of Gardner Advertising, Inc., N.Y.

Second rate?

Can a retailer's own advertising department produce the real creativity needed to move products in the marketplace? C. James Gutman, senior vice president and director of merchandising for North Advertising, Inc., Chicago, thinks not.

In addressing the Chicago Retail Controllers Association, Gutman feels that retailers might be settling for second best in depending on their own house agencies.

"Remember," Gutman pointed out, "when you advertise on tv or radio or in print, you are not competing with just one another. You are competing against every other advertiser using the medium. Your commercials are fighting to gain the consumers' attention against national advertisers that are spending millions to get their sales message across . . . So why substitute your own copy?"

Buyer's Checklist

New Representatives

KALB-TV Alexandria, La., named Katz Television its national sales representative, effective immediately.

WBRZ-Baton Rouge named Avco Radio Television Sales, Inc., its national sales representative, effective immediately.

Station Changes

WLW-D Dayton returns as a primary affiliate of the NBC Television Network Sept. 1, 1968.

WATL-TV Atlanta, a primary affiliate of the ABC Television Network, has changed its call letters to WQXI-TV, effective immediately.



Montez Tjaden was named public relations director for Advertising, Inc., Tulsa. Miss Tjaden had been promotion director for KWTU Oklahoma City for the past 14 years.



Roger D. Rice has been named general manager of Cox Broadcasting Co.'s KTVU San Francisco-Oakland. He was formerly general manager of WNC-TV Pittsburgh. Prior to that, Rice, who started his career with King Radio in 1947, was general manager for the Pittsburgh station for about 12 years.

Standard Oil Co. of California (BBDO, Inc., San Francisco)

Commercials for this company break April 15. Fringe minutes as well as fringe and prime 30s and 20s will carry the message to men in 50 markets for 11 weeks. Rosemary McGowan is the contact.

Sunkist Growers, Inc.

(Foote, Cone & Belding, Inc., Los Angeles)

A 16-week buy for various company products breaks May 5. Day and early and late fringe minutes together with prime 20s will be used to carry the message to viewers in about 40 markets. Madeline Nagel is the buyer.

Sunray Dx Oil Co.

(Gardner Advertising, Inc., St. Louis)

A six-week buy for SUNRAY OIL breaks at issue date. Fringe and day minutes together with prime 20s will be used to carry the message to viewers in 53 markets. Rosalie Busalacki is the contact.

Vick Chemical Co.

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

Commercials for various company products will be on the air through the beginning of May. Prime together with early and late fringe piggybacks will be used in 10 markets. Jodi Shirley is the contact.

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

A COOL

BILLION
DOLLARS

*\$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
WJZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WJZO-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

Award!

... Given Under My Hand and the Great Seal of the State of Maryland, this 24th day of February, in the Year of Our Lord, One Thousand Nine Hundred and Sixty Eight.

Spiro T. Agnew Governor
Franklin S. Harris Secretary of State

Recently, the Governor of Maryland, Spiro T. Agnew gave an award to David V. Stickle, WMAR-TV News Director, which stated, "in appreciation of your contributions to the State of Maryland through your outstanding service as News Director of WMAR-TV, we are pleased to confer this Certificate of Distinguished Citizenship."



For over twenty years, WMAR-TV news teams have held Maryland's confidence. A station is often appraised by the acceptance it receives in its own local market and how faithfully its viewers turn to it for news coverage. Ours has been a position of reliability — the result of impartial and factual reporting by qualified news experts.

In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV  A CBS STATION

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

DAVID V. STICKLE

GEORGE ROGERS

JACK DAWSON

RICHARD STRADER



...d, two, there is a lot of automobile travel back and forth to ski areas which are usually in remote places. "Right now we're starting a new series in conjunction with *Sports Illustrated*. The title will be *Shell's Wonderful World of Sports*."

This sort of media creativity, Fine suggested, is one of the benefits of personnel involvement with product and client.

One reason media people at the agency are more deeply involved with the client and his product, Canter suggested, is because of the "generalist" strategy used by O&M instead of the "specialist" arrangement favored by many agencies.

At O&M, a buyer doesn't strive to become a specialist in one advertising medium. Instead, he is assigned specific products and, as an all-media buyer, strives to learn all he can about the special requirements of the client and product.

The all-media buyer is nothing

new today, but when O&M started using the idea 10 years ago it had been tried by only a handful of agencies. The result, at O&M anyway, is that more people are more involved with the ad strategy and campaign of every client.

Arthur Topol, vice president and associate media director, told how the involvement happens. "Our media buyers know why they're buying, not just what they're buying," he said.

"It starts with the media plan. No one person writes it. We don't have any media planners. In a great many cases, the plan is written by the buyer himself, and his media supervisor.

"Then the associate media director approves it, the account group and the client. Any changes made are usually ones the buyer and supervisor have suggested themselves."

Another benefit of the deeper involvement of O&M media people may be lower staff turnover and more frequent promotion from within. It isn't only a matter of company loyalty.

A media specialist can pretty much

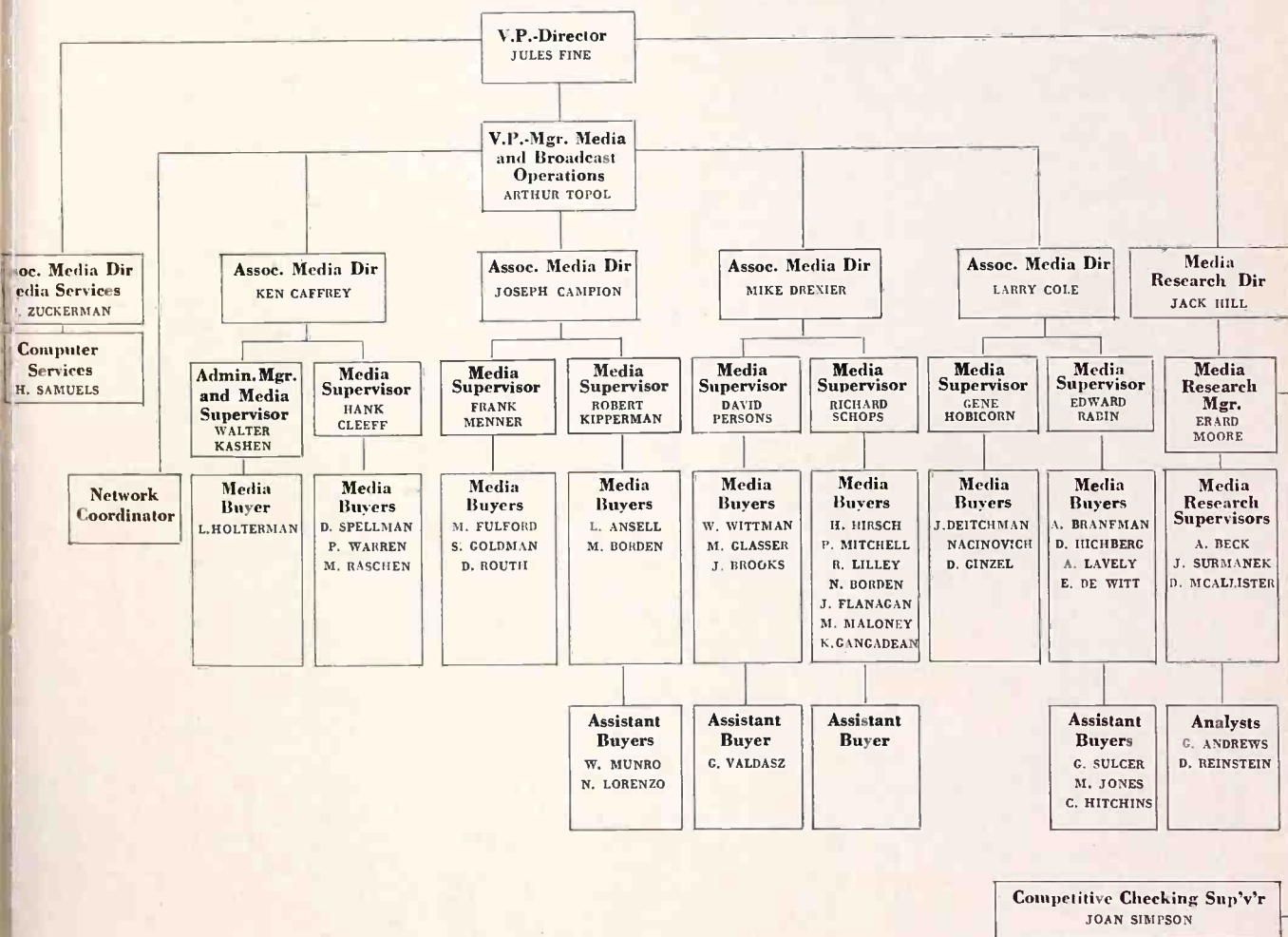
do his job at any agency structured that way. But if all your enthusiasm and most recent experience has been geared to making the best buys for Shell platformate, you've got a strong tie with the agency that has the Shell account.

As Jules Fine observed, "Our four associate media directors were all promoted from within the department. All of our supervisors were former buyers within the agency. And when a vacancy occurs at the buyer level we first look to see if there are any assistant buyers ready to fill the bill. Half of our buyer jobs are filled internally."

The Ogilvy "generalist" theory extends to the copy departments the same way it does to media. The same people write the tv commercials for a product as well as its print ads.

However, Canter conceded that the O&M promote-from-within policy doesn't have the same batting average in the copy departments as it does in media. The ability to write good ad copy is apparently some-

OGILVY & MATHER INC. MEDIA DEPARTMENT ORGANIZATION



thing not easily taught.

However, in the media area, he reported that "we've never had to look outside for supervisors or associate directors. Any bright, intelligent young person can be taught media."

At O&M, Canter reported, copy and media work as a team; "the account executive serves as a catalyst to bring them together. The media department can suggest if they think the campaign is wrong—but copy rules the roost."

But if copy is tops in authority at O&M, media is tops in job security. The agency's "generalist" theory of operation is only part of the answer. Another important reason is the agency's carefully cultivated personnel policy that reduces job turnover. As Art Topol put it, "Every man in the management area of our media department was developed from within the agency."

"As the agency grows, they know they have a future. It isn't just that we promote from within. We plan it that way. From the time a man starts as an assistant buyer.

"We hire assistant buyers —

trainees, really—and we develop and train them. We have a training program that goes on at night conducted by various supervisors and executives."

As a result, when a vacancy occurs up the media ladder, O&M not only tries to move the next man up, they have already trained him for the promotion.

It is no coincidence that the man in charge of personnel at O&M today is the same man who, 10 years ago, turned the media department upside down and literally overnight changed every buyer from a one-medium specialist into an all-media generalist. He is Samuel L. Frey, O&M senior vice president for administration, formerly corporate media director at Colgate Palmolive. He tells how he came to O&M and what happened when he did:

"I came here from Colgate in 1958. Esty Stowell (now a board member of Ogilvy & Mather International, parent corporation embracing O&M operations in New York as well as overseas) had been brought in the year before from Benton & Bowles.

"Stowell was a strong marketing man but the service departments here were very weak; Stowell hired me as media director. The media department then was in two sections, print and broadcast.

"I found the print people were kind of sitting on their hands and the broadcast people were over their heads in work. I'd been here five or six weeks when I went to Stowell and said I wanted to combine the sections.

The weeding-out

"We did it. One day they were print buyers, the next day they had to learn television. I knew this would be a hard thing. Some people couldn't convert and, as people fell by the wayside, we hired better people.

"If you want to get the best out of people you've got to give them their head. They're media planners now, not just buyers. If a media man participates with the account people and the people above him, he's better equipped to do his job.

"A lot of agencies do it that way now. Young & Rubicam had already switched to it when we did. The only thing dramatic about it was that our change-over happened in one day.

But I knew it was going to work; I was going to make it work. Now nobody wants to be a specialist in the media racket."

In the decade since Sam Frey turned the O&M media department upside down, the agency's annual billings have climbed from about \$18 million in 1958 to a combined U.S. and overseas total of \$179 million for Ogilvy & Mather International. The 1967 figures released last month show net income would have been \$1.46 per share, an increase of 10 per cent over 1966, but devaluation of the British pound cost the agency a quarter-million dollars. As a result, 1967 per-share income was \$1.23 per share, a decline of 7 per cent.

O&M Treasurer Shelby Page was sanguine about the data. "Devaluation of the British pound is just a paper calculation," he said. "The money is in England. We wouldn't want to take it out anyway; we need it for our operations there. We had a 10 per cent increase and I think that's a hell of a good showing."

Whether it's a 10 per cent increase in a year, or a 10-fold increase in a decade, either is enviable progress. Unquestionably much of the credit goes to David Ogilvy and O&M's energetic young management team headed by Jock Elliot and Jim Heekin. But O&M's media men can bask in the spotlight too. ■

Your Blair Man Knows . . .

OVER A MILLION VISITORS were welcomed last year by WTRF-TV's Wheeling area Oglebay Park, the twelve hundred acre public country club famous for its scenic splendors. It's no wonder this recreation haven just added a new 45-room wing to its charming 300-capacity Lodge and a new quarter million dollar addition to their Mansion Museum housing one of the nation's outstanding collections of Early American Glass. While golfers watch progress of the new 18-hole championship course designed by Robert Trent Jones, Oglebay's varied cultural programs gain popularity daily. WTRF-TV and Oglebay share popularity, 'scratch each others back' in the public service. It all adds up; avid audiences compensate! Want your share of the Wheeling-Steubenville Market? WTRF-TV will oblige.

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 — NBC
Wheeling, West Virginia

He played 'Beulah'

Would you believe a male "Beulah"? Seems WQXI-TV's producer-director Bob Corley portrayed the Negro housekeeper for a hiatus on radio back in 1947.

When Marlin Hunt, the original radio "Beulah" died, Corley, then an announcer for an Atlanta radio station, sent a record of his "Beulah" imitations to Hollywood suggesting it might be a fitting memorial to Hunt to keep "Beulah" on the air.

ABC Radio quickly invited the six-foot five Corley to play "Beulah" and he did for 26 weeks before being succeeded by Hattie McDaniel, who portrayed "Mammy" in *Gone With the Wind*.

The car we sponsored in last year's Soap Box Derby went all the way to the final heat at Akron . . . and almost made it to the winner's circle.

But at the Indianapolis Motor Speedway, our cameras and microphones *are* in the winner's circle . . . and everywhere else there is any action or excitement.

In fact, we have the only facilities at the Speedway for telecasting live action. We actually feed live action on qualification days to the other Indianapolis

stations. And we originate the closed-circuit race telecast which goes each Memorial Day to over 200 theaters coast to coast.

What do we do the rest of the year? More of the same . . . offering our audience the most complete sports and news coverage, the most thoughtful and responsible public affairs programming, the finest broadcast service in the Indianapolis market.

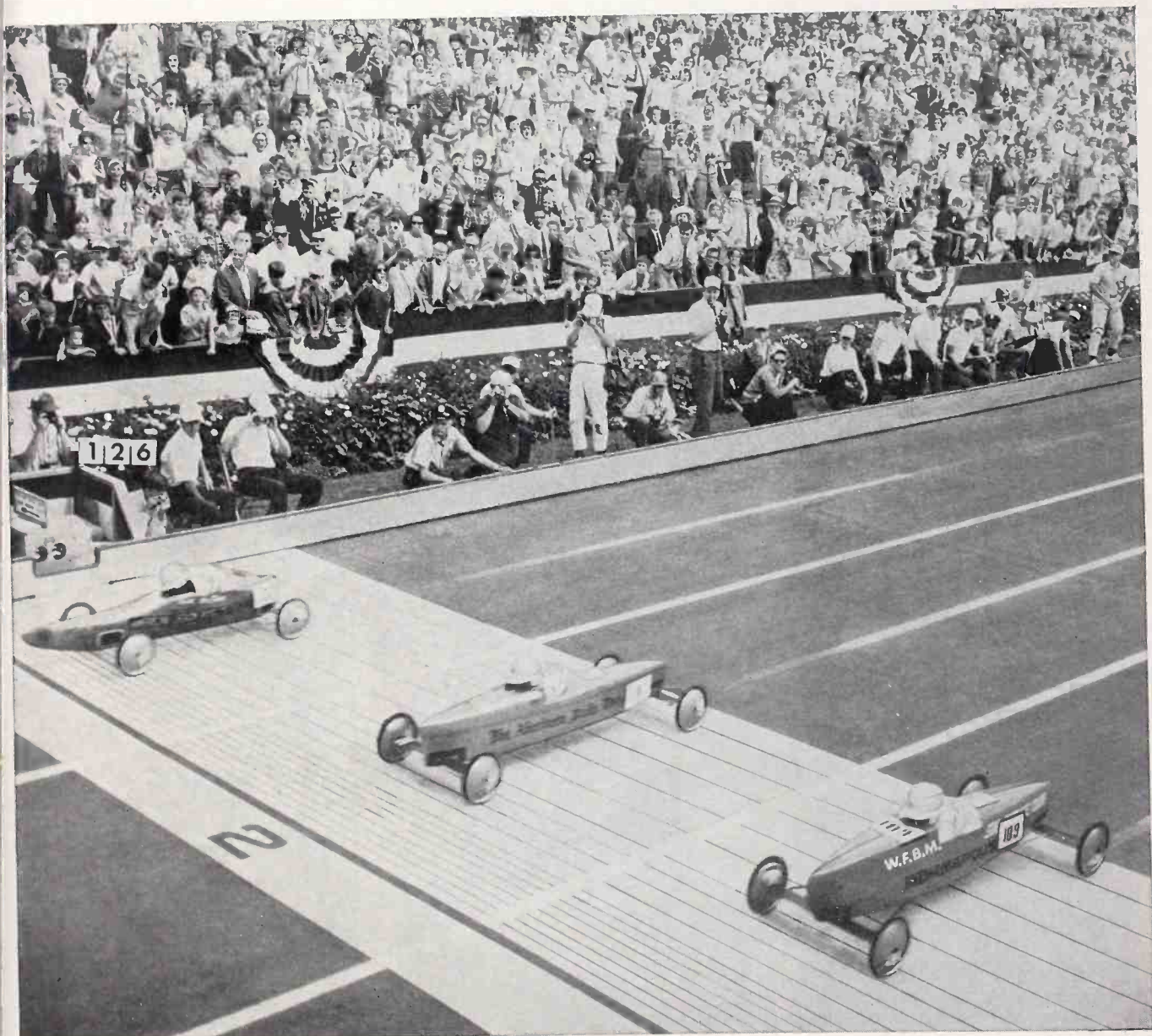
And remember: The stations that *serve* best *sell* best.

Ask your Katz man about The WFBM Stations.

the WFBM
STATIONS
INDIANAPOLIS RADIO TELEVISION FM MUZAK
The stations that *serve* best *sell* best!



We were a close third at Akron... but we're a clear first in Indianapolis!



Furnishings (From page 29)

these goals have been reached. Three end-of-the-tv-season bench mark studies, the first of which was done by Politz, indicate that public awareness of the Burlington name is up some 40 per cent.

"Now," Hanson stresses, "one out of every two adults knows the corporate name."

The success of the corporate aspect of the campaign is seen in the "internal pressure," as Hanson calls it, to tie the weaving insignia (standard logo-tag after all commercials) into the corporation's print campaign as well.

"The weaving symbol," Hanson continues, "is not our official trademark but as a result of the exposure it has received on tv, the symbol is now used on annual reports, delivery trucks, correspondence and what-have-you."

As to the effects of the tv campaign on Burlington's home furnishings divisions, Hanson notes that all of the three areas concerned reported increased sales directly credited to the tv advertising.

Burlington shares the costs of commercials with each of its home furnishings divisions. "This sharing," Hanson maintains, "made tv advertising appealing to these divisions, many of which would not have been able to swallow the costs of the tv time on their own."

All of the Burlington commercials, Hanson indicated, are minutes, with 50-seconds devoted to one of the divisions and the last 10 seconds used for the corporate tie-in with the weaving insignia.

Not a newcomer

Burlington is not one of the real newcomers to the field. The corporation's Cameo hosiery division was using network and local spots in the late 50s.

"By 1964, however," Hanson points out, "the corporation had grown tremendously, but too many people still thought of us as a railroad."

Together with Doyle, Dane, Bernbach, Inc., New York, Burlington launched a campaign to make its name a household word.

"We decided to do this by telling consumers about our various products, be it Lee's, Burlington House or

Cameo hosiery, and we decided to do it with television," Hanson states, "because we felt it was the most dynamic and immediate medium."

In the 1965-'66 season, Burlington bought participating minutes on the *Ed Sullivan Show*. "Right from the start," Hanson explains, "we had the advantage of being associated with a winner." The following season, Burlington continued with Sullivan and together with Singer picked up most of the tab for the energetic, but ill-fated *Stage '67* series.

Bad start

"That series had trouble from the beginning," Hanson recalls. "We had originally intended to open with a special on Mike Nichols complete with Elaine May and the Burtons, whom Nicholas directed in *Who's Afraid of Virginia Woolf?*, but the whole thing fell through and we had to rush in *The Love Song of Barney Kempinski* with Alan Arkin."

In Hanson's own opinion, the *Kempinski* show was too original, too far away from the mainstream to be a successful opener.

"The series," Hanson continued, "probably failed because it was too ambitious. It is nearly impossible to turn out good, original material every week.

"The show of course had its successes like Capote's *A Christmas Memory* and *Noon Wine*, but too many of the programs, particularly the musicals, were just not that good. They didn't have time to be perfected; they had to be rushed through to meet that weekly dead-



The appointment of Wally Sherwin as general manager of KHJ-TV Los Angeles was announced by Henry V. Greene, Jr., vice president in charge of tv, RKO General, Inc.

line, often sacrificing quality."

Yet, despite the series' financial and sometimes critical failure, Burlington feels it was a success for the corporation. "Because of our eagerness to sponsor this type of inventive programming," Hanson explains, "we began to be mentioned in the same breath as Xerox and Monsanto."

This season, Burlington bought full half-hours every other week on *The Danny Thomas Show*. And while this show, like *Stage '67*, was cancelled, Burlington is hardly stymied in its tv efforts.

Beginning in September, Burlington will be represented for 32 consecutive weeks on *The Dean Martin Show*. Burlington chose the Martin show, Hanson explained, because "it has the ratings and it is targeting the higher income, white collar type audience we are after."

In addition, Hanson notes that the company is on the lookout for specials. "We are looking for something original that would be above or apart from the normal entertainment type of special.

"If it is to be a documentary it would have to be a probing insight type of show similar to the Marilyn Monroe one on *Stage '67* rather than a quick, superficial biography."

Following a formula

For 1968, Hanson explains, some \$5 million, or one-third of Burlington's ad expenditures, will be used for home furnishings on television.

The Simmons' strategy for tv advertising follows a carefully planned format. For years, beginning with the old *Kate Smith* series in which the company bought full quarter-hours of the 60-minute show, Simmons had been on the lookout for just the right tv ad formula, according to Richard Jager, director of advertising and merchandising at Simmons.

In their search for a tv strategy, Simmons was also the alternate week sponsor with International Silver on the *My Favorite Husband* series as well as using tv in local markets such as Charlotte and Providence.

"At the time we were basically a print organization. Tv was expensive and still is," Jager continues. "We were experimenting with tv in those days, looking for our own tv sales campaign." Unfortunately, Jag-

recalls, "none of the effects of the campaign were what could be called overwhelming.

"You have to remember," Jager cautions, "that mattresses are essentially low-interest items. You might run a good campaign for a year or two and still never feel its full effects.

"It's said," he continues, "that a person spends one-third of his life sleeping; it's also true that one-third of a person's life is over before he even begins contemplating purchasing a mattress."

Then too, there is what Jager terms an "established vice" in the home furnishings area called a "spiff." Essentially what this means is paydirt for retail salesman who are offered a bonus from different

manufacturers to sell their products.

"You can have a perfectly good product and an excellent advertising campaign," Jager continues, "and this might bring prospects into the store to see, for example, a Beautyrest mattress.

"But getting a consumer into the store is only half the battle. Salesmen who are promised \$4 for each Slumbersound mattress, taking a hypothetical example, will certainly try to push that mattress over Beautyrest which might give them three dollars."

Out on the sales floor, it seems, salesmen have the right-of-way with major home furnishings outfits trying to "outspiff" each other. This situation, Jager maintains, is accepted and taken for granted by those who play the game.

The first step in a sizeable tv campaign for Simmons was taken back in 1958, Jager explains, "when we realized that our super-size mattresses were not special order items. In many areas, particularly on the West Coast, they were standard stock items because of the frequent call for them."

Nationwide campaign

What Simmons decided to do, therefore, was to launch a nationwide campaign together with Young & Rubicam, Inc., New York, to promote the Beautyrest super-size mattress. The promotion began in print, and remained there until 1964 because as Jager explains, "we had a difficult story to tell.

"A person had to be told all about the advantages of a super-size mattress and it would require too much time on tv to tell the story well. In print, a person could read an insert or a full-page advertisement and digest all the facts on the super-size mattress.

"What we had to do," Jager continues, "was to create a demand for an item that cost nearly twice as much as a standard mattress." To help create a demand, Beautyrest offered free sheets with large size mattresses.

The earliest ads depicted a man and a woman, both fully dressed in street clothes yet, lying at a more-than-respectable distance from each other on a super-size mattress. This was the standard ad for two years and as Jager explained, "something was wrong. We soon discovered what

it was, and set out to right it.

"We had to tell people that they had a sleeping problem. For years, Mrs. America had to contend with the trials and tribulations, not to mention the mess, of daily ice delivery. That was until something better known as the electric refrigerator came along and Mrs. America wanted one.

"We had to do essentially the same thing. We had to create a demand for a high ticket, infrequently purchased item and we did it by making people aware of their lack of comfortable sleeping space."

The now famous "When you were a baby you slept in a crib that was only 27 inches wide . . ." campaign got underway. "We began to show people crowded, jammed, poking at each other, wrestling to be comfortable."

By 1964, it seemed super-size was a household word. Consumers knew the benefits of more expansive beds and the super-size mattress was no longer a conversation piece or a luxury in the true sense of the word. Now was the time to use tv.

Global hookup

The question of using satellites to set up new networks was raised by Kevin Corrigan, a New York-based international television consultant and producer, at the Fifth Hollywood Festival of World Television.

Corrigan cited the need for new networks along with the growth of global, UHF and public television.

"The emergence domestically of an alternate television system which is not dependent primarily on the existing networks is essential to full use of the medium," he stressed. Such a system, however, would be lacking in vitality, he maintained, "unless it possesses live interconnection."

Corrigan spoke as a member of a special panel on satellite communications on the second day of the three-day festival. The panel was chaired by Col. Harold R. Johnson, assistant director for Program Planning of the Office of Telecommunications Management of the Executive Office of the President, Washington.

The most immediate need in the field of international communication, according to Corrigan, is for news and information.

The next step would be regular interconnection for sports and other live events.

musings for a media man



“
Some people
use activity
to cover a
lack of
ability.”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**®

"Our advertising budget had been raised and we went into tv with a format to depict the same problems people had sleeping in limited quarters. But now we had the unique ability to demonstrate the super-size story. We had the added advantage of motion. People were actually crowding and pushing one another. We could, and did achieve a very humorous effect."

Now, in 1968, Simmons no longer has to sell the concept of the super-size mattress. Now they have to sell their product (remember the "spiffs"). Simmons is doing just this by a series of commercials depicting the advantages of sleeping on a super-size Beautyrest.

One of these commercials, for example, shows a man and woman (they have changed into night clothes by now) sleeping on an exposed mattress in which each of the individually pocketed coils are numbered.

As the camera focuses on the woman's arm, a voice-over states "coils 365 to 374 are cradling her arm" and so forth.

Another commercial with about the same idea (the numbers are absent) has a man sitting and practically jumping all over a pajama-clad snoozer who is oblivious to all this, apparently because of the unique Simmons' springs that "respond separately to every part of his body."

To get these and similar messages across, Simmons co-sponsored the *Bill Cosby Special* with RCA on March 18 as well as past and upcoming minutes on *The Big Valley*, *Wednesday Night at the Movies*, *Judd for the Defense*, and *Bob Young Early Evening News*. The company's tv ad budget for Beautyrest is slated at about one and a half million, up 10 percent from last year, Jager points out.

Innovation

An interesting sidelight of the Cosby special is that Simmons initiated, with several local stations, a sneak preview of the special that afforded station managers a chance to meet potential local advertisers.

"Our salesmen," Jager explained, "went to local stations and spoke to sales and/or station managers to ask them about taping the special. The tape would then be shown via closed-circuit tv to local retailers and their wives so they might get an idea of

what they could achieve with the medium."

It was a great boon to the local stations, Jager pointed out, as it put local managers on a first-name basis with potential advertisers who could tie in with the commercials used on the network show by cutting in to a special 10-second flyer.

Having supervised one such preview at WRGB Schenectady, Jager could personally vouch for the success of the promotion. "Everyone was enthusiastic and you can bet those local retailers will remember the hospitality of the station for some time to come."

And so after 10 years, Jager explains, "we have finally sold an aggressive promotion—the super-size concept (Beautyrest super-size accounts for 40 per cent of all unit sales). Now we have to sell the product and we're going to do it on television."

Riding high on the success of the Cosby special, Simmons is co-sponsoring another special this fall with Timex.

And so it goes. Monsanto has already aired *Carol Channing and 101 Men*, *Grace Kelly Presenting Monaco . . . C'est la Rose*, and plans upcoming shows with Dick Van Dyke, Barbara Streisand and Sophia Loren.

And while DuPont reportedly has no major tv orientation this year, it will be placing heavy emphasis this spring on Antron, a fiber product. Tv advertising is scheduled for 25 markets with tie-in promotions in local retail outlets.

The difference with DuPont is that it feels customers for Antron are not average customers or retailers, but rather carpet manufacturers. This, no doubt, accounts for the limited tv exposure. DuPont's 501 fiber will be concentrated on network daytime shows.

Viking Carpets, New York, takes the tv plunge on April 28 with the *Andy Williams Special*, which will have "live" commercials.

Reportedly for the first time in the history of the NBC network, all 206 affiliates will cut in to list local Viking dealers. Dealers, it is said, will be given the opportunity to locally sponsor this section of the show.

It looks like the home furnishings industry means big business for tv. For the tv industry, the next question is: will the retailers of these products follow suit? ■

Outlook (Continued from page 27)

viously a heavy network user, is switching strongly to spot, in order to augment his effectiveness in certain key markets." The tightness of the economy, the very factor used by most stations to explain spot's softness, can, according to Pardoll, play quite the opposite role—and it has in this case.

"As the economy grows tougher, some advertisers are finding dispersion is bad," he explained, "unless they have enough in the budget to make a saturation network buy. Few have, and so they're beginning to protect those markets which account for the bulk of their business with concentrated spot buys."

Estimates of increases at a dozen top agencies polled range anywhere from 3 to 10 per cent. Just how much of this rise stations will actually realize, media men say, will depend, in part, on how they respond to client needs and growing advertiser pressure for more independent 30 second spots at "acceptable" rates.

A major factor

"The use of 30s is certainly here with both feet," SSC&B's Bert Wagner observed. "It's a major factor now." Fringe 30s are sold generally at from 55 to 65 per cent of the minute rate, and agencies seem to be beginning to accept such premiums. The case for prime 30s is another story, however, and one which is likely to become an important issue during the second half of the year.

"This is the issue that may make or break spot profits for the coming year," Roth said. "With the new code revisions, which are bound to open up new time periods, we are



Style-conscious news team from KGBT-TV Harlingen, Tex., sports turtle-neck wear. L. to r., Ed Gomez, Johnny Goodman, Jim Cason, Larry James.

kely to see the advent of the 52-second break, which will make more prime 30s available in spot. We're watching this with a great deal of interest.

"Advertisers want prime 30s, and networks, so far, have been a lot more willing than the stations to provide them. At the networks, prime 30s are a staple, available at an average cpm of \$2.

"So far, there is no spot market which offers 30s at that rate. The way in which stations react to the new code and to the push for prime 30s, will play a large role in determining how successful they are, dollarwise, this year."

Jules Fine agrees. "Stations haven't quite made up their minds how to handle the new code revisions, particularly regarding the 30. We're waiting for their reaction before we decide what course to take. But I can tell you this, it will be a lively issue during the second six months of the year."

Optimism tempered

The question of how deeply network competition will cut into prospective spot dollars is one factor tempering optimism over the coming year. Already many spokesmen have noted the networks seem to be gaining the edge on spot in terms of flexibility, spot's strongest selling point. They have been more adaptable in reacting not only to increasing advertiser interest in the independent 30 but also in the way they handled last year's tight economic situation.

"The networks were the only ones to maintain stability during last year's profit squeeze," said Warren Bahr. "They lowered rates for constant users while spot rates continued to rise an average of 3 to 5 per cent. Networks have become more flexible in dealing with advertisers than ever before. Stations did nothing over this period but gripe and short sell."

Bahr was particularly vehement in deploring station reaction to slow business last year and in charging that stations were too involved in cut-throat tactics to come up with the kinds of creative selling approaches which might have improved business.

"Stations have ruined their own market," he claimed. "By under-the-table negotiations and cut-throat

Tv and the war

Television coverage of the Vietnam War is regarded as superior to any other news media, according to Paul Hemphill, columnist for the *Atlanta Journal*.

In addressing the students and faculty of the Defense Information School, at Fort Benjamin, Harrison, Ind., Hemphill praised the medium for letting viewers "experience what it's like being a soldier in this type of war."

No other media, he pointed out, can beat television with its dimensions of sight and sound that let viewers "walk through the jungles with the soldier."

panic tactics to get rid of unsold spots, they've made schlock of their commodity.

"Increased spending this year will make it possible for them to be honest again, but only because they'll be honest *rich!* They'll never understand how to cope with the shrinkage of dollars. If they'd had one more year of tight dollars, they would have thrown the industry into utter chaos."

Sluggish selling

Bahr feels one way stations might have increased spot business was to capitalize on advertiser interest in the 30s. They are selling 30s, he said, but only in response to advertiser demand. They should, he feels, have met that demand more aggressively to revitalize spot business.

"They're selling 30s only in re-

sponse to the networks' willingness to sell them," he said. "But they continue to fight it. They keep fighting flexibility when the only thing they have to sell is flexibility.

"They're selling 30s grudgingly when they should be pushing them. Instead, they just look at it as a commodity they have to get rid of. They ought to be figuring ways to sell their product in ways that will add dimension, instead of trying to cheapen it."

Although Bahr was the most outspoken, he was not alone in his criticism of station practices. At Bates, Sam Vitt admitted network response to 30s had given it the edge over spot. "Networks are now selling ala spot. They're more responsive to advertiser needs than spot."

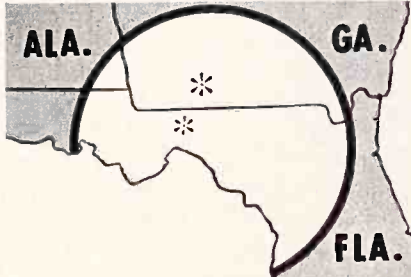
Bates clients will be putting less emphasis on spot in the coming year, he noted. While 36 per cent of budgets went to spot last year and 48 per cent to network, the media vice president revealed the distribution for 1968 would probably be more like 31 per cent for spot compared with 49 per cent for network.

Most media men agreed, also, there had been a great deal of behind-the-scenes "wheeling and dealing," on station rates last year. "It isn't even possible to predict whether or not rates will increase this year," one media man said, "because the rate cards have not given an accurate reading for some time."

Although Antonowski agreed that rates have, by and large, been "academic," he sees "a little bit of firming up and levelling off this year," due to network competition and station tendency to be cautious about prospects for the coming year.

"They aren't about to raise their

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rates without some indication that business will be good," one media director noted. Wagner added that network prices had made the stations "more realistic. But rates are still mainly a question of negotiation, no matter what the rate cards say," he added.

Most flexible medium

Stations have long been the target of agency criticism, however, and the complaints now lodged against them are not, in general, new. "Spot is still the most flexible medium," one station manager asserted. "This is the very thing that makes predicting so hard. Advertisers can move in and out at such short notice, we seldom know what business will be like more than three weeks in advance."

He indicated agency criticism was merely a pose. "They're just using the threat they will go more heavily into network as a means to gain more bargaining leverage for spot.

"They complain about station willingness to negotiate. Networks are the first to negotiate, and buyers are the ones who encourage it."

The very flexibility of spot, station

reps feel, is what makes it so much more difficult for the stations to respond to tight business patterns than networks.

"Every station is a different market situation," one rep spokesman explained. "So there cannot be one pattern of response like there can be for a network. Yet, that's what makes spot so good.

"What have the stations done about selling spot? They've put a lot of time and effort into accommodating agency demands, but they've acted on an individual station-by-station basis, and they may have acted differently in different situations. There may have been some cut-throating in some of the smaller markets, but in the more important ones it just isn't true."

Several reps pointed out that, contrary to agency complaints, stations have responded to client needs, and to the marketplace. "Despite claims to the contrary, the prices for spot haven't changed more than one or two percent," one rep said. "They've been kept pretty much in line with general conditions in the marketplace."

Regarding advertiser interest in 30s, one Katz spokesman noted. "We are encouraging this interest, and we have been all year. We've had numbers of top level meetings with agency officials to find out what they want and to determine ways to accommodate their needs."

Healthy controversy

While agencies continue to insist this is not the case, and stations say it is, the very fact that the old arguments are being heated up again may be in itself a good sign. Said one rep, "If people are yelling at one another again, that means we have a good market again."

Certainly, if it is true that agency complaints are just a pose, the first step in the process of sitting down to talk dollars, then the outlook for the current year is a good one. If, on the other hand, agency criticism is based on deeper dissatisfaction, the profit outcome will have to remain in question. Agencies feel pretty strongly, at any rate, that the profit picture for 1968 will be determined, at least in part, by the way stations respond to network competition and advertiser demand for independent 30s. ■

Gap (Continued from page 32)

cat'ion deficiency. We can take real pride in the fact that a number of years ago, IRTS recognized this problem and started to do something about it. The IRTS college conference, scheduled in New York each spring, provides a meeting place for industry leaders and a limited group of college students. One student, a junior at Ohio University, was a member of a group who attended the college conference last spring. He told me that his experience at the conference had changed his entire outlook on broadcasting, and, from that time on, he was determined to make it his career.

Deserves support

The IRTS college conference is, without question, a step in the right direction. At present, it is only a small step and deserves far more support by the broadcasting industry throughout the country. There are a number of broadcasting companies who have instituted fine programs of cooperation with universities. But these, too, are only a relatively small beginning.

If we are really to solve our problem and insure a steady and adequate flow of graduates into broadcasting, we must establish and maintain real two-way communication between the universities and our industry. There is a real need for more broadcasters to take the time to visit our universities, give them a lecture on their particular phase of the business, and, above all, provide the students with an opportunity to ask questions.

You are in for a surprise, I promise you.

Too, it is vitally important for our industry to give more attention to the new graduates and develop programs to provide more opportunities for employment and subsequent training.

In addition, there must be better communication with members of the faculty. This closer relationship will pay dividends in other ways. Many times, their ideas and suggestions may help you solve a problem or warn you of one that is about to become evident.

A number of broadcasters have already discovered that a university

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an frequently research a problem or situation, analyze records and experiences and develop accurate forecasts of future trends or developments. This closer working relationship between industry, faculty, and students, will not only produce more and better leaders for the future, but it will help to produce better management, students and faculty to-day.

Broadcasting has always been a business of constant change. We are

now on the very threshold of an era of change such as we have never seen. It is quite evident, even now that in the near future practically every home in the country will have more television channels from which to choose their programs. This can result in considerable fractionalization of individual station audiences.

In this new multi-channel era, there will also be a number of other electronic services available to the

home, some of them competing with our broadcasting for attention. International broadcasting is another field which is developing very rapidly and bringing with it new problems.

All of this adds up to a far more complex and competitive role for management of the future. We, therefore, should be working with our universities now to provide the high quality manpower management we will need all too soon.

A student looks at Bob Coe

The piece below about Robert L. Coe was written by Andrea Helman, a senior at Ohio University. She is a journalism major, specializing in magazine writing but she's had some broadcast experience on the educational radio station, WOUB.



ANDREA HELMAN

After 46 years in broadcasting, at a time when most men would hang up their microphone, grab the nearest rocking chair and begin contemplating the golden days of radio, Robert L. Coe, retired vice president in charge of television station relations at ABC, is embarking upon a new career.

His new office is located in Ohio University's speech building — the locale of the educational student-operated station, WOUB. Coe enjoys "conference" type teaching, and the smallness of his classes contributes to the relaxed environment which prevails in his classroom. He is not an assertive speaker, but encourages the students to think along with him and to question often.

His lectures are informative, useful, and sparked with a home-spun type of humor. It is quite evident that the students and their new lecturer have,

in a short time, achieved a great deal of rapport with each other.

The difference between New York City and Athens is a vast one. Does he miss the hustle and noise of big city living? "Not at all," he is quick to answer. In fact, Coe stated that he was one of those New Yorkers who lived the life that "you could have lived in Columbus, Ohio.

"I was not on Broadway every night. I don't think I know any of the maitre de's at the night clubs. I was never a man about town. That doesn't interest me, so I don't miss it."

A big business

He smiles when he speaks of his cohorts back in New York — they seem to think that the job is ideal, too. But they've got the wrong idea, he claims. "I don't think that this university or any other university is really what most of the people in the industry think of. They're thinking of days gone by, because this is no life of quiet contemplation.

"This has become a big business. Every university has. And in many ways it is very similar to a big business operation. From that standpoint, there was no transition for me at all. I find myself doing a lot of the things that I would do in the business."

He has been named special assistant to the chairman of the Radio-TV Department. Most importantly he is a lecturer. He is presently involved with teaching two classes about radio and television management. He has lectured on such topics as the history of broadcasting, rate cards and the role that newspapers have played in the establishment of radio and television.

In addition to arranging for guest

lecturers from the industry to speak, Coe is in the process of establishing an internship program with several commercial broadcasting companies. This program would enable one or more students to spend one quarter with some company near the university and receive academic credit for his work. This would be a year-round program, with the stipulation that any single student would spend only one quarter interning.

Radio-tv majors find Coe a most informative and helpful counselor. Coe says he thoroughly enjoys this aspect of his job. "The students—I get a tremendous boot out of them. I think they're fascinating, interesting and certainly for my money very superior to what I was at their age."

Challenging

Coe says teaching is one of the most challenging experiences that he has attempted. Why? "I don't think that I can be blamed that, after some 40 odd years in the business, some things get a little boring. This is new! Almost everyone I associate with is about the age of my own son."

Not only is Coe "good" for the students, but the students seem to be "good" for Coe. He says that they give him a fresh outlook. "They have a greater sophistication than my generation and are constantly seeking and questioning," he commented. "Oftentimes," he charged, "we do all the talking and don't listen to them. They are the generation of the future."

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In the picture



Jerome Birn
A 'dropout' makes it big

There wasn't much else they could give **Jerome Birn**, except maybe a raise. He was already creative director. He was a member of the board. He was a member of the executive committee. And he was a vice president. So Tatham-Laird & Kudner recently made him executive vice president.

It may sound odd to say so, but, about the same time, they reduced his responsibilities. Birn had been the creative chief for the entire agency, which meant he had responsibilities in both New York and Chicago. Now his primary concern is New York, while Robert Bassindale watches over creative activities in the Windy City.

It should be apparent, however, that Birn, as a member of both the board and executive committee (which Bassindale is not), has more than a little to say about what goes on in the Midwest office.

There are a couple of good reasons for Birn's concentrating on New York. First, it is part of a new policy which makes the New York and Chicago offices, both full-service branches, autonomous.

Second, the New York office needs attention. It is here that T-K&L feels it has the biggest potential for growth. This, in spite of the heavy loss of the General Telephone & Electronics account to Doyle Dane Bernbach a year ago.

The New York office, which was the Kudner component when it merged with Tatham-Laird three years ago, had been billing about \$20 million before the blow. When the smoke cleared, it was down to about \$6 or \$7 million.

Under the command of Charles Standen, president and chief executive officer, the New York crew hustled out to get new business. They must have made some pretty convincing presentations because New York is now billing at the rate of nearly \$15 million.

The Chicago office was also busy

in this department. Between them in the last 10 months they corralled an even dozen new accounts. The New York acquisitions were American Tobacco (for a new product, very hush-hush), the Brooklyn Union Gas Co., the Frenchette Division of Carter-Wallace, the RCA Record Club and Thayer-Knomark.

If Birn was under any strain during the past year, he doesn't show it. An affable man, he takes delight in self-disparagement. "I've been trying to grow sideburns for the past four weeks," he told a visitor recently, pointing to a less-than-luxurious growth. "But I'm starting to wonder about my virility."

He calls himself a "drop-out," referring to the fact that he left DePaul University in Chicago after two years to become an actor. For a while he played bit parts on radio, appearing in both network and local shows. Among the former were soap operas, including *Helen Trent* and *Ma Perkins*. "I was usually killed off after a couple days," he recalls.

In 1945, he left his native Chicago (he was born there 44 years ago) to seek, as the saying goes, his fame and fortune on the New York stage.

"I was a spear carrier and fourth assistant stage manager in *Lute Song*," Birn remembers. He also played summer stock.

One day he tallied up his earnings as an actor and figured that, during the previous 12 months, he had earned \$800. "That convinced me I ought to go straight."

So back to his native turf he went, determined to try his hand as a writer. He had done some free lance writing on the side while pursuing acting roles. This was radio work and he recollects that he got about \$100 per half-hour script. One of the shows was *Grand Central Station*.

Back in Chicago, he got a free lance job with McCann-Erickson writing gags for the *Breakfast Club*. Then things started to click. This

was in 1950. By 1955, when he left McCann for Tatham-Laird, he had worked his way up to radio-tv director.

Birn started at T-L as a tv commercial supervisor. "Essentially, I was a writer-producer," he explains. At that time T-L had separate tv and print departments; they were merged about 10 years ago. Birn began to climb: group head, copy chief and, finally, in 1963, creative director.

Today, he is one of two executive vice presidents at T-L&K and the only one in New York. Holding that title in Chicago is Paul Schlesinger, who runs the office there.

He participates in executive committee decisions with six other men: Arthur E. Tatham, head of the committee; Kenneth Laird, board chairman; Standen; Schlesinger; James F. Black, agency vice chairman; and newly-appointed John Singleton, head of client service in Chicago, and a management director.

Birn got married 11 years ago. The delay, he says, was partly due to the fact that, as an actor, he became used to being poor. However, when he met his wife, she was the "most successful" commercial singer in Chicago, which impressed him no end. "Her name was Betty Bryan and as soon as I learned how well she was paid, I proposed." The result: son Jerry, 9; daughter Bonnie, 7; daughter Laura, 6.

Efrem Zimbalist Jr., who plays the FBI inspector in *The FBI* series on ABC-TV, will appear with the new Las Vegas Symphony Orchestra, conducted by Leo Damiani, in its debut performance on May 12 at the Las Vegas Convention Center.

Zimbalist will read the Mark Antony oration from Shakespeare's *Julius Caesar*.

Shucks! And we thought FBI agents were real he-men.

NBC News informs us that the upcoming one-hour special, "The Enormous Egg, one of the *NBC Children's Theatre* series, will be acted principally by non-professionals—with one interesting exception.

Henrietta, the pet hen who lays the enormous egg (we're not going to tell you how, but the thought gives us goose pimples), is an old pro.

When the program was filmed eight months ago, Henrietta, a Rhode Island Red said to be politically neutral, was a year old. But already she had appeared in an animal education series during which she traveled to numerous schools and learned to sit calmly and quietly while the students were instructed.

She had also two filmed commercials to her credit. In one, which has been shown in the Midwest, she enters a kitchen in a typical farm house and acknowledges the clean condition of the newly-polished floor. Also, she did a public information commercial for the Poultry Association.

She is now chief of the hens on an animal farm in New Jersey. Henrietta, says NBC, is one hen who will never be eaten. She is too famous, too talented.

Who'd want to eat a hen who's worn herself to a frazzle in show business anyway?

* * *

A recent program segment of *The David Susskind Show*, featuring Peter Cook and Dudley Moore, who talked about their film *Bedazzled*, was titled "Two Funny Men Talk Sex."

So what? Everyone knows it's a laughing matter.

* * *

A recent guest on *The Allen Burke Show* claimed he had taken photos of

"The Abominable Snow Woman."

How'd you like to meet HER in a dark crevasse?

* * *

The reason why a certain, German-made, beetle-like compact car never changes its basic shape was suggested in a recent segment of *Ralph Story's Los Angeles* on KNXT. It seems the company has 700 ships specially fitted in the cargo holds to carry cars of the exact shape and size of the beetle. Even a slight change in the shape of the bug would force the company to scuttle the fleet.

Listen, they did it once at Scapa Flow and they can do it again.

* * *

Quoth Henry Morgan recently on *The Merv Griffin Show*: "A bachelor is a guy who opens the refrigerator door and inside is a rusty lettuce."

* * *

A new book on humor, *Say Something Funny, Instantly*, written by Jack Posner, contains examples of 10 basic joke formulas, comments by comedy writers Steve Allen, Bob Orben, Sidney Reznick and Art Henley and reprints of Johnny Carson and *Get Smart* scripts.

The author explains how easily this material can be adapted for social and business use.

Any account executive who takes off his shoe and puts it to his ear is gonna be in trouble.

* * *

Getting serious for a moment, Jonathan Winters is quoted as saying: "I hope everyone realizes that we live in a ridiculous world. In creating my humor, I just get a picture in my mind of what life is like and take off from there."

We know it's a ridiculous world, Johnny, but come back, come back. You've got another show to do.

* * *

And here's another *bon mot* from that master of comedy, Red Skelton: "The best way to preserve a bikini for the winter is to wrap it around a moth ball."

* * *

Like Anissa Jones has a cool business going for her. This nine-year-old cat (or, man, should I say kitten?), who makes like she's Buffy in *Family Affair*, takes flowers and

crushes them in water; smelling that perfume—at 10 cents a bottle—is like turning on.

She picks the flowers in neighbors' yards. It's all one world, right, man? But this kitten is square. She says, "I'm careful not to sell any perfume to a lady whose flowers I picked. That wouldn't be ethical."

* * *

Besides her reporting chores for WABC-TV New York, Cindy Adams has written two books about Sukarno and is now working on a third about her experiences with her husband, comedian Joey Adams. She feels she's done a great deal for show business—"I left it!"

* * *

Latest actor to go into politics is George Gobel, inaugurated as Honorary Mayor of the City of Palm Desert last month. In his inauguration speech, he stated: "If I am nominated, I will not run, and, if I am elected, I will not serve as President." He also said he intends to spend as much time in Palm Desert as Mayor Sam Yorty spends in Los Angeles.

* * *

On a recent show about minis and bikinis somebody wondered if the thigh's the limit.

* * *

We got this behind-the-scenes by-play compliments of the flacks at KTTV Los Angeles.

As related, Richard Burton made the mistake of reciting some random lines of Shakespeare while waiting to record some poetry and prose for *The Heart of Show Business*.

The trouble was Sammy Davis Jr. was at his elbow. "You got it all wrong, Buddy. This is the way the guy should be." And he proceeded to give a unique and perhaps historic interpretation of Othello, wavering between Long John Silver and Jimmy Saville.

The battle was joined and at one point Burton roared, "An eye for an eye."


"Not on your life, Buddy," retorted Sammy. "Where does that leave me?"

* * *

Soupy Sales says he was hired at a big night club but the job fell through; they put in paper towels.

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 There are nearly FIVE BILLION DOLLARS of consumer spendable income within the reach of Oklahoma's two major TV markets.* But advertisers with "80-20 vision" will never see their share of this bonanza. A whopping 48% of the combined total can be tapped only through TULSA stations. (And the percentage is growing every year. By 1970, when the Arkansas River Navigation Project is completed, the relative positions of Tulsa and Oklahoma City may well be reversed!)

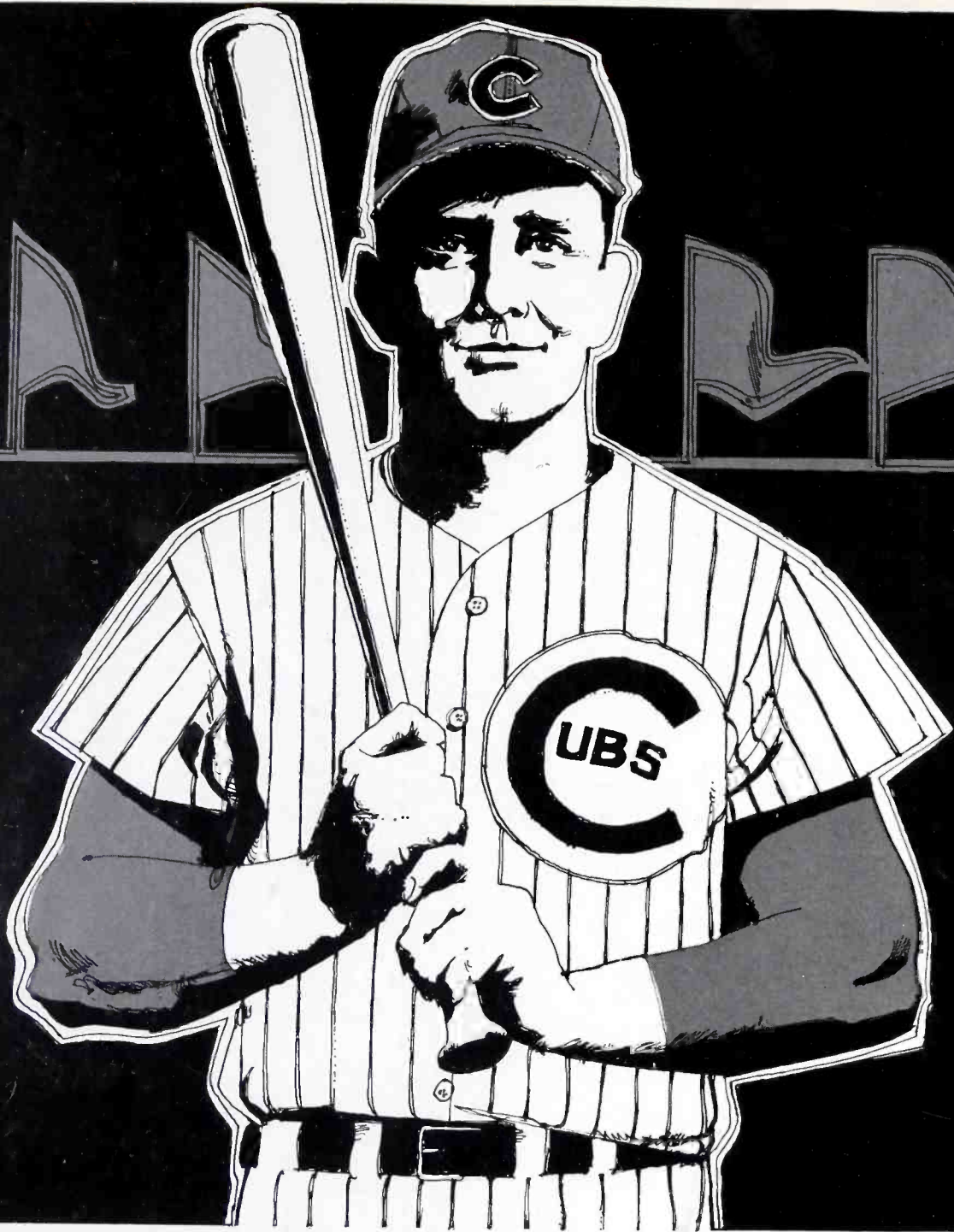
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*Sales Management Survey of Buying Power, 1967.

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