

Television Age

How ad agencies feel about next season's specials

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Everybody's looking' at early evening network features

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The graduates: agencies find their price tags high

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OVER 100 MARKETS SOLD FROM COAST-TO-COAST

VOLUME 9

215 EXTRAORDINARY MOTION PICTURES

21 **ROCK HUDSON**
TV
BLOCKBUSTERS



20 **TONY CURTIS**
TV
BLOCKBUSTERS



IN ADDITION TO SUCH TOP PRIME TIME STARS AS:

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Richard Boone
Ernest Borgnine
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David Janssen
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NOW there is a new number **1**
 station in Abilene-Sweetwater

CBS **KTXS-TV** **abc**



**AMERICA'S MOST MODERN BROADCASTING FACILITIES-
 PLUS FULL POWER TO GIVE YOU GREATER COVERAGE!**

THE SOUTHWEST'S FINEST BROADCAST STUDIOS...

West Texas' newest and finest television station . . . An entire new operations plant with over 22,000 square feet of studios, stages, taping facilities, art production, film processing, and remote color equipment.

**ABILENE-SWEETWATER'S
 MOST POWERFUL STATION...**

Now operating at full power, with 316,000 watts. Increasing our coverage pattern to over 122,000 TV homes . . . Serving the largest area of any station in the "Big Country."

**THE FINEST PROGRAMMING
 FROM TWO NETWORKS...**

Combining the top rated shows of CBS and ABC into a powerful program schedule that is not available anywhere else in the Southwest. Supplemented by live local color programming from new KTXS-TV studios.

TOTAL COLOR...

Offering full color . . . live, film, tape, slides and network. We have complete GE color equipment from antenna to transmitter, enabling us to give you the finest in color TV.

TALLEST TOWER...

Our tower height was 568 feet above ground and is now 1,080 feet, 3,550 feet above sea level, making KTXS-TV the tallest television tower in the "Big Country."

MEMBER OF THE WEST TEXAS TELEVISION NETWORK...

KLBK-TV
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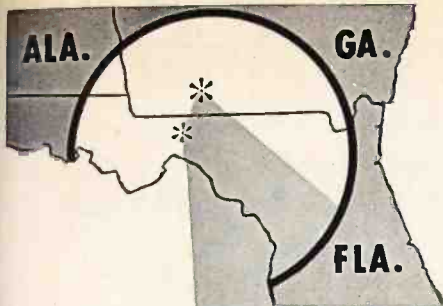
KTXS-TV
 ABILENE-SWEETWATER

KWAB-TV
 BIG SPRING

KLBK-AM RADIO
 LUBBOCK

REPRESENTED BY
 TELEVISION

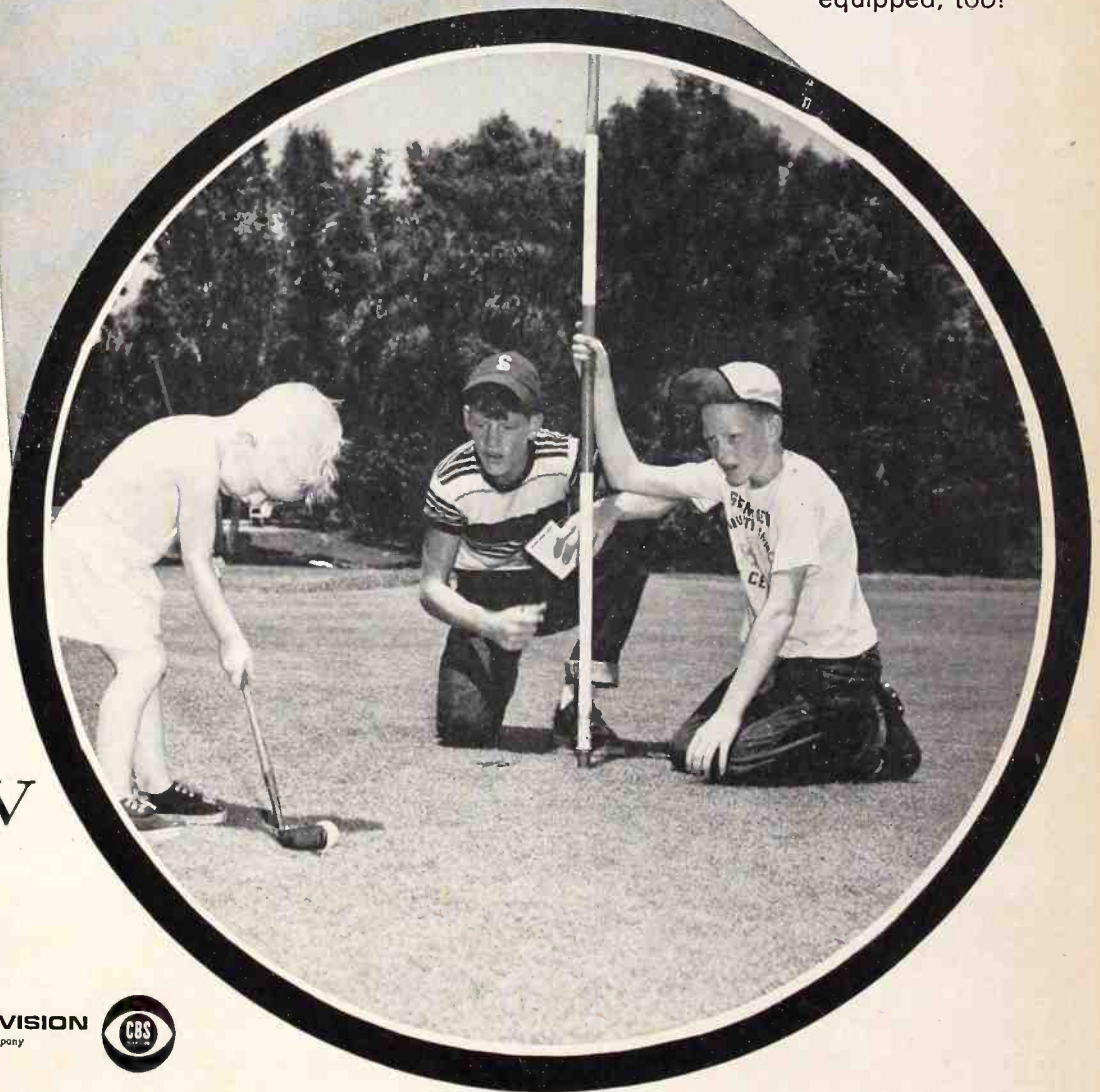
KLBK-FM RADIO
 LUBBOCK



WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we're *total color* equipped, too!



**WCTV
6**

TALLHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



f these three grab you in They're cops.

The City, right now.

The police don't understand the now generation—and the now generation doesn't dig the police. The solution—find some swinging young people who live the beat scene, get them to work for the police.

They're called the Mod Squad and you'll see them on ABC Television this fall. And if you think the idea sounds like a swipe from today's reality, you're right. That's one way ABC outpulls every other network among people who think y



Dark alley, don't fight.

Right-now shows that move with the times. So
young-thinking Americans don't just sit and watch
games like *Mod Squad*—they *live* with them.

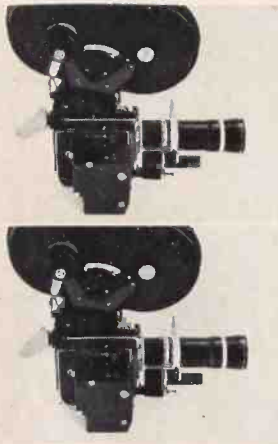
Today in television, the name of the game is
young. And with a whole new breed of young
viewers, ABC wins hands down. Because
not afraid to change, to be a little different, to
conventional.

ABC Television Network 



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, filter 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 $1/0.95$.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 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.

MAY 20, 1968

Television Age

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Agencies are skeptical of one-shots, but networks insist there will be more of them than ever.

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DISTINCTIVELY DETROIT



Photograph courtesy of Michigan Consolidated Gas Company

"STEP OF THE DANCE." *Gracing the front of Detroit's ultra-modern Michigan Consolidated Gas Company building, this breath-taking 16-foot-high bronze sculpture is a Motor City landmark. Created by the world-renowned sculptor Giacomo Manzù, the dancing lady was cast at the Modern Artistic Foundry in Milan, Italy.*

Just as Detroiters regard this graceful dancer as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 47 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.
NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.

Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

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

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

 **KBOI**
TELEVISION

Channel 2 CBS
BOISE

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

Television Age

VOL. XV

No. 21

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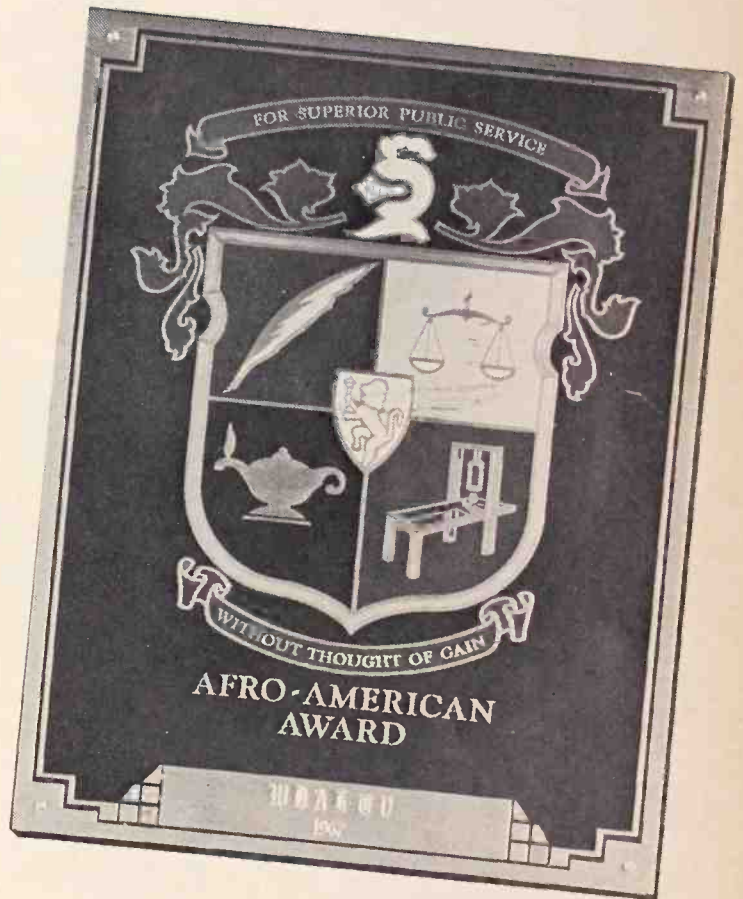
“...for the betterment of the total community...”

WBAL-TV is proud to be the first mass media ever named to the Honor Roll of the *Baltimore Afro-American* newspapers. This unique award, begun in 1939, was presented to WBAL-TV for

“... (being) the first local major communication medium to pronounce and implement a policy of equal employment opportunity.”

“... its commendable efforts to include all segments of the community in its news coverage.”

“... its timely, provocative, and informative examination of critical political and community issues....”



January 23, 1968

Stake YOUR advertising on OUR reputation!

WBAL ^{NB}_C TV **BALTIMORE**

Nationally represented by Edward Petry and Company

Maryland's Number One Channel of Communication

CARD PARTY

Is a new first-run
game show available for fall.
But,
CARD PARTY is not
available in

1 NEW YORK

2 LOS ANGELES

3 PHILADELPHIA

4 BOSTON

5 DETROIT

6 SAN FRANCISCO

7 CLEVELAND

8 WASHINGTON

9 CINCINNATI

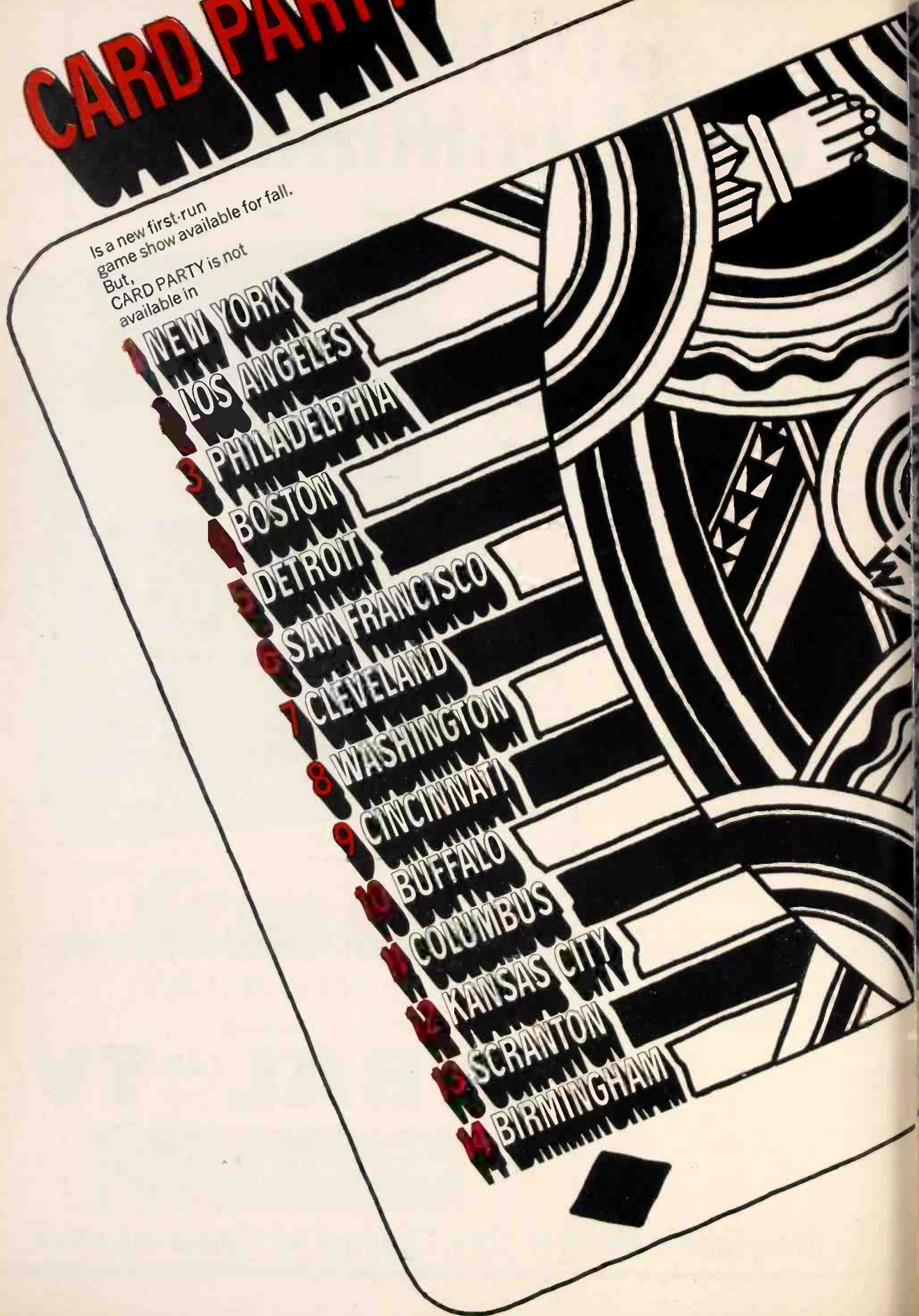
10 BUFFALO

11 COLUMBUS

12 KANSAS CITY

13 SCRANTON

14 BIRMINGHAM





CARD PARTY, Taft Broadcasting's exciting new property, has already been sold to Metromedia Television (it's in production at WNEW-TV, New York) and Kaiser Broadcasting. These three groups have locked it up in their 14 markets. Everywhere else, it's available.

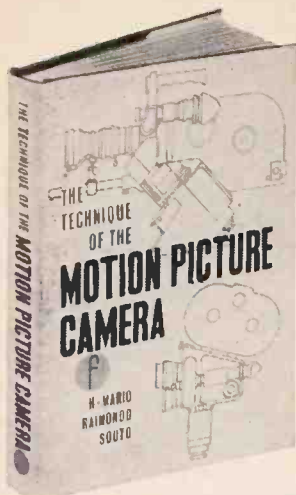
CARD PARTY is created by Nicholson & Muir who could rest on the incredible success of their "Newlywed Game" — but you can't keep a good team down and they've come up with enough new, fresh ideas to make this one even bigger.

CARD PARTY will make it in daytime, primetime, even tonighetime, because it's got too many surprises, too much suspense and more than enough fun to miss!

CARD PARTY has Art James as host, is a five-times-a-week, half-hour show that you can strip in at will, and it's on color videotape. CARD PARTY is distributed by

WOLPER TELEVISION SALES
A Metromedia Company
485 Lexington Avenue
New York, New York 10017
212 682-9100

JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by
H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

\$14.50 each

TELEVISION AGE BOOKS

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

Fiscal Appraisal

The market value of nine major broadcast stocks now totals over \$1 billion.

Capital Cities with 2,811,000 shares now has a market value of close to \$200 million.

Storer Broadcasting with 3,942,000 shares has a market value of \$193 million. (The Storer holdings of Northeast Airlines are not included in these figures.)

Metromedia with 2,430,000 shares has a market value of \$160 million.

Cox Broadcasting with 2,866,000 shares has a market value of \$154 million.

Taft with 3,363,000 shares has a market value of \$138 million.

Scripps Howard with 2,588,000 shares has a market value of \$77 million.

Wometco with 2,400,000 shares has a market value of \$58 million.

John Blair & Co. with 1,092,000 shares has a market value of \$29 million.

Gross Telecasting, the only single-station operation that is publicly held, has 400,000 shares outstanding with a market value of \$1,240,000.

Metromedia has the largest number of shareholders, 8,130; Gross Telecasting the smallest, 1,750. Storer has 6,960 shareholders while Capital Cities has 3,500. Cox has 3,343; Taft 5,613; Wometco 3,311, Scripps Howard 1,775 and John Blair has 1,984.

Wall Street has belatedly shown interest in broadcast stocks, particularly since more and more broadcast groups are going public.

From the standpoint of investors, the broadcast stocks have been an unqualifiedly good investment. For example, Storer, the first of the groups to go public, has had two stock splits, has paid healthy dividends over the years since it went public in 1953. Based on two splits, the initial investment of one share of stock at \$14 would now be worth an adjusted price of about \$200. Cox Broadcasting is selling for more than triple its opening price of \$16.25 a share. Capital Cities opened at \$22.75 and is now selling at \$71. Gross Telecasting, which has consistently paid a 6% dividend over the past 13 years, has doubled in value. In other words, an investor would have realized total appreciation in dividends and market price two and one-half times his original investment. The John Blair issue which hit the market 30 months ago at \$22.50 a share has been hovering around \$30. The dividend paid has been 80¢ a share.

The broadcast stocks have moved briskly in the past few weeks in the bull market. You would not place these stocks in the glamour category, but their appreciation has been steady, and stable.

The current bull market is computed from a Dow Jones Industrials low on March 21 of 825. The DJ Index has risen to 911, an increase of 10.4 per cent in the last six weeks. On the other hand, the broadcast stocks increased 27.8 per cent in the same period, according to *The Magazine of Wall Street* index of these stocks. (An analysis of broadcast stocks appeared recently in *The Magazine of Wall Street*, March 2). In the coming months, each of the companies mentioned above will be analyzed in our Wall Street Report.

The broadcast business is healthy. It is a good business for the investor, the entrepreneur, and the broadcaster.

Cordially,

**Letters
to the
Editor**

Grounding The Flying Nun

In your article, *What's new about next season?* (TELEVISION AGE, March 11, 1968, page 26), you make several references to *The Flying Nun* as "the biggest hit of the season."

Perhaps I don't understand numbers. The Niensens were around when this article was written, and I have charted them. What's such a big hit about a program with a 30 per cent share of audience at 8-8:30 p.m.—particularly a program that ranks 68th out of 83 in adult viewers.

Granted, the show premiered with a 47 per cent share of audience, but dropped to January-February's 30.

JAMES CORNELL

TV Programming Analyst
N. W. Ayer & Son
New York, N.Y. 10020

On the back, a pat

In reference to the piece you did on our agency (TELEVISION AGE, March 11, 1968, *Newsfront*, page 21), I must say you are a rare reporter. Not only did you capture the actual conversation, but the spirit and atmosphere of the meeting itself. I don't ever remember an interview so faithfully reported.

BERNARD ZAMICHOW
President

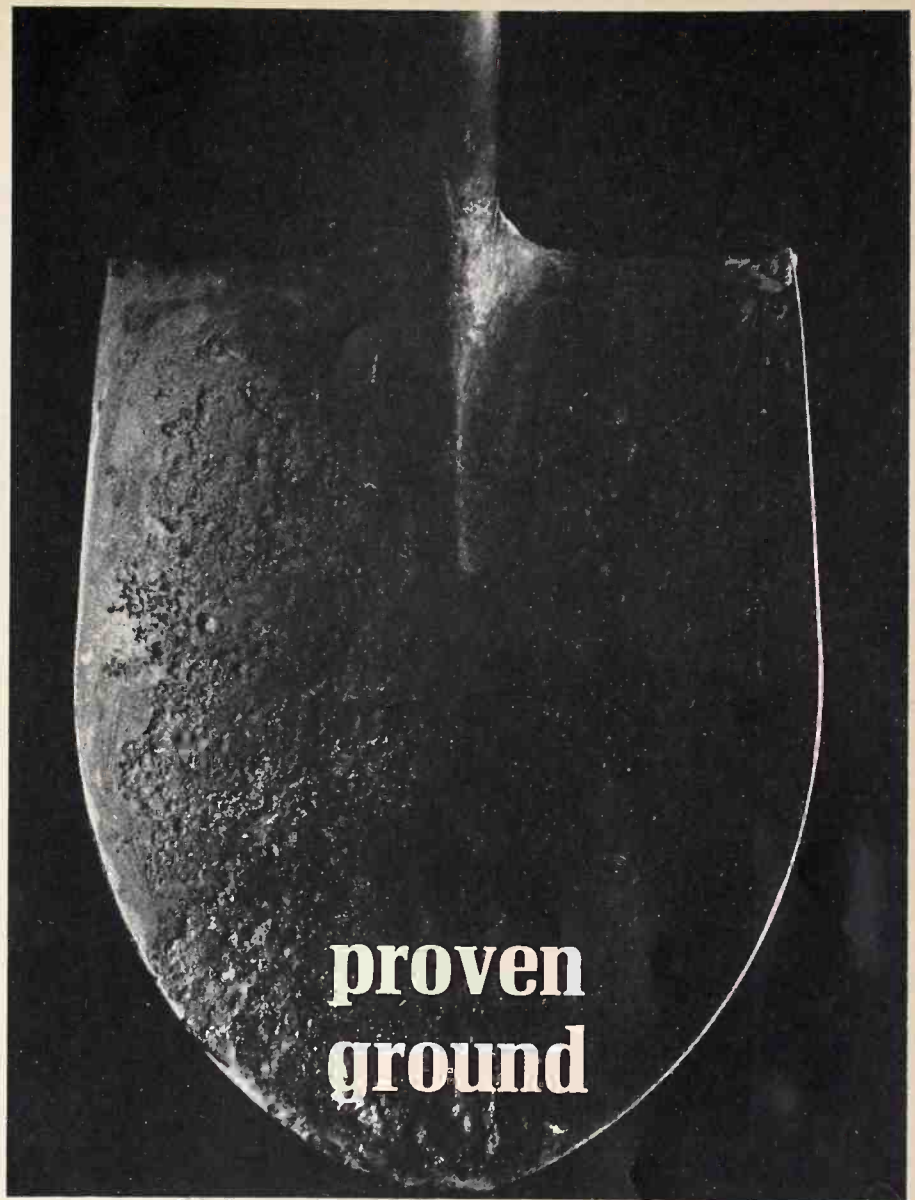
The Lampert Agency
New York, N.Y. 10021

The price tag on names

I'd like to set the record straight regarding your article, *Ratings Research: Something's Got to be Done* (TELEVISION AGE, March 11, 1968, page 28). First, the per-name cost of 2¢ for setting up a telephone sample, which you attribute to me, is low. Second, my point re agencies was not to blame them for the added demographic material but rather for reassuring rating services for more and more of this type of information.

GEORGE E. BLECHTA
Vice President

A. C. Nielsen Co.
New York, N.Y. 10019



**proven
ground**

One television station is Topeka.

And if you want the station that dominates Eastern Kansas, where two-thirds of the state's population lives, that television station is WIBW-TV.

It's the only commercial VHF television station in Topeka.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.



TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel

WR&G turn us on.

Created by Stan Dragoti, Charles Moss, and Tony Newman of Wells, Rich & Greene.



And vice versa.

American Motor's President Luneburg gulped when he saw a private screening of the Rebel Baja commercial. "This is probably the first time in history," he sighed, "that an auto manufacturer has referred to its car as a 'hunk of tin' and allowed it to get

dusty right before your eyes." But Roy Chapin (Chairman of the Board) couldn't be happier with it. "I've seen it five times and each time I learn something new," he claims. "It's like a good movie. You never tire of it" — Newsweek, February 12, 1968.

The Rebel commercial was produced for Wells, Rich & Greene by Kaleidoscope Productions, Inc., 7758 Sunset Blvd., Hollywood, California 90046. (213) 874-1570.

Kaleidoscope

Tapping the younger generation

Colgate-Palmolive, through Norman, Craig & Kummel, has lined up clearances in some 40 markets for a series, *The All-American College Hour*. The series will use collegiate talent—everything from singers to dancers to guitar players to electric groups to comedians. Worked into the format is a contest. Since the talent is amateur, production costs are relatively low.

Colgate earlier moved into regional syndication with a dance show produced by Triangle Programs. The current move, like P&G's building of a lineup for *Gavilan*, reflects big advertiser apprehension of escalating time and production costs for network vehicles.

Why CBS-TV is buying Simmons

CBS-TV's purpose in buying the established Simmons Research service is to get its hands on product usage information for tv programs. First of the networks to buy Simmons (which has offered to the industry a national rating service), CBS-TV is primarily interested in average product usage data for individuals watching a show. Researchers will then apply this index figure against Nielsen data on homes and individuals to get product volume.

The network already has Brand Rating Index figures on product usage but is adding Simmons because, it says, some of the agencies make their buys on the basis of the latter. Simmons recently added a Television-Marketing Report which will consist essentially of two figures for each product: (1) an index level showing relative per capita consumption—or expenditure—for each program's audience compared to a U.S. total of 100, which CBS-TV is interested in, and (2) per cent coverage, which shows proportion of total consumption among men or women accounted for by each program audience.

CBS-TV says it's not interested in the magazine audience figures from Simmons because it feels they aren't comparable to tv audience data.

New Mexico City stations

The expectation is that channels 8 and 13 in Mexico City will be on the air in time for the Olympics. They will be the fourth and fifth stations in the capital, hitherto the monopoly of Telesistema Mexicana, which operates three channels there now.

The channel 8 group—Fomento de Television Nacional, S.A. de C.V. (FONTENASA)—has been torn by dissension and its board chairman and attorney, E. Guillermo Salas, recently resigned. He cited disagreements over policies and organization and told TELEVISION AGE that the board had been making decisions without consulting him.

He remains a stockholder and said he hoped that new FONTENASA policies that are keyed to the Mexico City market would emerge soon.

SRA awards to Ayer, Y&R and D'Arcy people

Agency media award winners shared the spotlight with ABC sports executive Howard Cosell at the 11th annual Advertising Awards Luncheon of the Station Representatives Association in New York last week (May 13). The Gold Key went to Thomas J. McDermott, senior vice president of N. W. Ayer and director of media and programming services in New York. John Warner, Y&R senior buyer, captured the Silver Nail Award, second Y&R buyer to do so. Winner in Chicago was Indru Thawani, D'Arcy buyer.

Cosell criticized tv sports shows for less-than-straight-forward journalism, but defended announcers on the ground that network and station competition made completely honest reporting impractical.

'Performer Q' more detailed

The second annual "Performer Q" syndicated study promises to be more comprehensive than the first. The Performer Q is similar to the TvQ in that it is a percentage of people who have seen a performer and regard him or her as their favorite.

The new study, which will be ready by mid-June, will carry the Qs of 275 performers, according to Mina Block, project director for Home Testing Institute, Manhasset, N.Y.

About 60 per cent of the names will be those of performers who were also measured last year. In this way, the Institute hopes to establish trends among television personalities.

P&G, General Foods lead Canadian tv spending

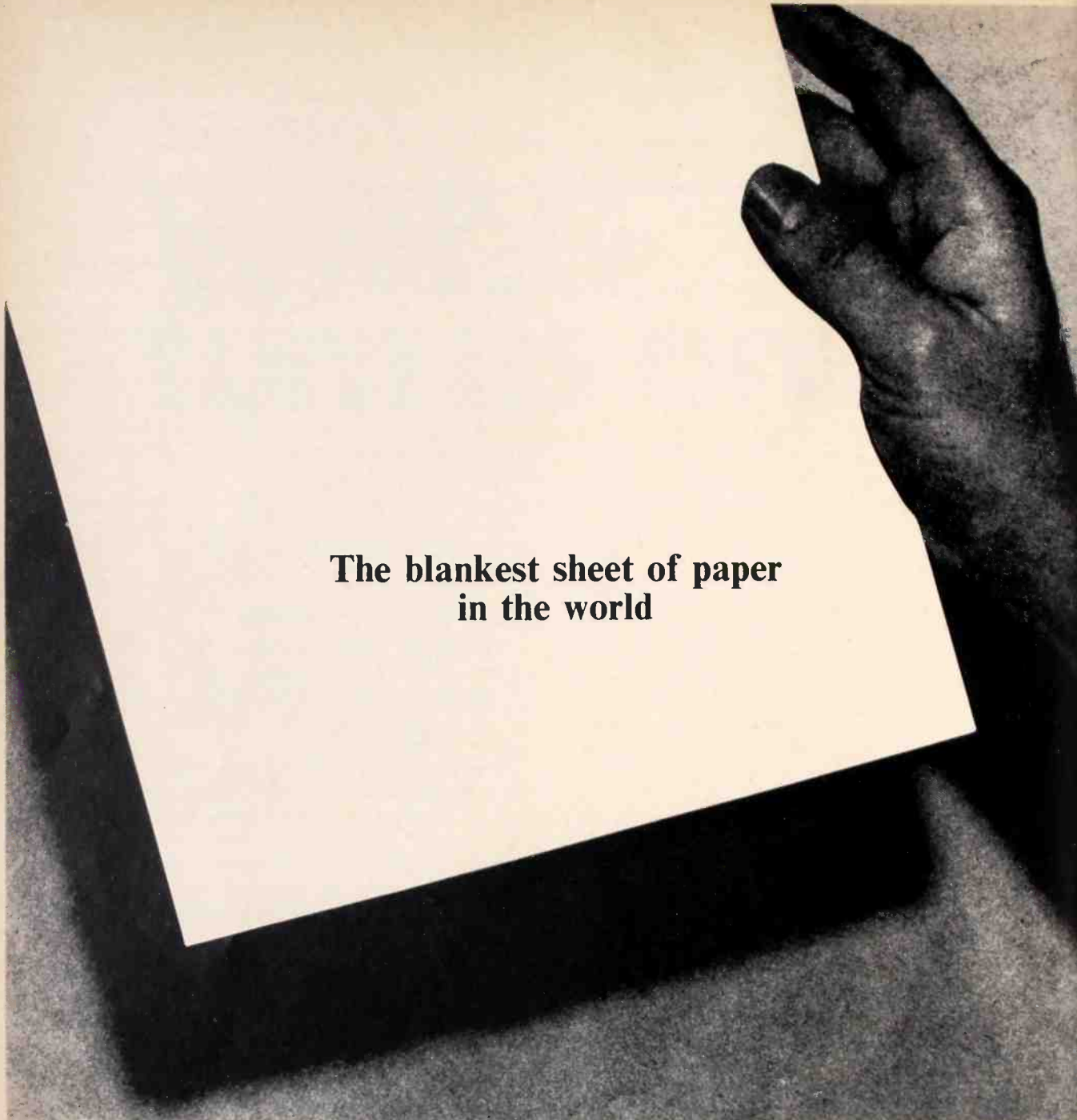
To no one's surprise, nine of the top 10 tv advertisers in Canada last year were U.S.-owned companies, according to the recent tally by TvB of Canada. The only non-U.S. company was Lever Bros., Ltd., subsidiary of the European giant, Unilever.

The top two leaders—way in front—were Procter & Gamble and General Foods with total tv expenditures of \$6.4 and \$5 million, respectively. None of the remaining eight spent as much as \$3 million. In rank order, they were: Colgate, Lever, American Home, Kellogg, Warner-Lambert, Sterling Drug, General Motors and Kraft.

New Academy president plans busy two years

Seymour Berns, who becomes president of the National Academy of Television Arts & Sciences next month, is already plotting a course of action.

Not only is Berns planning to step up Academy programs for training and employing minority groups in television, but he also anticipates further development of the Academy's Talent Discovery & Development Program. The program involves liaison with schools on the secondary and university levels in all income areas to find fresh talent.



The blankest sheet of paper
in the world

There it is. Right in front of you. The blankest sheet of paper in the world.

You're supposed to write all sorts of clever things on it. Like a new campaign. Or a contest. Or a way to advertise a program. Or to stage a presentation. Or to promote your station's image.

And you can't think of a thing.

Well cheer up. No matter how good a broadcasting promotion man you are, there are bound to be days when the creative juices aren't

flowing.

And, besides, there's something you *can* do!

Join the Broadcasters Promotion Association.

You see, ideas are what the BPA is all about. It's an organization that was founded on the theory that a hundred promotional heads can come up with more ideas than one.

And the theory works.

Just pick up a copy of the Broadcasters Promotion Association

"Big Ideas" and you'll see what we mean. It's packed with promotional ideas. Ideas that really work. Ideas that can fill the blankest sheet of paper in the world.

Why don't you get a few hundred other bright guys to help you with ideas? And, at the same time, avail yourself of all the other handy BPA services?

Membership costs only \$30 a year.

Is that too much to pay a hundred guys for a year's work?

BROADCASTERS PROMOTION ASSOCIATION

1968 CONVENTION AT THE DEAUVILLE IN MIAMI BEACH

NOVEMBER 17-20—FOR MORE INFORMATION, WRITE BPA; 1812 HEMPSTEAD ROAD; LANCASTER, PA. 17601



Business barometer

It's been a long time since the month-by-month signs of where spot is heading have been so closely watched. Application of the term "a year of transition" may be a way of saying no one really knows where it's headed. No matter that the agencies agree that budgets for spot in '68 are up—there's still the question of how much and to what extent the money will be spread over markets of different sizes.

So far some of the portents have been mixed. Spot in January was down a little, February bounced up and March. . . well, March was up a little, though not enough to warrant rejoicing and not as much as some broadcasters and reps had expected. A 2.9 per cent increase isn't bad, however, and the result so far this year puts spot ahead of the first quarter of '67. Since the first three months of last year were generally good, this year's performance to date can be regarded as satisfactory.

The "Business barometer" sample reported that March revenues on the average were 8.3 per cent above the previous month. March billings came to \$80.1 million as against \$77.8 million in the corresponding month of '67.

The larger stations showed up best in March as against last year, their rise averaging 3.7 per cent. The first quarter trend has been one of constantly improving performance by this category of stations in spot. In January, they ranked third among the three station classes in the '68-vs.-'67 comparison; in February, they came in second.

Medium-sized stations, which ranked first in both January and February, came in second during March with a 1.6 per cent increase. The smaller stations showed a slightly smaller rise—1.0 per cent. However, March is the first month this year in which the under-\$1 million class registered an increase in spot. Last year, interestingly enough, the smaller stations performed best in each of the first three months. Their average rise for the first '67 quarter was 6.2 per cent.

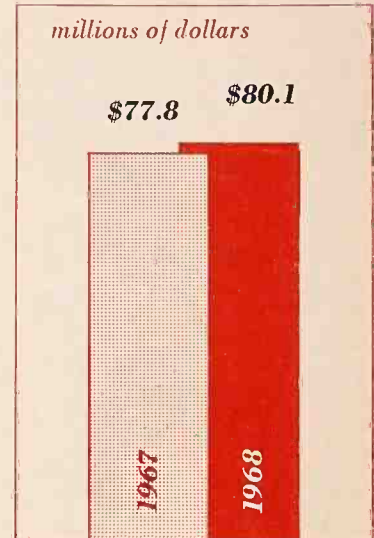
To sum up, the spot picture remains promising despite the ups and downs. For the first quarter, spot revenue is 2.8 per cent ahead of last year. This figures out to \$211.3 million in '68 compared with \$205.6 million in '67. There are indications of a good April, but the predictions must be regarded with care.

Next issue: Local and network compensation revenues in March.

(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.)

NATIONAL SPOT

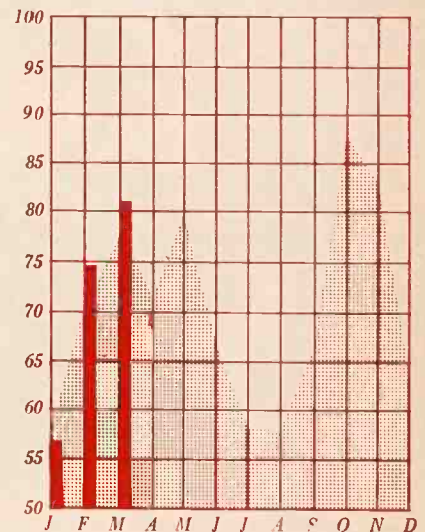
millions of dollars



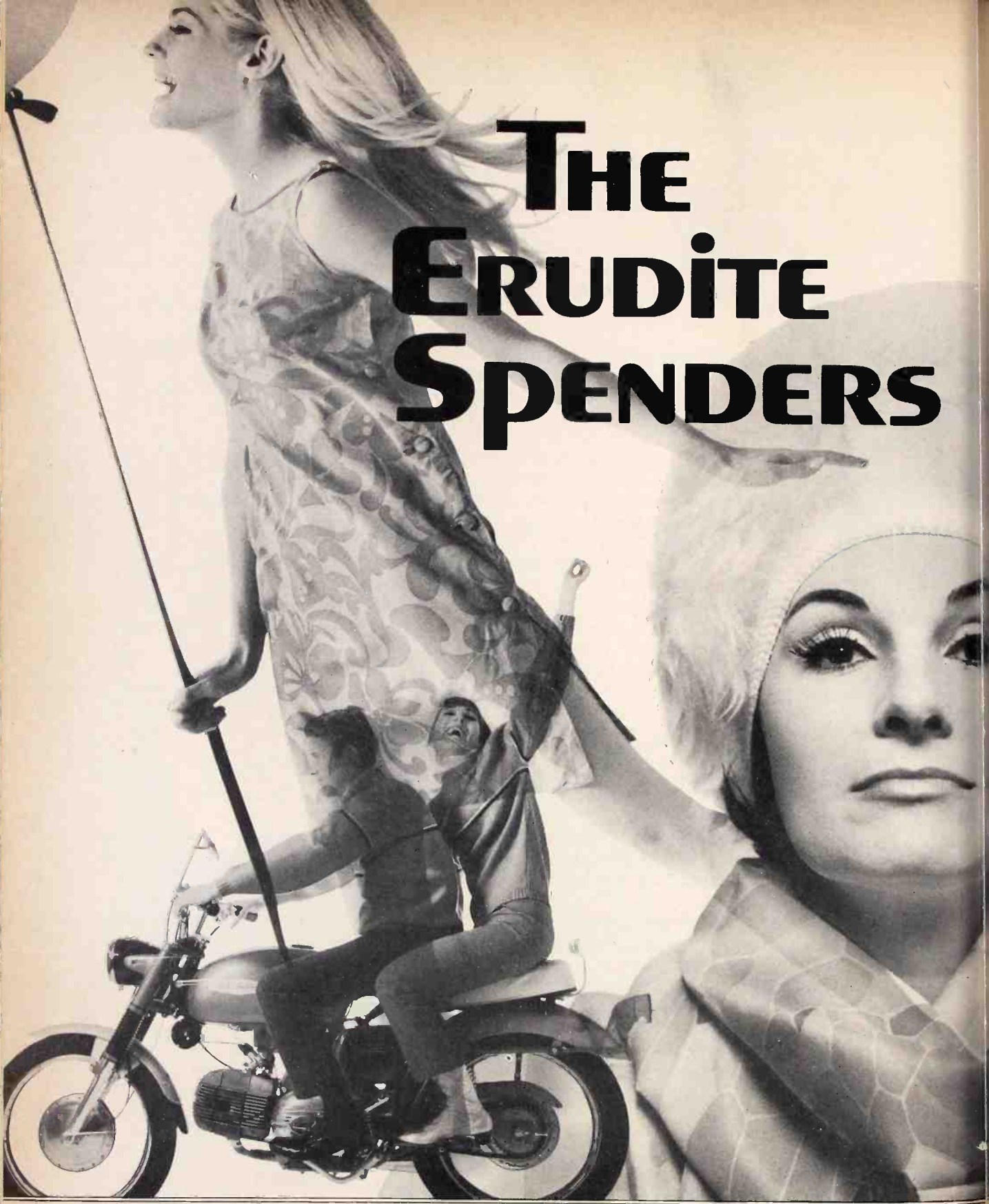
March (up 2.9%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+1.0%
\$1-3 million	+1.6%
\$3 million-up	+3.7%



1968-'67 comparison



THE ERUDITE SPENDERS

People in the know are selective. About how they dress. What they eat. Where they look for entertainment. In Milwaukee you see them everywhere... representing every age.*

They're Look Forward people who've learned to look to WTMJ-TV for the latest ideas in viewing pleasure. That's why we recently introduced a fresh new line-up of distinctively different local programming. There's "Young

Artists Showcase." "The Class of '68." "Foresight." "Newsmakers." "The Big Question." Many more. For complete details on reaching Milwaukee's erudite spenders... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston St. Louis • Los Angeles.

LOOK FORWARD TO WTMJ-TV • NBC
The Milwaukee Journal Stations

WTMJ-TV



*1,375,500 Milwaukee SMSA "Sales Management Survey of Buying Power," June, 1967.

Telling it like it is

Westinghouse Broadcasting estimates that *One Nation, Indivisible*, its depth exploration of racial attitudes, has a potential audience of 80 per cent of the country's viewers (in addition to the five Group W properties, 45 other stations, most of them network affiliates, have the show).

But precious few among the millions who settle back to watch the three and one-half hour primetime tour de force tonight (May 20) on 28 stations and through May 30 on the rest will be as emotionally involved as Bob Pusey.

Pusey feels that *One Nation, Indivisible* tells it like it is, because—as one of the field producers of this bare-knuckled documentary — he helped tell it.

Worked ghetto areas. On loan to the Group W unit producing the program from his regular slot as producer at KYW-TV, Philadelphia's Westinghouse station, Pusey worked the seven ghetto areas of San Francisco for 24 days—two weeks with a clipboard, researching, and 10 days with a camera crew, filming.

In bars, hotel rooms, pool halls, parked cars and cold water flats, Pusey talked and talked, establishing the dialogue he had to have with San Francisco's Negro community.

"But, always first, I listened," he recalls, "to all the things they felt that my business, the television business, has done to them and hasn't done for them."

Bob Pusey heard it all—from "Get your blankin' cameras off my street, you blank blank white blank of a blank" (a 15-year-old with what Pusey describes as a deep commitment), to "You represent television, the Great Exploiter" (an intellectual).

Pusey learned that ghetto dwellers and their leaders do not trust documentary tv and its people. Too many producers, he was told, had preceded him, and blazed a trail of unkept promises of money in return for permission to film confrontations, interviews, home life.

People in the San Francisco ghettos consider television white ("Like how many times a day does a black man hit the screen, baby?"), and, as a white medium, they resent it. Pusey found that out fast.

Explained mission. Pusey's pitch was to explain to the Negro leaders in as many ways as he could that the only mission of Group W and *One Nation, Indivisible* was to represent the situation of blacks in the big cities—to show how they feel and to let them explain why. Proof of his eloquence? The simple fact that he was able to keep filming.

There were brief interruptions. Pusey recalls the day he was in a ghetto bar, arranging with its owner to set up a filming situation, "when a guy—he wasn't drunk and he wasn't a kook—brought a bar stool down on my back and drove me headlong against the bar." Pusey turned, in time to catch the stool again, this time in the stomach. From the floor, he watched the proprietor and a handful of customers bounce the stool-swinging.

Pusey's reaction? "It was a beautiful statement, simple and straight, of the anger this guy was carrying around with him. He had nothing against me personally: It was a pigmentation thing. When my stomach stopped hurting, I began understanding his anger."

The producer suffered a second setback on the day he and his crew made the mistake of leaving their equipment locked in an unguarded car for a minute and a half.



Bearded Bob Pusey sets up a source.

"In those 90 seconds," says Pusey, "we lost \$6,000 worth of stuff, and it never came back."

Within 10 minutes after the news of Dr. King's murder broke in San Francisco, Pusey got phone calls cancelling the three segments remaining to be filmed. All of the doors he had worked so long and hard to open were suddenly slammed for good.

And then he learned something. That same day, five Negroes he had come to know in San Francisco telephoned, one after another, to tell him it would not be safe to return to the ghetto.

"Five militant blacks, and they were worried about me," Pusey says. "I liked that."

The stations that "bought" *One Nation, Indivisible* paid nothing for the program—at least not for the two hours-plus produced by Westinghouse (the stations absorbed production costs for the 60- to 90-minute segments dealing with local problems which most of them spliced onto the end). In addition there were lost revenues. Major pre-emptions on Monday, May 20, alone: *Cowboy in Africa*, *Rowan and Martin*, *Danny Thomas*, *Carol Burnett*, *I Spy*.

Among stations of major groups carrying the program are all Storer and Avco outlets, three Capital Cities, three Metromedia, both Post-Newsweek, three Time-Life, and all King Broadcasting stations.

No hard-sell. James E. Allen, Group W's vice president, television, told TELEVISION AGE that his office had not resorted to hard-sell. "We didn't have to. They wanted this show, even though it cut straight across the lines of competition."

Group W has no intention of checking out of the racial crusade and leaving *One Nation, Indivisible* behind as a token.

"We're going to provide much fuller coverage of the Negro community by filming inserts for local news in each of our five markets," says Allen. "And we're planning another documentary—a detailed look at the whole Negro heritage." ■

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

Madison Avenue gets the picture

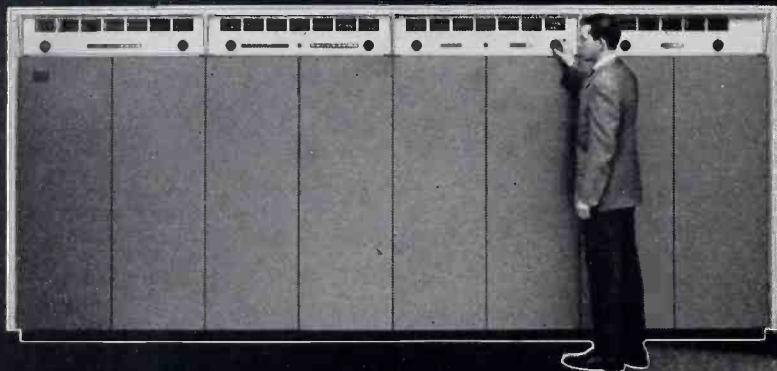
RCA has a new transmitter-antenna combination with the kind of radiated power that reaches Madison Avenue. We call it Omni-Max (maximum UHF in all directions). Put it on-air, and you get five million watts of effective radiated power. On Madison Avenue that means coverage, and coverage means sales.

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

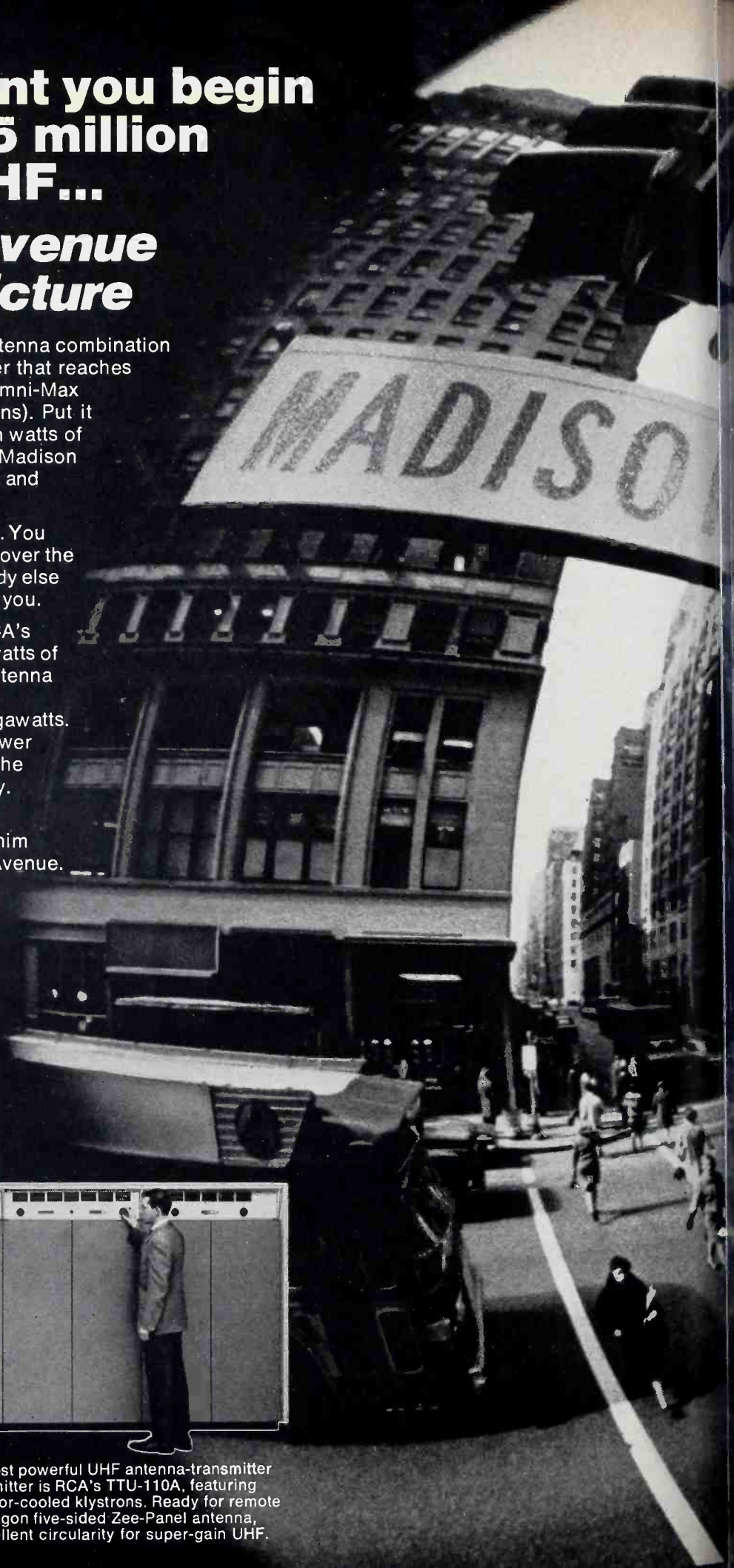
The new UHF transmitter is RCA's TTU-110A. It delivers 110 kilowatts of output power. The new UHF antenna is the Polygon. It is a high gain antenna. It will radiate five megawatts. In short, with this maximum power allowed by the FCC, you have the means to take over the territory. And you hold it!

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.







Give everyone in your audience a new television set

Amazing new Image Enhancer installed in your studio "rides through" weaknesses and defects in home receivers. Delivers unbelievable picture clarity.

When anyone tunes in your newly-equipped channel for the first time, he'll think his old set is brand new. That's how remarkable our new Image Enhancer is. Color pictures (black and white, too) leap to life with incredible clarity. They have more snap. More sparkle. More impact.

Our Image Enhancer gives complete contour enhancement. Even fast-action sporting events are sharp. Clear. Well defined.

And a remarkable process called "crispening" works like an electronic retoucher. Puts light in the eye. Even darkens an eyebrow. And does it without noise or crosstalk.

Order our Image Enhancer for your studio, and deliver the "new television set" to your audience. Don't wait. Write us for details. Or better yet, call us collect: (203) 327-2000.

PROFESSIONAL
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CBS LABORATORIES
Stamford, Connecticut. A Division of
Columbia Broadcasting System, Inc.



Specials, anyone?

Agencies are skeptical of one-shots, but networks insist there will be more of them than ever

The buyers and sellers of network specials seem to be operating on different wavelengths. There's some confusion at the agencies about network policy on specials next season and, apparently, some of it is due to contradictory information coming out of the networks and/or the fact that the latter are playing it close to the vest.

Most agencies appear to be under the impression that the chains are cooling their enthusiasm for specials. At best, agencies believe that the networks will turn out about the same number of specials next season as they did during the current one. Some admen are con-

vinced the nets will cut back on the total, primarily for economic reasons. On top of this, some agency program people have not been impressed with the recent output of specials.

Of course, even if next season's total doesn't top that of 1967-68, it won't be bad. The current season hit a record in the specials area. A. C. Nielsen tallies show there were some 95 primetime entertainment specials on the three networks between September 11 and April 1. This is exclusive of news documentaries, special reports, ABC *Night at the Theater* programs, NBC *World Premiere* "movies" and ABC's Olympics coverage.

While adaptations of old movies won't be back, variety specials, the most popular and expensive, will be much in evidence.

The way the networks, with the exception of ABC, tell it there will be more specials next season than this. NBC plans to have about 80 or so. (Through April 1, NBC programmed 48 specials.) And while CBS is not as ambitious, they do plan to outdo the 30-odd they have this time out by "several" more.

Not only will there be more specials on these two networks, but all of them, ABC included, promise more adventurous programming.

The webs have caught up Sean Connery, Diana Rigg and the Royal Shakespeare Company, Helen Hayes, Liz Taylor, Sir John Gielgud, Michael Redgrave, Jean Simmons and Geraldine Page, just to drop a few names.

So specials are apparently in, not out, as many ad men seem to think. Would you believe more emphasis on documentary programs? The success of The National Geographic series has convinced the networks, and some advertisers, to have a go at this type of show, long shunned by programming people.

Much of the misunderstanding about specials can be traced to the hash made out of the term itself. What is a special, anyway? Is it an entertainment show only? Drama can be classified as entertainment, can't it? Are movies specials? Are adaptations of old movies specials or are they still movies, which mightn't be specials in the first place? To hear some people tell it, you'd think a special had to be Sophia Loren, Liz Taylor and Jane Fonda singing "In the Shade of the Old Apple Tree" in a musical version of *Little Women* directed by Mike Nichols.

A simple definition of a special as "a one-time show" is perhaps the most workable, but not the only answer.

"A one-time show" tag encompasses the gamut of entertainment variety specials, dramatic shows and

special events such as the bestowing of Oscars and the World Series, which would take place whether a network had a camera trained on them or not. This "one-time" classification also entitles adaptations of movies and certain highly promotional feature presentations to enter the specials category.

Movies seem to qualify as specials when they are slotted outside of the 9-11 p.m. span. The Beatles 1964 junket, *A Hard Day's Night*, rated as a "special." The show ran at 7:30 p.m. on NBC and was part of a double feature. The Beatles hit was followed by a lesser Jerry Lewis opus which carried the show to 11 when the normal network movie would have ended.

Single-sponsor movies

Movies are also deemed specials when a single sponsor picks up the tab for the entire show. Eastern Airlines, for example, bore the entire cost for *The King and I*, which ran for two and one-half hours minus two musical numbers.

Then too, a picture by its very stature could qualify as a special regardless of how many sponsors it has. *Mutiny On The Bounty*, whose stature was "created" through publicity rather than achieved by production excellence, is one example. When *Tom Jones* winds up on the home screens it could well qualify for special status. Ditto *Zorba the Greek*, but not *The Carpetbaggers* or *Barefoot in the Park*.

But the "one-time" definition poses many problems. Critics argue that it oversimplifies the issue. "A movie adaptation should never be a special because it is not original and was not created for television in the first place," argues one critic. By this definition, the critic also insists that a movie, no matter how many Oscars and dollars it raked in during its

theatrical distribution, is not a special either. Where does this leave *The Bridge on the River Kwai* which started the whole movies special thing back in 1966?

The issue of the term is essentially one of semantics which seems nearly impossible to resolve.

Ron Friedwald, manager of television analysis at NBC, capsulizes the situation when he says, "Generally speaking, a special is a one-time shot preempting a regular program. It is a good definition for variety-entertainment shows, but it doesn't hold true for documentary or hard news programs. Take the *NBC News Specials*, for example. It would not be fair to say they aren't specials just because they appear on a regularly formatted basis."

Friedwald admits to often being overwhelmed by the ins and outs of the term. "The adaptations like *Laura* and *Johnny Belinda* aren't really specials because they're essentially movies replacing other movies in a movie time period," he insists. "If, however, you run a movie in a non-movie spot like they did with *A Hard Day's Night* and *The Robe*, then, baby, you have a special."

The big hang-up is, of course, being consistent.

Another reason why agencies might be in the dark about specials for the next season is that the networks have been recently concentrating on making their big pitches for next season's regular shows and their coverage of the election.

Many agency men report they haven't, at least not yet, seen any indication that the webs are planning "more and better specials next season." Some programming men claim to have been offered no specials at all, either by networks, or inde-

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pendent producers for that matter.

Still another disconcerting factor that appears to have led ad men to underestimate network plans for specials next season was the announcement that ABC is cutting back on the number of specials for next season.

In addressing affiliates at the NAB convention in Chicago, ABC-TV president Elton Rule said, "One thing I know you are concerned about is our attitude towards specials. I think . . . meaningful is the key word. As you know, we still have commitments for specials which carry over into next year. But in total, the number of

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Big names and varied formats mark new specials. (1) Diana Rigg in "A Midsummer-Night's Dream," (2) Helen Hayes, David Wayne in "Arsenic and Old Lace," (3) Lennon Sisters, (4) Sir John Gielgud as Chekov, (5) Mike Todd biography, (6) Geraldine Page again playing Capote's "Sookie" in "A Thanksgiving Visitor" and (7) Andy Williams, who'll also be back.

3.



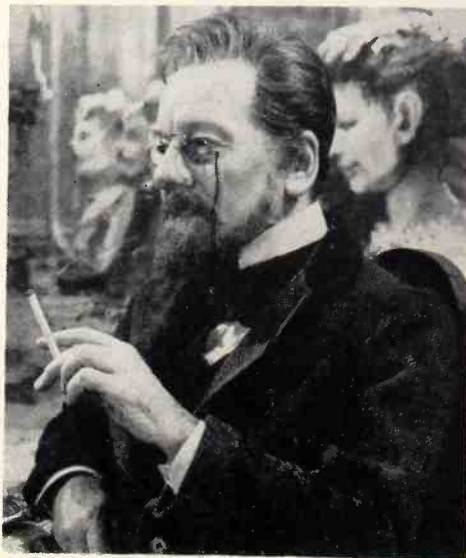
specials we will schedule will be substantially reduced. And we will be much more selective in their positioning."

Rule went on to point out that while specials would continue to be an integral part of the network's schedule, they would have to be really "special" (there's that word again). "They should help us develop future talent, like the new exclusive contract we just signed with the Lennon Sisters." And Rule stressed to affiliates, "They must make a definite contribution to your audiences, to you and to us."

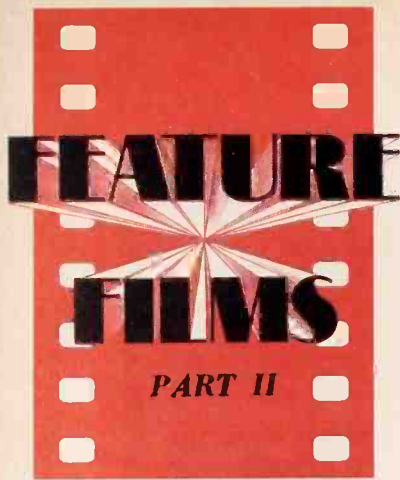
Rule explained that the success and stability of the network's continuing schedule would be its primary objective. Later, his policy was spelled out with the news that 15 specials were planned for 1968-69 com-

(Continued on page 59)

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FEATURE FILMS

PART II

*Growing interest
in early primetime movies
and movies-vs.-movies
reflects network
rating successes*

'Everybody's looking at 7:30'

With the 1968-69 season and its seventh night of features several months away, program executives at the networks are weighing the extension of this kind of entertainment still further into the nighttime schedule. Their attention is focused on the 7:30 time period during the week as the natural slot for an early evening movie for family viewing.

"Everybody's looking at 7:30," says Barry Diller, director of feature films for ABC-TV. Also put under consideration is the placing of a competitive feature film show in the 9 p.m. time period against one currently installed there; producer Roy Huggins—his credits include *Maverick* and *Run for Your Life*—believes this will take place the season after next.

Admittedly, because of the high cost of such programming, additional feature film programming at a time when the public already will have 14

hours or more weekly to chose from contains great risks. Yet features call the tune to which primetime tv dances these days. Undoubtedly, it is the most successful type of programming ever presented by the medium, having rolled on from one triumph to another and the end is nowhere in sight.

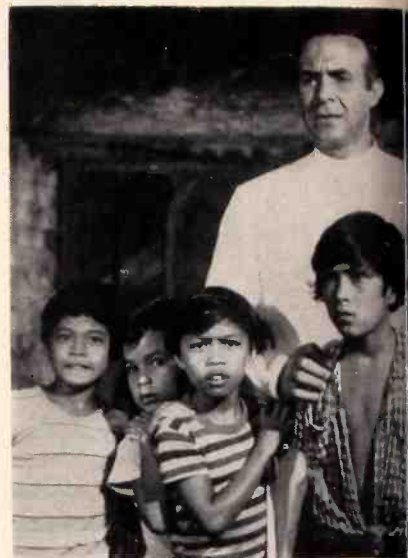
In the current season, to illustrate, a sixth night of movies was added by ABC-TV and ratings jumped upward. From the last half of September through December 1967, when the blockbusters held sway, movies, according to A.C. Nielsen data, averaged a 22 compared to the all-program rating of 18; from January through the first April report features received a 20 rating as compared to the 19 rating for all programs.

Allen Cooper, divisional vice president, planning, for NBC, a prime mover in its presentation of features, calls them "the true programming blockbusters of the 60s." He says, "They have literally remade the face of primetime tv, and must be considered in all programming decisions from 8:30 onward. Moreover, they are responsible for the trend to longer entertainment and have, inevitably, damaged experimentation with shorter material. In addition, movies have extended the magazine concept of tv usage by advertisers to a degree it was unable to achieve before."

Viewers more selective

This season program executives of networks credit movies with making audiences much more selective in their program choices. More than ever, viewers are shedding their inertia and routine viewing habits and switching from program to program. From the viewpoint of the network sales departments, they make life much easier. This is because their ratings are generally stable as well as high, and because they reach the whole family, particularly women, they are easier to sell.

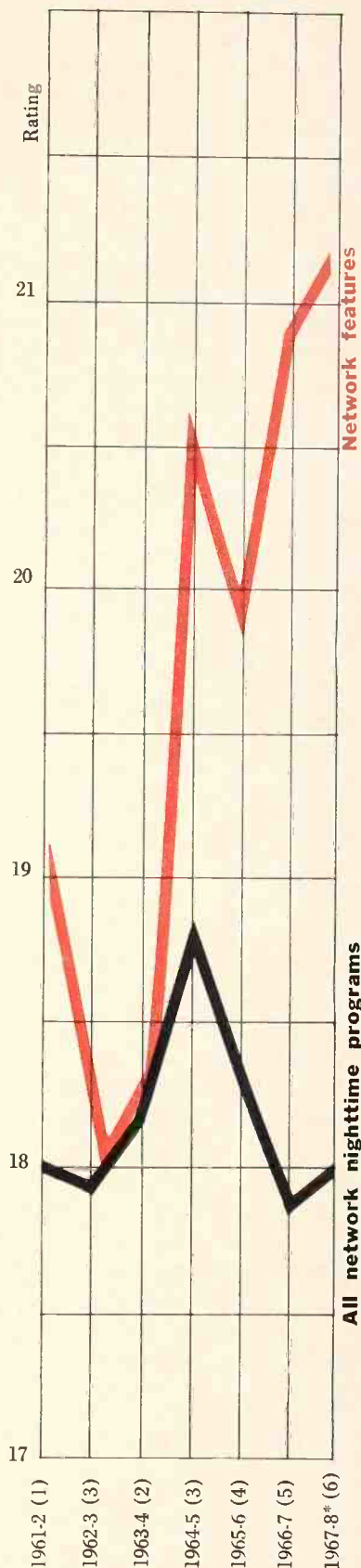
Yet in spite of their overwhelming record of success, there are a few experts who believe they will not continue to reign in tv unchecked. Among them is Manny Gerard, part-



Movies are getting better

How average feature ratings compare with those of all nighttime network programs

Network tv feature developments include "made-for-tv movies" (left, "The Longest 100 Miles" from NBC-TV's "World Premiere"), failure of adaptations in movie time slots (below, ABC-TV's "Johnny Belinda"), use of low-cost adventure films (bottom, "The Hellions" on CBS-TV).



*Nielsen home ratings through 1 April; others, full season. In parentheses, number of shows

ner in Roth-Gerard & Co., a firm of stockbrokers which specializes in counseling its clients about motion picture companies. In his opinion, the current season probably marks the high water mark of audience acceptance.

Roth maintains that not only is it unlikely that more than seven different feature presentations will be seen on network tv, but that after next season they may be cut back from seven to six nights weekly.

"I don't believe the future will be as rosy as the past for them," he declares. "In my view, the excellent ratings received by movies this season were the result of weak counter-programming by the other networks. The sole exception was ABC's Wednesday and Sunday night features which had to contend with better programs."

Schedules tell the tale

A look at the primetime schedules lends some credence to Roth's point. NBC's Tuesday night movie had as opposition on CBS *Good Morning World*, and the CBS news hour, and on ABC *N.Y.P.D.* and *Hollywood Palace*. On Thursday night the CBS movies competed for audiences with ABC's *Good Company* at 10-10:30. On Friday nights the CBS feature ran against NBC's *Accidental Family*, and a tandem of the *Bell Telephone Hour* and news specials. On Saturdays, against the NBC movie, ABC placed *Iron Horse* and *ABC Scope*. Though obviously the networks scheduled many of these programs in the hope they would do well against movies, most of them didn't and were cancelled.

Roth makes another important point. "I believe, however, that the networks are beginning to learn how to counter-program against the movies. The schedules for the coming season would seem to indicate it. There are, for example, many more strong programs at 10-11, particularly variety shows." Roth pictures NBC's new Monday movie opposite a more difficult time with *Big Valley* on ABC at 10 and Carol Burnett on CBS during the same hour, and says that

(Continued on page 58)

Take a young man fresh out of graduate business school, give him all the qualifications ad agencies look for and, chances are, you have an account man earning about \$12,000 per year. And that's just his starting salary.

The reason for this handsome compensation is that as college recruitment continues to grow, agencies are being forced to contend more and more not only with large corporations but with other agencies as well. The impressive starting salaries for MBA graduates are not considered extravagant by most agencies, but rather "competitive."

It's simply a matter of supply and demand. There just don't seem to be enough qualified post-grads with marketing and business training to quench the thirst of corporate giants who often swallow three times as many people as the agencies have jobs available.

John Del Mar, vice president of the American Association of Advertising Agencies, notes that while the number of new positions is growing steadily at all agencies (going from about 1,100 in 1966 to over 1,500 in '67), this is still a modest figure in terms of the annual recruitment by such

corporations as General Electric and General Foods.

Then too, one personnel manager notes, there has been a considerable shortage of qualified manpower because of the Vietnam War. Yes, agency recruitment is hard, another personnel director admits, but, she adds, "no more difficult than it is for any other business operation."

This battle for competent manpower is most clearly evidenced in the stepped-up recruitment plans that the increasing number of agencies have at the graduate level. The very cost and time involved in carrying on such a program precludes most small agencies from having a try. Agencies which recruit on the graduate level include: Grey Advertising, Ogilvy & Mather, Ted Bates, J. Walter Thompson and Sullivan, Stauffer, Colwell & Bayles.

Other agencies are planning or initiating college recruitment programs. BBDO, which has limited on-campus recruitment with no formal program, is reported in the process of "expanding current college recruitment plans."

Undergrads, too

And while the bulk of this recruitment is at the graduate level, some agencies, like Interpublic, recruit formally on both graduate and undergraduate levels. Most New York agencies don't recruit on the undergraduate level because they report getting enough direct mail from BAs to keep them content, for now anyway. The bulk of agencies participating in the search for manpower on the undergraduate level are in the Midwest.

"The reason for this," Del Mar points out, "is because the schools of journalism at Midwestern colleges offer programs that include a lot of advertising courses. Journalism schools, such as those in the Universities of Wisconsin and Minnesota, offer more advertising courses than their Eastern counterparts."

It is strange, another observer notes, that undergraduate colleges in the East don't do the same thing. "Take a university like Columbia which has a fine school of journalism; there is no emphasis at all on advertising there." Perhaps, a graduate degree is all eastern agencies are after, he notes.

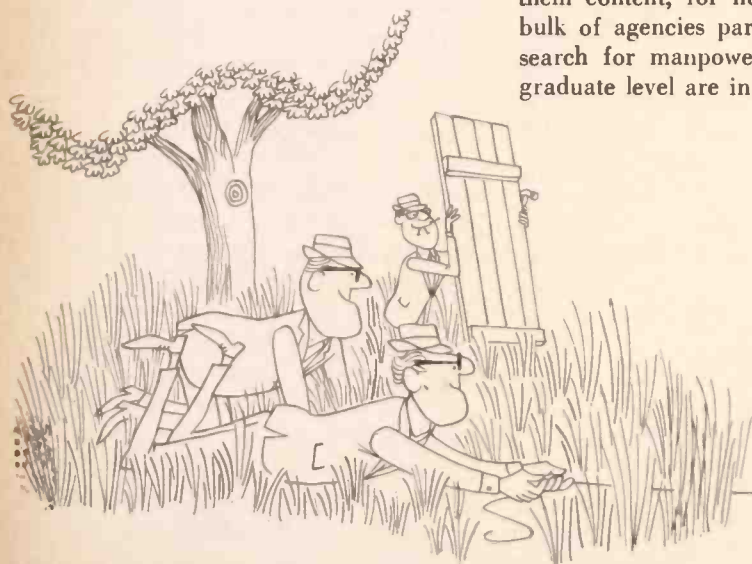
Definitely not, according to William Timm, personnel director at SSC&B. "The man not the degree is the objective of our agency," Timm points out.

Just how do most agencies actually go about seeking "the man?" What type of man are they looking for and just how difficult and extensive is their search? Even more important, how successful?

In the main, all formal college recruitment programs at the graduate level follow a basic pattern. All of the practicing agencies have a working relationship with the placement departments of the colleges they wish to recruit from. Schools frequently called upon include: Columbia, Harvard, Northwestern and Wharton Business School of the University of Pennsylvania.

Generally, on-campus interviews are arranged a year in advance of graduation, either in the fall or spring. Interviewing of the candidates is most often handled by someone from the personnel department of the agency. It does not always have to be the personnel director.

Many times, supervisors, account executives or managers handle the interviews. There are cases when a member of the personnel department will team up with an account execu-



tive and the two will handle the recruitment chores.

The on-campus interviews are referred to by most agency men as "informal." That is, there is no set questioning procedure. A standard teaser, such as "What are your ambitions?" might be used, but for the main, the interviews are spontaneous—growing out of the candidate's own personality and interests.

The interviews generally average about a half-hour. There is none shorter than 15 minutes, one personnel recruiter points out, and they seldom exceed an hour.

Interview objectives

Essentially all of the agencies ask questions which they feel will draw out the personality and interests of a candidate. "We try to find what he considers exciting," Timm points out. "When we find it, we question him further on it and judge his reactions."

"We are also considerably interested in learning how these young people spend their summers and their leisure time. This," Timm explains, "is a fairly accurate reflection of just how ambitious a candidate is."

Frederick Belden, director of em-

ployee development at Ted Bates, asks questions like "Why are you interested in Bates?" or "What do you intend to do with your MBA?" Another personnel director greets candidates with the statement—"This is your interview, you ask the questions." And, he adds, the majority do.

To one agency recruiter getting the best man means "brains coupled with a controlled aggressiveness." Another personnel manager is more explicit. "We're looking for MBA candidates that have had some prior selling experience or at least some part-time work in advertising or allied fields."

Ideally, SSC&B's Timm points out, the agency is looking for MBAs who have majored in the arts on the undergraduate level. A person who has marketing savvy and art appreciation is a valuable asset in any agency, he feels. "What is interesting," he adds, "is that I am seeing more and more of these students on recruitment trips." And what's more, he notes,

more and more qualified prospects are turning out to be young ladies.

What all the agencies generally want is: someone who is intelligent, aware of the happenings in the world about him, an articulate writer and speaker and a competitive individual. What they don't want is: smugness, ruthless aggressiveness and a fellow who has nothing but his own two legs and a winning personality to stand on.

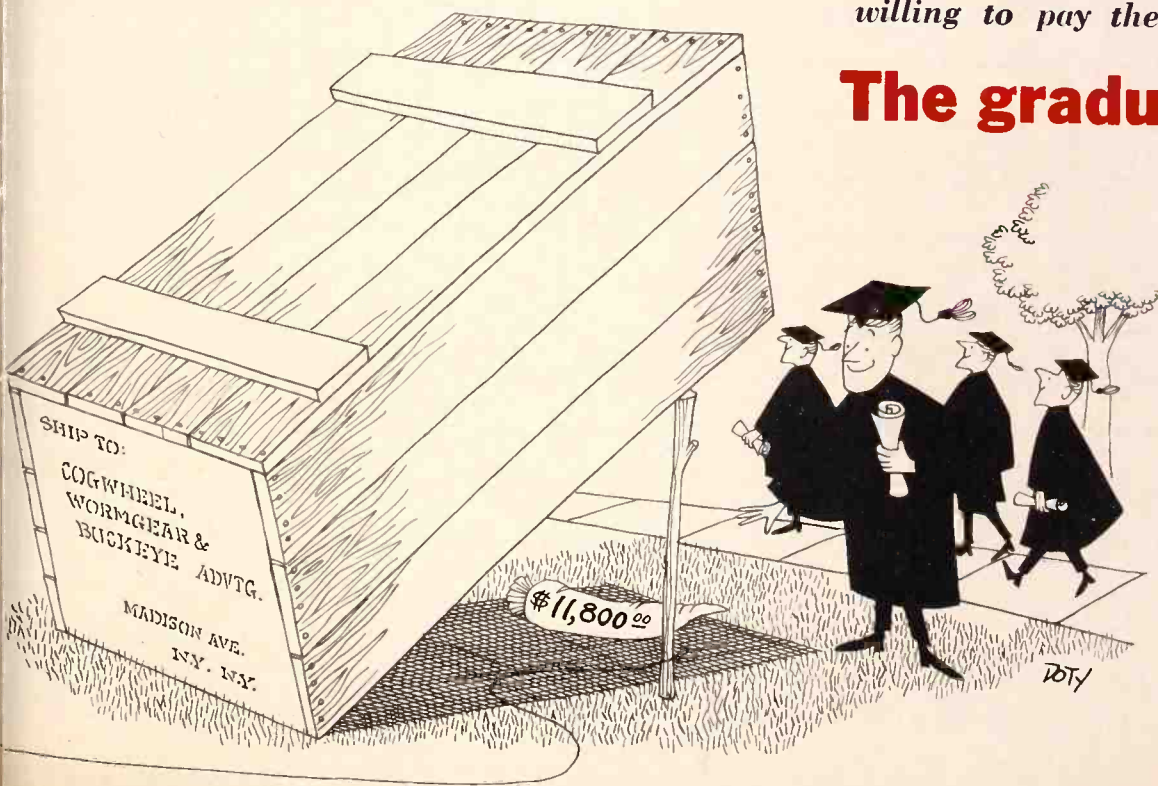
The maximum number of interviews seems to be about 10 or 12. Less than half of the candidates, it seems, are actually invited to visit the main office after the on-campus screening. There are times when an agency doesn't see as many prospects as it would like, one recruiter admitted, simply because in a particular graduating class only two or three might be interested in the company.

Then too, he adds, often interested students find two agencies they are

(Continued on page 54)

*Qualified agency manpower
is becoming harder to find
and the agencies are
willing to pay the price*

The graduates



Program Scorecard

How N.W. Ayer's predictions of network program ratings compare with what actually happened

Predicted and actual ratings for women 18-49

Schedule shows predicted and actual audiences in November-December for nighttime network shows of women 18-49, key demographic group in tv. Decimal figures are ratings (per cent of demographic group measured); figures in parentheses are shares. Top line of numbers shows predictions, bottom line (bold-face type) shows actual audiences.

The current network tv season will go down in the books for at least two reasons—both connected with the long show. They are (1) the great performance of features and (2) the great performance of informational specials.

Aside from the obvious implications (see also articles on features and specials in this issue), these developments suggest a problem—that, unlike the weekly show whose performance can be predicted with some precision, movies and specials make the job of crystal-balling upcoming network audiences a little harder.

Not that predicting audiences for even weekly shows is easy; evaluating competition, lead-ins, and time of broadcast make it a complicated and time-consuming chore.

Until the time comes (if it ever does come) when networks offer guaranteed cost-per-1,000 prospects, audience predicting will be an essential job. Moreover, it is a job that can be done with a fairly high degree of accuracy.

Last year, TELEVISION AGE published the predictions of N. W. Ayer on audiences for all upcoming, regularly-scheduled, primetime network shows (see "Where the prospects are," Aug-

P.M.	Sunday			Monday			Tuesday		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30-8	<i>Voyage To Bottom</i> 14.6 (34) 13.4 (31)	<i>Gentle Ben</i> 8.9 (21) 12.0 (28)	<i>Disney</i> 14.4 (34) 14.1 (33)	<i>Cowboy in Africa</i> 12.5 (33) 10.4 (28)	<i>Gunsmoke</i> 12.4 (33) 13.8 (37)	<i>Monkees</i> 8.5 (22) 9.4 (25)	<i>Garrison's Gorillas</i> 11.0 (28) 11.6 (31)	<i>Daktari</i> 11.5 (29) 9.7 (26)	<i>I Dream of Jeannie</i> 12.0 (31) 13.9 (37)
8-8:30	<i>FBI Story</i> 16.6 (35) 16.7 (34)	<i>Ed Sullivan</i> 11.4 (24) 12.9 (26)	<i>Disney</i> 17.9 (37) 17.5 (36)	<i>Cowboy in Africa</i> 12.5 (31) 12.1 (29)	<i>Gunsmoke</i> 12.9 (32) 16.0 (39)	<i>Man From U.N.C.L.E.</i> 11.6 (28) 8.9 (22)	<i>Garrison's Gorillas</i> 13.0 (32) 12.6 (30)	<i>Daktari</i> 11.6 (29) 11.1 (27)	<i>Jerry Lewis</i> 9.6 (24) 13.4 (32)
8:30-9	<i>FBI Story</i> 18.1 (37) 19.0 (37)	<i>Ed Sullivan</i> 13.9 (28) 15.4 (30)	<i>Mothers-in-law</i> 13.4 (27) 15.3 (30)	<i>Rat Patrol</i> 14.5 (32) 13.8 (31)	<i>Lucy</i> 15.9 (35) 16.9 (38)	<i>Man From U.N.C.L.E.</i> 11.1 (25) 10.3 (23)	<i>Invaders</i> 14.0 (32) 10.8 (34)	<i>Red Skelton</i> 13.1 (30) 16.1 (35)	<i>Jerry Lewis</i> 9.6 (22) 15.9 (35)
9:9:30	<i>Sunday Movies</i> 17.6 (34) 17.8 (32)	<i>Smothers Brothers</i> 16.4 (31) 17.1 (31)	<i>Bonanza</i> 17.4 (33) 18.1 (33)	<i>Felony Squad</i> 14.1 (30) 14.1 (29)	<i>Andy Griffith</i> 15.9 (33) 18.6 (38)	<i>Danny Thomas</i> 13.5 (28) 13.2 (27)	<i>Invaders</i> 13.6 (29) 11.4 (24)	<i>Red Skelton</i> 14.4 (31) 15.4 (32)	<i>Tuesday Movies</i> 15.0 (32) 17.9 (37)
9:30-10	<i>Sunday Movies</i> 16.6 (31) 16.9 (31)	<i>Smothers Brothers</i> 17.4 (32) 16.9 (31)	<i>Bonanza</i> 19.0 (35) 18.2 (33)	<i>Peyton Place</i> 16.6 (35) 14.0 (28)	<i>Family Affair</i> 13.9 (29) 17.2 (35)	<i>Danny Thomas</i> 13.5 (28) 14.0 (29)	<i>N.Y.P.D.</i> 10.0 (22) 10.6 (23)	<i>Good Morning World</i> 14.1 (31) 10.2 (22)	<i>Tuesday Movies</i> 17.0 (38) 21.4 (46)
10:10-30	<i>Sunday Movies</i> 17.1 (35) 17.0 (36)	<i>Mission: Impossible</i> 16.5 (33) 14.9 (32)	<i>High Chaparral</i> 14.9 (30) 12.5 (27)	<i>Big Valley</i> 14.5 (34) 12.7 (29)	<i>Carol Burnett</i> 9.9 (23) 14.1 (32)	<i>I Spy</i> 15.0 (35) 12.5 (29)	<i>Hollywood Palace</i> 9.9 (25) 10.6 (24)	<i>CBS News Hour</i> 6.5 (16) 5.7 (13)	<i>Tuesday Movies</i> 20.5 (51) 23.1 (53)
10:30-11	<i>Sunday Movies</i> 16.1 (35) 15.4 (35)	<i>Mission: Impossible</i> 15.0 (33) 14.3 (33)	<i>High Chaparral</i> 13.9 (30) 11.6 (26)	<i>Big Valley</i> 13.9 (35) 12.6 (31)	<i>Carol Burnett</i> 7.9 (20) 13.2 (32)	<i>I Spy</i> 15.0 (38) 12.1 (30)	<i>Hollywood Palace</i> 9.4 (25) 9.7 (24)	<i>CBS News Hour</i> 5.0 (14) 4.9 (12)	<i>Tuesday Movies</i> 20.0 (54) 21.8 (55)

ust 28, 1967). In that article, Ayer's main emphasis was on demographics rather than homes—that is, the predictions zeroed in on the standard age and sex breakdowns provided by the rating services. This meant nine figures for each show or half-hour—three age groups each for men, women and children.

In addition, there were estimates for broad viewing patterns and network standings. The forecasts, developed by Ayer program analyst James H. Cornell, covered the November-December period.

All told, 1,660 estimates were made. Honed to a sharp edge by experience,

the Ayer methods performed well. Nearly half of them—805, to be precise—were within one rating point of the actual figures. This 49 per cent score compares with 43 per cent in 1966, 24 per cent in 1965 and 34 per cent in 1964. A full 70 per cent of the estimates were within two rating points. The comparable figures during the three preceding years were 67, 46 and 53 per cent.

A comparison of how each network performed overall as against the predicted performance shows the forecasts close to the target. Rating averages were: ABC, 11.1 predicted, 10.8 actual; CBS, 13.6 and 13.7; NBC,

12.5 predicted and 12.6 actual.

For each network, Cornell made 20 predictions involving overall demographic categories—60 in all. These include the nine basic age and sex breakdowns plus various combinations of these. Of the 60, fully 53 were within .5 of a rating point and none of the 60 were more than one rating point from the reported level.

Some of the actual ratings for key demographic categories show that the networks ran a close race during the last two months of '67. For example, in the case of women 18-49—the most important audience segment in tele-

(Continued on page 52)

Wednesday			Thursday			Friday			Saturday		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
1 5 4	Lost In Space 13.2 (36)	Virginian 12.4 (33)	Batman 9.6 (27)	Cimarron Strip 10.5 (30)	Daniel Boone 10.9 (31)	Off To See The Wizard 8.0 (23)	Wild, Wild West 11.4 (33)	Tarzan 11.5 (33)	Dating Game 10.0 (27)	Jackie Gleason 14.8 (39)	Maya 9.0 (24)
1 7	Lost In Space 13.2 (37)	Virginian 13.9 (34)	Flying Nun 10.6 (28)	Cimarron Strip 11.5 (30)	Daniel Boone 12.4 (33)	Off To See The Wizard 8.5 (23)	Wild, Wild West 12.4 (33)	Tarzan 12.9 (35)	Newlywed Game 13.0 (32)	Jackie Gleason 15.3 (38)	Maya 8.5 (21)
1 10	Beverly Hillsbillies 16.6 (38)	Virginian 13.9 (32)	Bewitched 17.2 (39)	Cimarron Strip 12.0 (27)	Ironsides 12.4 (28)	Hondo 8.5 (22)	Gomer Pyle 15.4 (39)	Star Trek 13.1 (34)	Lawrence Welk 13.4 (30)	My Three Sons 14.5 (33)	Get Smart 14.1 (32)
1 11	Green Acres 16.1 (33)	Kraft Variety 12.9 (26)	That Girl 14.6 (31)	Thursday Movies 15.6 (33)	Ironsides 12.9 (27)	Hondo 8.5 (20)	Friday Movies 16.5 (39)	Star Trek 13.1 (31)	Lawrence Welk 12.8 (28)	Hogan's Heroes 15.0 (33)	Saturday Movies 16.1 (35)
1 12	He And She 16.1 (34)	Kraft Variety 12.9 (27)	Peyton Place 16.1 (34)	Thursday Movies 16.5 (35)	Dragnet 11.4 (24)	Guns Of Will Sonnet 7.5 (18)	Friday Movies 17.9 (43)	Accidental Family 11.6 (28)	Ironhorse 6.9 (25)	Petticoat Junction 12.9 (29)	Saturday Movies 17.5 (40)
1 13	Dundee & Culhane 9.4 (22)	Run For Your Life 14.5 (34)	Good Company 12.0 (27)	Thursday Movies 16.6 (37)	Dean Martin 13.9 (31)	Judd 11.5 (28)	Friday Movies 19.5 (48)	Bell Tel. Hr. & Spl. 5.0 (12)	Ironhorse 7.0 (23)	Mannix 13.5 (31)	Saturday Movies 17.5 (40)
1 16	Dundee & Culhane 8.9 (22)	Run For Your Life 13.5 (34)	Scope —	Thursday Movies 16.6 (41)	Dean Martin 14.9 (37)	Judd 11.5 (30)	Friday Movies 19.5 (51)	Bell Tel. Hr. & Spl. 3.9 (10)	Local —	Mannix 15.1 (36)	Saturday Movies 18.5 (44)
1 6	Dundee & Culhane 7.4 (18)	Run For Your Life 12.3 (30)	Scope —	Thursday Movies 20.2 (46)	Dean Martin 17.5 (40)	Judd 12.5 (30)	Friday Movies 22.5 (53)	Bell Tel. Hr. & Spl. 5.1 (12)	Local —	Mannix 10.5 (25)	Saturday Movies 23.6 (56)

Lestoil is a classic case of a small operator moving in and upsetting a household products market that had reposed comfortably in the giants' pocket.

Recently, another little guy—Fantastik by name and a spray cleaner by game—has come on the scene to shake up the big boys, and to grab the lead in the spray cleaner league.

Hip to marketing

A product of Texize Chemicals, Fantastik has brought with it impressive evidence of marketing savvy, plus the services of a southern agency, Henderson Advertising of Greenville, S.C. And like Lestoil, Fantastik has enlarged the household cleaner market, a common result of innovation and one of the happier aspects of the fierce competition in packaged goods.

Last month Fantastik launched a new version of its spray cleaner, using tv heavily. It was aimed at a new and growing segment of the household cleaner market, which is beginning to resemble cigarettes in the way it's become shredded.

The new product is an aerosol disin-

fectant spray cleaner, with the emphasis on *aerosol* and *disinfectant*. The "regular" version of Fantastik, the one that caused all the fuss, has neither of these features, but, of course, being first in market share among spray cleaners, is being retained and, as a matter of fact, heavily promoted.

Fantastik is not the first disinfectant aerosol cleaner; thus, the new product is contending with the inevitable competition set in motion by the company's success with its original product, introduced about three and a half years ago. Further, it faces increasing competition in the "regular spray" field from the likes of Procter & Gamble, Colgate and Bristol-Myers, among others; the P&G entry, Cinch, moved into third place only a few months after going national late last year.

To keep its lead in spray cleaners, Texize is mounting a heavy tv and print campaign during the second quarter for aerosol Fantastik. It went national without any market testing, unlike regular Fantastik, though it must be kept in mind the aerosol is not a completely new product. Fur-

ther the aerosol brand was the subject of considerable market research.

The national campaign started April 1 with low-level network advertising to alert the trade. Two weeks later the heavy guns were unlimbered. These will keep banging away until June 30. The drive includes spot in addition to network plus heavy couponing in newspapers.

More than 150 major-market papers, including supplements with full-page, four-color ads, will carry \$3 million worth of coupons in a push involving 31 million circulation.

Plenty of primetime

Fantastik is a tv brand, however, and has been from the beginning. The April-June network buy includes seven primetime shows on NBC-TV, plus *Today* and *Tonight*. On CBS-TV another seven primetime shows were bought, plus *Walter Cronkite and the News* and nine daytime shows. The network schedule for aerosol Fantastik totals 2,744 gross rating points; this in addition to 2,592 grps for regular Fantastik during 1968. Some of the commercials are piggy-backed

(Continued on page 55)

*A regional company's spray cleaner,
using tv heavily, not only ended up on top
but expanded the market*



Texize tests Fantastik commercials with care. Above, Betty White.

Fighting the giants is Fantastik

Decline of the Agency of Record

No discussion of television programming is complete without a comment on the function of the advertising agency in relation to programs and the compensation paid for that service. This is one of the most evolutionary aspects of the business, and the facts are still ahead of the practices.

In the good old days, agencies really produced programs. They supplied directors, producers, writers, casting directors, secretarial aides, assistant directors, et al. These were generally on the agency payroll and occasionally charged directly to the program, with those charges being passed on to the client.

As television began to grow up, and the theatrical motion picture producers in California became the major suppliers of product, the agency contribution was sharply reduced to a full or part-time agency producer, usually based on the West Coast, who read the scripts, attended story conferences, monitored rough cuts and made suggestions to the producer. In the East, the head of the agency television department, or his appointee, would participate in the initial meetings for major casting, characterization, or story line direction.

The effect of these agency contributions varied widely. Sometimes the Hollywood producer openly sneered at the incompetence of the agency men assigned to "supervise" him and often wouldn't even let them on the lot. Their major power was only to buy or to cancel a series.

Conversely, there were a handful of agency men who were accepted by Hollywood producers as real pros by training and experience. These guys were listened to and they made important contributions, but you could count their number on one hand. The vast majority were fanning the air and making work.

Today, the programming function of the advertising agency has sharply dwindled. It's true that a handful of agencies employ qualified programming experts who preview new programs and make qualitative predictions on their future performance, as well as buy and develop specials for various clients. The job that the programmers do is limited by the few regularly sponsored shows that clients buy on television today.

The vast majority of accounts are using television on some form of scatter plan, which involves virtually no relationship between client and show. These plans are evolved by negotiation rather than judgment, and the increasing number of guaranteed cost-per-1,000 and take-goods make even media judgments of negligible value. A good labor lawyer with a computer could buy these plans just as well as a trained media or program man.

The Hollywood offices of the agencies are shrinking or disappearing rapidly. The day no longer exists when an agency can afford to have a jolly West Coast group, whose major job was to entertain the client when he visited the coast—in the dead of winter—and to service his desires while steering him through the motions of checking on his tv properties." All this jazz was a big

bother to the working stiffs in the studio who had to paint the big shot's name on the canvas chair and take his picture with the star.

This current state of affairs is accepted as a *fait accompli* except for one thing which is a holdover from the old days—agency of record compensation on programs shared by brands handled by more than one agency.

The originator of this form of bookkeeping is allegedly that fountainhead of television wisdom, Procter & Gamble. Way back in radio, and later in television, P&G polled its agencies and wrote a policy which, among other variations, designed one agency to produce and control a television program.

Generally this was either the agency that originated the idea, or the agency that was, in the judgment of P&G, best suited to handle a given show—or simply the agency that had the brands that paid the majority of the tab for the show. Any brand with another agency sharing the show with the major brand agreed to pay 15% of its 15% on talent toward compensating the agency of record for services rendered in the production. This became, with many variations, the general practice in the business for many years.

Now it's no longer necessary for an agency to hire personnel to produce television shows. The personnel assigned to watch a client's shows are actually hired against the total billing the agency receives for its services on that account. If an agency becomes agency of



P&G's "Mothers-in-Law": one of last client-controlled shows.

record, it assigns existing personnel against the show.

The wails of anguish, then, that are heard when the moon is full come from agencies that are assessed 15% of their 15% because another agency is for some reason or another appointed agency of record. The expression "for some reason or another" is used advisedly, because in the method of buying television and supervising it there is very little provable difference between agencies today.

The reason the howls are louder than ever now is the profit squeeze. It's hard enough for most agencies to break even on some demanding accounts that require research and services not directly chargeable; but when, in addition, they have to give up 15% of their precious dollars for a service they are willing and completely able to supply, the anguish is even more pronounced.

The best solution to this problem is a share-the-work

(Continued on page 54)

Film / Tape Report

KINE-AUTOMAT

Remember the Kine-Automat in the Czechoslovak pavillion at Expo '67 in Montreal, where you sat and edited your own movie by pushing buttons to indicate which way you wanted the plot to go? Bob Banner has worked the idea into three shows he is doing for the Kraft Music Hall this June. The studio audience in the shows will be able to vote on how the plot should go in sketches in the specials.

If the players are doing Hansel and Gretel, for example, John Davidson (who's hosting the three shows) might stop the action and ask the audience, "should they push the witch into the oven . . . or not?" The Yes and No buttons will decide (majority rules.)

THE GOLDEN ROSE

The Golden Rose of Montreux, awarded each year to a variety or light entertainment show, was plucked this year at the Montreux Tv Festival by Tv Espanola, with *Historia de la Frivolidad*, a history of frivolity made for the Spanish tv system.

The second prize, the Silver Rose, went to a Bulgarian offering, *A Hand and Shadow Show After Saint-Saens' "Carnival of the Animals."* The Bronze Rose went to France, to the ORTF's *Becaud & Co.*

A separate prize in the festival, The Press Prize, also went to *Historia de la Frivolidad*: this was perhaps the first time in the eight years the festival has been held that both the Golden Rose and The Press Prize, awarded by the tv journalists attending the festival, have gone to one entry.

The prize of the City of Montreux, for the funniest entry, went to the BBC, for *The World of Charlie Drake*. A special mention by the press jury went to a Swedish program, a mixture of light entertainment and information called *Now Is the Hour*, and a festival jury mention went to a Dutch children's show, *The Rudi Carrell Show*. There were two U. S. entries, CBS-TV's *Laughter: The Universal Language*, and ABC-TV's *New Year's Eve with Count Basie*. Better luck next time.

AVCO EXPANDS LIBRARY

Avco's acquisition of Joseph E. Levine's Embassy Pictures Corp. gives the stations owned by its subsidiary, Avco Broadcasting, a fat film library of some 300 features. The deal (\$40 million in stock, that is) also gives Avco direct lines into the centers of feature film production in Hollywood and in Europe.

Levine, erstwhile board chairman and president of Embassy, remains at the helm of the picture distribution company as chief executive officer. Embassy is active in the distribution of features to tv stations as well as to theaters.

RETURN OF BLONDIE

The Bumsteads are back. Locked into the CBS-TV schedule for Thursdays at 7:30 PM is *Blondie*, a series King Features Tv is producing on the Universal City lot in Hollywood.

Frank C. McLearn, general manager of the King Features Syndicate, said Chic Young's creation is the most widely syndicated comic strip in the world, with 1,632 papers carrying it. The tv series stars Will Hutchins as Dagwood, Pat Hardy as Blondie.

The *Blondie* series "is very contemporaneous," said Jerome Berger, director of business affairs for tv and motion pictures at KFS. Meanwhile, the old *Blondie* movies, a spate of 28 of them made some time back with Penny Singleton and Arthur Lake, are reported to be doing well in theatrical re-release.

It's expected that the *Blondie* tv series will catch a new generation hitherto unexposed to the antics of the Bumstead family, as well as a somewhat older generation of *Blondie* fans. The series is to be produced by Al Brodax, director of tv for King Features, who is currently in London finishing up the Beatles' feature, *Yellow Submarine*.

HOW TO PLAY

The game-show producing team of Roger Muir and Nick Nicholson, who have been experimenting with game formats at their Larchmont, N.Y., studio workshop, have landed a show in a three-group parlay that will see

the program launched in an initial lineup of 14 stations.

The show is *Card Party*. With a format developed in Larchmont, Nicholson and Muir made the pilot at Taft headquarters in Cincinnati, as the fifth in a series of projects with Taft. (Two of the earlier ones: *Matches 'n' Mates*, in current syndication, and *The Newlywed Game* now on ABC-TV).

Taft president Lawrence Rogers II brought Metromedia and Kaiser Broadcasting into the act. Metromedia's Wolper Productions will make the series and distribute it nationally, for stripping in daytime or primetime. For starters, there will be the 14 stations of the Taft, Metromedia, and Kaiser groups in the lineup. The series will be available to stations beyond the three-group lineup for programming this coming fall season.

HOW TO IMPORT

Perhaps the best way to import tv shows from abroad is to make them there with U.S. actors. That's what Steve Krantz is doing in Canada, taping a toddler strip with Rocky Graziano, and a talk show with Pamela Mason—the first, *Peppermint School*, at CJOH-TV Ottawa, the second, *The Weaker Sex*, at the Canadian Broadcasting Corporation headquarters in Toronto. (Krantz will also be bringing into the States a third half-hour strip called *Bingo at Home*.)

Noting that several earlier attempts to syndicate programs from Canada had failed, Krantz, president of Krantz Films, Inc., said the important thing is for the show not to be "provincial." He said the production budgets for the three shows he's producing are higher than those for most made-in-Canada series, and come in at only about 15 per cent lower than the budget for comparable U.S. product. The presence of U.S. stars also lifts the shows out of the provincial rut, Krantz indicated.

All of the strips, and the rest of the Canadian programming Krantz plans to bring into the States this fall—a quantity to run to about 20 hours a week, under the label *Tapenet*—will

Advertising Directory of SELLING COMMERCIALS

be offered on a one-run-only basis, Krantz said. Too many stations get stuck with packages bought on a multiple-run basis that run out of playing power after the first run, he remarked.

In the *Tapenet* deal, Krantz will bring in, beyond the strip series, a dozen 90-minute specials labelled *Festival*, four Wayne and Schuster specials, and a series of 39 hour specials called *Show of the Week*.

Also, a country-and-western series to run 39 half-hours; a sports interview series called *Sports Hot Seat* (52 half-hours), a country music series, *The Stu Davis Show*, and a children's series called *Uncle Bobby*.

Krantz has U.S. distribution rights for these series, through deals with the Canadian Broadcasting Corp., the CTV network, and CFTO-TV Toronto.

INTEGRATION

The Jam Handy Organization is integrating its film production operations with the videotape operations of Tele-Tape Productions, and changing the name of the film part of the operation to Jam Handy Productions.

The Jam Handy Organization, headed by Jamison Handy, specializes in films for sales meetings and sales promotion, and industry training programs. The integration of the two operations puts Tele-Tape in the film business, and increases the Jam Handy involvement in the videotape business.

W. J. Marshall, board chairman of Tele-Tape Productions, said the consolidation should add some \$9 million in annual sales to the revenues of Tele-Tape, which have been running at the rate of about \$5,000,000 a year.

FILMWAYS BUYS PLATO

Filmways, Inc. acquired **Plato Enterprises, Inc.**, a company that operates a night club for college students in the Cleveland area, with 5,000 members. Plato becomes a wholly-owned subsidiary of Filmways, with Plato's founder, Zoltan Gombos, remaining as president and working with Filmways vice president Richard Brown to set up more such clubs in college towns and cities.

Earlier this year Filmways acquired Teen-Age Fair, Inc., a Hollywood company that puts on fairs for adolescents and produces tv pageants.

AAMCO • Bell Agency



PELICAN FILMS OF CALIFORNIA

American Telephone & Telegraph • N. W. Ayer



ELEKTRA FILM PRODUCTIONS, INC., New York

American Gas • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

Chicagoland Rambler Dealers • Hiron Strong Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

American Home Foods, Inc. • Y&R



WCD, INC., New York

Contac • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

American Oil Company • D'Arcy



FRED A. NILES-Chicago, Hollywood, New York

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

THE PACIFIC NORTHWEST

Commercials making is on the upswing at his company, according to Roger Hagan, general manager of King Screen Productions in Seattle, who visited New York recently to show agency producers a display reel and an Oscar-winning documentary, *The Redwoods*.

King Screen, a three-year-old division of King Broadcasting, made the film last year, with half of the production budget underwritten by The Sierra Club, a conservation group.

King Screen came into being on the heels of a two-year experiment in documentary-making at the parent company's KGW-TV Portland. King Broadcasting hired film-makers from across the country, and bought an arsenal of film-production equipment from Alexander Films.

The production subsidiary went to work making documentaries on controversial subjects: *Napalm*, an account of how one California city struggled with the issue of the building of a napalm factory on nearby public land; *Huelga!*, a chronicle of the Delano, Calif., grape pickers'

strike; *Advise and Dissent*, a film profile of Senator Wayne Morse.

Between documentary assignments, King Screen started to make commercials, first for regional accounts, later for national accounts: Beecham, Alberto-Culver, Homelite Chain Saws, and others. King Screen shortly found itself in the international production field as well, making commercials for Canadian clients who are based in Vancouver.

For one Canadian client, McMillan-Bloedel, the giant lumber corporation, King Screen Productions made all the commercials that ran in a two-hour CBC network presentation of the ABC-TV version of *Dr. Jekyll and Mr. Hyde*. At last count, King had made about 100 spots for U.S. national advertisers.

Why would a New York agency producer go to Seattle to make a commercial? There are many reasons, Hagan said, perhaps chief among them the lower cost. Union scale is lower in Seattle than in the major filmmaking centers. Locations are also a factor, with mountain, forest, desert, lake, seashore all close by. To get crews on location quickly, King

maintains a Helio-Courier plane that can also be used for aerial photography; it can hover at a speed of 25 mph.

Another reason for the westward trek, Hagan said, is to work with a new creative group. On King's staff is an art director, Frank Yamasaki, more perhaps for the local and regional accounts than for the big national jobs. Also on staff are a number of graduates of California film schools, and a former Harvard Law student, cameraman Dick Chew.

In addition to commercials and documentaries, King Screen is busy making pilots. Currently in the works is a satire show, and *Rave-Up*, a rock show being developed for tv in Canada.

On the documentary front, King Screen has clearance to go into Cuba, and plans to do a film there on the first 10 years of Castroism. Further south, a crew from Seattle is in Colombia, South America, shooting a documentary on the Peace Corps.

POLYCHROME TORNADO

A four-minute color tv commercial — on film — was made and telecast last month within the space of 36 hours. WLW-TV Cincinnati, the Avco flagship, got a call from the Cincinnati and Suburban Bell Telephone Co., telling the station that AT&T and its agency, N. W. Ayer, wanted footage from the station's coverage of a tornado in its area the day before.

A couple of hours later, Ayer tv producer Ted Schulte and copywriter Dick Prince got off a plane at Cincinnati, rushed to the station, and scanned some 6,000 feet of color film.

They picked about six minutes worth, then dashed to Falmouth, Ky., where the twister had hit. With them went Joe Lewin, the station's special projects cameraman, who filmed some aftermath scenes. By four the next afternoon, the agency men were back in New York, screening the edited answer print to AT&T officials. That night the commercial went on to *Bell Telephone Hour*.

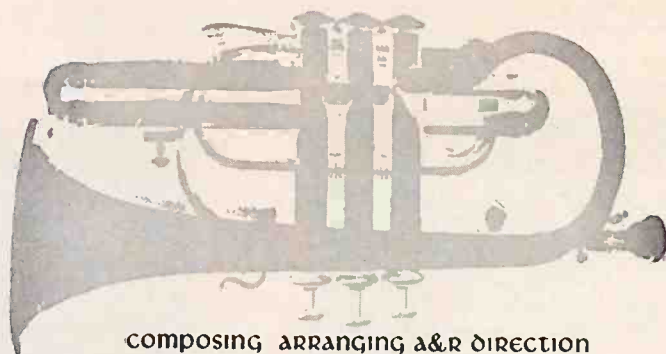
113 FOR MERV

As it went into its third year this month, *The Merv Griffin Show* went out to a lineup of 113 stations, a record tally for the show. A year ago Merv was in 90 markets.

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

Pall Mall
7-minute
cigarette

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



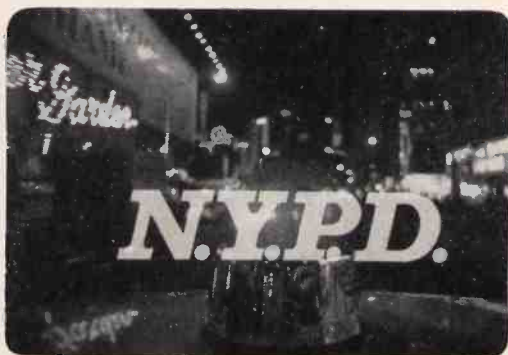
COMPOSING ARRANGING A&R DIRECTION

NEW YORK
PL 7 - 7120

Key to Quality

FILM
OPTICALS
INC

optical photography
aerial image
anamorphic photography
liquid gate
animation



for Talent Associates Ltd.



FOR WCAU-TV NEWS, BLACK-AND-WHITE WASN'T ENOUGH.

NOW THEY "SHOW IT LIKE IT IS" - IN FULL COLOR.

"Color film has given our news coverage a sense of immediacy and added a vibrant new dimension to our day-to-day reporting of local events," says Philadelphia's WCAU-TV. "Now we can shoot art exhibits, fashion and flower shows, and other community activities which lose much of their meaning in black-and-white.

"Our documentaries and special reports depend on color film," the station continues. "When we filmed the elevation of

an Archbishop to Cardinal, color brought into focus the symbolism of the placing of the red hat on his head. And with our study of the art of a noted Pennsylvania artist, use of color was a necessity. Color film brought to life slum housing conditions in Philadelphia of which most Philadelphians were oblivious. It gives us the impact we need."

Use of the Kodak ME-4 process, Kodak prepackaged chemistry, and Kodak color film

provides "flexibility and necessary immediacy." It enables WCAU-TV to get documentaries, news stories, and late-breaking film stories on the air in color. Kodak gave WCAU the help they needed to switch to color film and processing. Additional technical help is always available. Sooner or later all television news will be in color. Don't be later, call Kodak now.

Kodak

EASTMAN KODAK COMPANY

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



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SALES ○ SERVICE ○ RENTALS

ColorTran Lighting Equipment & Accessories



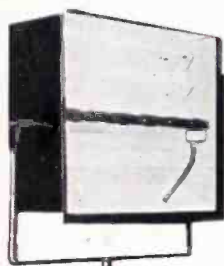
COLORTRAN QUARTZ KING LIGHTS

500, 650 and 1000 watt Dual quartz lights or 650 and 1000 watt focusing quartz light from spot to flood with fingertip control. Lightweight, compact. Wide range of applications. Smooth even lighting, no hot spots. fr. \$33.90

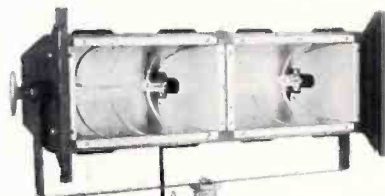


COLORTRAN SUPER-BEAM "1000"

A 1K lensless "Quartz" light that approaches the performance of a 2k fresnel-type unit. Uses a single-ended, 1000 watt (3200° K) Tungsten-Halogen "Quartz" frosted lamp, 120V, AC/DC. Beam is well-defined with minimum "spill." Variable full focusing control-spot to flood. \$125.00



LQS-20



LQBM — 20
Double Broad



LQS-10



LQBM — 1000-W
Single Broad
with Four Way
Barndoors

COLORTRAN SOFT LITE

Shadowless "North Sky" illumination. Exceptionally smooth, even coverage. New type reflector. No "filament sing". From 750 to 4000 watts. fr. \$79.00

COLORTRAN BROADS

Singles. Doubles. Variable Focus. Fixed Focus. High performance Tungsten-Halogen Quartz lights for TV and motion picture studio use. Designed for very wide powerful fill light. fr. \$60.00



COLORTRAN DIMMERS

portable, individual electronic dimmers. Solid-state circuitry utilizes a single silicon symmetrical switching

device. Smooth, continuous dimming is provided with instantaneous response. Each dimmer has its own integral dimming control potentiometer. fr. \$96.00

COLORTRAN MULTI-BEAM "30"

A 30-Volt battery-operated Tungsten-Halogen "Quartz" light, extremely powerful, lightweight and portable with fingertip full-focusing control from spot to flood. Focusing knob and on-off switch on handle. \$92.90

ColorTran 30-Volt Battery Pack (Portable) available for use with Multi-Beam "30" \$415.00



Complete line of Tungsten-Halogen Lamps in stock from 500 watt-1000 watt.

LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

LOOK TO CAMERA MART FOR EVERYTHING YOU NEED FOR MOTION PICTURE PRODUCTION

THE FILM WORKS

In San Francisco, Groot Productions and Patterson & Hall have teamed up to set up The Film Works, to make tv spots, sales films and industrials. The Film Works has already turned out commercials for AC Transit, The Sea Ranch, Harrah's Club and Triumph Motors, and has made sales films for Kingwood Estates and Syntex Laboratories. David C. Groot, executive producer of The Film Works, has worked with Saul Bass & Associates, SPI Television, and Fraser Productions. Patterson & Hall is a graphics design and photography studio, with four photographers and 12 designers on staff.

METROMEDIA'S NEWS JUMP

Metromedia has jumped into the news ring, setting up a tv news division to make fast news specials for the stations in the group and for syndication to others.

The opening gun in Metromedia's latest campaign was the production earlier this month of an hour special, *The Indiana Primary*. Heading up the task force in the field in Indiana was Jack Cole, who recently joined the group as national political correspondent. The special was produced under the supervision of John R. Corporon, vice president and director of news and public affairs.

NASHVILLE BEAT

In Nashville, WLAC-TV set up a division to make programs, features and commercials for the national market. Called 21st Century Productions, the division will be housed in the station's new studios. Film equipment, 35mm and 16mm, is already installed, and videotape equipment will be set up this summer.

HOWDOO, DOODY

The Howdy Doody Show will be back, this time in cartoon form: Barry Lawrence set up Howdoo Productions, to make a half-hour series called *Hoody Doody*, based upon the children's show which ran through most of the '50s on NBC-TV. Associated with Lawrence in the venture are Richard Rosenberg and Bernard Cowan of Toronto. Lawrence is shooting for the '69-'70 network season with the color half-hour. The company is also working on a live-action version of the classic format.

STILL RUNNING

In the first week of May, eight stations signed up for MCA-TV's *Run for Your Life*, which goes into syndication this fall after it comes off the NBC-TV network. Taking the show are WDCA-TV Washington, WSBK-TV Boston, KVOO-TV Tulsa, KCMO-TV Kansas City, KPHO-TV Phoenix, KTVT Dallas/Ft. Worth, KRCV-TV Weslaco and KMID-TV Midland/Odessa.

It looks like there's plenty of life left yet in the supposedly doomed protagonist of the series. As MCA noted, the show is going into syndication "with the fate of its central character unresolved."

INVADERS SPREADING OUT

Last month, 10 markets were pinpointed on the syndication map for *The Invaders*. Buying the series as soon as it moved into syndication through ABC Films were WPIX New York, KCOP Los Angeles, KGMB-TV Honolulu, WTCN-TV Minneapolis-St. Paul, KPTV Portland, KTNB-TV Seattle-Tacoma, WPHL-TV Philadelphia, KEMO-TV San Francisco-Oakland, WECO-TV Pittsburgh and WBMO-TV Atlanta.

ROUND THE WORLD

Last month, Warner Bros.-Seven Arts stuck a batch of more flags on its map of the world, marking the sale of features in 11 countries and of series in 14 countries. Features went to Belgium, Curacao and Aruba, Honduras, Hong Kong, Jamaica, Japan (to four broadcasters: Japan Science Foundation, Fuji, NHK, and Nippon Educational Tv), the Virgin Islands (WBNB-TV St. Thomas) and Chile (Dilatsa).

Series went to Argentina (Pro-rtel), Australia (Ch. 9 Brisbane), Brazil (Curitiba Tv), Cyprus, Britain (Tyne Tees), Hong Kong (to both Tv broadcasts Ltd. and Rediffusion), Ireland, Italy, Kenya, Paraguay, Thailand, and Spain.

FILM INSTITUTE

Saul Jeffee, chairman and president of Movielab, Inc., donated \$100,000 to Lincoln Center for the Performing Arts, to go toward building permanent film institute at Lincoln Center. There is a film department at Lincoln Center, headed by Amos Vogel, which runs the annual New York Film Festival and other events.

Advertising Directory of SELLING COMMERCIALS

Dierks Forests, Inc. • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

Koehler Beer • Lando, Inc.



COLODZIN PRODUCTIONS, INC., New York

B. F. Goodrich • Griswold-Eshleman



PAUL KIM & LEW GIFFORD, New York

Mattel Toy Makers • Carson/Roberts



SANDLER FILM COMMERCIALS, INC., Hollywood

Hamm's Beer • Campbell-Mithun



SARRA, INC.

Mohawk Rubber Co. • Howard Swink Adv.



VIDEOTAPE CENTER, New York

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

Philip Morris (Parliament) • Leo Burnett



FILMFAIR, HOLLYWOOD

IN THE STARS

In the works for Trans-Lux Television are three hour-length entertainment specials on astrology, the first of them assigned to Mel Bailey Productions and Murray the K Kaufman. It's called "The Zodiac: A Guide to Love and . . ."

Among the scenes to be shown in the special will be some of the zodiac-determined interaction at a singles club in New York. The next astrology special will show how the stars determine health and finance; and the third, how heavenly conjunctions influence the character of nations.

FAST MOVE

The *John Gary Show*, 90-minute series produced by WGN of California, division of WGN Continental Broadcasting, has been sold in 25 markets in its first month of release to general syndication through 20th Century-Fox.

In an earlier wave of syndication, the first 13 of the Gary shows, taped at the Hilton Plaza in Miami Beach, went on the air in Los Angeles, Chicago, Cleveland, Washington, Cincinnati, Miami, Memphis, Denver and Houston. The second batch of 13 is being produced at Television City in Hollywood.

CHOICE PICKINGS

Philip Morris is trumpeting the fact that tv shows it sponsors came in for 25 Emmy nominations. *Mission: Impossible* alone had 11 nominations.

AT THE AGENCIES

At Young & Rubicam, NEIL J. TARDIO and WILLIAM H. DURYEA were made vice presidents and executive producers, and will act as deputies to Carl E. Sturges, Y&R's director of tv and radio production, representing Sturges' department



TARDIO



DURYEA

"throughout the agency." Tardio, tv art and production supervisor at Y&R since '65, joined the agency in '61 as a film producer, after a stretch at McCann-Erickson. Duryea, who joined Y&R two years ago as a film producer, was at Foote, Cone & Belding as a producer before that.

At Compton, tv producer RICHARD G. WHITSON has been made a vice president. Whitson joined the agency four years ago, making spots for P&G's Tide. Earlier he was a tv art director and producer for three years at McCann-Erickson, and for eight years before that was at K&E.

JOHN C. FARRIS joined Ross Roy of New York, Inc. as a senior copy writer. Farris was at Ted Bates as a

tv writer on Colgate accounts for the past year, and earlier was with Kenyon & Eckhardt, Geyer, Morey, Ballard, and J. Walter Thompson.

In New York, art director-tv producer JULIAN CARTER joined Norman, Craig & Kummel. Carter had been with Young & Rubicam, Benton & Bowles, and Grey Advertising.

In Baltimore, LEONARD LEVIN joined W. B. Doner as a radio-tv producer. Levin was executive producer at Logos Teleproductions in Arlington, Va., and before that was senior producer-director at WBAL-TV Baltimore.

In Philadelphia, RALPH PORTER joined Weightman, Inc., as vice president in charge of creative services. Porter was a senior tv producer at



PORTER

Doyle Dane Bernbach in New York, and earlier was a producer at Van Praag Productions and Gerald Productions. Recently Porter was involved in production abroad, shooting specials in Europe, working on Screen Gems *Adventures of the Sea Spray* in the South Pacific, and on United Artists' *Circus Everywhere*.

ZOOMING IN

CBS Enterprises has promoted WILLIAM C. ADEN, JR. to a new post: director, creative services. Aden will direct advertising here and abroad, sales promotion and audience promotion and international research.

For the past two years Aden was manager of sales promotion for the network's syndication division; for four years before that he was in sales promotion and publicity for the CBS radio network. From '59 to '61 he was promotion and research manager for Venard, Rintoul & McConnell, a post he left to join *Christianity and Crisis*, a fortnightly publication, as assistant editor and advertising

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

DICK SWANEK
WILLY TOMAS
SANDY DUKE
IRWIN SCHMEIZER
DICK RAUH
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PHOTO-PROJECTIONS-OPTICALS

16&35mm. COLOR B&W ART ANIMATION

The Optical House
inc.



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

manager. A year later Aden joined CBS.

ABC Films has promoted OTIS L. (JERRY) SMITH to a vice presidency. Smith, a specialist in the UHF market, is also Eastern division manager for the network syndication wing. He



SMITH

joined ABC Films in '65, after three years with 20th Century Fox Tv. Earlier he was in London producing tv programs and commercials.

From the West Coast, Paramount Tv Enterprises sent DON JOANNES to New York to head up the company's eastern sales division. Joannes had previously been Western division

sales manager for the Paramount syndication arm. Before that he was with 20th Century Fox on the Coast, and earlier was with ABC Films in Hollywood and with CBS at Television City.

HENRY J. GUZIK has joined Trans-Lux Tv Corp. as Midwestern division manager. Guzik was with Tv Cinema Sales Corp. and before that with Olympus Tv. Earlier he was West Coast national sales manager for Rollins, Inc., and before that was with Ziv-UA, KSON San Diego and XETV San Diego.

Four Star Entertainment Corp. promoted RICHARD COLBERT to vice president. He has been the company's Western division manager for the past six years, earlier was with Screen Gems and Universal Pictures.

CHARLES A. VAUGHN has joined Storer Studios in Atlanta as executive vice president and operations manager. Vaughn has been a producer at WAGA-TV Atlanta, and worked on the CBS News documentary on the Klu Klux Klan, *KKK—The Invisible Empire*. Earlier, Vaughn was with *The Atlanta Journal and Constitution*.

BERTRAND M. FAINBERG joined CBS Enterprises as manager of business affairs, after seven years at NBC, the last two as an executive in NBC's talent and program administration department. Fainberg joined NBC in '57, later went to Allen Funt's Candid Camera company for three years as business and program manager, re-joining the network in '66.

JACK LOETZ joined MCA as vice president in MCA's entertainment and leisure time marketing division, which runs the MCA record companies. Loetz was with Columbia Records as vice president for marketing administration, and before that with Capitol.

NEW TECHNOLOGY

Eastman Kodak has marketed three new motion picture film stock developments: Eastman color reversal intermediate film (types 5249/7249), which enables duplicate negatives to be made in one operation instead of two; Eastman color negative film (type 5254), a high-speed 35mm camera film; and Eastman color internegative film (types 5271/7271), permitting continuous processing with color print film without changing development time.

Advertising Directory of SELLING COMMERCIALS

Project Hope • Ron Stone & Co.



SCENE TWO PRODUCTIONS, INC., Detroit

Skil Power Tools • Fuller Smith & Ross



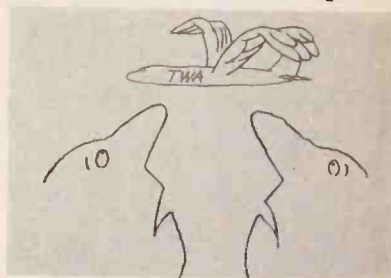
JEFFERSON PRODUCTIONS, Charlotte

Thermo King Air Conditioners • Fischbein Adv.



PACIFIC COMMERCIALS, Hollywood

TWA "Noses" • Foote Cone & Belding



PELICAN PRODUCTIONS, INC., New York

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PRODUCTIONS**

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post-scoring.

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COMMERCIALS MAKERS

STEVE DUNNE joined Hollywood Video Center as director of sales. Dunne has been an actor and announcer for the past two decades.

STAN BERMANN joined Peter Cooper, Inc. as executive producer and vice president in charge of sales. Bermann had been with Focus Presentations and Herb Skoble and Associates.

In Chicago, Wilding Tv promoted STU BERG to a vice presidency. Berg has been creative director of the company since '67. He joined Wilding in '63 as a director, left two years later to work as a production supervisor at J. Walter Thompson, returned a year later. Before Wilding, Berg spent seven years with agencies.

JOE HANWRIGHT joined FilmFair New York as a director. Hanwright had been with John Urie & Associates.

PAUL HELLER, a partner in VIA-film, Ltd., commercials studio, is in London producing a feature film, *Secret Ceremony*, a co-production with World Film Services and Universal.

Reeves Sound Studios promoted JACQUES FLEISCHMANN to supervisor

of video traffic. Fleischmann joined Reeves three years ago.

GEORGE NAKANO joined VPI as a director. Nakano was an art director at Young & Rubicam in New York,



NAKANO

and earlier was with Carson/Roberts in Los Angeles and the Louis Danziger Studios.

MARION M. RIMMER has joined Berkey-ColorTran as northwestern marketing manager, operating out of Phoenix. Rimmer will service ColorTran dealers and tv producers and stations in nine northwestern states. Before joining Berkey-ColorTran, Rimmer was with Arizona Photo Center in Phoenix.

Laurie Productions, maker of music for commercials, signed publicist MORTY WAX to do some comedy writing for Laurie's new division, called Just for Laughs. The function of the new division is to supply comedy ideas for commercials.

RON FRANGIPANE joined Tintinnabulation, commercials-scoring company. A composer and arranger, Frangipane ranges from rock to raga to Broadway.

TIMING BY HAND

There's now in the market a manual variation of the Hazeltine color film analyzer. The Model 2105 color timer enables film to be run through by a hand crank rather than by an engine as in the Model 2100.

Reason for the modification, a Hazeltine spokesman said, is to bring the color film analyzer within the reach of small film labs which might not be able to afford the power-driven model.

Hazeltine has also introduced a new film cueing system, with shallow notching, detectable by an infrared sensor device.

FESTIVALS

• The Electrography Award is the new name for the award for the best commercial produced on video tape that the 3M Co. has been sponsoring in the annual American TV Commercials Festivals. The change in the name of the award, 3M said, "reflects the new, creative maturity and flexibility of electronic photography."

• The reel of the winners in the last International Broadcasting Awards is now available from the Hollywood Radio and Television Society, 1717 N. Highland Avenue, Hollywood, Calif. 90028. A \$25 deposit is required.

• The 1968 International Film & Tv Festival of New York is scheduled for October 14-18. Those interested in entering the contest, which includes tv commercials and programs should write to Industrial Exhibitions, Inc. at 121 West 45th St., New York.

ACQUISITIONS

• MCA, Inc. acquired Spencer Gifts, Inc. Shareholders of Spencer will receive one share of MCA common stock for each three shares of Spencer stock.

• Visual Electronics Corp., New York, manufacturer of broadcast electronics equipment, acquired Ashland Electric Products, Long Island City. Ashland makes fractional horsepower motors used in recording devices.

• On the Coast, merger is in process between a commercials-making company, Interlude Films, and a program supplier, Qualis Productions (*The Monroes*).

QUICK CUTS

• Ken Lieberman, vice president of K&L Color Service, and Robert Riger, a producer-director of ABC-TV's *Wide World of Sports*, held a seminar at Huntington Hartford's Gallery of Modern Art on the subject of "The Dye Transfer Process and the Phenomenon of Color," on April 30. For the seminar Lieberman and Riger used a film Riger had shot in the laboratory while preparing the prints for the "Man in Sport" exhibition at the gallery. The film showed how each step in the dye-transfer process was performed in the laboratory by K&L technicians. A sports film festival is part of the exhibition.

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TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Summer is just around the corner, and it looks like a pretty good one for spot television. There's plenty of business brewing, according to buyers at the large agencies—and most advertisers' summer budgets aren't even in yet.

One observer credits spot's potentially rosy future to the simple fact that the networks are all sewn up. Most buyers, however, insist that it isn't as simple as that.

There's a lot of talk about summer replacements that are generally expected to be "better than usual." The election, of course, offers great promise, and there's a general feeling of confidence across the nation and among advertisers, the buyers note.

"It's going to be a good summer for spot because of the election," claims Al Branfman, senior media buyer at Ogilvy & Mather, New York. "The campaigners don't seem to mind spending top dollar to get their message across, and they'll instruct their agencies to pay the steep station rates."

In addition, Branfman notes (as do several other buyers) that the summer schedule has a fairly good amount of new or what Branfman terms "fresh" programming.

"Shows like those with singer John F. Kennedy and comedian Dom DeLuise look pretty fresh when they're stacked up against the repeats," he points out. "And advertisers are bound to go for this type of programming which has already been accepted by most of the stations."

The independents, another buyer

points up, will also continue to provide "fresh" programming with new editions of such shows as *Merv Griffin* and *Woody Woodbury*. "This represents just one more carrot for the advertisers, and I'd say they're going to take a big bite."

Jim Fuller, supervisor of broadcasting at Young & Rubicam, New York, notes that advertisers who held back on their dollars last summer are more confident now than they were in 1967.

"There will probably be more spending by advertisers this summer," Fuller explains, "because they're more confident. Things were very uneasy last year what with the Vietnam War raging hot and heavy. Now, as far as Vietnam is concerned, things appear to be headed in the right direction."

"And because of this," Branfman interjects, "the stockmarket is well able to hold its own and probably

will continue to do so for a while."

It is not just a matter of putting more money back into spot, another media man comments. "The manufacturers are coming up with new products. Last year, you could probably count on your fingers the number of new products introduced on spot television, or anywhere for that matter."

Spot items in this issue of TELEVISION AGE indicate test buys for products as varied as foodstuffs, an automobile and a soft drink.

Branfman reports that, unlike many other agencies which were unable to hold their own last year, Ogilvy & Mather did pretty well and "expects this year, beginning with the summer, to be even better."

Fuller backs Branfman completely when he says, "Anyone in his right mind can see that this is going to be a good summer for spot." No matter who wins the election.



At Young & Rubicam, New York, Frank Truglio buys on the Frito-Lay and Bristol-Myers accounts.

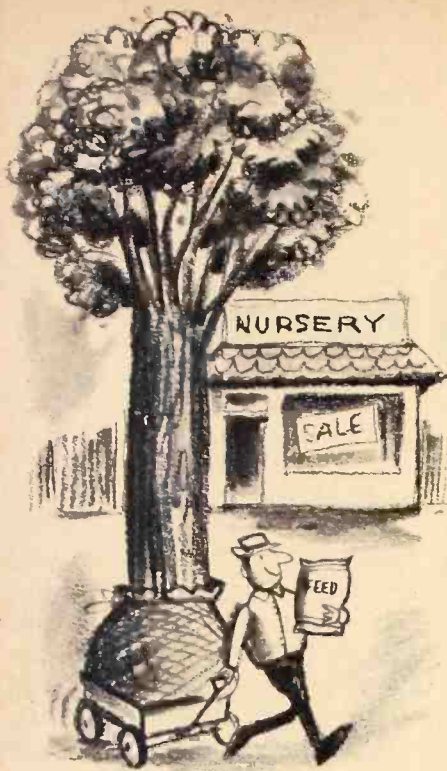
Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

American Home Products Corp. (John F. Murray Advertising, N.Y.)

Commercials for various company products will be on the air till June 30. Early and late fringe 30s together with piggybacks will be used to reach women in about 75 markets. Mary Tricoli, Carol Posa, Bruce Jordan and David Rubin are the buyers.

American Luggage Works Inc. (Doyle, Dane, Bernbach Inc., N.Y.)

Commercials for AMERICAN TOURISTER



COUNT ON KOV FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

Your sales will grow to new heights in California's Third TV market when you buy television station KOVR. That's because KOVR has the right combination of high-rated ABC network shows, unexcelled local news coverage, vibrant community service programs, plus McClatchy's expert know-how to attract the viewers in the \$5.3 billion Stockton-Sacramento market. So get your sales growing, in one of America's fastest growing markets with station KOVR.

Data Source: Sale Mgmt's 1967 Copyrighted Survey-Effective Buying Income SRDS (TV Households) Jan., 1968



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Spot (Continued from page 13)

LUGGAGE will be on the air through June 9. Early and late fringe minutes and 30s will be used to reach viewers in the top 15 markets. Herb Bosch is the contact.

Armour & Co.

(Foote, Cone & Belding Inc., Chicago)

Commercials for a new product break June 10. Prime 20s and 30s together with fringe minutes will be used to introduce the product to men and women in 12 markets till August 18. George Kerr is the contact. Commercials for the company's CANNED MEATS will be in 10 markets through September. Day as well as early and late fringe minutes will be used to reach women. Kent Vlautin is the buyer.

The Armstrong Rubber Co.

(Pritchard, Wood Inc., N.Y.)

Commercials for ARMSTRONG TIRES will be on the air through the end of August. Early and late fringe minutes with sports adjacencies will be used to carry the word to men in 16 markets including Dallas, El Paso and Sioux Falls. Julius Newberger is the buyer.

The Best Foods, division

Corn Products Sales Co.

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

Commercials for SKIPPY PEANUT BUTTER will be on the air through August 11. Early and late fringe minutes and some prime 30s will be used to carry the message to viewers in 56 markets. Dave Duffy is the buyer.

British Motor Holdings

(Rockwell, Quinn & Wall Inc., N.Y.)

A four-week flight for this company's new automobile, the AUSTIN AMERICA, gets rolling June 3. Early and late fringe minutes will be used to introduce the car to men in the top 11 markets. Robert Mehan is the buyer.

Campbell Soup Co.

(Leo Burnett Co. Inc., Chicago)

Commercials for BOUNTY STEW will be on the air through the end of the month. Day as well as early and late fringe 30s will be used to carry the word to women in 24 markets. Betsy Anderson and John Riedl are the buyers.

Canada Dry Corp.

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

A four to six-week test buy for SPORT COLA, a new soft drink, breaks May 26. Prime 20s and fringe minutes will be used to reach men, women and teenagers in one West Coast and two East Coast markets. Herb Kaplan is the contact.

Carter Products Inc.

(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

Commercials for NAIR depilatory will be on the air through the early part of July. Early and late fringe as well as prime 30s will be used to carry the message to women in Houston and Dallas. Val Sarra and Myrna Ratner are the buyers.

Carter-Wallace Inc.

(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

Commercials for RISE shaving cream will be on the air through June 30. Early and late fringe 30s and minutes will be used to reach men in about 30 markets. Mike Raymond is the buyer.

Continental Baking Co. Inc.

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

Commercials for WONDER SNACKS will be on the air through the middle of August. Prime IDs will be used exclusively to reach women in about 10 markets. Helen Grady is the buyer.

Florida Citrus Commission

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

Commercials for FLORIDA CONCENTRATE ORANGE JUICE break at issue (Continued on page 46)

Richdale fills new post

James C. Richdale Jr. has been named to the newly created post of president of the Corinthian Television Stations Division, effective June 1.

Richdale, who will also be vice president of the Corinthian Broadcasting Corp., is presently general manager of KHOU-TV Houston. Dean Borba, program manager of KHOU-TV, will succeed Richdale as general manager of the station.



RICHDALE



BORBA

In his new capacity, Richdale will coordinate and direct the operations of the five Corinthian tv stations—KHOU-TV Houston, KOTV-Tulsa, KXTV-Sacramento, WANE-TV Fort Wayne and WISH-TV Indianapolis—as well as related headquarters staff activities. Charles H. Tower will continue as executive vice president of the television stations division.

C. Wrede Petersmeyer, Corinthian president, explained that the reorganization was designed to enable the company to continue to devote primary attention to its tv stations, at the same time enabling top management to devote more time to Corinthian's diversification and expansion program.

One Seller's Opinion . . .

THERE'S SOMETHING WRONG SOMEWHERE

Last year, advertisers spent approximately \$1.5 billion in spot and local tv. This closely parallels the investment in network tv. Unfortunately, this parallel does not carry over into the audience measurement department. Network advertisers rely on NTI reports based on Audimeters, and data are available to advertisers within two weeks of the rating period. Spot advertisers, being less fortunate, rely on the diary method of obtaining local market audiences and have to wait as long as six months for some smaller market reports. The only exception to this is the New York area. There's something wrong somewhere!!!

The problem is the consistent differences in findings which electronic devices provide in comparison with those provided by the diary method. Electronic devices generally show higher television sets-in-use levels and significantly higher shares for independent television stations than the diary indicates. This was originally indicated by research which compared the tv audiences in New York City as a result of the installation of ARB's electronic devices in September, 1958. The research showed that network stations were being overstated by as much as 13 per cent, and that independent television stations were being understated by as much as 62 per cent.

In October, 1967, ARB elected to issue a report in which the two sets of data were independent of each other—the metro ratings and shares were strictly ARBitron, while all other information was solely diary; the two were not “married.” ARB felt such a report would be of value to the industry—since it would provide both sets of information in “pure” form. Previous to this, New York reports represented a combination or marriage of meter and diary information.

Some industry reaction was critical: rating-point to home relationships in particular were different from what they had been in past reports.

As a result, ARB had to issue a new, integrated report, combining the two techniques.

This retraction prompted one broadcaster to investigate this situation, and, as a result, to substantiate previous studies relating to diary vs. meter audience measurement systems. The following are a few of the results, none of which have previously been published:

SUMMARY, DIARY VS. ELECTRONIC MEASUREMENT*

(ARB Oct. 1967 NYC)

	3 Independents	3 Network Affiliates
M-F, 5-7 PM	-17%	+ 5%
M-F, 7-7:30 PM	-13%	+ 8%
M-F, 11-11:30 PM	-35%	+ 8%
M-F, 11:30-1 AM	-60%	-25%
S-S, 7:30-11 PM	- 8%	+11%

(*Per cent understatement and overstatement of diary vs. meter)

As you can see, independent television was understated in the fringe and primetime areas, while network viewing was overstated for these same day parts except for one.

Independents are being hurt by the diary method. Diary-keepers, who for the most part make entries not at the time of viewing but rather at the end of the week, tend to overstate the more popular network shows and understate the less popular syndicated shows.

The first step to improve the present system is to put electronic measurement systems into the top five or 10 markets. But it's not easy, when the network stations know they have less to gain than the independents.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Let your sales climb the easy way. Put your advertising message on KMJ-TV. Gain the results of first class skills, first class equipment, and the finest in-depth news coverage in the nation's Number One agricultural county. KMJ-TV also offers high-rated NBC network shows as part of their daily high-quality programming.

Data Source: SRDS, January 1968



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Rep Report

ROBERT T. LAMKIN was named director of administrative affairs for Avco Radio Television Sales Inc., New York. Lamkin will manage a new department that will direct and



LAMKIN

administrate the overall office management functions and procedures for all Avco sales offices. Lamkin was formerly manager of internal operations at Harrington, Righter & Parsons.

WILLIAM L. CARSON was appointed an account executive in the television

division of Edward Petry & Co., Chicago. Carson was formerly with WTAE-TV Pittsburgh where he held the same title.

RON L. KRUEGER was named director of program services in the New York offices of Harrington, Righter & Parsons Inc. Krueger was formerly assistant director of audience development at Katz Television.

STEPHEN R. RINTOUL was promoted to vice president in charge of sales at Adam Young-VTM Inc., New York. ROBERT Q. TIEDJE was named the rep's eastern sales manager. Young also announced the formation of a new sales concept committee for the development of new sales ideas. In addition to Rintoul and Tiedje, committee members include SID CURKIN, ED EADEH and JIM MCCONNELL. At the same time, STEVEN B. ENGLS joined the sales team of the rep's Los Angeles office.

JOHN VOIGT was named manager of the Des Moines office of H-R Television and H-R Representatives Inc. Voigt was formerly operations and sales service manager at WO-TV Ames, Iowa.

A book by Petry?

In order to meet the requests of journalism students specializing in the broadcast field, Edward Petry & Co. has come out with a 42-page article that spells out the functions of a national sales rep.

Entitled *The Role of the Representative*, the article will be sent to the deans and chairmen of schools and departments of journalism in universities across the country.

While plans for publication are still indefinite, author Robert L. Hutton Jr., vice president of television promotion for the rep, believes that the present article "will prove valuable to our client tv stations in the indoctrination of their new sales, traffic and secretarial personnel, and perhaps even some of their established employees."

Hutton indicated that the article will also be of interest to the rep's own department heads and branch managers as they hire sales assistants and other personnel without broadcast experience.

Commercials rejected

Public interest and "our sense of broadcast responsibility" were the chief reasons given by James Schiavone, general manager of the WWJ stations in Detroit, for the stations' policy of rejecting advertising which could be termed riot-inspired.

An example of a commercial ruled unacceptable was one for a tear gas revolver "with the look and feel of the real thing."

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

a Kinegy-awatt of



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

Who's Who

in
Des Moines TV?



WHO TV

...that's who!

NB COLOR 13
DES MOINES, IOWA

Spot (Continued from page 44)

late. Early and late fringe minutes together with prime 20s will be used to carry the message to women in about 33 markets for six weeks. Bruce Burton is the buyer.

General Foods Corp.

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

Commercials for the JELLO PIE line will be on the air through the middle of July. Early and late fringe 30s and piggybacks will be used to reach women in 30 to 35 markets. Mary Seymour is the buyer.

General Mills Inc.

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

A spring buy for various company products breaks May 27. Day minutes and 30s will be used to carry the word to viewers in 35 markets. Carol Ann Behn is the contact.

General Motors Corp.

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

A five-week buy for FRIGIDAIRE breaks June 9. Late fringe and prime minutes, where available, will be used to carry the word to viewers in 33 markets. Elliott Bass and Edward Gallen are the buyers.

Henri's Food Products Co.

(Draper Daniels Inc., Chicago)

A four-week flight for HENRI'S SALAD

Shortly after leaving Kenyon & Eckhardt in 1960, George Simko, vice president and new manager of Benton & Bowles' media department, stole his former boss' secretary—he married her!

When Simko started in K&E's mailroom back in 1953, he had little knowledge of what media was all about, not to mention his future with the media director's gal Friday.

"When I graduated from high school I went straight to work for Kenyon & Eckhardt," Simko recalls. "I was working in the mailroom when someone came to me and said 'Hey, there's an opening in media.' 'What's that?' I asked. 'Never mind—it means a five dollar raise' was the reply."

Simko applied for the job and began earning his five dollar increase as a media clerk. Gradually he worked his way up the media ladder from estimator to assistant buyer and on to full-fledged buyer on such accounts as Lever Bros., Lincoln-Mercury and others. He left K&E in 1960 to become a buyer at Benton & Bowles on Post cereals. In the course of the next few years, he married and became, in turn, assistant media director and associate media director at the agency. Just this month, Simko was made manager of the media department.

"I've barely had time to get my feet wet in my new position," he said, leaning back in his leather swivel chair in a fair-sized office 14 floors above Fifth Avenue (and even further away from the mailroom at K&E).

"Right now, I'm feeling my way through, learning what I have to do



at this desk. I'm also telling my successor what he has to do in my old position." And that's not easy, considering that Simko worked on the General Foods and Texaco accounts.

Despite his wading in the media manager pool, Simko has been immersed in other areas of media for 15 years now, and he's ready to speak openly and directly about them.

On the issue of the lack of comparability in station cut-in charges, which a second ANA report shows has not only persisted but in some cases increased, Simko is quite clear.

"We just finished one heck of a verbal battle with one station where the cut-in charge is just about the equivalent of the primetime minute rate. And this station insists on a three day closing for a cut-in. Test markets are too volatile for this type of thing. Very often you decide your distribution is not what you'd like it to be and you want to delay the cut-in. This station makes that impossible."

The net result of all this, Simko continues, is that the agency is recommending that the area involved not be used as a test market.

"The stations," he shrugged, "don't seem to understand that they're cutting off their noses to save their faces. They're taking an archaic approach that is static in an area as fluid as tv advertising. The stations can't see beyond their own specific problems of hiring a traffic girl to compensate for the mechanics of cut-ins. They see the cut-in as a method by which national advertisers turn network television into spot. It isn't."

Simko explains that a brand that is cut-out for a new product has its rating points evaluated, and that their equivalent, if not more, is placed back in spot. "It's actually favorable for a station to have a cut-in. Nine times out of 10, new products mean network cut-ins as well as spot advertising."

Yet, despite what he regards as the facts, Simko sees no solution to the cut-in problem in sight. "You can't expect any sort of standardization or unanimous agreement among all the hundreds of television stations we have today. Attitudes are as varied as the opinions of local station manager and of station reps. That's why the moves toward standardization that are being taken by such organizations as TvB with its standard billing form are such a necessary part of our industry."

Simko is also big on computers ("One day our computers might be working with reps.")—big on what he calls the increased importance of today's media man ("He is no longer just a file clerk.")—and big on a new house he just bought in Belle Harbor, N.Y. ("First one in my family ever to own a house. It will be a true experience.")

DRESSING gets underway June 3. Early and late fringe as well as day minutes will be used to reach women in four markets. Isabel MacCauley is the contact.

Hunt Foods and Industries Inc. (Young & Rubicam Inc., Los Angeles)

Commercials for HUNT'S BLUE PLATE will be on the air through the end of July. Day minutes together with early and late fringe 30s will be used to reach viewers in six markets. Steven Horowitz is the buyer.

Mogen David Wine Corp. (Edward H. Weiss & Co. Inc., Chicago)

A five-week buy for MOGEN DAVID WINES breaks just before issue date. Day and prime piggybacks will be used to reach viewers in 16 markets. Michael Glassman is the contact.

National Biscuit Co. (Kenyon & Eckhardt Inc., N.Y.)

A six-week buy for NABISCO TEAM FLAKES gets underway July 14. Early fringe 30s will be used exclusively to

carry the message to women and youngsters in the top 50 markets. John Jacobs is the buyer.

New York Telephone Co. (BBDO, N.Y.)

Commercials for this company's special JUNE GIFT PROMOTION get underway just before issue date. Day as well as late fringe minutes and prime 20s will be used to carry the word to viewers in New York, Albany, Buffalo, Syracuse, Binghamton, Watertown, Plattsburg and

(Continued on page 48)

Agency Appointments

JOHN A. MACLEOD and RONALD A. MCLEAN JR. were named vice presidents and account supervisors at Young & Rubicam Inc., New York. Both men have been with the agency since 1962. In Y&R's Detroit office, ALEXANDER J. HAGGAR, director of marketing, was elected a vice president. Haggar joined the agency in 1963 as a member of the marketing department.

DONALD W. MOELLER joined Aylin Advertising Agency, Dallas, as manager of account services. Moeller was formerly public relations director of the Dallas County United Fund.

MICHAEL C. MCDONALD was appointed manager of the Atlanta office of The Marschalk Co. Inc. McDonald joined Marschalk as an account supervisor in 1965. He was elected a senior vice president in 1966. ROBERT L. JAMES will assume McDonald's responsibilities as senior vice president and management service officer in the agency's New York office.

JOHN D. HARRISON joined Beals Advertising Agency Inc., Oklahoma

City, as an account executive. Harrison was formerly an independent producer of television specials. Before that he served as news and specials program director for KOCO-TV Oklahoma City.

DANIEL H. HIRSCH joined Ross Roy of New York Inc. as vice president-account supervisor. Hirsch will concentrate on the Borden Foods Co.



HIRSCH

account including Kava Instant Coffee, Instant Breakfast Shake, Coffee Combo and other new product assignments.

VINCENT H. DRAYNE, an account supervisor, was elected a vice president of Ketchum, MacLeod & Grove Inc., Pittsburgh. Drayne joined the agency in 1955 as an account assistant. He became a supervisor in 1962. At the same time, ROBERT M. MCELWAIN was named vice president and manager of the agency's Washington office. McElwaine was formerly director of public relations for Mercedes-Benz of North America Inc.

KENNETH HUSTEL was appointed eastern area account executive on the Schlitz Beer and Malt Liquor accounts at Leo Burnett Co. Inc., Chicago. Hustel joined the agency in 1960 as a media analyst. At the same time, JOHN F. TUKEY, JOHN H. WILEY, HALL ADAMS JR. and VICTOR P. SHANER were named account supervisors. THOMAS D. HEATH, GEORGE HAMM, MARTIN H. SNITZER and JOHN J. KINSELLA were also named vice presidents in charge of client services.

CHARLES W. REINHART was named a vice president of Chirurg & Cairns Advertising Inc., New York. Reinhart will also continue his present client service duties.

Spot (Continued from page 47)

Utica till June 2. John Feller is the contact.

P. Lorillard Corp.

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

The original 26-week buy for CENTURY 100s which began the sixth of this month has been trimmed because of budget cutbacks. The buy will now end May 31. Early and late fringe minutes together with 40s and prime 20s will be used to reach viewers in 15 markets. Anita Lowe is the contact.

Pennsylvania Dutch-Megs Inc.

(Edward H. Weiss & Co. Inc., Chicago)

Commercials for PENNSYLVANIA DUTCH EGG NOODLES will be on the air through the middle of June. Early and late fringe as well as prime 30s will be used to reach women in Oakland. Ingrid Acott is the buyer.

Pillsbury Co.

(Leo Burnett Co., Inc., Chicago)

Commercials for PILLSBURY HOT SNACKS will be on the air till June 1. Early fringe 30s will be used to carry the word to women in 35 markets. Mary Stahl is the buyer.

The Procter & Gamble Co.

(Compton Advertising Inc., N.Y.)

A spring buy for CRISCO OIL will carry commercials for this product into 14 markets. Late fringe and prime minutes,

NB

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

WILX-TV



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



WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

AVCO Represented by
RADIO TELEVISION SALES, INC.

65

where available, will be used to reach women. Larry Grall is the buyer.

The Procter & Gamble Co.
(Dancer-Fitzgerald-Sample Inc., N.Y.)

Early and late fringe minutes will be used in a spring buy for OXYDOL to carry the word to women in 70 markets

Media Personals

EDDIE SMARDAN was named to the newly created post of vice president media at Carson/Roberts Inc., Los Angeles. Smardan, who was formerly vice president and media director at the agency, will be succeeded as media director by WENDELL EASTLING, a media supervisor.

CHARLES J. LONSDALE was named a media director at Howard Swink Advertising Inc., Marion, Ohio. Lonsdale was formerly a media director at Erwin Wasey Inc., Pittsburgh.

MARTIN RYAN, media director of North Advertising Inc., Chicago, was named a senior vice president of the agency. Ryan joined the agency



RYAN

in 1958 as a media research supervisor. He was appointed vice president and media director in 1964. ROBERT W. WALTERS, media planning supervisor, has been appointed associate media director. Walters joined the agency in 1963 as a media research analyst.

FRANK McMAHON was appointed director of media operations and WILLIAM CLINE, MYLES ATLAS and DUNLAP CLARK were named media directors in the realignment at Erwin Wasey Inc., Los Angeles. At the same time, GWEN MASON and BOBBIE CARDILLO joined the agency as media/buyer coordinators.

NANCY McMAHON has joined Earle Ludgin & Co., Chicago, as a time buyer. Miss McMahon was formerly with Kenyon & Eckhardt. At the same time, HERBERT ALLEN joined the agency as a media buyer. Allen was formerly with Leo Burnett.

including Madison, Scranton, Sioux City and Toledo. Ed Wittman is the buyer.

The Procter & Gamble Co.
(Leo Burnett Co. Inc., Chicago)

A spring buy for SECRET and CRISCO will carry the message for these two products into Charlotte and San Angelo. Fringe minutes will be used to reach both men and women. Lee Kaufman is the buyer. At the same time, commercials for HIDDEN MAGIC will be in six markets. Day 30s will be used exclusively to carry the message to women. Marion Cohon is the buyer.

Purex Corp. Ltd.

(Edward H. Weiss & Co. Inc., Chicago)

Commercials for SINGSOAP will be on the air through the early part of July. Mainly day, but some fringe 30s will be used to reach women in 10 markets. Irene Dvorce and Stephanie English buy.

S. C. Johnson & Son Inc.
(Benton & Bowles Inc., N.Y.)

Commercials for this company's products will be on the air through the early part of July. Early and late fringe minutes and possibly some prime 20s will be used to reach women in 15 to 20 markets. Tobin Townsend buys.

S. C. Johnson & Son Inc.
(Foote, Cone & Belding Inc., Chicago)

(Continued on page 50)



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

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

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

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

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

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

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

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

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



The Folger Nations
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEP GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

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

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

Spot (Continued from page 49)

Commercials for GLORY RUG CLEANER will be on the air through the middle of July. Day as well as early and late fringe minutes will be used to reach women in 24 markets. Peggy Reed is the buyer. At the same time, buys for other company products get underway in 70 markets. Commercials for such products as RAID, BUG KLEAR, SUN COUNTRY and CREW WAX will be on the air from eight to 18 weeks. Early and late fringe minutes, piggybacks and 30s will be used in most markets to reach both men and women. Don Hart and Peggy Reed are the contacts.

Schweppes U.S.A. Ltd.
(Ogilvy & Mather Inc., N.Y.)
Commercials for various SCHWEPPE'S beverages will be on the air through the middle of next month. Early and late fringe together with prime 30s will be used to carry the word to men in about 30 markets. Marcia Raschen is the buyer.

Standard Knitting Mills Inc.
(Powell, Schoenbrod & Hall Advertising Inc., Chicago)
A three-week flight for HEALTHKNIT underwear for men breaks May 27. Mostly day, but some late fringe minutes will be used to reach viewers in five markets. Jay Baierle is the buyer.

Thomas J. Lipton Inc.
(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

A 20-week buy for LIPTON INSTANT TEA got underway just before issue date. Early and late fringe as well as prime 30s will be used to reach women in about 97 markets including Springfield, Sioux Falls, Little Rock, Lubbock and Sweetwater. Paul Saltin, George Rohrs and Jack Oken are the buyers.

Transogram Co.
(Smith-Greenland Co. Inc., N.Y.)
Commercials for this company's games and toys begin an eight to 10 week buy October 7. Fringe as well as day and morning minutes will be used to reach kids in 74 markets. Lynn Rosenburg buys.

Westclox, division of General Time Corp.
(MacManus, John & Adams Inc., N.Y.)

Commercials for various company products will be on the air through the end of July. Day as well as early and late fringe minutes together with prime 20s will be used to carry the word to both men and women in Atlanta, Roanoke, Montgomery and Nashville. Stuart Delema is the buyer.

Weyerhaeuser Co.
(Bozell & Jacobs Inc., Chicago)
A three to eight-week buy for WEYERHAEUSER WALL PANELING breaks June 1. Day as well as early and late fringe minutes will be used to carry the word to women in Toledo, Madison and Rockford. Jeanne Wigley is the buyer.



"Si," says this News-Weather-Sports-Comment Team

When in Rome (Iowa) you'd follow the custom of keeping best informed with the latest news, weather and sports reports on WOC-TV. And, you'd learn more about the local Quad-City* scene with the editorial Comment that concludes the 10 PM report. It's this viewing habit that makes Rome a part of the largest news audience in eastern Iowa and western Illinois.

WOC-TV provides the most popular sales arena in this Quad-Cities market — the largest market between Chicago-Omaha, Minneapolis-St. Paul and St. Louis. Planning to introduce a new product or increase area sales? Let WOC-TV be your gladiator. We serve 1½ million people with plenty of spendable Lira.

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

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



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

**Buyer's Checklist
New Representatives**

WEAT-TV West Palm Beach, Fla., has appointed The Meeker Co. its sales representative.

Network Rate Increases

- NBC:
KFEQ-TV St. Joseph, Mo., from \$350 to \$450, effective October 1, 1968.
KNOE-TV Monroe, La., from \$625 to \$650, effective October 27, 1968.
WSVA-TV Harrisonburg, Va., from \$350 to \$500, effective October 1, 1968.
WBAP-TV Ft. Worth, Tex., from \$1400 to \$1500, effective November 1, 1968.
KORK-TV Las Vegas, Nev., from \$300 to \$350, effective November 1.

Big spot gainers

Of the 12 advertisers which showed the biggest increase in total tv spending last year as compared to 1966, according to figures compiled by TvB, more than half were in the package goods area.

Wall Street Report

First-quarter roses. The broadcast companies, with a few exceptions, came through the first quarter of 1968 smelling like roses. This has triggered another spate of bullish reports from Wall Street.

A glossy and expensive-looking (though somewhat thin) booklet by Goodbody & Co. summarizes RCA's activities and prospects in an almost lyrical vein.

"For a fine example of accelerating growth, chiefly from internal expansion, take the case of Radio Corp. of America," the report says. "Thirty-nine years after it was launched, the company rang up \$1 billion of revenues in a single year. That was in 1955. It took only 10 years to reach the second billion, and a mere two years (aided by acquisitions) to add the third. Last year's revenues of just over \$3 billion place RCA up among the nation's leading corporations."

The acquisitions that have helped RCA's growth in the past couple of years have been those of Random House (one of the largest book publishers in this country) and Hertz Corp.

The report is a bit thin on the broadcast aspects of RCA's operations, which still account for about 25 per cent of net profit, but this probably is more RCA's fault than Goodbody's. The broker apparently had some difficulty getting the facts out of RCA.

However, Goodbody did come up with an interesting breakdown of 1967 sales, which it tabulated thus:

ELECTRONICS 66%

television receivers	20%
other commercial products and services	28%
government (electronics)	18%

NONELECTRONICS 34%

broadcasting	18%
auto renting (Hertz)	12%
book publishing (Random House) ..	2%
international communications	2%

We were intrigued as to why Goodbody didn't print a similar breakdown for profits, because we wanted to know if the guessing game the industry plays in regard to diversified broadcasters had turned up the right answer in RCA's case. The guesstimate consensus, incidentally, for RCA's 1967 broadcast profit is about \$10 million.

We chased around RCA's New

York headquarters, but most of the Very Top Men were at Indianapolis for the annual meeting. However, one executive was helpful, in a negative way, when we asked him for a profit analysis showing in percentage form each division's share in last year's after-tax net of \$147,509,000.

His reply throws light on the problems Goodbody must have faced in its analysis. "We don't publish information in detail in this regard," he said. "The sales breakdown figures are Goodbody's guesses, not our own figures. It is not our practice to publish this information."

More gains ahead. Carping aside, Goodbody's bullishness about RCA is well-based. The company has had extraordinary growth, and the prospects for further steady earnings gains are good.

Earnings per common share for 1967 were \$2.27, compared with \$2.26 for 1966 when fewer shares were outstanding. Projections for 1968 call for per share net of \$2.60, which should bring some enhancement of the stock's current market price of about 52.

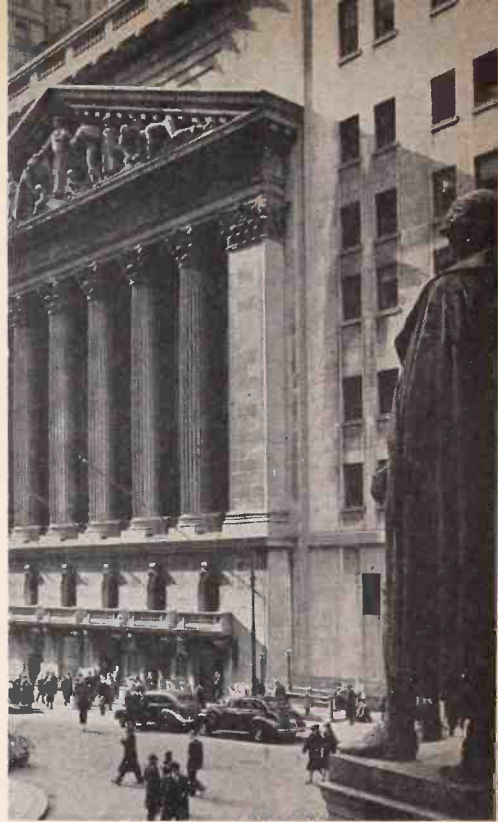
For the first quarter this year, net profit rose 5 per cent to \$38.7 million.

There were several other gains throughout the broadcast group, but Storer Broadcasting was way up with a whopping first-quarter profit increase of 109 per cent. It netted \$4,277,510 versus \$2,047,906 in the 1967 period. Per share net was \$1.02 compared with 49 cents. (Metro-media was the percentage leader at 140 per cent, as noted in the May 6 issue.)

Main reasons for Storer's gain: a "substantial" increase in operating profits of VHF tv and radio stations and improvement in Northeast Airlines, in which Storer has an 85.7 per cent interest.

Meanwhile Capital Cities Broadcasting went into the final round of its merger with Fairchild Publications in a very strong position, buoyed by a remarkable first-quarter earnings gain of 40 per cent. Cap Cities is the survivor.

Capital Cities' net profit in the first quarter was \$1,603,000, or 57 cents a share, compared with \$1,149,000, or 41 cents in the 1966 period.



Behind the gain were improvements in radio stations KPOL Los Angeles, WJR Detroit and WKBW Buffalo. The Albany television station, WTEN, also improved considerably. WJR profits were boosted to some extent because of the newspaper strike in Detroit.

Rest of the picture. Cox had an 11 per cent sales gain to \$12,660,917, but net was off 6.9 per cent. Wometco's earnings rose to a record \$1,045,938 compared with \$1,000,091 for the 1966 quarter. Wometco's recent sale of 350,000 new shares added \$7.5 million to working capital and increased the company's borrowing capacity and its appetite for acquisitions.

It's common knowledge by now, but CBS isn't doing so badly either. It made a cool \$8 million more in sales during the first quarter this year than the first quarter last year. The total: \$232.2 million, up 4 per cent. Profit also rose 4 per cent, from \$12.7 million to \$13.2 million.

Network president Frank Stanton said national advertising in 1968 "will return to the vigorous 1962-65 growth rate of roughly 7 per cent. Both national television advertising (network and spot combined) and radio advertising will probably do even better."

It looks like a good year for the broadcast stocks. ■

vision to advertisers—the chains stacked up like this: ABC, 12.3; CBS, 13.8; NBC, 13.5. As for young women (18-34), the November-December ratings showed the networks to be practically neck-and-neck: ABC, 13.2; CBS 13.4; NBC, 13.6.

However, older women (50 and over) showed a marked preference for CBS. The actual ratings: ABC, 12.2; CBS, 19.1; NBC, 15.6.

The pattern of adult male viewing was similar—the networks were pretty evenly matched among men under 50, while CBS ranked high with men 50 and over.

In the under-18 department (actually 2-17), the standings were: ABC, 9.3; CBS, 11.7; NBC, 10.8. CBS showed a good lead among the 2-5 group, while in the 6-11 and 12-17 categories, CBS and NBC were quite close with ABC trailing by one and a half to two points.

As a reminder, it should be pointed out again that only regularly scheduled shows were included here; when any network aired a special, the entire time period for all three networks was left out of the calculations.

With the record number of specials this season, they cannot, of course, be left out of any network program review. Cornell is particularly impressed with the showing made by two series of informational specials—Jacques Cousteau marine programs on ABC and the National Geographic shows on CBS. "We're talking about ratings of about 25," he said. "This is unusual for this kind of show and the two series pushed up the average audience for all specials."

Cornell does not ignore the continuing low ratings for documentaries and such "regularly-scheduled" shows with the characteristics of specials as *Bell Telephone Hour* on NBC and the *CBS News Hour*. Their November-December homes ratings were seven and nine, respectively. And he's quick to point out that certain entertainment specials, such as those starring Barbra Streisand and Herb Alpert, didn't pan out in terms of audience.

But he feels that the National Geographic and Cousteau successes offer reminders that the U.S. tv audience will be attracted to informational shows in large numbers if producers

keep certain factors in mind.

"There are," says Cornell, "two ways of attracting audiences to an informational program; either take a subject that has popular appeal or inherent excitement, such as the Cousteau program on sharks, or else treat a more ordinary subject in an exciting way. The National Geographic series did both.

"Of course, slotting it at 7:30 helps attract the kids, but, as it turned out, this was potent material for adults, too. There was a certain amount of carryover in audience. The first show on insects was very well done, and this helped subsequent programs in the series."

Demographics don't tell

Cornell finds little in the demographics to shed light on what kinds of audiences like informational shows. "We did a big study three years ago and no particular demographic pattern showed up. This was true for documentaries, also."

The top shows for the period measured remain the old standards. The 10 leading regularly-scheduled programs, ranked in order by homes

Tell it in plain English

"Foreign-type" tv commercials are not as effective as those in which plain English is spoken, according to recent findings by Schwerin Research.

As defined in the Schwerin study, "foreign-type" commercials were those used on U.S. tv to promote U.S. products, but in which a foreign language is spoken or a definable foreign accent is used.

The study compared the effectiveness (competitive preference) scores of 20 such commercials. reports the *SRC Bulletin*, a Schwerin publication.

On an indexed basis with an overall product field norm of 100, the study found "foreign-type" commercials averaged only 89.

Those with a foreign language scored 94. The ones using English but with a foreign accent did even worse; their score was 86.

reached, are *Lucy*, *Andy Griffith Bonanza*, *Red Skelton*, *Gunsmoke*, *Jackie Gleason*, *Gomer Pyle*, *Bewitched*, the Saturday movie and *Dean Martin*.

"Everybody has his own opinion about why situation comedies and such personalities as Lucille Ball and Ed Sullivan continue to appeal to viewers year after year," says Cornell. "No matter what the critics say, there must be something solid there, some basic gratification of desires."

One factor, according to the Ayer analyst, is the older adult. "You'll generally find the sure-fire winners particularly popular with men and women over 50. This has probably been true from the beginning of television, though we had no information about that during the early days."

But Cornell points out that older adults view more than younger adults, anyway—and, in addition, there are more adults over 50 than in each of the two younger adult categories. The older adults total 43.6 million, compared to 39.7 million in the 18-34 group and 35.7 million in the 35-49 group. "At this stage in life," Cornell remarks, "the older adult wants entertainment, not information; that's a big reason why *Lucy* and *Andy Griffith* are the top-rated shows."

This creates a problem for the networks, he points out. Now that demographic information is available, the large percentage of advertisers who want to pinpoint the younger adult, can do so. The problem is most serious with CBS, and the high share of older adults was the reason the network was prepared to cancel *Gunsmoke*, an old established winner.

"But how can you cancel a high-rated show?" asks Cornell. Instead, CBS moved it to Monday at 7:30, where it did even better and fed audiences into *Lucy* and *Andy Griffith*, which followed.

The demand for young adult audiences, particularly young women, explains the popularity of movies among advertisers. Movies, of course, are doing well in the ratings. Four of them—the CBS and NBC programs—were in the top 20 (measured by homes) in the November-December returns. But their high share of younger adults was striking. Among women 18-34, the four feature shows alluded to ranked one-two-three-four.

Cornell says the movies have done

particularly well this season. In the early part of the season, they outdid themselves. One reason: the odd increase in late primetime audiences as compared with early primetime. This took place in September and October, and by November and December the contrast between early and late evening had disappeared. Cornell cannot explain this early season phenomenon.

The Ayer analyst considers the movies stronger than their overall averages indicate. Aside from the top performances of the CBS and NBC features, he notes that ABC's Sunday night feature show "fell apart." A factor here was the competition. Among the four one-hour shows opposite were *Smothers Brothers, Bonanza* and *Mission Impossible*.

As for the talk about early-evening network movies, Cornell questions the wisdom of such programming. "There were early movies on NBC a few years ago and that didn't work." The big arguments against starting up again, he says, include control of sets by children and substantial viewing by older adults, with neither group particularly avid movie viewers. Another side of this has to do with the increasingly sexy nature of features and the likely reluctance of parents to let their children watch them.

But Cornell recognizes the appeal of movies to network program executives. "Where else can you find two hours of programming for younger adults so easily?"

Among the minor phenomena of the season, Cornell singles out the



NBC has appointed Allen R. Cooper divisional vice president, planning. He succeeds Hugh M. Beville, Jr., who has retired and will serve as a consultant to the network.

Rowan and Martin *Laugh-In*. This was not involved in his forecasts since it was introduced in the latter half of the season.

Cornell explains the show's success primarily by its pace. "It's a three-hour show in one hour." Because it moves fast, he points out, every joke doesn't have to come off. "If you remember a half-dozen with pleasure, you'll come back the next week."

Interestingly, Cornell compares *Laugh-In* with the ill-fated *Camp Runamuck*. The latter didn't work out because the material wasn't good enough, he feels, but he ranks it as a predecessor.

The conservative view

One of the interesting facets about the Cornell predictions is the way they illustrate a conservatism that's probably innate with all predictors. When the 83 programs involved in the forecasts are ranked and then arranged by thirds, it turns out that homes ratings for the top third were usually under-estimated and those for the bottom third were almost invariably over-estimated.

All in all, however, Cornell comes pretty close. A dozen shows were right on the button in homes ratings, another dozen were one rating point off, and about two dozen were two rating points off. Summing up, this means that 57 per cent of the programs were off by two rating points or less. Only six were off by more than five rating points.

It must be kept in mind that, with 83 shows, a prediction that is two points off can make a big difference in rank. For example, *Flying Nun*, with a rating of 20, ranked 25th, while the Sunday night movies, with a rating of 18, ranked 46th. It should also be pointed out, however, that there were a large number of ties in ratings and the ranking had to be somewhat arbitrary.

Flying Nun was one of the shows Cornell miscalced. He had predicted a rank of 73 and a rating of 16; the actual rank was 25th and the rating was 20. Since the November-December period, the program's shares have fallen to about 30, so Cornell doesn't feel so bad about it.

The Ayer analyst also miscalced *Lucy*. His rating estimate was off by seven points. The only other prediction off by that much involved *Good*

Company. However, *Lucy*, which Cornell ranked ninth and which came in first, still fell in the top 10. And that's what counts, Cornell said. In the case of *Good Company*, a new show last September, Cornell had ranked it 81st and it came in 83d, so his basic forecast was essentially sound. Note that the biggest mistakes involved the first-ranked and last-ranked shows, again, a reflection of the natural conservatism found among predictors.

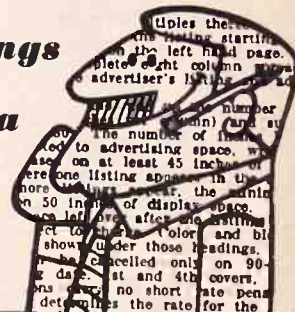
As for other new shows, Cornell was off with *Gentle Ben* and Carol Burnett. He figured the bear for a 15 rating and it got a 21; Burnett was allotted a 14 and she got a 20.

"You've got to expect a few mistakes," says Cornell. "There are many factors that have to be considered in making predictions. After all, you're dealing with human behavior."

The important thing, Cornell says, is that, by and large, it's possible to make close predictions about upcoming network shows.

Considering the money spent on network television, that should make a lot of clients breathe easier. ■

musings
for a
media
man



“
With a lamb,
be a lamb.
With a
wolf,
be a fox!”

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

Graduates (From page 29)

interested in may be recruiting on the same day. "Sometimes they never get to see you on campus." If such a situation occurs, all agencies say they attempt to work out another more convenient meeting with a prospect.

Second phase of search

After the on-campus interviews, candidates whom the agencies find interesting are invited to visit one of their main offices. For most this means New York. What the candidate's trip to the big city generally involves is a series of additional interviews at which time he meets with various representatives of the agency from department heads to account supervisors. The student is also given a tour of the agency, a look at the basic operations and a careful scrutiny by agency executives.

After a candidate leaves, he is discussed among the executives concerned and generally notified of their decision within two weeks. "Let's face it," one personnel director noted, "the applicant wants to know, we want to know and there is really no reason to let it drag on. Besides you can't afford it. Most likely the young man you want is wanted by three or four other agencies as well."

In all this series of on-campus and agency interviews one thing is extremely evident. There is never any formal testing. There is, the agencies report, no such thing as giving an IQ test or psychological test. Agencies report they generally feel there is no need for them. "A student's accomplishments speak for themselves and at the MBA level there is really no serious doubt about a person's native intelligence," says one recruiter.

Another personnel director reports knowing of many qualified graduates who in the past have turned down jobs they were interested in primarily because of the psychological tests required. "It wasn't that these gentlemen were afraid of these tests," he points out. "They saw no need for them and frankly, neither do I."

Timm points out that candidates visiting the New York office are sent home with a small assignment. "Essentially," he explains, "we ask them to write a brief autobiography stressing the 'you' side of their personalities." It is not considered a vital part of their application. "What it does is provide a more personal look at the young man we are considering." Should it be sloppily done, he adds, the agency learns that much more about the candidate.

If everything works out favorably to both agency and candidate alike, the MBA graduate is usually invited to start working at anywhere from \$10,000 to \$12,000.

"While this is the range," one careful lady personnel director pointed out, "the average is more in the neighborhood of \$11,800."

Where differences show up

It is at the level of actual employment, that most of the variations among agencies occur in the process of finding and developing young talent. Some agencies shun "trainee" titles on the ground that they leave an indelible mark on the future executives. "Two years after he has been hired and has advanced to a noteworthy position," Timm explains, "You can find someone saying 'oh, yes I remember so-and-so, he was a trainee when. . .'"

At some agencies trainee programs

are more obvious than others. A set program carries a graduate through each department in the agency so he can become familiar with their workings. Not every agency believes in this kind of orientation. "Why shuffle a qualified guy all around the place?" one observer asks. "Make him a doer, not an observer, give him some accounts right from the start." Some agencies do.

Grey Advertising, which is considering recruiting at undergraduate schools, hires people for specific jobs. This, according to the agency, puts a qualified person to work right away. A qualified MBA candidate, the agency explains, is given the title of assistant account executive "from the moment he accepts our offer."

At Bates, Belden explains, an MBA begins in the executive training program. Generally speaking, he points out, it is an informal type of training that lasts from six to nine months. During that time graduates become familiar with various departments.

"In this way," Belden points out, "a man is given the opportunity of deciding which aspect of agency life he likes best. It also gives us an opportunity to decide which responsibilities he is best suited to." At the end of the training program, an MBA is generally given an account responsibility.

At SSC&B, Timm points out, a new MBA employee is "anchored to an account group." Here, Timm explains, "he learns the function of an agency by becoming involved with different departments and becoming familiar with the resources of the agency, while at the same time doing his specific job."

He works in this manner, Timm continued, for about a year, and

Viewpoints (Continued from page 33)

plan wherein each agency contributes to the buying and supervision of television in direct relation to the tv billing of the brands the agency services within a large company. This way, the cross agency bookkeeping is unnecessary and the workload is shared. Unfortunately, there are some personal relationships that have persisted in causing an imbalance in this plan. Several large clients have invented reasons why the new shared work plan can't work, to the hardship of the outs.

The pressure to abolish this antiquated method of shared commissions is mounting, however. Since there is no reason based on law, ethics or consistent agency practice why the interagency payments should be made,

there are mutterings of taking the issue to court. Boy, would that be fun. Imagine listening to an agency prove to the satisfaction of a court that it had to incur additional expense to supervise a television show, or to buy it, or to monitor it. The fan would be messy indeed!

At any rate, every once in a while the arbiters of this policy have to stand back and take a look at the changing times. Agencies, of course, are able and ready to hire personnel to supervise television shows or to produce them. It's unlikely, however, that that day will ever really return, except for specials which from time to time are agency-built to fit specific client demands. Then the agency usually represents a single advertiser and deserves every commission nickel it gets.—J. B.

from there on in he's on his own. On this last point, all agencies agree.

Kent Kroeber, compensation manager for Interpublic Inc., explains that the training program at the agency is tailored at both the graduate and undergraduate levels to suit specific individuals.

"Basically it's for an individual's own development," Kroeber explained. "A man with a limited math background might, for example, spend more time in the media department than a person who is used to and ready to work with a lot of figures."

The so-called formal program, he points out, is less active than it was last year. "We are presently investigating other training programs for we have found the normal rotating system of letting a person spend time in various departments to be quite expensive." A thorough rotating program not only acquaints a man with agency life in general, but with the operations of your particular agency, according to Kroeber. "As such," he points out, "he's apt to be pirated."

Of course training is expensive, the whole college recruitment system is expensive, another personnel man answers. "But you get what you pay for and top people are worth it."

And so it goes. Agencies continue to sway candidates by their two most frequently used aids: (1) telling candidates all they can achieve at their respective agencies and (2) by producing past client records to impress prospects.

And although college recruitment means more time and money (no average cost or time spent per individual is available), the search for manpower goes on at an accelerated pace. And while there's no arguing that no one is about to drop out of the race, the big question is how many grads are going to be left to chase after? ■

NAB Code tally

At latest count, there were four all-Code states. Colorado's 11 stations, Kansas' 12, Rhode Island's two and Vermont's one all subscribe to the NAB Television Code. Iowa, Maryland, Nebraska and Utah are each one short of total subscription. In all, there are 402 code stations in 46 states.

Fantastik (From page 32)

with brands of Norwich Pharmacal, which took over Texize Chemicals late last year.

The parallels between Lestoil and Fantastik are striking. Both were introduced by firms essentially regional, though Texize had gone national with a spot remover, K2r, shortly before making it big with Fantastik. Both companies were active in selling cleaning products to the industrial market.

Texize had concentrated in the Southeast and Southwest, and is still strong there. Among its cleaning products was (and is) a consumer household cleaner which, it says, predated Lestoil. In short, Texize was very much aware of the market.

The company also has been marketing a long line of liquid products—chlorine, starches, disinfectants and laundry softeners. It competes on three levels with: (1) nationally and regionally advertised, premium-priced products, (2) merchandised items in which price is the key and advertising is low-level and (3) non-advertised price items, one of which is a light-duty detergent. It makes private labels and sells sizing and finishing products to textile firms.

The background

When Texize had a chance to acquire an Oklahoma firm—the Fantastik Co. — which was selling a concentrate for a spray cleaner, it snapped it up. This was 1964. Texize said it acquired the firm as much for the name as anything else. A former Texize marketing executive explained that the technical know-how involved in the product was not a major factor. "The concept had merit; there was nothing difficult about the technology."

Texize wanted national products, having found that a regional operation presented disadvantages in competing. For example, neither Texize nor Lestoil household cleaners had a chance to go national before P&G's Mr. Clean muscled into the picture.

Like Fantastik, K2r was not developed internally. Texize acquired a franchise for U.S. and Canada from a Swiss firm which had international rights. The product had been successfully marketed in Europe, but before Texize acquired its franchise an

American company had failed with it here. Texize believes the failure was partly due to concentrating distribution in drug stores.

The concept for Fantastik was this: Women would go for a spray cleaner that (1) was easy to apply, (2) was already diluted, (3) was convenient to use and (4) cleaned on contact—fast. To the retailer, Fantastik offered additional volume (the product wouldn't cannibalize existing markets) and a high margin.

First off, research

Given Texize's situation, a fast payout was necessary. The company could not afford the short-term losses a major company shoulders. However, neither Texize nor its agency was about to rush into the market without research. As a matter of fact, being a regional company and not likely to attract too much attention from competitors, Texize could be relatively leisurely about it.

It spent a year checking out various facets of the product—concept, commercials, ad budgets, payout and merchandising—all in all, a sophisti-

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BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 — NBC

Wheeling, West Virginia

cated and extensive series of tests. Then it launched the brand in its prime marketing areas—the southeastern and southwestern states. It had good trade relations and good distribution of its existing lines to help get things started. It also had its own regional sales force of about 60 experienced men.

On to Big Town

Regional results were so encouraging, Texize decided to hit New York, a bold move so early in the game because of the tough competition and the high cost of making oneself heard. Explains James M. Henderson, president of Henderson Advertising: "New York was not only a big market but the best market because of its higher per capita consumption of household cleaners." The client also felt the need to entrench itself in the important markets before the majors started counter-attacking with their mammoth marketing juggernauts.

Henderson's media director, Walt Reinecke, unleashed a bombardment that reached, at its peak, more than 500 gross rating points a week in the spring of '66. This intensive advertising lasted 19 weeks. Jim Henderson says it was one of the biggest, maybe even *the* biggest, gmp rate ever used for a single product.

After New York, it was Chicago,

Detroit, Cleveland, Philadelphia, and then national distribution.

The latest data available on spray cleaners puts Fantastik in first place, followed by Formula 409, Cinch, Dow, Ajax and Crew. It's becoming a tough race on a fast track.

Formula 409, the only other nationally distributed spray cleaner last year, has been hot on the heels of Fantastik for a good part of the latter's life. The original manufacturers of the product went bankrupt and it was picked up by Wilson Harrell, a military broker. Formula 409 is particularly strong in the military market. P&G's entry, Cinch, is Fantastik's biggest worry at present.

Dow's cleaner, an aerosol disinfectant, and Crew, which is the same type of product and is S. C. Johnson's entry, are strongly promoted for bathroom use. They came out roughly a year and a half ago. Ajax, of course, is Colgate's brand name, and is a spray.

But that doesn't exhaust the competition. There's American Home's Easy Off aerosol, Bristol-Myer's Whistle, American Cyanamid's Power On, not to mention Clean & Kill and Jato.

Clean & Kill is marketed by Standard Household Products, the Lestoil people. Introduced April 15, it's a disinfectant, but not an aerosol. Hastily brought to market, it will

spend about \$7 million this year in primetime spot tv and *Life* regional editions through Lois, Holland, Callaway. Its marketing area, like Lestoil, is east of Chicago and north of Washington, a piece of real estate said to contain 65 per cent of the nation's purchasing power.

With about a dozen brands in the field, Fantastik will undoubtedly find it difficult to hang on to its number one ranking and share of market. But it's a market that's big and growing.

The total household cleaner market, including the liquids, was in the neighborhood of \$165 million last year. The spray cleaners, including aerosols, amount to nearly a quarter of the total. The overall market has been projected at about \$175-180 million this year.

Now a part of Norwich, Texize cannot be categorized as one of those "little, regional companies" any more. Even by itself, it's not precisely piddling. Sales were around \$30 million in 1967, about 50 per cent higher than 1965.

The management team

The firm continues to operate autonomously under its existing management, headed by W. J. Greer, president. Key figures in calling the shots for Fantastik will be W. J.'s son, Tommy, executive vice president, and Frank W. Rickey, director of marketing for Texize's Consumer Products Division. Tom Greer is credited with making the critical marketing decisions for Fantastik.

As for Henderson, the 22-year-old agency has shown itself able to stand up to the heavy demands of consumer goods marketing. No hayseed, it talks in today's marketing language and has mastered some of the more sophisticated marketing and media techniques.

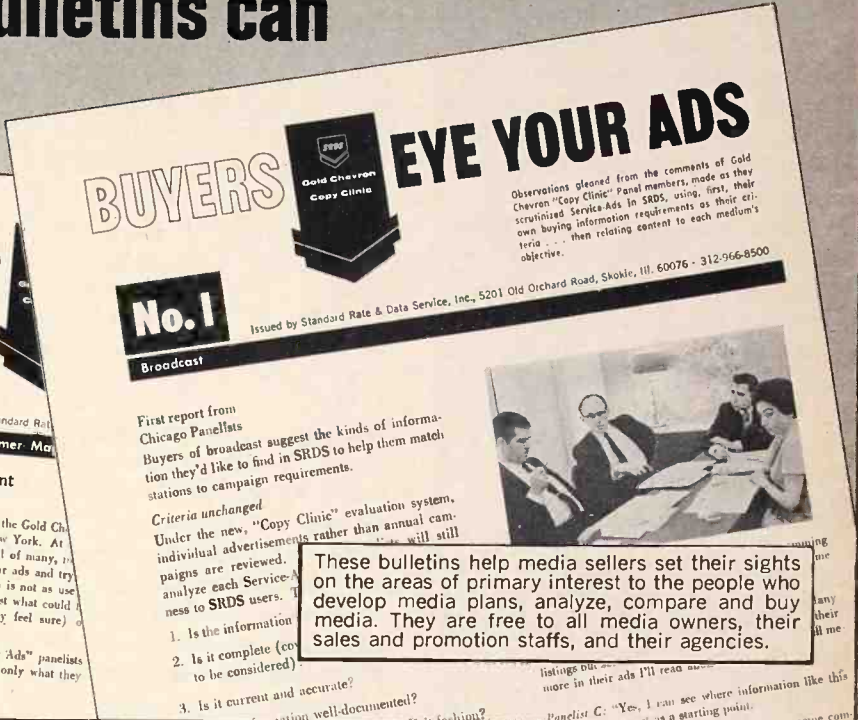
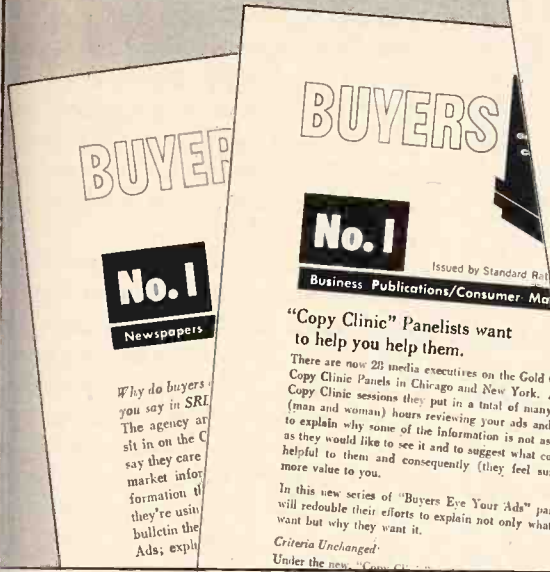
Media director Reinecke came from BBDO and brought along with him know-how in computerized linear programming for media evaluation. The latest Fantastik campaign, for example, was built partly on LP evaluations.

If Texize and Henderson have to bow before the storm of competition brewed by P&G, Colgate, Bristol-Myers and American Home Products, it will carry no stigma of shame. And they may yet confound marketing history. ■



Because he "stepped on it" last year, Avery-Knodel salesman Douglas MacLatchie (c.) receives rep firm's annual Shoelather Award for outstanding sales service. Thomas W. Lauer, N. W. Ayer media supervisor, presents plaque, while J. W. Knodel, A-K president, contributes check to buy leg-man MacLatchie a new pair of shoes.

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Features (From page 27)

Phyllis Diller gives greater strength to NBC's Sunday 10 p.m. period. He thinks *Tales of the Unknown* will have greater audience appeal on ABC Thursday nights at 9:30 than this season's programming, and that NBC will certainly present greater competition to the CBS movie with *Name of the Game*, starting Friday 8:30, followed by *Star Trek* at 10.

Regardless of the merits of the dispute between Roth and those who disagree with him, the movies all-pervasive influence has already been felt in the development of the made-for-tv-feature, such as *Name of the Game*. This program has most of the elements of a motion picture—complexity and scope in story treatment—as well as elements of a weekly series, with its three continuing characters. It is also to be released theatrically.

In conjunction with Universal TV, Roy Huggins is also readying a series of 90-minute made-for-tv features for network use. The series, with a minimum budget per film of \$500,000, would stress action and suspense. Huggins is suggesting that it go into an 8:30 to 10 p.m. time slot as a counter-programming vehicle against theatrical features.

The likelihood, therefore, is that even if more theatrical features are not presented in prime time periods, more of this general type of programming will find its way on the schedules. This likelihood has been further enhanced by a number of developments: the success of NBC's made-for-tv-features, *World Premiere*, holding the line on prices for theatrical films, and greater re-use of movies bought from motion picture companies which brings their price to the networks down, giving them the option of making more money or pricing the movies more competitively.

"About two years ago," says Barry Diller of ABC-TV, "it looked like prices for movies would escalate out of sight. All the networks, fearful of product shortages, were bidding for pictures. CBS then bought a package of 63 pictures from MGM for \$53 million—an average of about \$833,000 per picture. Before that the average price was about \$675,000 per picture.

"After that Screen Gems, Warner Brothers-Seven Arts and Paramount came into the market with packages, but we resisted the increases they wanted and prices kept stable at about the same figure. The price now is about \$800,000 per picture for two runs."

Another development cited by Diller is that the networks are buying a better quality of feature. "All packages contain three grades of motion pictures—A, B and C. Several years ago we had to take three C films to get one A. Now that ratio is reversed—we get three As to one C."

Feature prices stabilize

Diller's statements are confirmed by Gerard, who says "prices for features stopped going up 15 months ago, and networks are growing much more selective about what they buy."

Though producers of theatrical films have not been able to increase prices for two runs, they have been able to profit in another way—selling not only third run, but beginning to sell even fourth runs to the networks.

The future of third and fourth runs of top features obviously depends on ratings. So far they have been good. *Torpedo Run* got a 17.1 AA, and a 26.9 share in January. If such ratings continue, they will probably be shown a great deal in late spring and summer.

Consequently the networks are evolving new playing patterns other than that of the 26 first- and 26 second-run policy of theatrical features. It is going in the direction of blockbusters during September, October

and November; then weaker first runs, some second runs, a few third runs and even fewer select fourth runs, after these have been suitably rested. The third and fourth runs cost about a quarter of the first and second runs so they help make the movie stanzas more profitable.

There is another key element in these evolving playing patterns—the made-for-tv-feature. The success of NBC's *World Premiere* pictures has given a boost to this type of programming. Beginning with next season, they should be seen in ever-increasing numbers.

An NBC study of 12 *World Premiere* programs gives them an average rating of 21.6 and an average share of 38. Many do better as repeats than first run. *Ironside*, for example, had a 25.3 rating, and a 47 share, and *The Longest 100 Miles* a 17.9 rating and a 35 share when repeated. These ratings were 44 per cent and 24 per cent, better, respectively, than on their initial outings.

They did substantially better than the taped dramas presented by ABC on its Wednesday and Sunday evening movie showcases; the Sunday taped dramas averaged a 25.7, and the Wednesday dramas a 25.6 share.

What the other networks have done this season is to search out and purchase low budget action adventure features which have had only nominal theatrical exposure. CBS has shown *The Destroyers*, and *The Hellions*, and ABC *Hot Rods to Hell*, and *Welcome to Hard Times*.

CBS also has a deal with Harold Goldman's Television Enterprises Corp., now part of Commonwealth-United, for 19 more of these features. Among them are *The Money Jungle*, *Panic in the City*, and *Violent Ones*.

These two networks also are working with important Hollywood studios and producers on made-for-television packages. Quinn Martin is producing three pictures for ABC, Screen Gems has finished *U.S.* for ABC and Paramount will make five such films, budgeted at \$800,000, for the same network. CBS is discussing a package of such features with MCA-TV and other studios. Next season NBC will present 12 *World Premiere* films on its three feature programs.

Also beginning to make their way on network movie programs are top art films.



William G. Evans has been named general manager of WDEF-TV Chattanooga. He was previously general manager of WTWO, Terre Haute and WZZM-TV Grand Rapids.

Each network has between 300 and 400 pictures in its library, which more than meet its current needs.

CBS and ABC have subsidiaries producing features for theaters, but which will eventually come to tv.

Other major forces are entering production. Chief among them is National General, a chain of theatres expanding rapidly into other fields. Its target is 12 films annually. By late 1969, Westinghouse expects to have 35 films on hand.

Some of the films now produced for distribution to theaters are not considered suitable to be shown on tv. The content has steadily become more daring, in order to appeal to the younger generation, who now constitute the majority of the theatrical patrons. *The Penthouse* is typical of this kind of film. If such pictures were to continue to be produced in greater volume, the situation could constitute a problem for the networks.

Continuity standards vary. One sales executive for a feature film company describes CBS standards as mid-Victorian. Though CBS purchased *The Apartment* several years ago, it is maintained that it would not do so these days. For example, in its recent purchase of a Warner Brothers-Seven Arts package, CBS rejected *Who's Afraid of Virginia Woolf?*

Both NBC and ABC are more receptive to the more modern type of picture. ABC licensed *Suddenly Last Summer* and NBC *Tom Jones*. "If network tv movies are to retain the interest of younger audiences, they must reflect the moral environment of today's world," says Barry Diller of ABC, an attitude with which most other network executives agree. Such men believe that *Who's Afraid of Virginia Woolf?* will eventually play on tv, though several years from now, when general moral standards are expected to loosen still more. They maintain that the chief yardstick should always be the quality of the picture, not just a few elements of it.

In sum, the networks are steadily evolving new sources of product, making better use of their old sources and putting on movie programs which steadily better their ratings. Their experience with movies on tv has taught them a great deal about tastes. The future of this kind of programming looks to be insured for many years to come. ■

Specials (From page 26)

pared with 26 this season.

ABC has had problems with its continuing series as well as its specials. With the exception of *Bewitched* and *The Flying Nun*, observers note, the network has no continuing series that could be described as a solid success.

ABC gambled with *Stage '67* in 1966-67 and made adaptations of old movies, while NBC followed a policy of making original movies for television. Neither venture, observers shrug, amounted to anything "special."

Many question the rationale of ABC's insistence on making adaptations of such solid film hits as *Laura*, *Dial M For Murder* and *Johnny Belinda*. And critics feel the failure of these adaptations is in part responsible for the specials cutback.

In almost each case, observers point out, the adaptation was stacked up against a superior original.

The sole adaptation that ABC has scheduled so far is *Arsenic and Old Lace* from the Cary Grant comedy of the 40s, a previous ABC commitment. Here, however, the show will be bolstered by the presence of two grand dames of stage and film—Helen Hayes and Lillian Gish.

Putting the situation at ABC in one perspective, Bill Firman, vice president of sales for news and specials, explains, "We definitely want specials. But we also want to give more time for our regular programming to succeed. Besides, too many specials tend to make none of them stand out."



Rush Evans has recently been appointed vice president and general manager of KCEN-TV Waco-Temple, Tex. He was formerly general manager of KKTU Colorado Springs, Col.

ABC's lineup of specials for next season includes: two Carol Channing shows, one Lennon Sisters program, Truman Capote's *A Thanksgiving Visitor* with Geraldine Page, again playing "Sookie" a role that won her an Emmy in *A Christmas Memory*, a continuation of the *Undersea World of Jacques Cousteau* series, another series, *Man and His Universe*, the Oscars, other once-a-year events as well as some motion pictures where an advertiser wants to carry it by himself.

Firman also indicated a special titled *Around the World of Mike Todd*, complete with Liz Taylor.

Over at CBS, there's a loud and emphatic "No!" when program executives are asked if they're cutting back on the number of specials slated for next season.

"We have no plans to cut back, no intention of cutting down on the number of specials for next season," intones Mike Campus, director of special programming at CBS. At the network, there is a sense of excitement about the coming season that doesn't seem to have caught on at the agencies.

"The *CBS Playhouse* was one of the really big hits of the season," Campus points out. "We definitely want to, and will continue it next season."

CBS has upcoming specials with Sir John Gielgud, *From Chekhov, With Love*, Diana Rigg and the Royal Shakespeare Company in an adaptation of *A Midsummer-Night's Dream* and *An Evening's Frost*, a "stage work" relating the life of poet Robert Frost. One can almost be sure of Charlie Brown appearing as well as shows with Dick Van Dyke, Barbara Streisand, Jim Nabors and Andy Griffith.

Campus also noted that the network's success with *The National Geographic* series (which will also continue) reflected a new trend in audience viewing.

"We observed that there was a greater degree of audience selectivity and we found that people are willing to be informed through such shows as *The Amazon* and *Winged World* on *The National Geographic* series. People who watch these shows are not regular viewers. These are people who watch only what they want to watch and they represent a whole untapped audience potential we hope

to reach through our specials."

Unlike ABC, CBS has no apparent fears about their specials hampering the success of their regular programs.

CBS has adopted a posture of being the network where "the show is the important thing." They are committed to a show, not to a sponsor, is the way Campus puts it. He points to shows like *Sol Hurok Presents*, which, while they were ratings disasters, were shows CBS "felt obligated to do."

CBS' pose as champion of specials comes under attack from NBC, a network where, if CBS' position on specials can be described as enthusiastic, the word is gung ho.

"The CBS bit about having a show before a sponsor seems like a loser's excuse to me and a poor one at that," exclaims Ron Friedwald. "We have several specials on our shelves that we haven't sold yet and we could just as easily make the same statement."

Alvin Cooperman, vice president of special projects at NBC-TV, says, "Our purpose is to give the audience a greater entertainment value." With this in mind, Cooperman notes how the network contracted with Studio Hamburg in Germany to pick up nearly half the tab of a two-hour film special of *Heidi* with Maximilian Schell, Jean Simmons, Michael Redgrave and Jennifer Edwards (director Blake Edwards daughter) in the title role. What NBC did was to make an agreement with Studio Hamburg to shoot the production on location.

"We had about \$750,000 for a 90-minute program, but that did not allow us the cast and everything else that we wanted. We made an arrangement with Studio Hamburg whereby they put another \$500,000 to \$600,000 in the pot in exchange for theatrical distribution rights in German-speaking countries plus exposure on American network television. In return, we received an excellent cast, superlative scenery and a two-hour show."

Other NBC plans include a series of *Prudential's On Stage Specials*, original dramatic programs that are tentatively slated for sporadic airings. Prudential, incidentally, has given the network the dough and the go to produce the shows without fear of sponsorship control or interference.

On hand for musical specials, the network has Brigitte Bardot, Elvis Presley, Fred Astaire and Perry

Como. *The Bob Hope Specials*, the Tennessee Ernie Ford shows, others with Johnny Carson, Bill Cosby and Jack Benny will also be on the tube.

The network is reported to be concocting various schemes with Lee Mendelson Film Productions to produce several other programs.

The networks, of course, are hip to promoting their specials, but their enthusiasm is not echoed at the agencies.

"The noteworthy thing about specials," according to David Bradshaw, vice president and general manager of the tv/radio department at Young & Rubicam, "is that about half of them just don't make it. Ratings determine the success of a special and many shows, unless they're cultural bonanzas, just don't come with built-in audience appeal."

"This season was average as far as specials go. Some were good, some were bad. But there were none that I would call particularly outstanding," notes Frank Kemp, director of media and programming at Compton Advertising. "And I don't expect next season to be much different."

Michael Ephron, media director at Scali, McCabe, Sloves sides with Kemp in describing this season's crop of specials as "a mixed bag."

"The dramatic specials especially are a big gamble," Ephron explains. "The lack of playwright talent was a factor in the adaptations of old movie vehicles and those were definitely a mistake."

Broadway's problem is now also television's problem, according to Ephron, his experience as a Broadway producer coming to the fore. "You can't expect to turn out a hit each and every time. The risk is great and the cost often astronomical."



New general manager of WJKS-TV Jacksonville is John J. Keenan. He had been sales manager.

With this lukewarm attitude towards specials on the part of some agencies, why are the networks talking about programming more?

"This is no real push—it's all hog wash," one agency programming man insists. "It's been a pretty bad year overall for all the networks, especially ABC, and they have to do something to make themselves look good—most of the new shows won't."

Rodney Erickson, director of tv and radio at Kenyon & Eckhardt, explains, "The networks haven't been actively approaching the agency with specials. What they are looking for are sponsors."

And so it goes. Whatever the differences in opinion, a few things about specials are certain. They are expensive. Estimates range from \$75,000 to \$140,000 per minute for musical variety shows.

Another thing that is certain about specials is that it is almost impossible to predict success. For the most part, the expensive ones, the musical variety shows, outpoll the others.

The figures compiled by A. C. Nielsen during September 11 to April 1 (with the same exceptions as noted earlier) show the five top specials out of 95 to be: *The Bob Hope Christmas Show* that pulled a 36.3 rating and a 52 share, *Charlie Brown's Christmas* with a 34.3 rating and a 51 share, *Tennessee Ernie Ford*, 32.5 rating and 46 share, *He's Your Dog*, *Charlie Brown*, 32.3 rating, 47 share and a Bob Hope special with a 30 rating and a 48 share.

The lowest-rated specials included: *Mr. Dickens of London* with a 10.1 rating and 17 share, *Pursuit of Excellence: Vienna Boys Choir*, pulling a 9.5 rating and a 17 share, *Diary of a Madman* with an 8.2 MNA rating and a 14 share, *Sol Hurok Presents*, 8.1 rating, 14 share and *The Actor* with a 5.4 rating and 9 share.

It's a mixed package alright and that fact might explain why the agencies and networks don't mesh.

Perhaps ABC-TV's Firman sums it up best. "You can't be everything to everyone. A special is special to different people because of different reasons. Some advertisers are out for the ratings. Others want only critical success. Some viewers may want to be moved. Others might want to be educated or to be entertained. It's all a matter of what you want a show to be." ■

In the picture



Edward L. Bond Jr.
4As chairman plays it cool

A business associate describes Edward L. Bond Jr., newly elected chairman of the American Association of Advertising Agencies and chairman of the board and chief executive officer at Young & Rubicam, New York, as a man who never loses his cool.

"Account men, clients and even network people could be climbing the walls, pulling their hair out over the crisis of the moment, and Bond will remain cool, calm and collected through all the mayhem."

Not only does Bond manage to remain cool, but it appears that he can divorce himself, at least emotionally, from the crisis at hand so that when another headache comes knocking at his door he can meet it with a clear head.

"I don't know how he does it," Bond's associate shrugs. "I only wish could."

Bond, it is also noted, is quite direct. And while his honesty is said to stun some clients on first contact, it is found to be an attribute that both they and other Y&R personnel have come to respect and appreciate.

Bond is not cool in the hip sense of the word. His is a quiet cool, a self-assuredness that seems to come with experience. He typifies the successful senior Madison Avenue executive—dignified in manner, appearance and speech. He smokes a pipe, and even has a modest blue corn-crower tucked in his lapel.

Seated in a Provincial-type office on the executive floor of Y&R's midtown office, Bond speaks carefully of his recent appointment, Young & Rubicam and advertising.

"No one has ever said that the agency business is lily white and no one in his right mind ever will. . . . At least not as long as human beings are human beings. Nothing in this world is perfect with the possible exception of a diamond."

Associated with Young & Rubicam for the past 22 years, Bond has seen a lot of action and he anticipates even more as chairman of the 4As.

High on his list of priorities at the 4As is "the problem of attracting and holding top flight talent, and along with that the problem of employment for Negroes.

"We at Young & Rubicam of course, only want the very best and this means the MBAs" (see "The Graduates," on page 28 of this issue). Bond finds these people increasingly harder to find. And while the agency's push might be towards finding the "best people," Bond insists that "we are not turning our back on the minority issue."

He explains how Y&R not only has a special program going to bring in minority people, but how since last February, a committee was set up "to make sure that in the production of our commercials we always consider the appropriateness of using minority people as far as this type of casting is consistent with product strategy."

The committee which functions formally, but without a formal title, meets regularly and in this way "no commercials get produced" without the possibility of minority talent being considered.

"The problem of profitability," he continues, "is also high on the list of programs at the 4As. And with it comes the whole question of how we should be compensated for work. There is also the problem of client conflicts, the problem of changing the negative image that agencies have with other businessmen, with young people, and with the intellectual community."

While the problem of increased government regulation poses no immediate threat to advertising, Bond indicates that there is always the threat of increased state taxes.

Then too, "There is the problem, long with us, of improving the academic training in advertising that young people should be able to get in the schools and of course, the growing problem of how to handle the increased flow of market information."

On the issue of new business solicitation Bond is most direct. "I am definitely opposed to the growing tendency among some advertising agencies to indulge in speculative advertising programs in which they try to get an account by preparing specific plans and proposals, including advertising, on a speculative basis.

"And perhaps, most importantly there is also the need for our industry to become increasingly involved in the overall problems of our society."

With this in mind, Bond cites Y&R's working relationship with Mayor John V. Lindsay of New York in the youth opportunity areas, as well as vice president Humphrey's request that Y&R represent New York as one of the 50 nationwide agencies working in association with the National Alliance of Businessmen for job opportunities for minorities.

Bond is also quite active in civic work ranging all the way from fund-raising for the New York Public Library to work for the retarded.

He has also served as chairman of the New York Chapter of the Multiple Sclerosis Society, committee member of the Advertising Division of the Epilepsy Association of America and chairman of the Advertising Agency Committee for the Greater New York Fund.

Bond makes his home in Wilton, Conn., with his wife and daughters.

The instant telephone poll, which has been a matter of some dispute because of the doubts about how representative the answers are, is being used for another purpose by WLBW-TV Miami. The station is using the special telephone equipment employed in its poll to get information about the viewing audience of its all-night movies.

The late night telephone survey has shown that the typical south Florida all-night mystery movie viewer might have some, or all, of the following characteristics: a woman under 25 years of age who has lived in the area over a year, does not work a night shift and does not know where her husband is at the time she is viewing the program. In addition, she is an insomniac who does not eat crackers in bed and who views the all-night movies at some place other than at home.

With swingers like these, who needs a big audience?

"A diplomat remembers a woman's birthday but forgets her age," says Pat Buttram of CBS-TV's *Green Acres*.

There are many different opinions about what makes a person become an actor, but Alec Guinness said something on the special *The Actor* that few will quarrel with: "The actor is an urban man, a nocturnal creature attracted to bright lights, particularly those that spell out his name."

It's a well-known fact, says NBC, that any good castle always has a dungeon tucked away somewhere in its basement, but did you know that television studios have them, too? They call them rehearsal halls.

Hanging upside down from a tree once, Jerry Van Dyke quipped, as the director carefully studied the scene: "Take your time. This position is good for me. It keeps the blood from rushing to my feet."

ABC-TV's special on *California Girl*, aired last month and described

as a study of the bold, new breed of woman who is creating a distinctive life style for women everywhere, "includes these types: the vibrantly healthy beach girl, the Hollywood starlet, the San Francisco sophisticate, the psychedelic suffragette and the California career girl.

They forgot one: the rioting coed.

This month, Jonathan Winters is casting in the lakes and streams along the Minnesota-Canada border. Next month, he'll cruise the Pacific off Baja California, participating in the Cabo San Lucas Classic, an international light tackle angling tournament. In July he'll be in Bermuda as a competitor in the International Light Tackle Tournament. Then it's back to Television City to resume production for the 1968-69 season.

Fishing for audiences?

When Phyllis Diller learned that her new comedy-variety series which debuts in September on NBC-TV had been retitled *The Beautiful Phyllis Diller Show*, she commented: "Well, right away you know it's not a documentary."

Character actor Arnold Moss, who played an Indian in a recent segment of *Bonanza*, has given up smoking. When asked why, he answered, "Ugh. You ever smoke a peace pipe?"

It has come to our attention that when WBTW Florence, S.C., was sold by Jefferson Standard Broadcasting Co. of Charlotte, N.C. (WBT, WBT-FM, WBT-TV, Jefferson Productions) to the Daily Telegraph Printing Co. of Bluefield, W.Va. (WHIS-AM-FM-TV), the latter's check was short.

The shortage was two cents and two of the Bluefield firm's officials quickly raised the necessary cash. Electronic Division general manager John Shott and vice president Ned Shott each paid half. It seems they had the money all along.

We don't know if the Leo Burnett people are proud of it or what, but a release came across our desk last

month about the ribbing the agency is getting from the client.

It has to do with the current Schlitz ad campaign theme: "When you're out of Schlitz, you're out of beer." The campaign also carries the line: "This is pure beer."

Well, a historian or busybody or something forwarded to the client a copy of the February 3, 1905, issue of the *Franklin County Forum*, published at Saranac Lake, N.Y., which carries this statement under a heading, "What Advertisers Say":

"Schlitz is a pure beer famous for 50 years. If you haven't got Schlitz beer, you haven't got any beer."

"When a man brings his wife flowers for no reason, there's a reason," says Red Skelton.

Jackie Mason noted recently on *The Merv Griffin Show* that Russia is the only place in the world where they don't have to worry about Communism.

In the KNXT show on freeways, presented on *Ralph Story's Los Angeles*, the host took a glance into the future when he said that someday these auto arteries will be considered archaic, nostalgic, artistic, amusing and even romantic.

Archaic, yes. Nostalgic, well maybe. Artistic, if you insist. Amusing, I suppose so. But romantic? Who ever parked on a freeway to neck?

Notes Rodney Dangerfield: "Our subways aren't safe, our streets aren't safe, our parks aren't safe—but under our arms we've got complete protection."

In the 40s, Alfred Hitchcock noted if you expect people to watch a square screen for 90 minutes you have to put something in there for them to look at. Today with experimental films using six screens, CBS newsman Walter Cronkite quips, "We're no longer watching a movie. The movie's got us surrounded."

HERE ARE JUST A FEW...



ROWAN AND MARTIN



KAYE BALLARD



LEE MARVIN



CAROL CHANNING



BOB NEWHART



PHYLLIS DILLER

...OF THE GUESTS

Who have appeared recently on KSTP-TV's "DIALING FOR DOLLARS," 3:30 to 4:30 pm, Monday through Friday, in color, of course.

A fast-paced variety show, DIALING FOR DOLLARS presents games, prizes, contests, money-winning telephone calls and interviews with famous and interesting people from all over the world.

With personable, experienced Jim Hutton as host, DIALING FOR DOLLARS has been a success for more than ten years and is the only show of its kind in this major market.

The format of the show makes it an ideal showcase for advertising messages, for introducing and testing new products with Jim Hutton doing the commercials and offers merchandising and promotional advantages not available from other types of shows.

KSTP-TV has recently completed a four-color brochure detailing the DIALING FOR DOLLARS show and what it can do for you. Drop a note to KSTP-TV Sales Manager Jim Blake or your nearest Petry office and we'll be happy to send you a copy.



TONY BENNETT



Host Jim Hutton awards prize to young DIALING FOR DOLLARS guest.

Represented Nationally by Edward Petry & Co., Inc.



COLOR TELEVISION
MINNEAPOLIS • ST. PAUL
HUBBARD BROADCASTING INC.

THE THIRD SEASON

ON

KTVT DALLAS/FORT WORTH
STARTS **JUNE 1, 1968**



**A Message Concerning an Exciting New
TV Programming Concept in Dallas/Fort Worth**

How does KTVT follow the spectacular success of the February-March A.R.B. and Nielsen ratings? (19% overall share in *both books!*) By launching a Third Season for summer. Since Texas weather drives *our* viewers under their air-conditioners, KTVT believes that paying special attention to summer programming is a responsibility and an opportunity. That's why KTVT's Third Season will offer the Dallas/Fort Worth market (12th largest in the nation) an array of top-rated movie spectaculars, fresh, popular Syndicateds, and local color summer specials. We are going to give our audience the best in summer entertainment, because we *know* they will be watching. Call your Katz representative today for best avails.

James R. Terrell

James R. Terrell
Station Manager

**SWINGING SUMMER SEASON FOR FUN AND PROFIT!
STARTS ON KTVT, DALLAS/FORT WORTH, JUNE 1**



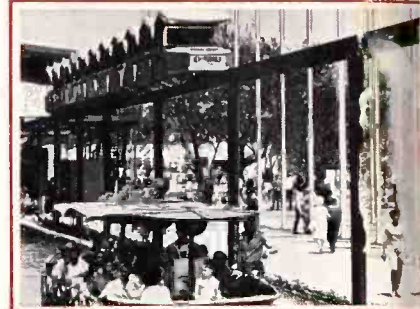
**Doris Day—A Big Movie Favorite
on KTVT's Third Season.**



**John Wayne roars into action
on KTVT's bright new Third Season.**



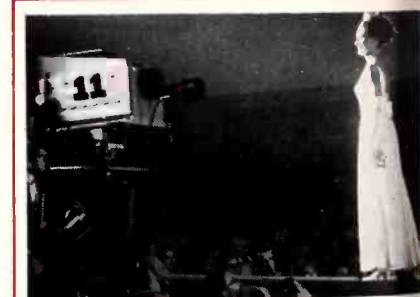
**Perry Mason anchors viewers
to KTVT's Third Season.**



**KTVT Spectacular Coverage—
The San Antonio HemisFair.**



**Liz is where the action is—
on KTVT's Third Season.**



**Summer Spectacular Excitement
on KTVT—The Miss Texas Pageant.**



**Bogie's movies rate Tops on KTVT's
Third Season.**