JANUARY 13, 1969; $1.00 THIS ISSUE

Television Age

REVIEW & FORECAST

The key advertising and programming trends

Koroshi
starring
PATRICK McGOOHAN
George Coulouris, Yoko Tani

Affair With A Killer
starring
STEPHEN YOUNG AUSTIN WILLIS
Gordon Pinsent, Harold J. Stone

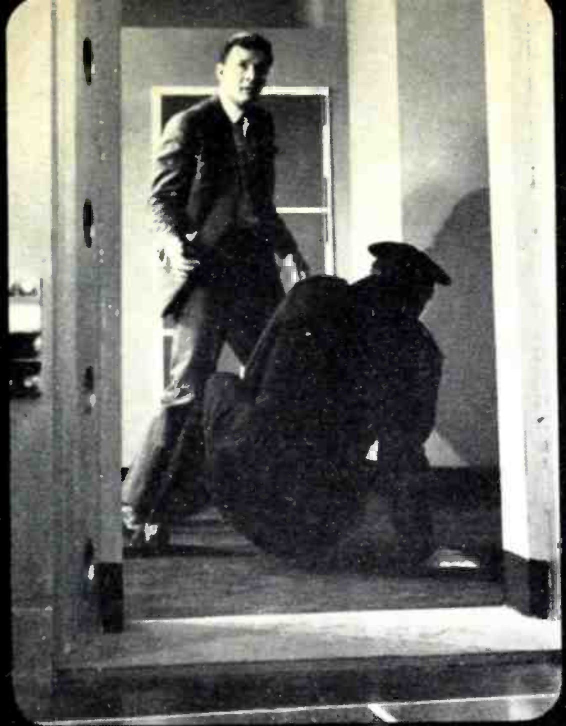
Mystery Island
starring
STEVE FORREST SUE LLO
Derek Newark, John Woodv

ACTION ADVENTURE

The ACTION 6

FULL LENGTH FEATUR

TAILOR-MADE FOR TEL



Chase A Million

starring

RICHARD BRADFORD

on Randell, Yoko Tani

The Man In A Looking Glass

starring

STEVE FORREST   SUE LLOYD

Yvonne Furneaux, John Carson

Don't Forget to Wipe The Blood Off

starring

STEPHEN YOUNG   AUSTIN WILLIS

Gordon Pinsent

XCITING
OCALES
•
OLOR

Title	Star	Color or B/W	Running Time
*Koroshi	Patrick McGoohan	Color	93
Affair With A Killer	Stephen Young	Color	90
Mystery Island	Steve Forrest	Color	90
To Chase A Million	Richard Bradford	Color	97
The Man In A Looking Glass	Steve Forrest	Color	91
Don't Forget To Wipe The Blood Off	Stephen Young	B/W	98

*Available for telecasting Nov. 1, 1970

ILMS

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I T C
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TELEVISION
CORPORATION

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JANUARY 13, 1969

Television Age

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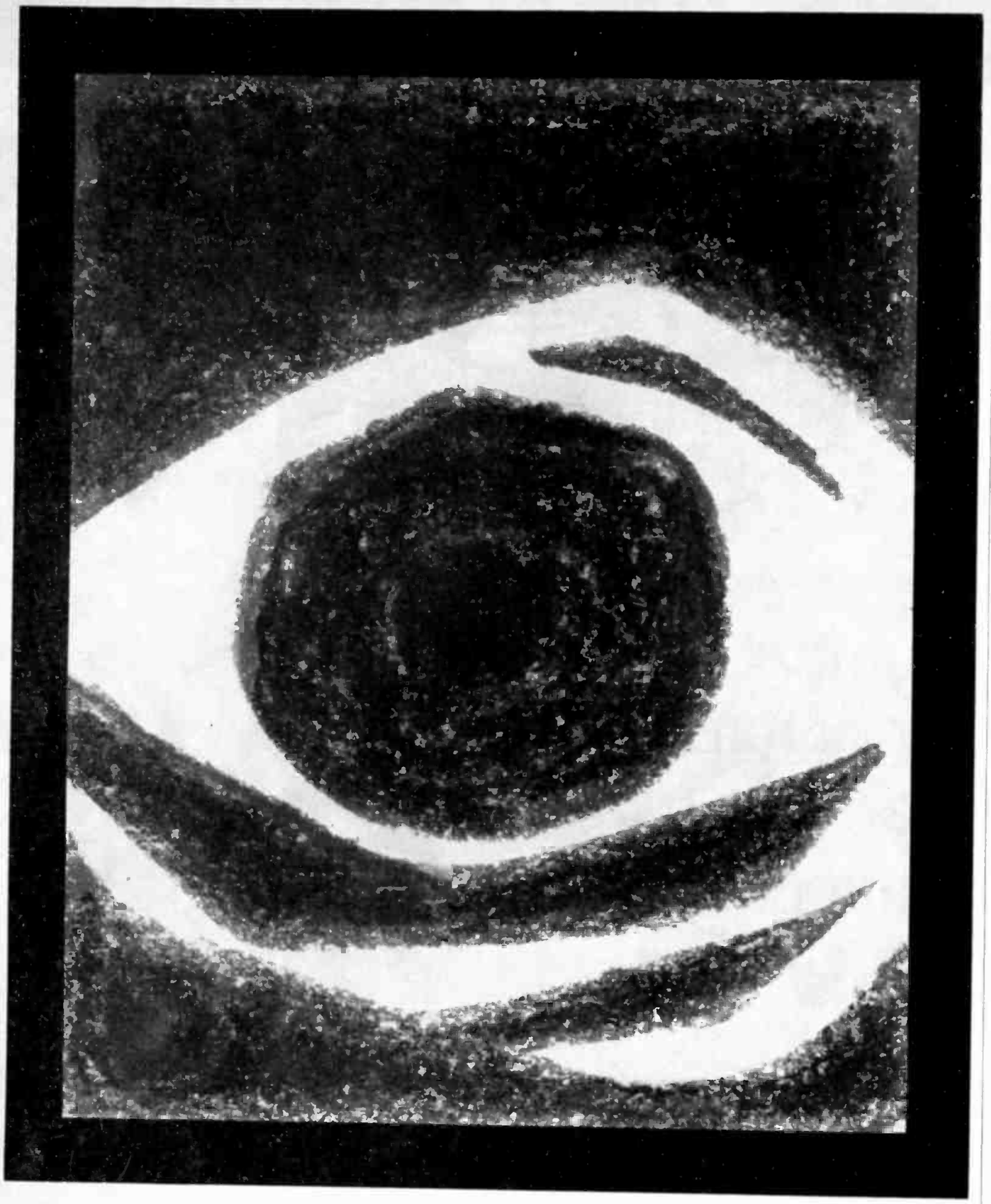

Television Age

VOL. XVI No. 11

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S. J. Paul

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Letters to the Editor

BPA internship program

We deeply appreciate your comprehensive treatment of the Broadcasters Promotion Association's internship study (*Newsfront*, TELEVISION AGE, November 18, 1968, page 19).

It is our hope that this report will make a meaningful contribution to information on the subject, not only for the broadcast industry but for colleges and universities, as well as students interested in this fascinating field.

In my opinion, your statement that the broadcasting industry has lost its glamour is a bit stronger than the actual language of the report indicates. Although I do believe that the industry still has much glamour, many broadcasters are not particularly interested in the candidate who is attracted solely by the open mike and the bright lights. The fact of the matter is that we need bright, capable, interested young people for the many behind-the-scenes jobs in broadcasting that require a sound knowledge and understanding of the business and *much hard work*.

There are more good behind-the-scenes jobs in the field than so-called "glamour" jobs, and most internship programs are designed to seek out good candidates for these positions.

Meanwhile, we are most grateful for TELEVISION AGE's interest in this report, and on behalf of the BPA I want to thank you for the excellent in-depth treatment of it.

JAMES G. HANLON
Vice President
WGN Continental Broadcasting Co.
Chicago

'Quite a readership . . .'

You have quite a readership. I've heard from people across the country regarding the article I wrote for your issue of November 18 (*1969: year of harassment for tv news?*, TELEVISION AGE, page 26).

EDMUND A. BARKER
President
RTNDA
Dallas

. . including Sears

REQUEST PERMISSION TO REPRODUCE RTICLE TITLED 'COLOR SELLS IT LIKE r IS' BEGINNING PAGE 25 DEC. 2, 1968 SUE TELEVISION AGE. DISTRIBUTION ILL BE MADE WITHIN SEARS SOUTH-RN REGION.

W. H. BASKIN
DIRECTOR OF ELECTRONIC MEDIA
SEARS, ROEBUCK & CO.
ATLANTA

etween-program audiences

I was interested to see your comments in *Tele-scope* ("Dispute about commercials rating,'" TELEVISION GE, November 4, 1968, page 13) on d Papazian's talk at an IRTS semi-ar where he discussed tv commercial exposure.

Ed, and many others in the indus-ry, have questioned the use of un-djusted ratings as indicators of commercial audiences for years. Simmons' attentiveness" data are a result of hat demand for a more discriminating yardstick.

What complicates matters is the fact hat "attentiveness" at clutter time, .e. between programs, is substantially lifferent from "attentiveness" in pro-rams (a hint of that appears in the ate Dr. Steiner's work in this area). ome day, someone is going to find more rational way to measure be-ween-program audiences than by veraging the preceding and follow-ng program ratings. Once we find hat way, we'll discover how non-ensical cost-per-1000 buying, as we lo it today, really is.

PAUL KELLER
Vice President
Reach, McClinton & Co.
New York

Problems, potential of ETV

I have read with great interest your article on the growth of educational television, and I find it to be most thoughtful and accurate.

It spells out very clearly not only the nature of the growth, but the nature of both the problems and the potential that are a part of this enormously important and growing industry.

I appreciate your accurate presentation.

FRANK PACE, JR.
Chairman of the Board
Corporation for Public Broadcasting
New York

Letter from the Publisher

Business forecast

The business forecasts for the ensuing year are threatened with some minor irregularities. Since the television business—particularly spot and local—reacts sensitively to the economic curve, the financial climate becomes the prime consideration in any projection.

The opinion is being expressed by leading economists that inflation is now feeding on itself and has become a potent force in overstimulating the economy. The term "buy-it-now-it-will-cost-you-more-later" syndrome has been used again and again to explain the unexpectedly high levels of consumer spending. Also, the latest government report on business plant and equipment expenditures has jumped from $67 billion to $71 billion—the estimated expenditure for the first quarter of 1969.

All of this activity represents a new role for inflation. The customary tendency in recent years has been to defer commitments in the expectation that the end of the war in Vietnam would result in lower prices and costs. With the wage price spiral in the ascendancy and with no end of inflation apparently in sight, even if the war in Vietnam is brought to an end, the tendency is to anticipate higher prices and costs by acting now.

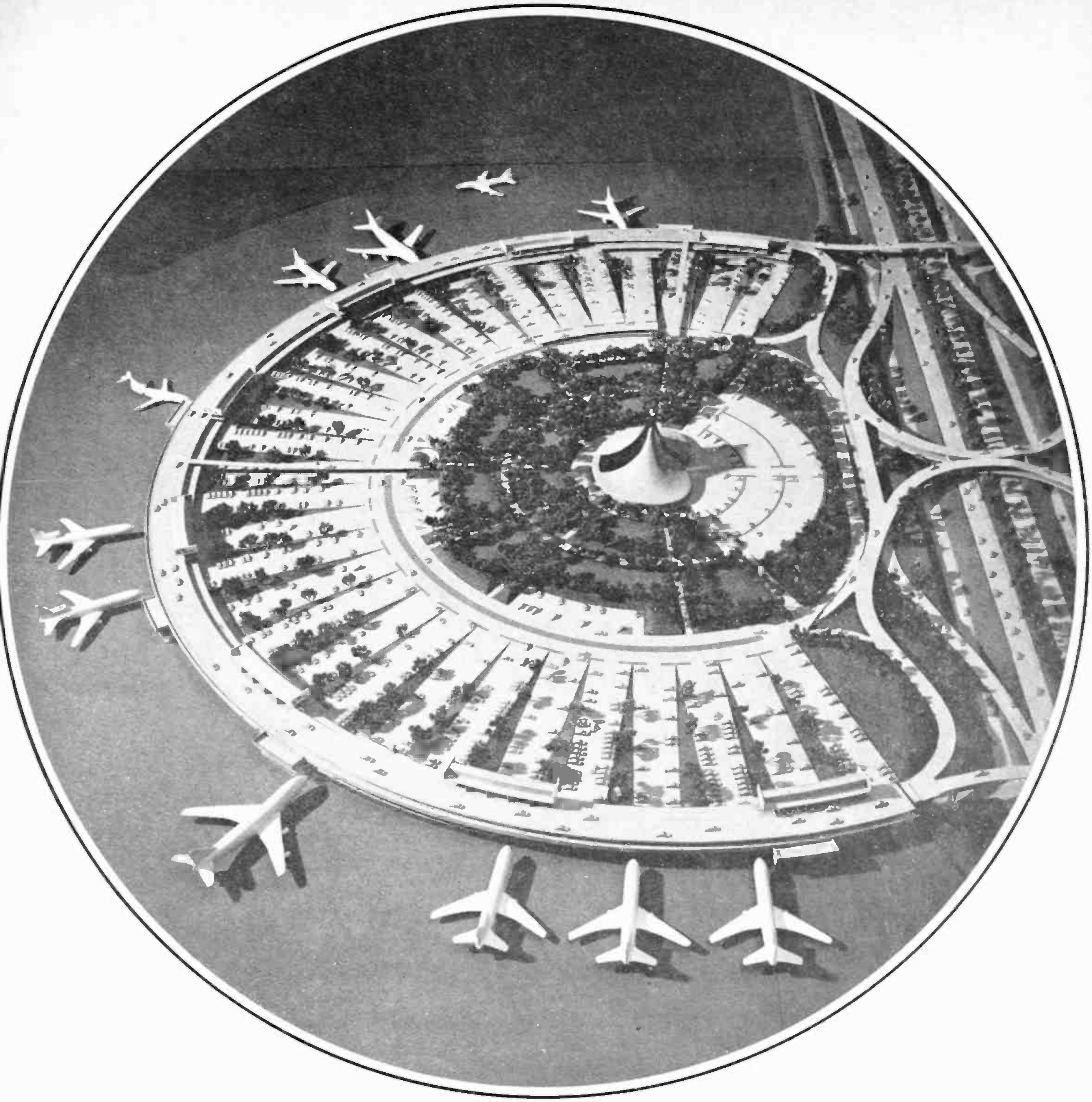
Upward trend for tv

The Nixon economists expect that business activity will continue strong and tend to accelerate throughout 1969. A prediction has already been made that gross national product will move from $860 billion in 1968 to $920 billion for 1969. With several wage increases in recent union contracts close to 10 per cent, it would appear that there will be a continued upward trend in consumer income. Television will feel this upward trend. It is for this reason that the Wall Street economists, as well as the business economists, are predicting a bright future for the broadcast industry and for the broadcast stocks.

Several of the leading brokerage houses and investment banking firms such as Merrill Lynch, Pierce, Fenner & Smith; Bache, Goodbody, Burnham & Co. have issued bullish reports on the broadcast industry. The most recent Burnham report predicts that network revenues will show an increase of approximately 6 to 8 per cent and that national spot will show an increase of 8 to 10 per cent over 1968. Merrill, Lynch goes even further and predicts that total product revenues (both radio and television) may surpass $5 billion by 1970. And it may reach $7.4 billion, or about 27 per cent of total advertising revenues of all media, by 1975.

Cordially,

S. J. Paul



Confirmation form still being discussed

The 4As and SRA are still mulling over the question of what kind of changes should be made in the contract confirmation form developed by TvB as part of its "Systems of Spot" proposal.

The two groups met recently to "expose" their positions. It turned out that the agency committee handling this question under the leadership of Hope Martinez, BBDO vice president, wants extensive modifications. SRA, while not against modifications *per se*, would prefer to let the contract/confirmation form get a good start and make modifications later. To what extent the agency group will insist on early changes will be clearer after it meets on January 23 to finalize its thinking.

In the meantime, there will be a 4As committee meeting on January 14 to discuss the question of standardizing agency traffic instructions to stations. While the SRA is not directly involved, its members have a deep interest in the subject because of the effect on their stations when billing discrepancies arise due to commercials that come in late or run at the wrong time.

Two other forms are involved in the long-term standardization of paperwork buyers and sellers of spot are working to achieve: the avails form, already accepted, and an invoice form.

McGannon in new corporate post

Naming of Donald H. McGannon, Westinghouse Broadcasting chairman and president, to presidency of one of four "company-like" units in restructuring of Westinghouse Electric, puts him in a definite growth area. Though announcement of the four units and their presidents didn't mention it, when and if Department of Justice okays the acquisition of MCA, Inc., the entertainment complex would fall under McGannon's wing.

The Westinghouse Broadcasting chief will be responsible for Broadcasting, Learning and Leisure Time. The three other units are Industry and Defense Products, Consumer Products and Power Systems.

McGannon's unit will include the Group W stations, Group W Productions, Group W Films, Television Advertising Representatives, Radio Advertising Representatives, Westinghouse Learning Corp. and CATV systems in New York, Georgia and Florida.

TV takes dollars from newspapers

A substantial shift in department store advertising dollars from newspapers to tv took place in 1968, according to Howard P. Abrahams, vice president of the Television Bureau of Advertising. He addressed the Chicago Retail Ad Conference on January 12.

Abrahams pointed out that based on the Media Records' analysis of 52 cities, newspaper linage dropped 6.1 per cent during the first 11 months of 1968 while a survey of 75 tv markets showed tv commercial activity increased 80 per cent.

He placed the shift in department store executive thinking on the need to reach out to a wider audience, including those customers who moved to the suburbs, and who are not reached fully by the metropolitan dailies.

The increase in tv activity was paced by Sears, Abrahams pointed out, but others have been quick to follow. From 276 stores using television in the 75 BAR markets in 1966, the number grew to 329 in 1968.

A further growth of television by department stores will come in 1969, Abrahams predicted. From an average of 20 commercials per store, per market, per week this number will grow to about 25 in 1969, he said.

Toy makers step up first quarter advertising

Toy manufacturers, who have always been heavy Christmas advertisers, now will be dropping heavy expenditures into the first quarter. Among them are Mattel, Inc., Ideal Toy Corp., and Milton Bradley Co.

Bradley will spend 150 per cent more this year than it did last. Their campaign in network and spot tv will also be more intensive, concentrating on five items, compared to 15 a year ago.

Sticking to network tv, Mattel will boost their number of first quarter commercials from 400 to 600. They plan to promote 11 new products and six continuing best sellers. There will be increased Saturday morning and weekday weight, and the company will continue their co-sponsorship of the highly successful *Julia*.

Ideal is declaring February "Games Month." They are relying on a unique 10-city, all-day special to highlight their campaign. From 9 a.m. to 5 p.m., all regular programming will be preempted, and cartoon shows and local live programming will be run. All commercials during those hours will be for Ideal. Spot and Network advertising will support the "Games Day" promotion.

Stations to swap video tapes

The National Association of Television Program Executives (NAPTE) plans to announce at their annual convention in February a plan for the exchange of local station production techniques within its membership via video tape recording.

In addition to the regular exchange of outstanding video tape production, local stations will also produce examples of administrative, promotional and news techniques developed to high but practical standards by individual stations.

Builder buys extensive tv package

Philadelphia's WFIL-TV has once again shown how to lure big local dollars into tv, this time by signing a homebuilder to what may be the largest local tv campaign the building industry has ever seen.

The station signed the Korman Corp., largest residential developer in the Delaware Valley, to a one-year contract. Prime vehicles for the campaign are a series of 12 hour-long King Family specials, to be aired on a once-a-month schedule.

The communications concept of the two-minute Korman commercials is to create an awareness among families to consider (1) their shelter needs in relation to the stage of life the families are going through, (2) the advantages of living in a community that has been designed for that style of living and (3) the value that is built into the homes and communities that Korman builds.

Business barometer

:tober was a bang-up month for local billings. The increase over last year was a record in percentage terms this year, but that's only part of the story. The percentage increase was the biggest for any month during the 60s—with one exception. And that was October, 1964. That year was a particularly good one for local business, though the way things are going, 1968 may surpass it in terms of percentage gains.

As for the revenue total, it is not only a record but a record by a wide margin.

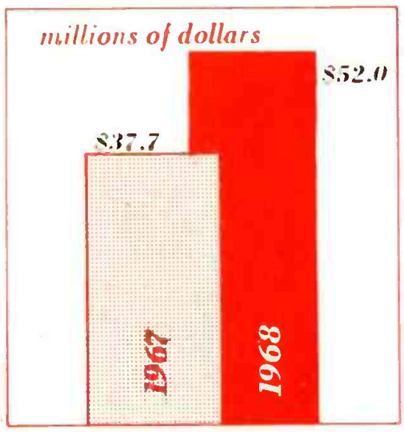
ne October leap of 37.9 per cent over '67 brought local billings to the astounding total of $52.0 million. No month in the past has been near that figure; in fact, no month in the past has ever passed the $40 million mark.

ven network compensation hit a record level this year. The percentage increase of 7.1 was the biggest since June '66 and the revenue figure—$22.5 million—was an all-time record.

he larger stations (those with over $3 million in annual revenue) soared 42.3 per cent in local billings over last year. The smaller and medium stations—under $1 million and $1-3 million, respectively—were close with a 26.6 per cent rise for the smaller outlets and a 28.3 per cent hike for the medium stations.

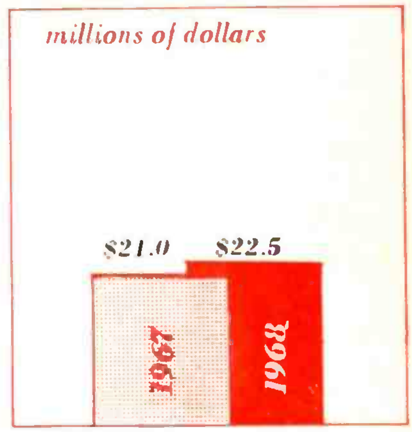
In network compensation, the $1-3 million group averaged a 10.3 per cent rise over last year, leading the other station categories. Larger stations came in at 6.2 per cent, while smaller outlets could muster only 3.3 per cent on the average.

LOCAL BUSINESS



October (up 37.9%)

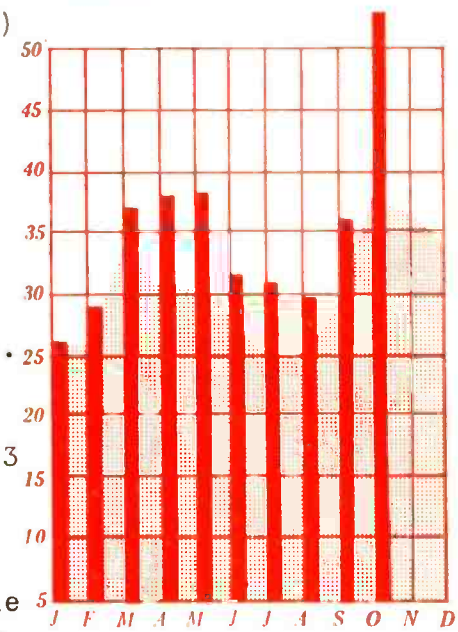
NETWORK COMPENSATION



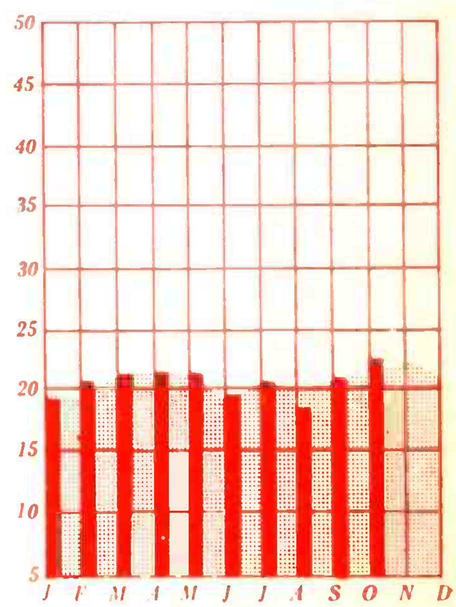
October (up 7.1%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under $1 million	+26.6%	+3.3%
$1-3 million	+28.3%	+10.3%
$3 million-up	+42.3%	+6.2%



1968-67 comparison



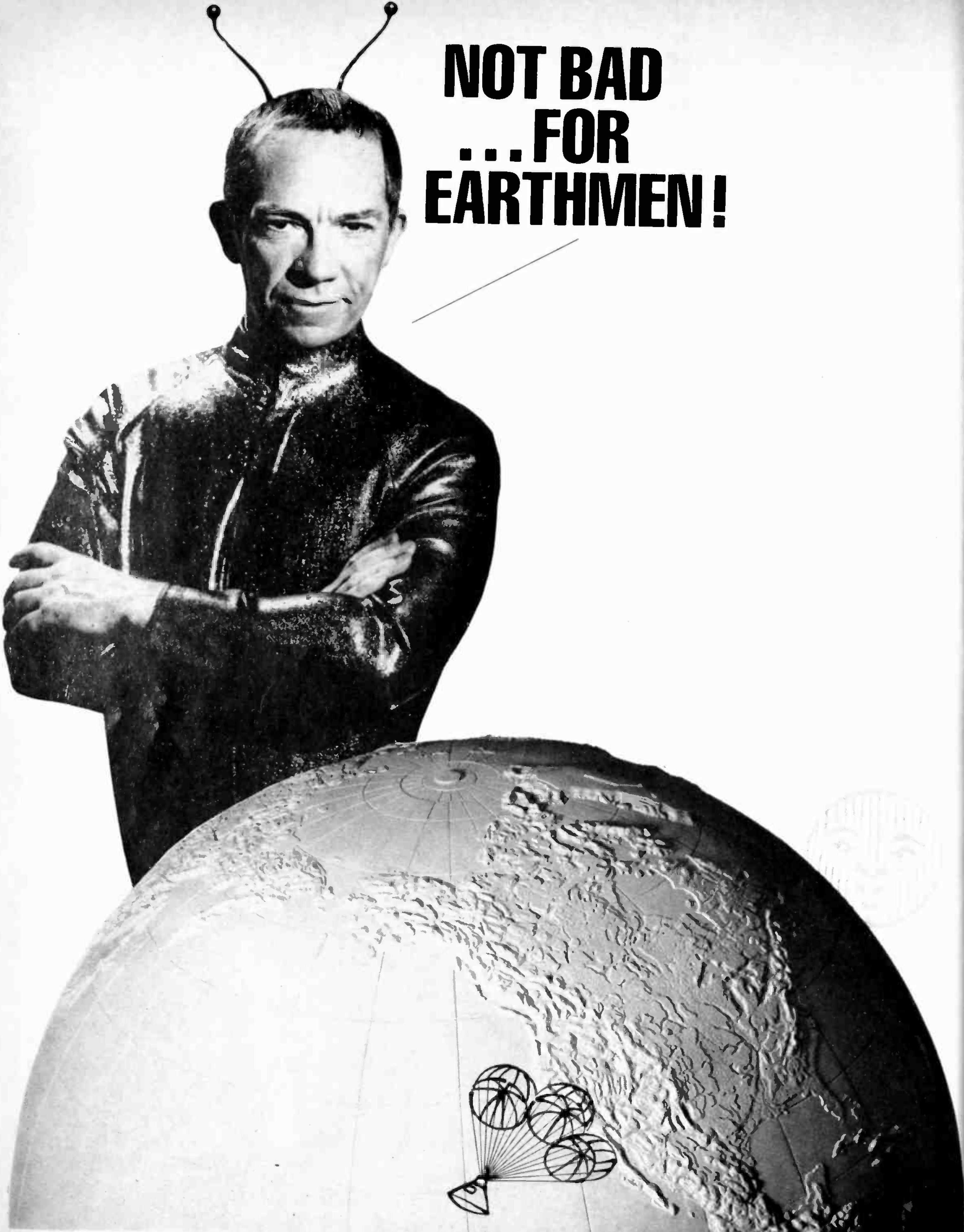
1968-67 comparison

The 10-month local total is now $348.4 million, compared with $292.2 million in '67, an increase of 19.2 per cent.

In network compensation, the 10-month total is $204.1 million, as against $201.5 million in '67, a rise of 1.3 per cent.

Next issue: spot revenue figures for November.

(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.)



My Favorite Martian congratulates The Apollo 8 Space Crew
Both reached record heights!

For astronomical details on Apollo 8 moon flight, call NASA
For astronomical details on <u>My Favorite Martian</u>'s syndication flight call Wynn Nathan (212) 682-9100

METROMEDIA
PRODUCERS
CORPORATION

ɔot's 3rd quarter

A dozen advertisers led by two ıjor food accounts increased their ɔt expenditures by $1 million or ɔre during the third quarter of 68, compared with the correspond- ; quarter in 1967, according to the est figures from the Television reau of Advertising.

The bureau's figures, compiled by iA-Rorabaugh, showed overall spot penditures up 18.2 per cent in the rd quarter.

Total spot spending in the July- ptember period came to $291,653,- 0, and represents reporting from 7 stations. Invested in the third arter of 1967 was $268,692,000 vering 393 reporting stations.

However, an analysis of 344 sta- ɔns which reported in both third arters showed the 18.2 per cent e.

Leading the spot advertisers in llar increases were General Foods d National Dairy Products. The rmer increased its spot investment shade over $3 million, to a third ıarter total of $13.8 million. Na- ɔnal Dairy upped its spot expendi- re $2.3 million to a total of $3.8 illion. In third place was American ɔbacco, which increased its invest- ent $2.2 million to a total of a little 'er $6 million.

ther big spenders. Others who in- eased their spot spending $1 million · more were Norton Simon, Carter- 'allace, Sears, Sterling Drug, Ford, rmour, American Home Products, versharp and American Dairy Asso- ation.

These seven latter advertisers in- eased their spending between $1 ıd $2 million. Their total spending ınged from $1.2 to $3.1 million.

Two advertisers appeared in the ɔp 100 for any quarter for the first me — Hartz Mountain Products orp., which ranked 45th with an xpenditure of $1,456,500 and Toyota ıto dealers, who ranked 68th with 925,700.

The top 10 spot advertisers in the ird quarter and their investment in illions were: P&G ($21.4), General 'oods ($13.8), Colgate ($9.6), Coca ola ($6.3). American Tobacco ($6.0), Lever Bros. ($5.8), Wrigley, ($5.7), Kellogg ($4.4), Bristol-Myers ($4.3) and Ford and its dealers ($3.9).

Six major product classifications showed substantial increases over the previous third quarter. Automotive advertisers jumped 57.4 per cent to a total of $16.2 million. A 50.9 per cent jump was registered by the household furnishings category, which spent a little over $1 million. Pet products accounted for nearly $7 million, which represented an increase of 44.2 per cent. Drugs and remedies climbed 39.9 per cent and reached a total of $16.9 million. The entertainment and amusement field spent $4.4 million, up 33.7 per cent. And tobacco advertisers increased their investment 28.1 per cent to reach a total of nearly $13 million.

Here are the top 100 spot clients with their expenditures as well as their rating:

Rank	Advertiser	Expenditure
78.	Aamco Transmissions	$ 731,200
18.	Alberto-Culver	3,187,900
80.	American Airlines	718,000
33.	American Can	1,960,300
76.	American Cyanamid	768,000
58.	American Dairy Assn.	1,123,300
52.	American Tel & Tel	356,000
5.	American Tobacco	6,037,800
97.	Anderson Clayton	544,500
87.	Anheuser-Busch	642,600
27.	Armour	2.594,500
95.	Associated Brewing	579,800
96.	Associated Products	563,500
55.	Avon Products	1,267,000
89.	Beatrice Foods	619,800
100.	Block Drug	520,000
61.	Borden	1.012,600
9.	Bristol-Myers	4,315,900
43.	British-American Tobacco	1,581,700
51.	Campbell Soup	1,364,600
31.	Canadian Breweries	2,356,700
41.	Carnation	1,688,100
22.	Carter-Wallace	2,900,700
75.	Chesebrough-Ponds	780,500
32.	Chrysler Corp., dealers	2,353,900
4.	Coca-Cola	6,268,600
3.	Colgate-Palmolive	9,602,200
77.	Consolidated Foods	733,000
24.	Corn Products	2,878,800
69.	DeLuxe Topper	913,700
49.	Eversharp	1,416,200
48.	Falstaff Brewing	1,441,400
90.	Firestone Tire & Rubber	615,500
10.	Ford Motor Co., dealers	3,919,600
2.	General Foods	13.758,900
17.	General Mills	3,277,600
62.	General Motors	986,600
20.	General Motors, dealers	3,102,800
94.	Getty Oil	580,800
15.	Gillette	3,422,100
93.	Greyhound	588,000
45.	Hartz Mountain Products	1,456,500
37.	H. J. Heinz	1,888,500
50.	Heublein	1,377,900
74.	Household Finance	789,800
81.	Ideal Toy	717,100
38.	International Telegraph & Telegram	1,856,800
82.	Jeffrey Martin Labs	693,000
16.	Johnson & Johnson	3,348,800
64.	S. C. Johnson & Son	955,900
8.	Kellogg	4,437,100
67.	Kimberly-Clark	934,300
83.	John Labatt	690,500
6.	Lever Brothers	5,814,800
85.	Liggett & Myers	658,900
60.	Lorillard	1,072,200
59.	Mars	1,105,200
71.	McDonalds	833,800
26.	Miles Labs	2,788,000
70.	Mobil Oil	907,500
88.	Morton International	628,100
54.	National Biscuit	1,289,100
12.	National Dairy Products	3.820,900
34.	Nestle Co.	1,901,200
19.	Norton Simon	3,126,100
66.	Norwich Pharmacal	946,800
40.	Pabst Brewing	1,785,900
21.	Pepsico	2,937,400
29.	Philip Morris	2,392,200
36.	Pillsbury	1,891,500
1.	Procter & Gamble	21,359,000
35.	Quaker Oats	1,895,000
30.	Ralston Purina	2,378,500
39.	R. J. Reynolds Tobacco	1,816,300
99.	Rheingold	522,600
98.	Richardson-Merrell	541,100
46.	Royal Crown Cola	1,445,500
42.	Jos. Schlitz Brewing	1,679,100
44.	Scott Paper	1,481,600
23.	Sears Roebuck	2,900,500
25.	Seven-Up	2,845,700
14.	Shell Oil	3,525,700
53.	Sinclair Oil	1,339,100
73.	Squibb Beech-Nut	807,400
57.	Standard Brands	1,169,900
84.	Standard Oil of California	664,300
47.	Standard Oil of Indiana	1,444,500
91.	Standard Oil of New Jersey	612,100
28.	Sterling Drug	2,580,700
68.	Toyota Motor Co., dealers	925,700
86.	Trans World Airlines	654,600
72.	Union Oil of California	820,400
63.	United Air Lines	979,000
56.	U. S. Borax & Chemical	1,219,200
92.	United Vintners	611,500
79.	Wallace & Tiernan	721,700
13.	Warner-Lambert Pharmaceutical	3,558,200
65.	F. W. Woolworth	953,000
7.	William Wrigley Jr.	5,726,000

Zilich's co-op bag

Sure, co-op advertising on tv can be a headache, but it doesn't have to be. It depends on how you control it and how close to the scene you are. It also depends on what you call co-op advertising.

Let's take the case of Dillard E. Zilich, who, whatever you may say about his name, is doing alright with his tv co-op bag. Zilich is the real, live branch manager for the Hoover Co. in Michigan and he appears to have gotten himself a little system for creating sales that is worth examining, if only because it has such a workaday air about it.

In the first place, he buys tv himself, so forget about the policing angle. In the second place, he somehow manages to get three stores contributing to most, if not all, of his announcements, which means the dealers have no cause to complain about tv being too expensive. In the third place, the commercials—in color, of course—come from the Hoover Co., so Zilich doesn't have to worry about dealers dreaming up copy themes which have nothing at all to do with the marketing concept in the first place.

Cut and dried. Zilich came to tv via a classic road. He needed a medium which could demonstrate a product's advantages. Previous to getting into tv, the branch manager had concentrated his advertising in newspapers. It was pretty cut and dried. He ran mostly four-column-by-10-inch ads and found that a typical ad would sell about six washing machines. Dullsville.

Well, anyhow, this new Hoover washing machine came along back in 1965 and it just cried for demonstration. At least Zilich thought so and, as it turned out, he was right.

To quote him: "Results were dramatic. Almost immediately our newspaper advertising became more significant. People remembered seeing our tv demonstrations. When they read our newspaper ads, the combination of the two made lots more people want to buy."

Zilich began his tv advertising in February, 1966, and it's obvious from the foregoing statement that at that time he had not shaken loose his love for you-know-what-medium.

But a lot of soapy water has gone over the dam, and now the Hoover branch manager is putting about four out of every five advertising dollars into video. There's obviously some connection. As a matter of fact, his approach proved so successful that he is now one of the top branches in the U.S. for Hoover in terms of rate of sales for washers.

Continuity. What is this approach? An important part of it is nothing more or less than 52-week advertising. Then there's the run-of-station aspect. Zilich obviously watches the dollar.

When the branch manager talks about year-round advertising, he sounds like a zillion other admen. Yet, somehow, many businessmen don't listen.

So, listen: "In our business, we've found continuity is most important. When you're in and out, the momentum your advertising should generate just doesn't happen. By staying on tv, we've kept our business going in June and July, when business usually drops."

Zilich operates out of Detroit, so a few words about his tv activity in that market should be in order. His year-round operation in the Auto City ties in between 35 and 40 dealers. There's nothing small potatoes about many of them, either. They include People's Outfitting (the first group of stores to tie in with tv), Federal Department Stores, Good Housekeeping Stores, J. L. Hudson, Crowley's, Ned's Firestone Stores.

The branch manager uses WXYZ-TV, runs anywhere from seven to 21 announcements a week, depending on the season. The lower figure applies to the Summer, when he wants to keep that momentum going but is usually able to generate more than enough sales to justify his tv expenditures.

You don't often hear about station salesmen getting a pat on the back for yeoman work in the timebuying end. Maybe there's a reason. Maybe too many salesmen sell time rather than buy time.

Whatever it is, Zilich has nice things to say about WXYZ-TV account executive Harvey Grace, who can be said to handle all the television activity in the Detroit market for the Hoover Co.

Hoover is after the woman 18-49 with a growing family (who isn't?), so Grace's job is to place Hoover sales messages in and around programs which have great appeal t[o] young mothers. Sounds simpl[e] enough, though no doubt there's a lo[t] more to it than the demographic[s] suggest.

Last year Zilich ran about 2,00[0] announcements in Michigan, mayb[e] 600 in Detroit. In working wit[h] stores, he offers a straightforwar[d] formula.

Hoover pays half the time costs. The other half is split among three dealers, each one paying one-sixth of the time charges. That's it, no hidden extras. The commercials themselves come from the Hoover Co. and Zilich provides the necessary dealer tags.

Would you guess that most commercials appear during daytime hours? Of course. When else is the housewife thinking of household chores, if not doing them? It stands to reason that if you show a washing machine while the housewife is doing her wash, if you don't get her attention, don't blame tv.

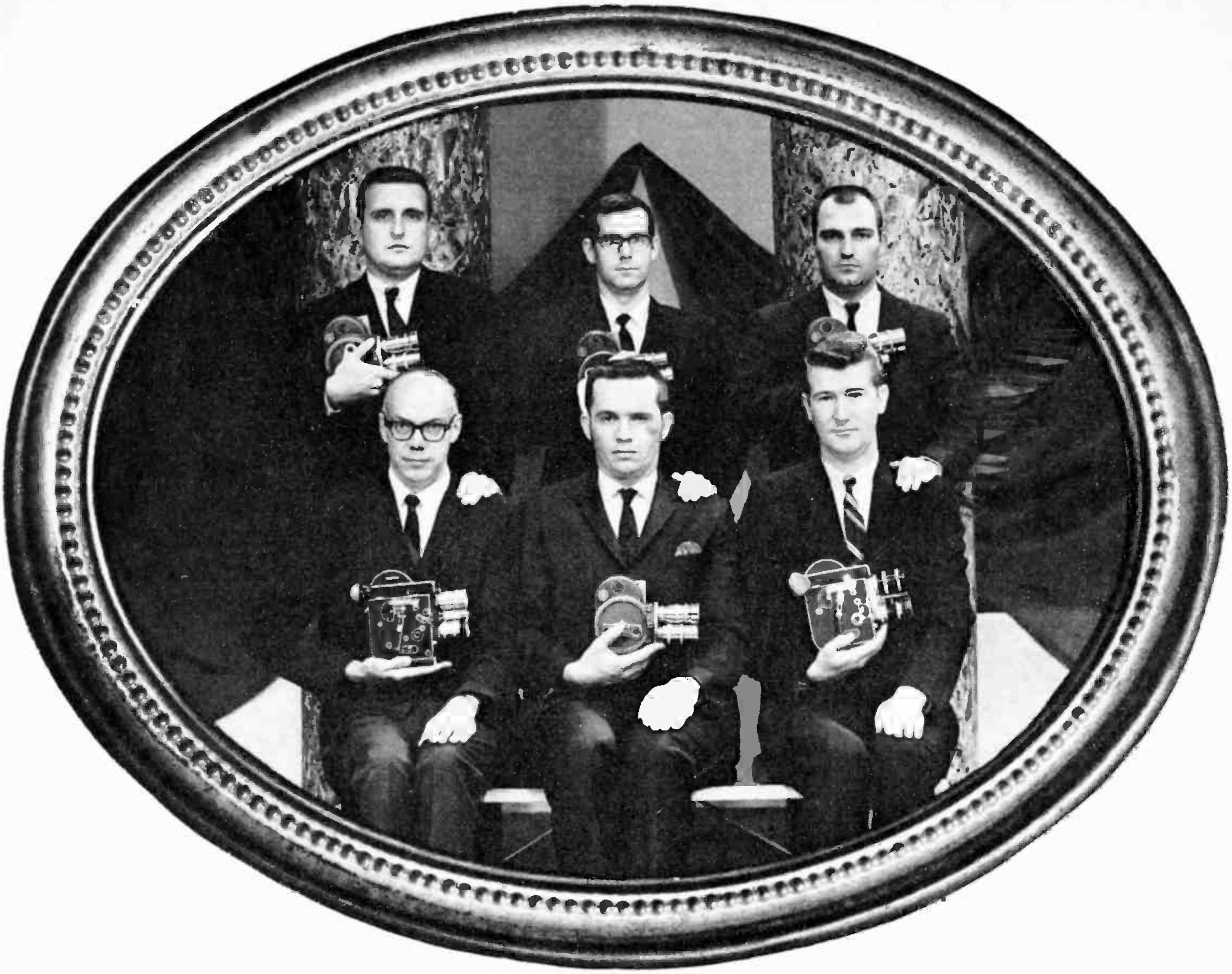
Washers get the most promotional support from Zilich but housewares and floor care products also get a piece of the action.

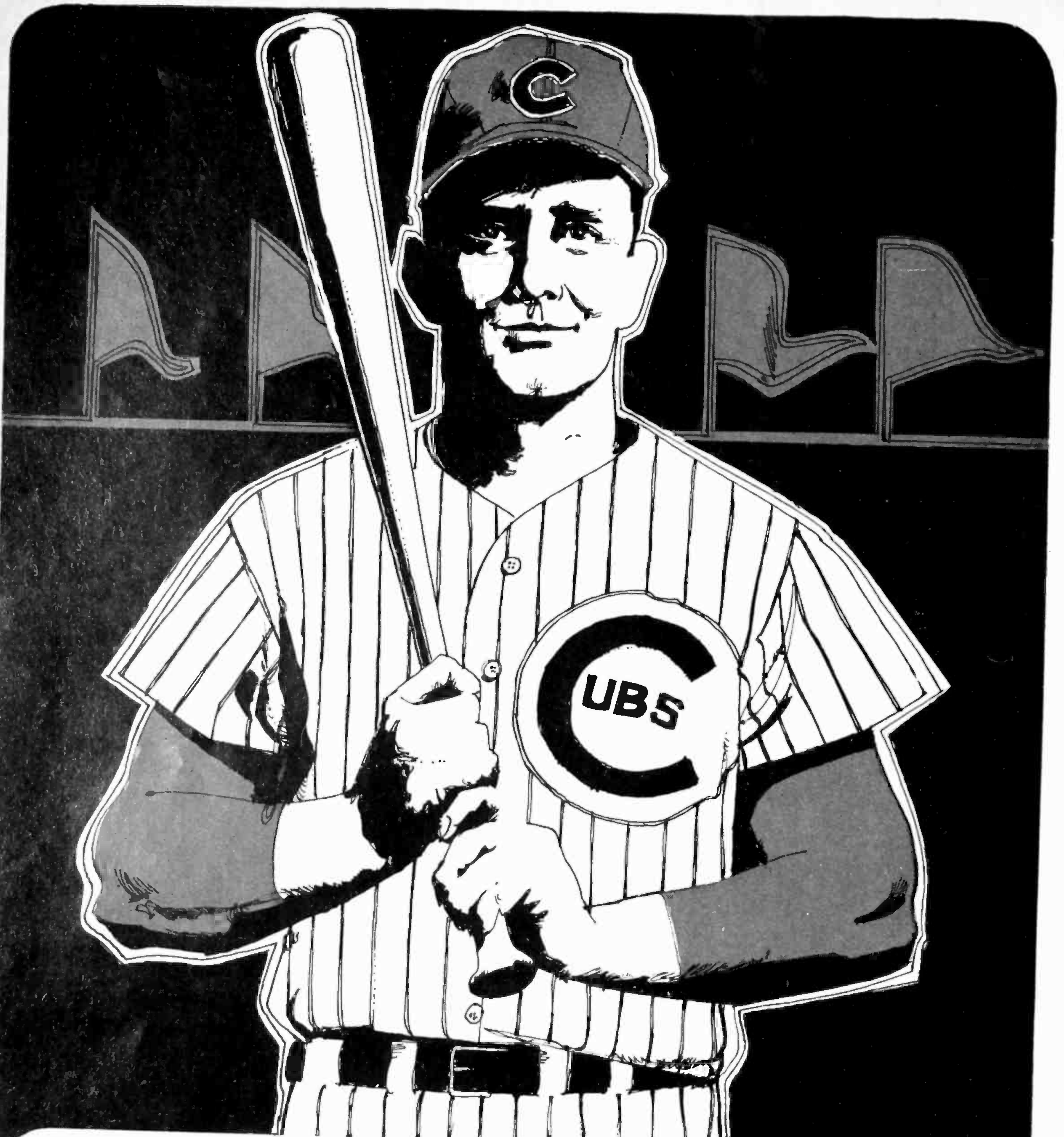
The commercials. As you might gather by now, the commercials are not exactly psychedelic. Sample: A 24-lb. stack of clothes is piled high and somebody asks: Can you do this amount of wash in 30 minutes? In less than a minute the housewife is shown how it can be done with the Hoover spin-drying washer.

That old saw about the retailer being able to evaluate a medium by cash register results may be an old saw but nobody ever said it is an untrue saw.

Again, we quote Dillard E. Zilich: "We can trace results from a single spot. Let us put a spot on for an iron or a blender or any of our appliances and right away the phone begins to ring. People say they missed where they can buy it. When you get action that fast you know your advertising works. Television brings that kind of fast response."

Last year, the Hoover Co. started its own tv campaign. For example, in the last quarter the firm bought 82 minutes on ABC-TV. That meant, of course, more tv exposure for Zilich's dealers. In Detroit, they thus had support from a total of 28 to 42 announcements a week, making Hoover one of the biggest advertisers in the market. ■




UBS

Television Age

JANUARY 13, 1969

Review & forecast

An in-depth analysis and appraisal of advertising and programming trends in the television industry during 1968 and 1969

There will be few complaints about 1969 if the tv advertising business is as good as it was last year. Barring economic static from a runaway inflation or other unforeseen events, it may be better.

But the healthy pace of business doesn't lessen the pressure of challenges in a volatile industry. To the advertiser and agency, the challenges are increasing the efficiency and effectiveness of advertising as costs rise and market segmentation becomes more complex. To the stations, the challenges are growing competition in many markets and keeping their rate cards honest. To the networks, the challenges are finding fresh programming ideas without spending a fortune to develop them while at the same time answering the increasingly vocal critics of tv.

Media buying in particular is undergoing stresses. The timebuying services shook up the agencies in the aftermath of 1967's soft spot market and clouded the relationship between them and the stations. As a consequence, the agencies are paying more attention to negotiating know-how.

One agency development, the emergence of market specialists in the media department, has been interpreted as a reaction to timebuying services but actually goes beyond it. It's basically a reflection of the growing emphasis on knowing the complexities of individual markets and thus bodes well for spot.

These developments and others are treated in detail on the pages which follow.

The buyers

AGENCIES:

Timebuying developments hold center stage as agencies wrestle with the 30, timebuying services and the problem of sharpening media department capabilities

Ad agencies are optimistic about 1969 but guardedly so. Part of this may be a natural reluctance to suggest there will be an open money spigot ahead of the fact, but there are other more solid reasons.

The uncertainties surrounding inflation, and the profit squeeze are clearly bothering agency management. The former is a foggy area anyway and the latter, while not likely to exert as much pressure as in '67, appears to be a continuing problem.

Agencies are not wrestling with the cost problems of peripheral services as they used to, but the imperatives of efficiency in operation are becoming more stringent. Clients are increasingly insistent about it and with an increasing number of agencies going public (there are about a dozen which have taken that route so far), Wall Street thinking is giving the issue of efficiency more exposure.

Fancy creative salaries and fringe benefits, which made agency controllers tear their hair during the past couple of years, will not likely run their course this year. The expenses of copy research are rising—and becoming more necessary. Investments in automatic data processing, including both in-house and outside computer services, have become, for the larger agencies, anyway, a necessary fact of life.

Media department salaries have become a major factor for the first time. Costs in that area have long been bothersome, but it's been because the complexities of buying tv and radio spot have necessitated large departments. Now the pay level is coming into the picture as agencies mull over the tough question of whether to up salaries and run a tight ship or stay put. The alleged competence of the timebuying service has been a factor here, but not the only one. Any notion that computers would shave overall media department budgets has gone by the board.

The rising price of tv, while it has no direct impact on agency costs of operation, will keep agencies on their toes in their efforts to buy as efficiently as possible. Of leading importance in this area is the growing use of the 30 and the decline of the 60. Whether this money-saving ploy is necessarily efficient, however, is still an open question.

Also an open question, but one which will be increasingly tested this year, is the effectiveness of the media buyer as a market specialist. General Foods has allocated markets among its four agencies, a tack already taken by Bristol-Myers, and Young & Rubicam has set up a special Broadcast Unit with regional supervisors responsible for buying all Y&R brands in their respective areas.

L. T. Steele, chairman of Benton & Bowles, voices the

I see a change coming in client attitudes toward product conflict. They will be liberalized out of necessity, not because clients will really want it.

Frederick D. Sulcer, executive vice president, Needham, Harper & Steers

attitudes of many top managements when he says, "The factors which produced the profit squeeze aren't going to go away." However, he feels that agencies are becoming competent about cost management and notes that clients are "encouraging" agencies to examine ways to allocate resources.

In the past, says Steele, the profit squeeze was due to the additional costs of handling tv. "It was not only the problem of buying and policing spot but paying producers, directors, artists, the people who brought film know-how into the agency and the time to teach others this know-how." Then, the costs of managing talent and the proliferation of services in the 50s and into the 60s added other pressures.

Now, he says, the cost of copy research and the bidding for creative talent has come into the picture. He points out that clients are bidding for creative talent, too. "These problems will be with us in '69 but agencies have been developing cost accounting abilities and there's an

Making buyers market specialists doesn't make sense for the medium and small agency. What's really important is a good negotiator and having experienced people supervise buyers who won't have the necessary experience.

Frank B. Kemp senior vice president, media and programming director Compton

I feel that timebuying services will decline in importance. They provided one service, however. They made agencies tighten up their buying in some instances.

Frank J. Gromer, Jr.
vice president and director of marketing services
Foote, Cone & Belding, New York

increasing participation in cost control by middle management."

The pressures to turn out more effective advertising and the concentration of many agencies on that single goal will continue, Steele makes clear. He notes that B&B is adding to its creative payroll. ("A good creative man is worth a lot of money.") But he is hopeful that there may be a leveling off in creative salaries this year. "Some agency principals who panicked when faced with the threat that a top creative man would leave and paid through the nose to keep him will be thoughtful about it now."

Also concerned about the creative salary spiral is Paul J. Caravatt, Jr., chairman and president of The Marschalk Co. Caravatt, and Steele as well, were upset about trade magazine articles that publicize some of the fabulous pay strikes hit by young, roving talent. The

The media buying services will first come into their own in '69. Advertisers and agencies will feel their full weight and effect and they will be accepted.

Norman King
president, U.S. Media

Marschalk executive saw no evidence that brakes were being applied to creative salaries.

He also said his agency is "amazed" at the rate at which commercials production costs have risen. Like a number of other agencies, Marschalk is putting clamps on the cost spiral here. A creative business manager, Gerald Jillard, will review all bids. Production houses are routinely informed the bid is to be considered a final figure and only a senior management man can okay a decision to spend more money.

In forecasting the year ahead, Caravatt said a review of all their accounts showed that, "almost without exception, they are guardedly optimistic." He found some fears of inflation but, for the most part, it was based on a how-long-can-a-boom-last psychology.

Noting that new product marketing is a specialty of Marschalk, Caravatt said the outlook for '69 is for more product introductions. "The number of new products now in the works at our agency is about twice what it was a year ago, though I should mention that doesn't mean all will see the light of day this year."

Among those with a wary eye on inflationary trends is Frederick D. Sulcer, executive vice president at Needham, Harper & Steers, New York. Talking about the economic picture in general, he felt that business will

Agency bigness per se is no longer an effective calling card; it doesn't impress the way it used to. The test of prowess now is how creative work sells and is perceived.

L. T. Steele, chairman of the board, Benton & Bowles

face higher costs this year than they are now figuring on. "We don't really know yet what the impact will be from the last round of union contracts." Bolstering this contention is a recent study by The Bureau of National Affairs, which found that the median wage increase falling due in 1969 will hit a 12-year high.

As far as agencies are concerned, Sulcer said that while the profit squeeze in '68 was not as tight as the year before, the outlook is for continuing pressure. "We will look to media for provable values." With salaries going up, NH&S is operating with fewer personnel per $1 million in billing.

Holding center stage in the media buying arena is the steady shift from minutes to independent 30s, as clients seek to keep their brand exposure levels up in the face of rising rates in tv.

Agencies are enthusiastic about the action of most Blair-represented stations in restructuring their rates to make the 30-second commercial 50 per cent of the minute in non-primetime. Sam Vitt, senior vice president and executive director of the media and programming department at Ted Bates, predicts this move 'will set in

(Continued on page 62)

ADVERTISERS:

Advertisers head into '69 bugged by time costs, partial to independent 30s and scatter planning, wary of violence, and generally optimistic

Several of the advertiser-related trends and issues that surfaced in television during 1968 will carry over into the current year. Some, like the appearance of outside media buying services, which operate with no visible means of support, were whelped in controversy and will remain controversial. Others, like the condemnation of violence that swept the country (then advertisers, then networks, then producers and packagers) following the King and Kennedy assassinations, carry no real dissent.

Advertisers are very sensitive to the escalating costs of spot and network time. Some look with jaundiced eye on the newly emerging independent 30-second announcement (in itself, both a trend and an issue) as the potential vehicle through which costs will be jacked this year and in the future.

A few more students transferred last year from the Sponsorship School to the Participation School, as advertisers continue their disinclination to tie up fat dollops of budget in on-going shows. "It's not the ratings. it's the demographics of the thing," said one corporate media director whose firm had lately dropped sponsorship of a hot-rated situation comedy.

The FCC's decision on *catv* set off great controversy as to the future of commercial programming by wire—controversy that is sure to boil on into the current year.

Costs probably concern advertisers more than any other facet of television—costs and what they're getting for their money.

In interviews with advertisers, TELEVISION AGE could find no hard evidence that the networks' alleged "selective" coverage of last August's Democratic convention debacle in Chicago had impaired the believability of tv news. Network news show ratings have held up.

Taken all in all, 1968 was a good year for television. It saw advertisers sink more money into the medium. Networks experienced an estimated (by the Television Bureau of Advertising) 3 per cent increase in billings over 1967's $1.5 billion to about $1.545 billion. A good November—at $164 million, up 4.6 per cent over November 1967—helped. Firm network figures for the first 11 months of 1968 put billings at about $1.391 billion, an increase of 3.1 per cent over the comparable period of the previous year.

A further look at TvB's 11-month figures shows that nighttime network carried the ball, rising 3.9 per cent over 1967's $893 million to $928 million. Daytime climbed 1.5 per cent (identical increases of 1.5 per cent in both Monday through Friday and Saturday-Sunday). That's how advertisers bought network through eleven-twelfths of last year. And characteristically, they spent more with CBS ($514.2 million) than with NBC ($495.3 million) or with ABC ($381.1 million).

Rising time costs are bugging many a corporate advertising man. Most say that spot is, generally speaking, rising more rapidly than network. A spokesman for General Mills told TELEVISION AGE that the factor which concerns the company most these days is that "spot television costs are climbing much faster than any other medium we use."

He went on to imply that the upward spiral has been taking place under the protective covering, if you will, of a welter of extremely complex statistical information regarding stations and markets—information that marketing people have found difficult to organize, analyze and act upon. Spot advertisers have not brought pricing pressure to bear on broadcasters, he theorized, because they have not been well enough informed.

Computers are coming into play

"But now," he continued, "computers are cutting the information down to size, and marketers are getting to the point where they can manage it. From there, it's just a simple step to questioning the price/value relationship of spot.

"Sure, spot has geographic advantages," he said, "but only if it's priced right. The question is, how many markets deep can you go in spot before it becomes more effective, as far as grp's are concerned, to go network and get the rest of the country free?"

R. R. Riemenschneider, knowledgeable media director of Quaker Oats, agrees that spot is showing a faster rate of price increase than network (except, he says, for IDs and prime 20s). He finds that children's spot has turned upward very sharply, particularly in the past two years.

While nearly all of the advertising and media executives queried are looking for increases in spot and network time costs again this year, the television coordinator for a major automobile manufacturer senses possible softness ahead. His reasoning: the networks and station may hold prices back to a reasonable level in anticipation of the extinguishing of tobacco advertising by the government.

"It looks as if it's going to happen sooner or later," he remarks. "Conceivably, the announcement could come as early as January, 1970."

He also sees ABC, "to the extent that it had rating problems this season," holding down network prices ("ABC," he adds, "has always kept its compatriots honest.")

Most of the advertisers with whom TELEVISION AGE talked now consider the independent 30-second spot as an accepted part of the television scene. Some feel it will eventually replace the 60 as the basic commercial unit. Most find it convenient to have around, in that it can obviate the necessity of brain-wracking to match products, timing, markets and share of budget in piggybacks. But at least one corporate ad executive wishes the isolated 30 would go away, and for what could turn out to be a very good reason.

"My fear," he says, "is that if we move to the 30-second unit in a major way we'll be, in effect, opening the door to a brand new round of price increases. Most advertisers will find they can say what they have to say amost as well in half a minute as a full minute. And with a situation like that, how long do you think it would be until 30s cost as much as 60s?"

He lauds Blair Television for its recent announcement that most of the 70 stations it reps will price non-prime 30s at 50 per cent of their minute rates, calls it a giant step in the right direction, but notes that no other major rep or broadcaster has yet followed suit.

In pegging the price it will pay for independent 30s, this spokesman's company stepped into the broadcasters' shoes long enough to understand the added problems of product protection and administration that come with volume sales of half-minutes.

"We're paying 60 per cent of the minute rate, tops," he says, "but in the meantime we're doing everything we can to keep the 60 on the scene."

It should be pointed out that this advertiser is on network regularly with some 30 products, and consequently piggybacking is not the problem it is with many others.

A media man at an automobile manufacturer feels, to the contrary, that any surge to 30s could actually result in advertisers spending less to get less. "Buyers may go for three 30s instead of two minutes, for example, and save the difference.

"The 30, became respectable in the automobile industry in the Fall of 1968," he continued, recalling that not so long ago the 60 was considered somewhat of a concession by Detroit admen.

(Continued on page 66)

The medium

SPOT:

Short term and long term, the outlook is bright—major factors are national vs. local advertiser competition for time, emphasis on market-by-market ad strategies, color

There are many signs and most of them point one way. Up. That's not only the short- but the long-term outlook for a spot, which has completed a good year and has all the earmarks of chalking up another one.

The major independent reps are remarkably close in their projections for spot in '69. They range from seven to 10 per cent with the consensus being about eight. There's nothing precise, of course, about these predictions. They merely reflect the average degree of optimism the reps have, based on their hopes, their markets, and equally hopeful guesstimates from the agencies.

But the confidence is unmistakable. "It certainly looks like a damn good year" to John F. Dickinson, executive vice president of Harrington, Righter & Parsons. He feels business may well accelerate as the year progresses.

The general agreement on the proposition that '69 will be a good year stems basically from the assumption that the economy will steam along at about the same rate it has in '68 and maybe a little better.

But there are more specific signs at hand. The first quarter stacks up strong, for one thing. "The networks are in good shape," said Robert Hemm, vice president in charge of Blair's Station Division, speaking of the January-March period. "That's always a good sign for spot. Some of the benefit comes from overflow business the networks can't accommodate."

Hemm also noted an increase in the number of "new business" requests for time over last year.

Another reason for the optimism was the healthy tone of business in the last quarter of '68. Robert Kizer, administrative vice president of Avery-Knodel, pointed out: "It's usually true that as the last quarter goes so does the first quarter."

One rep executive said a prediction about the level of business during 69's first half, made a half year ago, was under the mark, judging by current indicators. He said, "This year is turning out to be better than we thought."

Spot time sales should easily top the $1 billion mark this year. The *Business Barometer* figures of Television Age show spot revenue through October running at about 12 per cent above '67. If it turns out this level of business held up, it would mean $975 million in spot time in '68. An increase of less than three per cent in '69 would push the total over $1 billion.

How individual markets will do is another question. The concentration of spot in the major markets will continue, according to Edward C. Page, general manager of Petry's client and industry relations division. Smaller markets will do better or worse depending on the number of new product tests and introductions, Page said.

New product introductions were on the low side in 1968. This is believed due to a carry-over of uncertainty following the economic plateau or dip (depending on what business you were in) in 1967. The general expectation among both reps and agencies is that a pickup in new products is due this year. One straw in the wind was the comment by C. W. Cook, chairman of General Foods, leader in spot's biggest industry category, that "The development of new products and new processing techniques will continue to hold a top-priority place throughout our industry during 1969."

Negotiation is now built into rate cards

Occupying central attention is the growing use of the independent 30 and the related question of rates for the half-minute announcement.

The latest information available from TvB is that non-network 30s (excluding piggybacks) accounted for 19.1 per cent of all commercials in September. This

"As The World Turns," a popular soap for many years boosts CBS' daytime ratings. Below: ABC goes for the demographics with "Mod Squad."

BC's "Name of the Game," a eekly "motion picture." Below: ly Friend Tony," a second ason mystery-comedy for NBC.

Above: "The Queen and I" is a second-season show for CBS. "Cat Ballou" (left) was one of the few movies to do very well this year.

LOCAL:

Growing faster than network or spot, with department stores and chains from Dayton's to Sears coming in big, local is riding high

In terms of improving on its own performance, local became television's express in 1966, and has been highballing along ever since.

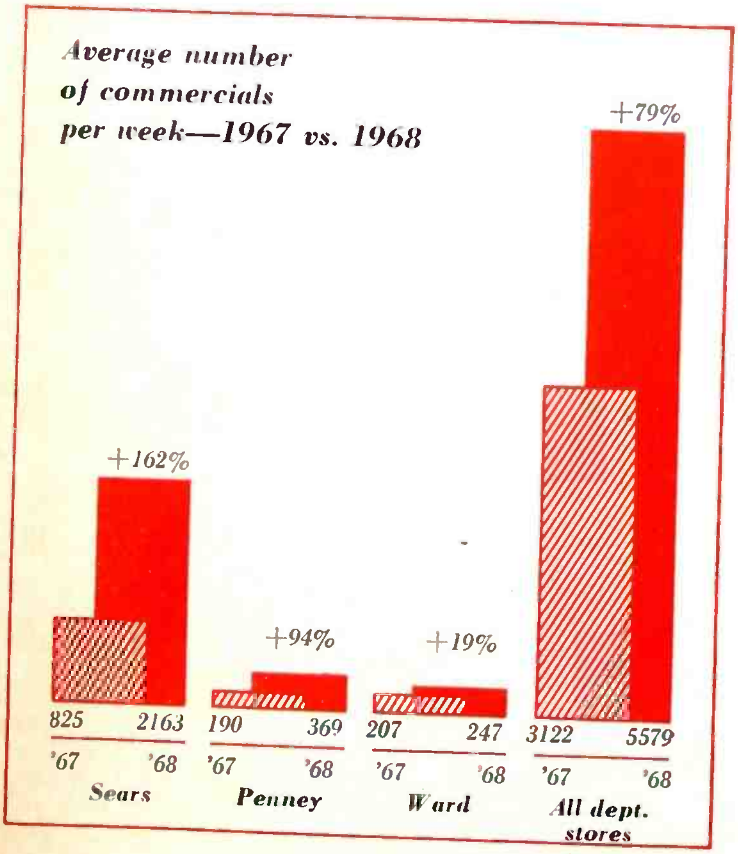
Now, with banks, automotive advertisers, restaurants, utilities and other key non-store categories securely in tv's camp, and with retailers coming on like Gang Busters, 1969 figures to be the stations' most successful year to date in local revenues.

A brief review of the TELEVISION AGE *Business barometer* figures for local, spot and network percentage increases pretty well tells the tale.

For the five years 1959-63, spot was in the spotlight, leading both local and network in increase percentages.

Local turned the tables in a big way in 1964, racking up larger percentage increases than spot and network in every month.

The following year, although local was up each month over 1964, spot's improvement percentages ran better.



Source: TvB-BAR, first nine months, each year. Based on survey of one random week per month in 75 major markets, covering 82% of U.S. homes.

Stores and banks are big local clients. Left: commercial for Wanamakers is shot on Philadelphia street. Below: Filming a Dry Dock Savings Bank spot in New York.

Then local got back on the track, showing more improvement than both spot and network in every month of 1966, in nine months of 1967, and in all but one month of last year. Here are *Business barometer's* comparative percentage changes for 1968 as against 1967:

	Local	*Spot*	*Network*
January	+ 1.8	− 1.8	− 0.4
February	+12.6	+ 6.3	+ 6.2
March	+10.0	+ 2.9	+ 0.1
April	+21.7	+13.7	+ 0.5
May	+22.0	+16.0	+ 1.9
June	+12.0	+18.4	+ 3.9
July	+23.4	+16.6	− 0.1
August	+19.0	+ 6.0	− 9.4
September	+25.0	+20.7	+ 2.3
October	+37.9	+17.6	+ 7.1

Over the past five years, local sales volume has increased a shade less than 45 per cent, going from $377.2 million in 1964 to an estimated $545 million last year. En route, local hit $412 million in 1965, $442 million in 1966, and $466 million in 1967. Percentagewise, the estimated gain in local revenues for 1968 is 17 per cent.

Although none of them are about to go into statistical detail, the networks and the major groups generally struck local gold last year and agree that there's plenty more where that came from.

ABC, CBS and NBC told TELEVISION AGE that their stations had just come off a fine local year. Local also hit an all-time high in 1968 for the Group W stations, and doubtless for numerous other groups. And without exception, those queried are expecting even bigger and better local things from the current year.

Chief basis for the optimistic outlook is the retail client sector (stores, that is), which rose an estimated 79 per cent last year over 1967, compared to local's 17 per cent overall increase. The indicator came up last September, when for a random week in the 75 markets monitored by Broadcast Advertisers Reports, department stores dethroned automobile dealers as king of local tv in terms of number of commercials.

Figures for that milestone week showed department stores on top with 8,307 commercials, followed by auto dealers with 7,635, furniture stores with 5,716, restaurants with 4,655, and food stores with 3,772.

The above situation, however, is not necessarily mirrored by the o&o's of the networks and major groups, taken as entities—doubtless due to the higher time costs in the markets in which they tend to be located. Still, retail is responsible for most of the excitement among local broadcasters of this ilk.

(Continued on page 82)

The suppliers

SYNDICATION:

Program distribution looks like it's headed for a prosperous year though the outlook for features is, temporarily at least, mixed

Distributors of tv programs are expected to have another prosperous year in 1969, but the outlook for features is not quite so bullish. This is the consensus among leading executives of distribution firms in both fields.

"I expect business to increase in syndication by about 10 to 15 per cent in 1969," says the national sales manager of one of the major distribution firms. This would continue the trend of sales since 1964 when a consistent rise began. According to authoritative estimates, business in 1965 rose 3 per cent over 1964, and the increase was between 10 and 15 per cent in 1966 and 1967. The year just completed was also a very good one, with rises matching those of the two previous years.

The demand for movies has not been as strong over the last several years. The price peak was reached back in 1966. Since then, film distributors have been making less favorable deals as the networks' purchases have filled out inventory and the number of reruns has increased.

"The network market for features today is sloppy, and it's not likely to get better soon," declares Manny Gerard of Roth, Gerard & Co., a stock market research firm which specializes in entertainment securities. He notes, "The station market for features is also rather weak and is expected to continue that way in the coming year.

Gerard's analysis is supported by Bob Newgard, vice president for world syndication sales at Paramount Tv. "Features are soft now, and it will take some time before demand improves," he predicts.

The current state of the market for features by no means indicates a long-term softness. Distributors point out feature distribution is a volatile business with ups and downs in prices being the usual state of affairs. With features having long been a staple of station programming, there is nothing to indicate this basic outlet for such product will change in character.

What accounts for the expectation of good business in program sales in 1969? Essentially the same group of factors will continue to be operative: keen station competition for audiences and program vehicles which lend themselves to station and advertiser need.

The battle between affiliate and independent and between independent and UHF challengers is obvious.

Among features recently released for sales to stations are Warner Bros.-Seven Arts' "Days of Wine and Roses" (top left), "Spencer's Mountain" (middle right) and MGM-TV's "Bad Day at Black Rock" (top right), "Of Human Bondage" (at right).

Independent VHF outlets have been dipping into shares of affiliates in key day parts including primetime. UHF stations in such markets as San Francisco, Philadelphia, Cleveland and Boston are providing greater rivalry for the VHFs.

UHF stations in all these markets have sharply stepped up their purchases of programming. One syndicator reports that U's in Philadelphia, Cleveland and Boston alone are buying 30 per cent more product than three or four years ago. In the coming year, the demand from these stations is likely to continue to increase.

Moreover, affiliates have been more prone to preempt for local specials presented in primetime movie slots, and have opened other time periods for strips. As features have been cut back in late afternoons, strips have filled the gap. An illustration is the shift of *The Mike Douglas Show* from an independent to WCBS-TV New York.

Whether strips will find more openings in the coming year depends on a number of factors—not the least of which is their popularity. Syndicators are eyeing the new business potential arising out of ABC-TV cutbacks. The network is returning the 10:30-12 a.m. weekday strip, and 10-10:30 p.m. Thursday, which now opens the full 10-11 p.m. slot for local programming.

The more optimistic among syndication executives also believe more time on ABC-TV may be available next season at night when Dick Cavett takes over in a thrice-weekly talk show in primetime. Their hope is that some affiliates will refuse to clear one or more nights of the show.

Other network developments will directly affect sales prospects for local features in the coming year. There is the question of whether all seven nights of network features will continue, in light of some of the disappointing ratings so far this season. Much also rests on the competitive effect of three late-night talk-variety shows with CBS-TV pitting Merv Griffin against Johnny Carson and Joey Bishop.

The CBS-TV program switch will remove a lot of movie time from the market. So far, however, there is no evidence that viewers are seeing fewer movies on local stations.

For example, in the top 30 movie markets, where more than half of all local movies are telecast, local feature programming is up 12 per cent over 1967, according to a study made by Warner Brothers-Seven Arts.

The same report showed that during a recent survey week, October 5-11, 1968, there were 3,033 motion pic-

(Continued on page 87)

The Suppliers

COMMERCIALS:

'68 was good and '69 will be great, commercial producers say— a return to animation and tighter cost controls are predicted

Several important factors will be responsible for the type of year the commercials production industry will have in 1969.

- Animation is on the increase. A little more sophisticated and somewhat subtle, animation was the big trend in 1968 and will continue strong in '69.
- Live action commercials, especially video tape, still showed consistent strength in '68, and new video tape editing methods are reasons for an encouraging year in that area.
- Cost control will be a major factor in 1969. Procter & Gamble is attempting to hold the line by instituting a "cost plus" system of payment to commercials producers.
- Technical developments in the film and tape areas will provide the industry with greater capabilities than ever before.

The consensus among the commercials producers is that 1969 is going to be a helluva year. Typical of their comments are these:

Jim Witte at Tele-Tape Productions Inc. sees '69 as "a healthy year."

Sol Goodnoff, creative director of Sol Goodnoff Productions, foresees the gamut of commercials production increasing. "The commercials production industry will definitely have a good year, better than it has in three or four years."

Jack Goldsmith, vice-president and director of special projects at PGL Productions, sees '69 as "a very fine, exciting year."

At Pelican Films, a leading animation house, president Joe Dunford said, "We're headed for the top."

Sam Magdoff, president of Elektra Film Productions, is "bullish" about the prospects for '69.

Rose-Magwood Productions sales manager Kenneth Drake said, "1968 has been an exceptionally good year and I see no reason why '69 should be any different."

Bill Susman, executive vice president at MPO Videotronics, sees '69 as "the biggest year in our history."

At Motion Associates, chairman of the board Paul Minor looks forward to doubling his business this year.

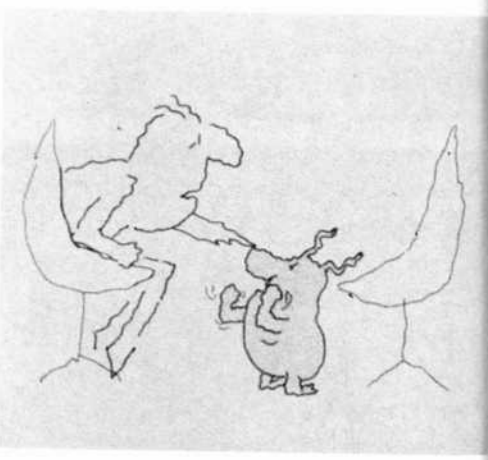
Two factors stand out among those accounting for the bullish outlook.

First is the return to animated commercials during the past year, which even many non-animators admit is a growing trend.

Secondly, the majority of major producers report a very strong fourth quarter and one is going into '69 with the biggest backlog of work he has ever had.

Part of the reason for the return to animation, according to Joe Dunford, Pelican president, is that live action commercials had begun to look repetitious.

Animation was a strong factor a decade ago. Initiating the move away from animation in the late 50s, many live action commercials began using animation techniques. Fast pace, timing, and adaptability, along with the use of quick cuts, made the live action commercial come alive. In addition, the enormous increase of animation for programming made the public weary of



nimated spots. The animated commercial, which had own popular in a short time, suddenly became uninteresting.

After about seven years. the live action commercial ıd become a drag. Looking for something new, creative rectors turned again to animation.

Someone in late '67 or early '68 had the idea of using ell-known artists to interpret the copy line in their own yle, and come up with the key drawings from which aff artists would draw the commercials.

Among these commercials was the Alka-Seltzer "stomch" commercial.

Drawn by Bob Blechtman, this squiggly line drawing now looked on by many as the classic which started e trend.

During 1968 creative directors increasingly adopted e concept that an animated commercial was not just a rtoon, but, in the words of Paul Kim of Paul Kim and ew Gifford Productions, "a whole new way to create tention."

Sam Magdoff of Elektra Films sees the new animation a device which uses fantasy to reach a higher level of elieveability.

In any case, one creative director after another in 1968 arted to follow suit. Each began hiring well-known rtists to design their commercials.

By the end of '68 artists such as Chuck Jackson, Tommy nger, Bob Blechtman, Bob Jones and Walter King, many f who are regular *New Yorker* contributors, all had done ork in the animation field.

By no means was there any stampede to use animation, as there was during the '50s. There were, however, substantial increases reported by several animators. In a way, the producers of animated commercials are happy about the gradual increase.

In the first place the public will not tire of animated commercials if they are slowly infused onto the television screen. In addition, Paul Kim feels that "there are many things in animation we have yet to explore." A slow and gradual growth will allow these new techniques to develop more fully.

Perhaps above all this is the fact that the new animation is far removed from the "breakfast cereal" creations of earlier days.

Today's animated commercials are more sophisticated, and more contemporary in look, line, and ideas.

"This infusion of fresh blood and the reviving of an industry," said Magdoff, "will make animation more and more important. These cartoonists," he continued, "give animation a distinctly different look which makes it sing out."

How animation will develop in '69 is anyone's guess, but Dunford sees it this way: "The trend toward using animation will increase for another two or possibly three years before it reaches its full share."

Many animators express the optimistic hope that when the trend does recede at that time. it will only sink slightly. The final level animation will reach, they feel, will be far above that severe slump which followed the '50s.

There are several other factors which make the animated commercials more attractive to agencies and advertisers. Cost control is easiest in animation. In addition, animated commercials are often 25 per cent cheaper to produce than live action commercials, according to some film producers who do both types of work. Animated commercials have the added benefit of lower residual costs since there are no on-camera performers to be paid.

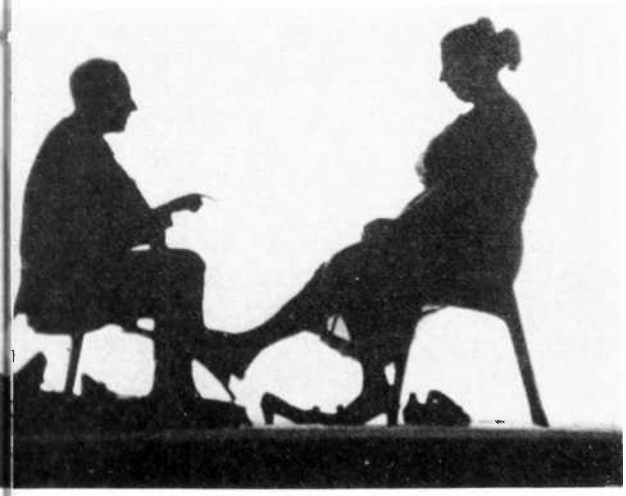
If you had to put a title on the type of live action commercials production done during 1968, you might call it the "year of experimentation."

There was more work done by the young directors in '68 than ever before. As a result there was more of a mixture of creative techniques than ever before.

These new directors, according to one commercials producer, are more graphic and more art oriented. While this didn't necessarily result in better advertising, one commercials producer felt that at least the commercials were more stimulating.

Last year was one of great diversity in film production. There was the continuation of many trends from 1967,

(Continued on page 86)



eft, above: Alka-Seltzer's "stomach" commercial is the lassic which helped bring back animation. Left: RCA's new ideo tape editor enables cuts to be previewed before they re made. Above: The Excedrin "silhouette" commercial was ne of the top festival winners of the year. It walked away vith six first prizes.

ll hail the half-hour comedy

Not so many moons ago, the proclamations from as-rted oracles—including this one—predicted that the le situation comedy show, or any half-hour program television for that matter, was doomed. Between the ature movies and the 90-minute and 60-minute shows king more and more of primetime hours, and the vious importance and superior production values of ger shows, the itsy-bitsy half-hours would be squashed death.

Sound thinking? You bet. And 100 per cent wrong.

According to the latest rating analyses, the leading tegory of primetime programming is that little old oribund half-hour situation comedy. And there are more ows numerically in that category than in any other tegory—which makes the phenomenon statistically en more difficult to figure, because with all those 21 ows of varying quality the average should be closer the average of all nighttime shows, instead of about per cent higher as is the case.

Now anybody can be wrong in show business. About per cent is a pretty sensational batting average, no atter what they say. It's the smart programmer who oks at the facts and takes advantage of them. Let's do st that.

Monday nights, a powerhouse

Consistently strong in the top group of half-hour tuation comedies is that Monday night back-to-back owerhouse parlay of *Here's Lucy* (seemingly inde-ructible from the beginning of television in any format), *ayberry RFD* and *Family Affair*. This time period has onsistently produced winners.

Just to prove that new shows on different networks can ake the winner's circle, *The Doris Day Show* and *Julia* ave also pulled up the half-hour show and appear to be erennials. *Julia*, in particular, deserves special notice or being the first real champ to feature a black lead.

Wednesday night's half-hours are headed by the ever opular *Beverly Hillbillies*—a show that defies all critics nd seems to have no ending—with *The Good Guys* and *reen Acres* somewhat less successfully bracketing it.

On Thursdays, even ABC with all of its problems rides igh when *Bewitched* comes on, with *The Flying Nun* and *hat Girl* somewhat less successful. NBC throws that ever-say-die favorite, *Dragnet*, in between hour shows nd it holds its own nicely. On Fridays, *Gomer Pyle-USMC* demonstrates that it's possible for an isolated half-our comedy to hold up and highlight an entire evening n television.

Saturday finds a whole flock of them flying high. CBS nanages to score heavily with old favorites back-to-back —*My Three Sons*, *Hogan's Heroes*, and *Petticoat Junc-ion*. Then NBC wedges in two new ones, *Adam 12* and he charming *Ghost and Mrs. Muir*, with old *Get Smart* n between. All six of these do well.

On Sunday, few are alive who can remember when *Lassie* started, and they may not live to see it end. Despite stiffer competition, *Gentle Ben* goes on and on, and even *The Mothers-in-Law* is dependable if something less than super.

And so it goes. These are the facts. Most of the half-hour shows do better than average even without strong time periods, and often long after good judgment would rule out on fatigue factors alone. Also recollect that 17 of the 21 shows listed above as successes are situation comedies. That is, 17 out of 21 in that category. A truly phenomenal record in just about any league you can name.

Despite this seemingly foolproof record, it is believed by the producers of these shows that the situation comedy pilot is the riskiest of all to make. More comedies are turned down by the nervous nellies who buy programs than any other type. Could it be they have no real sense of humor? Does it not appear to the most casual observer that some of these rejects might have been long running hits if wiser buyers had given them a chance?

The problem with trying to produce and sell a half-hour situation comedy is that it takes an investment of from $200,000 to $500,000. The network may supply part of this, but somebody has to put up the rest as risk capital.

The major film companies have been badly burned, and some put out of business by this kind of investment. They are, therefore, reluctant to try again, unless the network guarantees to pick up the cost of development or the greater part of it. Networks are now realizing that this kind of show may be the backbone of their programming, as motion pictures get harder and harder to get in a quality that assures good ratings. The chances are brighter, then, for better deals to lure the production companies into supplying quite a few more of the little shows.

'Julia'—one of this season's half-hour hits.

The costs, of course, have skyrocketed, and it will now take about a two-year run for a new series to break even, provided it's successful and has adequate repeats and a chance for foreign sales. The increasing values in tape may be a partial answer.

But whatever the means and whatever the financial problems, something must be worked out. The networks have to program, and the half-hour situation comedy is definitely in.—J. B.

Film/Tape Report

PRODUCTION SERVICE

In a period when the trend seems to be for advertising agencies to buy outside services, a unique type of service has appeared.

Adfilm Producers, Inc. which recently opened its doors at 60 East 55th St., is a service company structured to function as a radio and tv commercial "production department."

Adfilm Producers was formed by Matt Harlib, former vice president and creative supervisor of tv production at J. Walter Thompson. It will provide whatever is required by its agency clients . . . help in production, music, bidding, casting, and residual talent payment.

"At a time when many agencies are re-evaluating their tv commercial production department costs," said Harlib, "my company can provide a cost-saving service."

Small agencies, which do not have tv production departments, will be able to take advantage of Adfilm by using it whenever they get a client that requires tv commercials.

Larger agencies can use Adfilm to augment their staffs for rush jobs and special projects that might upset normal operations.

Adfilm Producers claims it can also serve as a New York production office for out of town advertising agencies.

WINKY DINK RETURNS

The cartoon veteran of three seasons in the early '50s, Winky Dink, is returning to television, this time as a syndicated feature.

The program which starred Jack Barry during its 1953-56 run on CBS, will retain its unique participation element in which children apply a tinted sheet of plastic to the face of the screen. With washable non-toxic crayons, they help the hero in his adventures by drawing lines, figures and color.

Standard Toycraft, Inc., which manufactured the "Magic TV kits" during the original program, is bringing the program back. Ariel Productions is producing the five-minute color programs which will be distributed by Standard Toycrafts' Screen Magic, Inc.

Initially, "Winky" will be cut into existing children's programs on the six Triangle stations, and in New York, Los Angeles, and Cleveland. In one market the five daily episodes are being put together to form a half-hour Saturday show.

In each market during the three month trial, the station holds exclusive sales rights to the Magic TV kit. The kit will be available through the station only. When the program eventually goes into full syndication, the product will be available in retail stores.

The first 65 episodes, already in the can, are marked by a complete absence of violence.

BREWER'S AWARD

When the nation's beer manufacturers got together at the Brewers Association of America convention in Fort Lauderdale they awarded the Erie Brewing Company the nation's top award for tv beer advertising.

The winning commercials were part of an advertising campaign which resulted in a dramatic sales increase in every market served by Erie Brewing. The company also reported that sales were also up over the national average.

Shooting an award winner.

The company sells Koehler beer in Pennsylvania, New York and Ohio.

The winning commercials were a series of humorous spots based on historical truth. Jackson Koehler, who founded the brewery, returns in spirit to keep the family in line. When great nephew Willie suggests speeding up the brewing process to meet the growing demand for the beer, the spirit of Uncle Jackson displays its outrage by upsetting furniture and committing general mayhem.

The "Uncle Jackson's watching" theme threads throughout the series.

Lando, Inc. of Pittsburgh, is the agency. The commercials were produced by Colodzin Productions.

ANNIVERSARY GAME

Production begins January 13 on a new television game show to be produced and telecast by the five ABC owned television stations. The program will also go into syndication through ABC Films, Inc.

Anniversary Game will be hosted by Al Hamel and will be shot as a daytime strip with a nighttime version going before the cameras January 27.

The game features three married couples who compete in stunts and in ability to foretell their spouses' answers to questions posed by the host. Trips and prizes will be awarded to the winners.

On the ABC-owned stations the program will run in a late morning time period. The evening version will be seen Saturday nights.

The program will be produced by Circle Seven Productions, headed by Philip Mayer, vice president in charge of program services for the ABC stations. The program will be video taped at KGO-TV San Francisco.

BABY POWER

H. J. Heinz Co.'s dominance "in country after country where more mothers feed their babies Heinz than any other baby food" is stressed in new six-language commercials created by Grey Advertising, which took nothing less than the United Nation's help to produce.

The spots stress the universality of motherhood by showing scenes from France, Germany, Ghana, Spain, Japan and the United States with a score of the lullaby "Frere Jacques" sung in the appropriate languages.

During the recording sessions, the U.N. missions from Japan and Ghana came to the rescue of the recording artist who speaks seven languages. The vocalist ran into trouble with the Japanese and Ghanian translations, and the U.N. missions were consulted. They determined the correct translations.

The multi-image audio production

technique superimposes the lullaby sung in one of the six languages over the preceding language. Briefly during each transition, the two pictures and sound appear together in a cross fade.

EAST MEETS WEST

Sandler/Shinsha, a joint American-Japanese production company, has been formed in Tokyo.

Equal partners in the firm are Sandler Films, a Hollywood based commercial and corporate film company, and Tohokushinsha, a major Japanese conglomerate company. The two companies have previously worked together on the production of several commercials for Japanese tv without a formal production company being established.

GOING THING

A vocal group, The Going Thing, which was put together by J. Walter Thompson agency for the Ford account, has been signed to a recording contract.

Composer Jim Webb, seeing the group in Ford commercials, entered into negotiations to sign the singers for his Canopy Productions, releasing through Dunhill Records, and distributed by ABC Records.

The Going Thing will continue to be featured in Ford commercials and will begin recording immediately.

THE DOTTED LINE

Metromedia Producers Corp. reports sales of *Truth or Consequences* in an additional five markets bringing the total for the half hour strip program to 104. WATU Augusta, KZAZ Tucson, KMST Monterey, WSM-TV Nashville, and KSOO-TV Sioux Falls.

The one-hour James Brown Special, *Man to Man* produced by Metromedia is now sold in 41 cities. New to the roster are KZAZ Tucson, WDEF-TV Chattanooga, KOAT-TV Albuquerque, WBRZ Baton Rouge, WKBF Cleveland, WATU Augusta, WLWT Cincinnati, WREX-TV Rockford, WMTV Madison, CKLW Detroit, WHAS-TV Louisville, and WVUE New Orleans.

The *Donald O'Connor Show* is now in 33 markets with the addition of WATU Augusta, KPHO Phoenix, and WTVO Rockford.

Sales for *My Favorite Martian* were chalked up by MPC in KVVV-TV Houston, KOA-TV Denver, and KOAA-TV Colorado Springs.

Playboy After Dark, the new hour-long variety-interview series hosted by *Playboy* Magazine's editor and publisher Hugh Hefner, has already been sold in 14 markets.

The roundup of stations includes KTLA Los Angeles, WTVO Rockford, WSBK-TV Boston, WYTV Youngstown, WHNB-TV W. Hartford, WOR-TV New York, WPHL-TV Philadelphia, WXIX Cincinnati, WPGH Pittsburgh, KGMO San Francisco, WTAF-TV Marion, KRLD-TV Dallas, WGN-TV Chicago, and KATC Lafayette.

The Trans-Lux Corp. reports that the Joan Rivers tv series, *That Show*, has been sold in three major markets. The program will now be seen in seven of the top ten markets. Added to the list are: WGN-TV Chicago, WPHL-TV Philadelphia, and WIIC-TV Pittsburgh.

Official Films reported sales of *Your Daily Horoscope* to WAEO-TV Rhinelander, KELO Sioux Falls, WDFM-TV Beaumont, WBRZ Baton Rouge, WREX-TV Rockford, WDAY-TV Fargo, WLCY-TV Tampa, and WBLG Lexington.

Twenty-eight new sales of Warner Bros.-Seven Arts' tv specials and cartoons including *The Time of Their Lives*, *The Six Day War*, *Dylan Thomas*, *Marine Boy*, *Johnny Cypher*, *Out of the Inkwell*, and Warner Bros. cartoons have been announced.

The roundup of station sales includes WJZ-TV Baltimore, WAFB-TV Baton Rouge, KPAC-TV Beaumont, WCPO-TV Cincinnati, WFIE-TV Evansville, WSMS-TV Ft. Lauderdale/Miami, KMID-TV Midland, Tex., KUED Salt Lake City, KRON-TV San Francisco, KMTC Springfield, Mo., and WTVT Tampa.

Also WCYB-TV Bristol Tenn., WGR-TV Buffalo, WTCV Chattanooga, KTRK-TV Houston, WFGA-TV Jacksonville, WKY-TV Oklahoma City, KOOL-TV/KOLD-TV Phoenix/Tucson, WREX-TV Rockford, WNEM-TV Saginaw/Bay City, KSD-TV St. Louis, WNEP-TV Scranton/Wilkes-Barre, WDHO-TV Toledo, KWTX-TV Waco Tex., and KARD-TV Wichita.

Warner Bros.-Seven Arts reports 28 new foreign sales of feature films and 84 sales of tv series and cartoons including *No Time For Sergeants*, *Cheyenne*, *Room for One More*, *The FBI*, *Maverick*, and *77 Sunset Strip*.

\cquiring the feature films were, \ckay Tv Ltd., MVQ, Australia; HV, Melbourne Australia; ATN, Slney Australia; Victoria Tv Ltd., V:toria Australia; Caribbean Broadcting Corp., Barbados; RTB, Bgium, Bermuda Radio Tv Co. Ltd.; N:C Cinematographics, Czechoslov:ia; Rediffusion Ltd., Hong Kong; N:C Cinematographia, Hungary; Tefis Eireann. Ireland; KBC, Fukuo, Japan; and Nippon Educational Tlevision, Japan.

\lso Panamerican Tv. S.A., Lima. Fru; Granada Tv Ltd., London; Tlevisora Independiente de Mexico, S\.. Ch. 8; Corporacion Panamena d Radiodifusion S.A.. Panama; Tlevisora Nacional, S.A. Panama; C:TF, Paris; Republic Broadcasting Sstem, Philippines; Tele San Juan. Ferto Rico; Tv Espanola, Spain and Engkok Broadcasting and Television C. Ltd., Thailand.

Sales of foreign television series vre concluded with Caribbean Ioadcasting Corp., Barbados; Brisne Tv Ltd.. Brisbane Australia; Ioducciones Technicas, S.A. Conbia; Primera Television Ecuatiana. Ecuador; Oy Mainos, Fin-Ind: Degato Film GMBH, German; Id Rediffusion Ltd., Hong Kong.

VERYWHERE BUT

Worldwide syndication rights to te recent *Ann-Margret* CBS variety ecial has gone to **Sinatra Enterises.** The company will syndicate le program everywhere but in the nited States.

The Sinatra syndication unit is epping up its activities for the nited acquisition of other specials. currently has three shows in rease: *Frank Sinatra . . . A Man and is Music, Nancy Sinatra's Movin' 'ith Nancy,* and *Francis Albert 'natra Does His Thing.*

Worldwide television rights to *The 'orld We Live In*, a new series of 2 half-hour television films, has been ranted to **Warner Bros.-Seven rts** by Time-Life Broadcast. The greement covers all sections of the orld which have not previously contacted for the series.

Programs in the series were proluced by Time-Life Broadcast of ew York, with Windrose-DuMontime in Germany and National Eduational Television.

The programs, which were filmed 1 America, Europe, Africa, Asia and

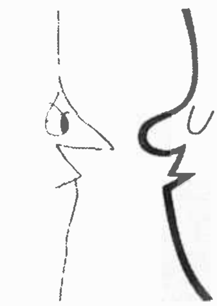
Advertising Directory of

SELLING COMMERCIALS

Arby's Roast Beef • Meek & Thomas

FRED A. NILES-Chicago, Hollywood, N.Y.

Black & Decker • Van Sant, Dugdale

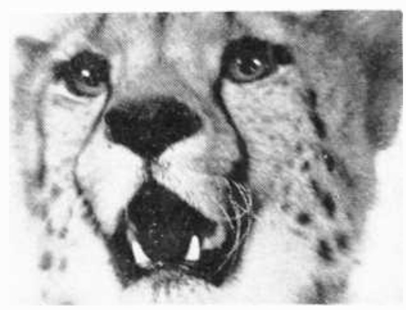


PAUL KIM & LEW GIFFORD, New York

Armour Meats • Needham, Harper & Steers

PANTOMIME PICTURES, Hollywood

Brown Shoe Co. • Leo Burnett Co.



FILMFAIR, HOLLYWOOD

Armstrong Cork Company • BBDO

GERALD SCHNITZER PRODS., Hollywood

Cheetos • Young & Rubicam

PELICAN PRODUCTIONS, INC., New York

Associates Investment Co. • Campbell-Mithun

SARRA, INC.

Coppertone • Lake Spiro Shurman

JEFFERSON PRODUCTIONS, Charlotte

Antarctica, include titles such as "*Animal War, Animal Peace,*" "*Antarctica—Because It's There,*" "*Riddle of Heredity,*" and others.

ON THE WAY

CBS has contracted **Universal Studios** to produce a minimum of three motion pictures, each also serving as the basis for a projected new series.

Properties to fill the order are currently being selected. Two previously ordered projects are currently under the lights.

Production is also underway on a similar project for ABC which stars Anne Baxter and Robert Young.

Indian America, an examination of the murder of one-million people, will be produced by **Triangle Stations** for distribution this Winter. Henry Fonda will narrate the 90-minute color film.

The study of the first Americans and a 35,000-year-old culture now almost destroyed, is being shot in New Mexico, South Dakota, Arizona, Florida, New York and Colorado.

Love—American Style, a comedy adventure, is being produced by **Paramount Television** as an ABC *Movie of the Week* and will serve as the pilot for an hour long series for the network's 1969-70 season.

TAPE/16 FORMED

Teletronics International, after only three months of operation, has announced its first expansion with the formation of TAPE/16. The company is a wholly owned subsidiary specializing in the production of 16mm film and video tape tv commercials, programs, industrials and educational material.

TAPE/16 will be headed up by Ted Okon who has had considerable experience in the area of economy in film production.

The company was formed to supply a quality service in which highly professional but less than extreme production values can do the required job.

STAR STUMPING RETURNS

Official Films and Mike Stokey have just signed an agreement for Stokey to produce and host a new version of *Stump The Stars*. The program which during its 18-year history has appeared on all three networks, will be done for the first time in color.


Ad biz is show biz, and film is where the show biz whizzes is.
Let's face it, all of you out in Advertising-land—you're in show business. Whether it's headache drama, air-flight romance, soft-drink comedy, detergent musicals, or anything else, you're trying to get the attention of an audience and get your message across. That's why so many commercials are shot on film.
Film is synonymous with show business. Film has the people with the talent, the creativity, and the experience. Film is flexible. Film goes anywhere, shows anywhere. In fact, when it comes to expertise in show business, film is the whole bag.
So if you're going to pay show business prices, you ought to get show business value.
Next time, every time, make the big time with film—*Eastman* Film.
EASTMAN KODAK COMPANY
Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
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AGENCY MEN

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AWRENCE S. PARKER and RONALD LUCA have been elected board mbers of Kenyon & Eckhardt Ad- ising Inc. Both men are vice idents and associate creative di- ors.

PARKER DELUCA

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At BBDO, ELI ROSENTHAL, execu- e art director, has been elected a e president.
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SELLING COMMERCIALS

Esso Imperial Oil • Cockfield, Brown Ltd.

MOVIERECORD, INC./ESTUDIOS MORO

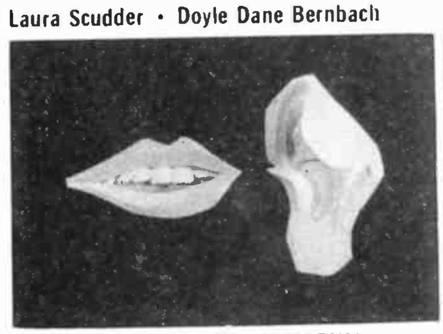
Kraft Foods Company • J. Walter Thompson

ROSE-MAGWOOD PRODUCTIONS OF CALIF.

1st National Bank of Atlanta • McC-E

JAMIESON FILM COMPANY, Dallas

Laura Scudder • Doyle Dane Bernbach



CASCADE PICTURES OF CALIFORNIA

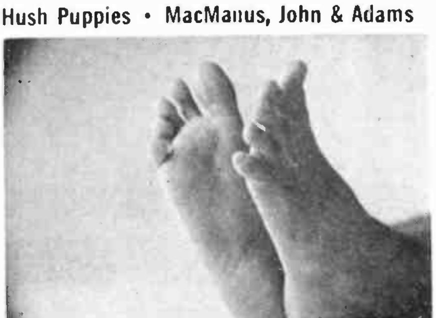
General Tire & Rubber Co. • D'Arcy Adv.

TOTEM PRODUCTIONS, INC., New York

Peter Pan Peanut Butter • McC-E

SANDLER FILMS, INC., Hollywood

Hush Puppies • MacManus, John & Adams



CASCADE PICTURES OF CALIFORNIA

Salem Cigarettes • Wm. Esty Co.

SOL GOODNOFF PRODUCTIONS, INC., N.Y.

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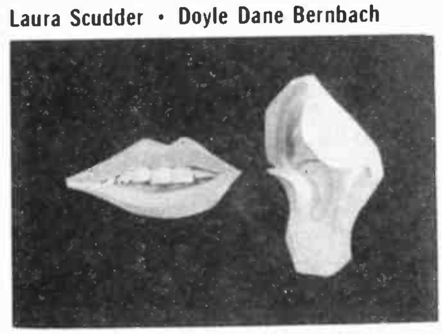


CASCADE PICTURES OF CALIFORNIA

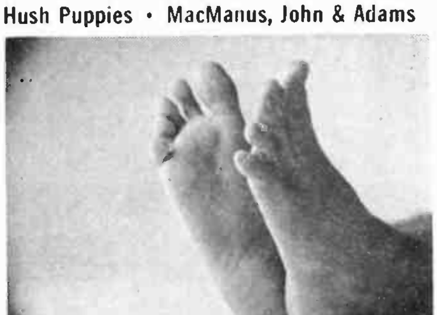
General Tire & Rubber Co. • D'Arcy Adv.

TOTEM PRODUCTIONS, INC., New York

Peter Pan Peanut Butter • McC-E

SANDLER FILMS, INC., Hollywood

Hush Puppies • MacManus, John & Adams



CASCADE PICTURES OF CALIFORNIA

Salem Cigarettes • Wm. Esty Co.

SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Selig joined the agency six months ago as a tv producer.

At Doyle Dane Bernbach Inc. ROBERT LEVENSON has been appointed copy chief and senior vice president. WILLIAM TAUBIN, who is head art director, and HELMUT KRONE, director of special projects, have also been named senior vice presidents.

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Francisco office. He was transferred to New York in 1962, but returned to San Francisco a year later as a copy supervisor. In 1965 he returned to New York, and was named creative supervisor in 1967.

ROBERT O. WILBOR has joined Warwick & Legler Inc. as a radio/tv producer. He had previously held a similar position at N. W. Ayer, and before that was a tv director with NBC.

NEW TAPE HOUSE

Another video tape house has opened in New York. Logos Teleproductions Inc. has set up shop at 20 East 46th St.

The company will offer a wide range of creative and production video tape services to advertising agencies and independent film production houses: including the hiring of directors and performers: props and all studio or location shooting equipment.

The company's principals include Ed Griswold as president and Glenn Botkin and Phil McEneny as vice presidents. In addition Frank Heffer-en, former staff producer at Videotape Center, Anthea Masterson and Susan Litman have joined the firm.

Logos, while independent, is affiliated with Software Systems, a computer service company based in Washington, D.C.

WHO'S LEFT?

Reeves Video division of Reeves Broadcasting Corp. has published a one-year survey of television stations. It lists all stations and their capability to broadcast tape and film in color and b&w.

The report indicates that only one VHF station in the top 50 mark[ets] cannot play color. Only two V[HF] stations in the top 250 markets ca[n]not broadcast color.

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ZOOMING IN ON PEOPLE

TED SWIFT has rejoined Ind[e]pendent Television Corp. as easter[n] division manager. In 1963 Swift ha[d] been an account executive in th[e] eastern division. Prior to that he wa[s] with Walter Schwimmer, where h[e] had been eastern division sales di[]rector. He has also been associate[d] with Screen Gems and United Artist[s] Television.

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previously been general sales manager of the domestic division, and before that, director of program services for Harrington, Righter & Parsons.

OTIS L. SMITH has been named vice president and national sales manager for ABC Films. Smith will be responsible for all domestic activity.

TOM JOHNSON has been appointed art director of Project 7. A member of the father-son team that writes and draws the Moon Mullins comic strip, Johnson will supervise all art direction on Project 7's entertainment specials.

CHARLES A. PRATT has been named to the board of directors of Bing Crosby Productions, Inc.

Pratt joined the organization after it was acquired by the Cox Broadcasting Corp. in 1967. From 1965, he was director of corporate development for CBS.

at Reeves Video, WILLIAM R. HALE has been named manager of syndication services.

Group W Productions has named JOSEPH M. D'AMICO assistant syndication manager.

DOYLE KANIFF has been promoted to account executive for WGN Continental Productions. He has been with the company since 1965.

WINNING STREAK

Not all the victories of this college football season emerged from the thrills, oofs, and aughs of the playing field. Several broadcast stations that used the syndicated Computer Football Forecast were boasting about their winning averages.

Fifteen markets subscribed to the program which was on an experimental basis this year, but which will go into full syndication next year.

The weekly feature matched computer logic against man's knowledge and instincts in predicting scores. Produced by the Walter Schwimmer division of Bing Crosby Productions, the computer had a season average of 75 per cent accuracy.

The final week of the season it called correctly 81 per cent of the games: which should arouse interest among program managers and bookies alike.

COMMERCIALS MAKERS

Pelican Films, Inc. has added four directors to its staff.

MAX KATZ has directed commercials for Focus Presentations, Inc. and VPI Productions, Inc. He has also written industrial and feature films. Recently he has shot commercials for Coca-Cola, Shell Oil, Old Gold, Tide and Westinghouse.

ALLAN LIEBERMAN specializes in food and liquor and other products. He has previously done work for American Motors, and Coca-Cola.

GOSTA PEDERSON began his career as a fashion illustrator. More recently however, he has completed tv commercials for Sears and Robert Hall, and an eight-minute fashion film for the 1968 Coty Awards.

DAN WYNN handles all product categories, especially food, people and autos. He has directed commercials for Lincoln Continental, Prudential Life Insurance, and Starkist Tuna.

In Chicago, TEDD C. DETERMAN has been appointed creative director of Fred A. Niles Communication Centers, Inc. Determan has been a writer with the Niles organization, working out of the Chicago studio. Previously, he was a television and legitimate producer, a newspaper reporter, and a public relations consultant.

ADRIAN A. RISO has signed an exclusive contract with Tele-Tape Productions, as film and video tape director for commercials, programs, and communications presentations. Riso was formerly with Videotape Center.

GOODBYE IPI

The Board of Directors of Income Properties, Inc. will ask stockholders in March to approve a new name and a change in capital structure.

The proposed name is National Showmanship Services, Inc., which the Board feels more accurately reflects IPI's current business.

IPI is active in the field of technical film completion services and film acquisition and distribution. Prior to 1967 the organization was chiefly in the building and management of apartment buildings in the greater New York area.

See page 87

Advertising Directory of SELLING COMMERCIALS

Schweppes • Ogilvy & Mather

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Schoenling Lager • The Don Kemper Co.

WGN CONTINENTAL PRODUCTIONS, Chicago

Seaboard Finance Co. • FC&B

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Whirlpool "24" • Doyle Dane Bernbach

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WYLDE FILMS, INC., New York

REEVES EXPANDS

Reeves Broadcasting Corp. and Actron Corp. have agreed in principle for the acquisition of Actron by Reeves.

Actron's capabilities in the non-broadcast area parallel those offered by Reeves Video division in the broadcast area.

Actron operates production and post-production services, and provides systems design, sales, and installation for industrial and educational non-broadcast television users.

The company will operate as an autonomous unit within the Reeves Educational Services division.

TWO MORE OFFICES

Tele-Tape Productions, Inc., a film and tape producer of commercials, programs and closed circuit presentations, is now operating sales offices in Chicago and Detroit.

Thomas R. Smart heads up the motor city office at 1030 Penobscot Building; and Keith Gaylord can be found at his Chicago desk at 135 South LaSalle St.

OVERSEAS ARRANGEMENT

Charles Fuller Productions of Tampa has recently completed arrangements with London's Studio G, for the trans-Atlantic production of commercials, a spokesman report

The association was arranged permit "sub-major advertisers film their commercials on locati in either Florida or among scer European locales.

World-wide filming of commercia it is claimed, will now cost little mo than domestic work.

JOINT VENTURE

What is billed as the largest joi venture production deal in the histor of television has been signed betwee Public Arts, Inc. and Universal Cit Studios. The pact replaces the curren contract between the two companie which still had 18 months to run.

Under the new agreement, bot companies will jointly produce motio pictures for first-time viewing on tele vision as well as regular weekly series

SPACE PITCH

Starting in mid-January Eveready batteries will begin an intensive tv advertising campaign which will feature the "Man on the Moon" commercial.

Shades of Flash Gordon! First Volkswagen ran their explorer commercial in which a sedan is used to explore a new planet. Now Eveready follows close behind.

LIGHT SHOW

Bardwell & McAlister, Inc., has opened a new Hollywood lighting showroom at 6757 Santa Monica Blvd.

"Quotations From Charlie Chan" is highlighted in a special book display in Fifth Avenue's Doubleday stores. Authors Harvey Chertok and Martha Torge of Warner Bros.- Seven Arts were invited by their publisher, Golden Press, to take part in the opening.

JANUARY 13, 1969

TELEVISION AGE SPOT REPORT

a review of current activity in national spot tv

How do you go about increasing business for a hamburger chain ithout turning it into a teenage angout?

The Royal Castle restaurant chain iced this problem recently when the xecutives realized they were doing a reat breakfast business, but the rest f the day was rather slow.

Royal Castle operates 180 fast-ood and waitress-service units in lorida, Louisiana and Georgia. Al-hough hamburgers and French fries re their biggest selling items, they o have a complete and varied menu.

They were after all ages—the teen-ge market just wasn't big enough. lso, "Today's teens are too fickle," id Peter Weinberg, account man-ger for the chain at Warren, Muller, Dolobowsky, Inc., New York.

The solution to the problem seemed be a heavy television advertising ampaign, rather than the "top 40" adio stations used by most hambur-er chains.

The agency picked New Orleans nd five cities in Florida for the irst commercials, starting August 2 of last year. They bought 200-250 ating points a week, in early and ate fringe time, according to Nat Gayster, WMD media director.

The commercials showed dozens of aces biting into Royal Castle's ham-burgers, along with the words, "The Hamburger Place where people who love to eat—*love to eat*." The faces were of men, women and children, emphasizing the fact that the restau-rants are "in" with everyone who considers himself a swinger.

By the end of the first week, sales had increased substantially at some units, said agency president Doug Warren.

On September 9, the tv spots and some radio spots were used in a few markets to announce a special offer —free French fries to all customers between 3 and 9 p.m. every day.

The special offer worked—business took a sharp upswing. But, more sig-nificantly, when the offer was dis-continued business kept rising. War-ren attributes this to continuing tv spots, and to clean restaurants and quality-controlled food.

Bonnie Sprecher buys for Standard Brands at Ted Bates, New York.

Royal Castle isn't stopping here. They're expanding through a new franchise system, and are planning to expand their promotion and advertis-ing too.

One of the big things planned is a nickel hamburger. The idea came from President-elect Nixon's sugges-tion that "what this country needs is a good five-cent hamburger." And that is exactly what Royal Castle's customers will get on January 20, In-auguration Day.

A new series of commercials being made shows celebrities happily eat-ing hamburgers among the crowd. The stars won't say anything but easily identifiable people, such as Joe Louis and Zsa Zsa Gabor, will be used. And, the agency feels, it goes without saying that the viewers will think, if it's good enough for Zsa Zsa . . .

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

American Express Co.
(Ogilvy & Mather, Inc., New York)
A four-week flight breaks on issue date in about 25 markets. Early and late fringe 30s will be used in an attempt to reach affluent adult males. Al Offen and Mike Newbrand did the buying.

Spot Billings Per Viewing Home

The data below are expenditure figures derived by dividing the average number of homes in each market's total survey area viewing per quarter hour into spot expenditures in that market as gathered by the FCC. Viewing data is from ARB, covering March/November, 1967 and 1966.

Market	1967	1966
Albany-Sch'tady-Troy	$41.29	$39.15
Albuquerque, N.M.	19.78	22.84
Amarillo, Tex.	18.15	20.68
Atlanta, Ga.	50.85	53.46
Bakersfield, Cal.	20.69	21.95
Baltimore, Md.	52.90	50.60
Bangor, Me.	12.24	14.41
Beaumont-Port Arthur, Tex.	18.27	18.32
Binghamton, N.Y.	23.51	25.25
Birmingham, Ala.	37.90	37.35
Boston, Mass.	61.90	58.22
Buffalo-Niagara Falls	34.76	35.69
Cedar Rapids-Waterloo, Ia.	27.64	28.21
Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	17.29	20.60
Charleston, S.C.	13.68	14.01
Charlotte, N.C.	40.38	40.45
Chattanooga, Tenn.	17.28	18.57
Chicago, Ill.	76.67	70.40
Cincinnati, Ohio	39.34	41.73
Cleveland, Ohio	49.16	46.16
Colorado Springs-Pueblo	23.43	23.08
Columbia, S.C.	35.36	35.68
Columbus, Ohio	47.80	48.23
Corpus Christi, Tex.	17.44	19.46
Dallas-Fort Worth, Tex.	52.39	55.33
Davenport, Ia. Rock Island-Moline, Ill.	23.15	24.97
Dayton, Ohio	34.75	37.40
Denver, Colo.	53.04	50.43
Des Moines-Ames, Iowa	34.91	36.19
*Detroit, Mich.	44.74	40.62
Duluth, Minn.	21.70	21.24
El Paso, Tex.	19.41	21.12
Erie, Pa.	19.09	21.66
Evansville, Ind.	22.44	25.54
Fargo Valley City, N.D.	18.56	20.94
Flint-Saginaw-Bay City	36.12	38.29
Fort Wayne, Ind.	26.39	30.18
Fresno-Hanford-Visalia	32.30	37.80
Grand Rapids-Kalamazoo	40.09	41.55
Green Bay, Wisc.	21.07	18.17
Greensboro-High Point-Winston-Salem, N.C.	26.38	27.81
Greenville-Washington, New Bern, N.C.	17.88	20.79
Greenville-Spartanburg, S.C.-Asheville, N.C.	27.70	23.61
Harrisburg-Lancaster-York-Lebanon, Pa.	38.85	37.78
Hartford-New Haven-New Britain-Waterbury	64.38	66.60
Honolulu, Hawaii	36.19	32.33
Houston-Galveston, Tex.	59.23	59.23
Huntsville, Decatur, Ala.	17.51	19.95
Indianapolis-Bloomington	47.46	47.56
Jacksonville	51.41	——
Johnstown-Altoona, Pa.	21.93	23.81
Joplin-Pittsburgh	21.70	——
Kansas City, Mo.	53.50	55.18
Knoxville, Tenn.	26.78	28.71
Las Vegas-Henderson	9.81	14.77
Lincoln-Hastings-Kearney	24.99	25.81
Little Rock, Ark.	22.19	20.41
Los Angeles, Cal.	$79.71	$80.46
Louisville, Ky.	35.14	37.29
Madison, Wisc.	34.62	26.60
Memphis, Tenn.	27.69	31.21
Miami, Fla.	58.38	59.50
Milwaukee, Wisc.	51.39	49.77
Minneapolis-St. Paul	45.45	46.16
Mobile, Ala.-Pensacola, Fla.	20.24	24.32
Montgomery, Ala.	24.90	28.43
Nashville, Tenn.	24.49	25.88
New Orleans, La.	40.76	40.73
New York, N.Y.	56.15	54.37
Norfolk-Portsmouth-Newport-News-Hampton, Va.	21.75	24.49
Odessa-Midland-Monahans, Tex.	19.73	20.18
Oklahoma City-Enid, Okla.	49.97	51.45
Omaha, Nebr.	33.14	32.57
Orlando-Daytona Beach	28.03	27.01
Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.	19.84	19.04
Peoria, Ill.	24.57	23.08
Philadelphia, Penn.	51.58	50.01
Phoenix-Mesa, Ariz.	46.16	41.99
Pittsburgh, Pa.	45.79	48.15
Portland-Poland Spgs. Me.	26.61	24.98
Portland, Ore.	45.62	45.88
Providence, R.I.-New Bedford, Mass.	44.03	45.00
Reno	15.45	——
Richmond-Petersburg, Va.	24.57	26.34
Roanoke-Lynchburg, Va.	18.93	16.64
Rochester, N.Y.	30.72	37.29
Rochester-Austin, Minn.-Mason City, Iowa	16.31	18.56
Rockford, Ill.	19.41	19.89
Sacramento-Stockton, Cal.	45.24	48.81
Salt Lake-Ogden-Provo	30.87	31.24
San Antonio, Tex.	32.13	33.08
*San Diego	40.64	——
San Francisco-Oakland	89.18	86.13
Seattle-Tacoma, Wash.	51.28	51.55
Shreveport, La.-Texarkana, Tex.	21.49	24.47
Sioux City	17.96	——
South Bend-Elkhart, Ind.	21.27	20.66
Spokane, Wash.	26.04	26.68
Springfield-Decatur-Champaign Urbana-Danville, Ill.	31.91	32.59
St. Louis, Mo.	52.85	54.44
Syracuse, N.Y.	40.05	38.69
Tampa-St. Petersburg	37.45	38.67
Toledo	35.77	——
Tucson, Ariz.	23.00	24.35
Tulsa, Okla.	35.10	36.37
Washington, D.C.	60.07	56.80
Wichita Falls, Tex.-Lawton, Okla.	14.30	18.33
Wichita-Hutchinson, Kans.	21.97	23.56
Wilkes-Barre-Scranton	21.51	23.02
Youngstown, Ohio	20.24	22.34

** Includes non-U.S. audience*

One Seller's Opinion . . .

IN THE COMPUTER'S EMBRACE

The continued existence of a healthy American economy is in danger. Inflationary spirals may cease and depressed economic reactions could affect daily life. Worldwide response to an American adjustment in the price of gold will merely shadow the potentially catastrophic effects in Madison Avenue's newest innovation—the computerized purchase of spot television.

ARB and NSI are both initiating efforts to establish computerized services by which agencies would transmit exact requirements for a spot television campaign. These services would have computers purchase specific schedules related to agency demographics, ratings and cost-per-1,000 requirements.

Exit the lowly media buyer—and the American economy crumbles.

If media buyers are no longer necessary, what of salesmen? Individual stations will directly supply both ARB and NSI with all rate and availability information necessary for computer spot selection. Rep secretaries will seek positions with insurance companies, grudgingly surrendering their two-hour lunches. Smaller-sized messenger services will close operations as demand for availability delivery ceases. The entire tempo of allied fields will slow markedly.

Airline revenues will suffer a severe drop, as the requirement for station men visiting buyers will no longer be of value. Representatives responsible for new station solicitation will be grounded. Airline travel cards will be replaced by lottery tickets in the wallets of most sales representatives.

Midtown restaurants will replace maitre d's with waitresses, as lunch hour business and menu prices fall off.

Media department receptionists will lose their glowing smiles, as anxiety over future employment masks their outward look. The unparalleled enthusiasm of the advertising industry will be shrouded in doubt.

Attendance at sporting events, Broadway performances and Manhattan night clubs will suffer severely. Taxi drivers will bemoan the loss of many of their more frequent riders.

Shoe shine men will now apply just one coat of paste polish, as a decrease in volume will dictate a negative economy of savings for the few remaining customers.

The high volume of cash turnover, no longer present in Manhattan, will have subsequent effects first on New York, then the country as a whole.

Consumer demand for all products and services will drop. Advertising budgets will be re-evaluated and sharply reduced. Advertising agency income will move dangerously close to the subsistence level. All unnecessary services will be curtailed. The employment of ARB and NSI information will regrettably, but of financial necessity, be cancelled.

The research services, no longer receiving income from agencies, will at first reduce and eventually discontinue computer operations. The placement of spot advertising schedules will grind to a halt. Private label brands will immediately gain a share of market points from national brands. A continued downward spiraling of the American economy will generate an unequaled depression and stock market collapse.

Unbelievable . . . sheer fantasy . . . delirium. Perhaps not.

As exciting and revolutionary as the newly proposed use of computers may be, a closer and more detailed look at tangential effects must be taken prior to any concerted advancement toward technological improvement.

John G. Conomikes has been named station manager at WTAE-TV *Pittsburgh. Conomikes joined the station in 1959 as an account executive and has been general sales manager since 1966.*

American Home Products Corp.
(Cunningham & Walsh, Inc., New York)
An 11 week buy for various American Home Products broke just before issue date. Commercials will run in 10 markets. Prime and early and late fringe 30s and 60s will be used to reach women. Larry Goldberg did the buying.

American Home Products Corp.
(John F. Murray Advertising, New York)
Commercials for various products will be seen until the end of March. Early and late fringe and prime 30s and 60s will be used to reach adults in 65 markets. Barbara Aceti, Carol Posa and Bruce Jordan worked on the buy.

American Home Products Corp.
(Spade & Archer, New York)
A six week buy for DRISTAN Sniffle & Fever Reliever broke shortly before issue date. Running in eight test markets, early and late fringe and prime 30s are being used to reach young mothers. Johanna Hough worked on the buy.

Beechnut Inc.
(Young & Rubicam, Inc., New York)
Buys have been made for BEECHNUT GUM and CAREFREE GUM. Early and late fringe and prime 30s and 60s will run until March. Beechnut will run in 25 markets, Carefree in 12. Barry Summerfield worked on the buys.

Best Foods, division of Corn Products Co.
(Foote, Cone & Belding, New York)
A buy for NUSOFT FABRIC SOFTENER breaks January 19 in 48 markets.

(Continued on page 54)

Even before Julie Nixon made it hit the national scene, Susan oung was trying her hand at crewel ork. She says, though, that "most f it looks pretty bad."

Mrs. Young is a media planner/ uyer at LaRoche, McCaffrey and IcCall, Inc., New York. She went iere in September after three years ı the media department at Compton dvertising.

When she does her planning and ıying, Mrs. Young focuses on the ›py and the client's objectives. Knowing your brand," she said, "is ie most important thing."

The brands she is getting to know ght now are the J. P. Stevens Co. ıd the Chemical Bank, two of the gency's newest clients.

She feels she is better informed ı a planner/buyer than just as a uyer, and she finds it more interest- ıg because there are more things to ɛt involved in.

One of the things Mrs. Young is oking forward to is extensive use

of computers in media buying.

"Media will be a much more specialized field with computers," she noted. Media people will be planners, and will be more important than they are now.

She also feels that people who are really interested will come into the field. Now, she said, there are too many people using media as a stepping stone to account work.

Another big advantage of the computer should be the elimination of a lot of paperwork. Mrs. Young does less of it now than she did at Compton but she still doesn't like it.

Mrs. Young sees both good and bad points to the idea of marketing specialists in media. She feels that big markets need a lot of attention, but the client shouldn't be forgotten in the process. You have to know him, she said, as well as you know the market.

Mrs. Young didn't really start out with the advertising field in mind. She majored in American Studies at Wells College and, after graduation, wound up in Compton's media research department. She wasn't happy there, so she moved over to the buying section. Now at LaRoche, McCaffrey and McCall, she'd like to stay in buying a while longer, but she does have account work in mind.

A native New Yorker, Mrs. Young and her husband live in Manhattan. Besides crewel work, she likes to read and cook, and both she and her husband are sports fans.

Agency Appointments

WILLIAM J. CASEY and JOHN F. MCCLURE have been elected vice presidents of Kenyon & Eckhardt Advertising Inc. Casey joined K&E, Chicago, in July of last year. McClure had been with the agency several years ago and recently rejoined them as an account supervisor.

WATSON MUNDY has been named a vice president of Benton & Bowles,

MUNDY

Inc., New York. Mundy, an account supervisor, joined the agency in 1964.

DALLAS C. DORT has been named radio-television advertising director at T. S. Jenkins & Associates, Flint, Michigan. Dort had been with radio station WTRX Flint.

WILLIAM TANNHAEUSER has been appointed vice president and director of marketing services at Grant, Wright & Baker, Chicago.

DAVID SKYLAR and PERRY BRAND have been elected executive vice presidents at the Griswold-Eshleman Co. Both have been with the company for several years and are directors. Skylar will be working out of the Cleveland office. Brand is in Chicago. WILLIAM LEVY and JAMES MCMANUS, both Cleveland, have been elected vice presidents of the company.

ELLANOR HOLTZMAN has joined Delehanty, Kurnit & Geller, Inc., New York, as vice president, marketing/research services. She had been a vice president at McCann-Erickson.

LARRY ALM has been appointed account supervisor at Papert, Koenig, Lois, Inc., New York. He has been with the agency since 1966.

management supervisor. Previously, he was director of eastern sales for the CBS television network.

M. DAVID KEIL has been elected a senior vice president at Young &

KEIL

Rubicam, Inc. Keil, manager of the Chicago office, has been with the agency since 1960.

ROBERT BICKEL has been elected a vice president at Compton Advertising, Inc., New York. Bickel, an account supervisor, joined the agency in 1964.

Spot *(From page 52)*

Day and early and late fringe 30s will run for nine weeks in an attempt to reach women. Judy MacGregor and Betty Booth made the buy.

The Borden Co.

(Needham, Harper & Steers, New York)

Two separate buys for Borden's CREMORA broke shortly before issue date. A seven market buy will run until April, using 60s in daytime. Day and fringe 30s will run for 20 weeks in 19 markets on the second buy. Jan Meyer worked on both.

Brooke Bond Tea Co.

(Rockwell, Quinn and Wall, Inc., New York)

A buy aimed at women tea drinkers breaks issue date for RED ROSE TEA. Day and fringe 30s and 60s will be seen in 35 markets. Bob Meehan placed the buy.

The Coca Cola Co.

(Marschalk, Inc.)

A buy for Coca Cola's HI C starts February 3 in 75-80 markets. The buy will run for 38 weeks using day and early fringe minutes. Rose Mazzarella made the buy.

General Foods Corp.

(Doyle Dane Bernbach, New York)

An 80 market buy for DREAM WHIP breaks January 27. Early and late fringe and prime minutes, and fringe 30s will run until March 30. Jeff Kameros did the buying.

Menley & James Laboratories

(Foote, Cone & Belding, New York)

A buy for CONTAC broke just before

(Continued on page 56)

Howard Marsh has joined Television Advertising Representatives, Inc. as vice president. He will be responsible for marketing, special projects, research, traffic and sales service. Previously, he had been vice president at Radio Advertising Representatives.

Media Personals

JOHN F. MOLANPHY has joined Kelly, Nason, Inc. as media supervisor. Molanphy was formerly with Foote, Cone & Belding.

MALCOLM B. GORDON has joined Ross Roy of New York as vice president and media director. Previously he was with Fuller & Smith & Ross, where he held the position of media director.

ANNE B. OLIVER and SUSAN W. YOUNG have been named media planners/buyers at LaRoche, McCaffrey and McCall, Inc., New York. Miss Oliver was formerly with F. William Free & Co. Miss Young had been a media buyer at Compton Advertising.

DINA SAYLORS has joined Arthur Meyerhoff Associates, Inc., Chicago, as a media buyer. Previously she had been with the Leo Burnett Co. in a similar position.

W. BRIEN SCHWEIKART has been promoted to media planner at Campbell - Ewald Co., Detroit. Schweikart, who has been with the agency for 12 years, had been supervisor of print media.

LESLIE ANN KATZ has joined Berger Stone & Partners, Inc., as media buyer. She was formerly with the American Institute of Men's and Boys' Wear, Inc.

Rep Report

MICHAEL LUTOMSKI has been appointed to the newly created position of manager of Metro TV Sales, Detroit, a Metromedia company. Lutomski had been a sales rep at WJBK-TV Detroit for the past four years. At Metro TV Sales, Los Angeles, JAMES COPPERSMITH has been appointed vice president and West Coast manager. He had previously been head of the Los Angeles office.

HENRY FLYNN has been appointed director of sales for the West Coast at Storer Television Sales. JOSEPH MERTENS has been named West Coast sales manager. Flynn has been with Storer since 1961. Mertens joined the company in 1957.

J. TAGGART SIMLER has been appointed a vice president at Blair Television, St. Louis. Simler has been with the company since 1962. At Blair's Atlanta office, JOHN GEIGER has been named an account executive. He comes to Blair from the National Baker's Services in Florida, where he was Associate Director of advertising and marketing. NEIL KENNEDY has joined Blair's New York sales staff. He had been an account executive at Peters, Griffin, Woodward.

At Edward Petry & Co., New York, LES EINHORN and LEONARD MORREALE have been appointed account executives. Einhorn previously was an account executive at the Meeker Co. Morreale held a similar position with the NBC radio network. DAVID CASSIDY, RICHARD DELANEY and MARTIN DANIELS have been named to the Edward Petry sales staff.

DAN KELLY has been appointed director of research at Tele-Rep, Inc., New York. He had been with Metro TV Sales. Also in New York, RICHARD BROWN, ROY FLANDERS, RICHARD GOLDMAN and STEPHEN KLEIN have been named account executives at Tele-Rep, and RICHARD FRANK has been appointed an account executive in Chicago.

WALTER ABEL has joined the sales staff of Katz Television-South. ARDIE BIALEK has taken a similar position with Katz Television-West. Abel had been on the sales staff at Adam Young. Bialek comes to Katz from Connecticut General Life Insurance.

MARTIN L. MCADAMS has been named an account executive at RKO Television Representatives, Inc., Chicago. He had been with WNEW-TV New York.

Flat rate trend

In commenting on the move by Blair stations in setting up a 50-percent-of-the-minute rate for 30s, Benton & Bowles, in their latest issue of *Impressions*, noted some other rate developments in which Blair stations were involved.

One is the trend to flat rates. The Westinghouse stations have already gone down that road and B&B noted that other reps are moving their stations in that direction, including Petry, H-R and Harrington, Righter & Parsons.

"Concurrently," said B&B, "Blair has further modified the rate card structure by eliminating all discounts and virtually all 'special' rates for individual programs. All rates will be 'flat'."

The agency gave three reasons for the elimination of discounts: (1) increased revenue, (2) reduction of paperwork and (3) the fact that existing discounts do not provide incentive to attract additional volume.

Buyer's Checklist

New Affiliates

WUTR-TV Utica will become a primary affiliate of the ABC television network, effective in the Fall, 1969.

KULR-TV Billings has become a primary affiliate of the ABC television network, effective January 1, 1969.

New Representatives

KVOA-TV named Blair Television as its national sales representative, effective December 16.

KXTV Sacramento and WISH-TV Indiana, both Corinthian stations, have appointed Blair Television their sales representatives, effective January 1.

KHOU-TV Houston, KOTV Tulsa and WANE-TV Ft. Wayne have appointed Harrington, Righter and Parsons their national sales representatives, effective January 1. All are Corinthian stations.

Network Rate Increases

ABC:

WLUK-TV Green Bay from $700 to $750 effective June 1, 1969.

Spot *(From page 54)*

issue date in 40 markets. Early and late fringe and prime 30s are being used for four weeks in an attempt to reach adults. Hillary Hinchman and Judy MacGregor worked on the buy.

Miles Laboratories
(J. Walter Thompson Co., New York)
A 75 market buy has already begun for CHOCKS. Day and early fringe 30s and 60s will run for 13 weeks in children's programs.
A buy for various Miles products broke shortly before issue date and will run 13 weeks. Early and late fringe and prime 30s and 60s will run in about 75 markets, in an attempt to reach adults. Bobbi Cohen worked on both buys.

C. F. Mueller
(Needham, Harper & Steers, New York)
A 13-week buy for Mueller's macaroni starts January 22 in about 40 markets. Day, early fringe and prime minutes will be used to reach women. Bob Widholm made the buy.

The National Biscuit Co.
(McCann-Erickson, Inc., New York)
Commercials for Nabisco's MILK BONE dog biscuits break issue date in 38 markets. Early and late fringe and prime 30s will run for five weeks. Lee Ansell is the buyer.

(Continued on page 59)

The results are in: *

for the Rockford, Illinois market WCEE-TV'S THE ONE!

34 Share – Sign On to Sign Off Sun. thru Sat.

43 Share – 9 AM–Noon Mon. thru Fri.

41 Share – Noon–1PM Mon. thru Fri.

37 Share – 4 PM–6 PM Mon. thru Fri.

32 Share – 6:30 PM–10 PM Sun. thru Sat.

WCEE-TV IS NOW 3 YEARS OLD!

* NOV. 1968 – ARB TELEVISION AUDIENCE ESTIMATES – AVERAGE QUARTER HOUR

WCEE-TV 23

CBS AFFILIATE / ROCKFORD – FREEPORT, ILLINOIS

Competitively Priced – See Meeker Representative

A LEADER · · · FULL COLOR FACILITIES · · · 43% COLOR PENETRATION IN METRO AREA

30s and 60s

The decline in minutes and the rise in 30s in spot was reflected in the 1968 third quarter spot expenditure figures released today (January 6) by the Television Bureau of Advertising.

Gathered by LNA-Rorabaugh, the latest data on use of commercials by length is part of the general release on spot expenditures for the third quarter (see *Newsfront*, page 17 of this issue).

The 1968 figures show that $141,298,000 (at one-time gross rates) were spent on 60-second commercials in the third quarter, or 48.4 per cent of the total spot expenditure of $291,653,000. Another 11.9 per cent, or $34,759,300, went for piggybacks.

Third quarter figures in 1967 for full minutes and piggies were not shown separately. However, all 60s in that quarter amounted to 68.7 per cent of all spot expenditures. Combining the full minutes and piggies for '68 adds to 60.3 per cent, representing a decline of 8.4 percentage points. (A story on spot trends in this issue compares the *number* of 60s and 30s this year and last placed by both spot and local clients, as tabulated by Broadcast Advertisers Reports.)

The TvB figures also showed a 50 per cent increase in 20s and 30s (the two lengths are not separated in the LNA-Rorabaugh compilation) over the '67 third quarter. The '68 percentage was 29.7, representing $86,615,900, compared to 20.3 in '67.

The use of IDs remained about the same: 5.6 per cent in '68 and 5.8 per cent in '67. As for programs, there was a decline from 5.2 per cent of expenditures to 4.4 percent.

The third quarter figures disclosed a slight rise in primetime buys and small declines in daytime and late night purchases. Early evening was about the same. Primetime expenditures rose from 35.6 to 37.7 per cent of the total. Late night dropped from 19.2 to 17.7 per cent.

Among those at Tele-Rep reception recently in New York where, top, l. to r.: John Upham, sales manager, KTNT-TV *Seattle; Brenda Nelson, buyer, Ted Bates; Rich Goldman, Tele-Rep, New York; Mike Jarmolowsky, buyer, Y&R; Dave Speckland, managing buyer, Bates. Below l. to r. are Bob Schneider, vice president, Tele-Rep; Charles Hendrickson, general sales manager, Kansas State Network; Al Massini, president, Tele-Rep.*

BUYS IN BRIEF

Both network and spot tv will be used promote CHUN KING canned and frozen riental foods in 1969. In January and ebruary, R. J. Reynolds Foods expects reach more than 80% of U.S. homes ore than 16 times. Network will be used l day, and spot is planned for 34 major arkets. The promotion will merchandise e Chinese Year of the Rooster. The ency is *J. Walter Thompson*, New York.

Another R. J. Reynolds product, MY-T-NE pudding, has two 30-second spots set r major markets. One merchandises the oked pudding, the other sells the instant. nphasis on both is the "creaminess" of e pudding. *William Esty*, New York is e agency.

Sanna Inc., division of Beatrice Foods ., is starting its first national consumer lvertising campaign. Piggybacks and in-ependent 30s will be used in 35 major arkets to sell SWISS MISS instant cocoa ix, N-RICH non-dairy coffee creamer and NALAC instant non-fat dry milk. *Jacobson-dvertising*, Sheboygan, is the agency.

FEEN-A-MINT soft mints, Pharmaco Inc.'s w laxative, is being introduced in 59 arkets. *Warwick & Legler, Inc.*, New ork, Pharmaco's agency, is using 30s in oth network and spot to sell the product.

A new Maxwell House product, a chunk rm of instant YUBAN coffee, will be intro-iced in New England, New York, New rsey, and parts of Pennsylvania and hio via spot tv. *Grey Advertising*, New ork, is the agency.

More than 600 tv spots are scheduled iring 1969's first quarter for MATTEL, c. Promotion will be given to six estab-shed toys as well as 11 new products. *arson/Roberts/Inc.*, Los Angeles, is the gency.

A new line of prepared puddings is being arketed by SEALTEST, a division of Na-onal Dairy Products Corp. Spot tv is eing used to introduce the product in the idwest, through *N. W. Ayer & Son.*

erome Bess has joined Frank B. awdon Inc., New York, as executive ice president and general manager. Bess had been with RKO General Broadcasting for the last seven years, nost recently as vice president and eneral manager at WOR-TV *New York.*

Spot *(From page 56)*

(From page 56)

Pharmaco, Inc.

(Norman, Craig & Kummel, New York)

A buy for various Pharmaco products breaks issue date in about 40 markets. Fringe 30s will run for 10 weeks in attempt to reach young women. Phyllis Stollmack worked on the buy.

Pillsbury Co.

(Batten, Barton, Durstine & Osborn, New York)

Buys for SPACE FOODS STICKS will run from early January through May in 13 markets. Day, fringe and prime 30s and 60s will be used to reach housewives and children. Jerri Keeley made the buy.

R. J. Reynolds Foods

(J. Walter Thompson Co., New York)

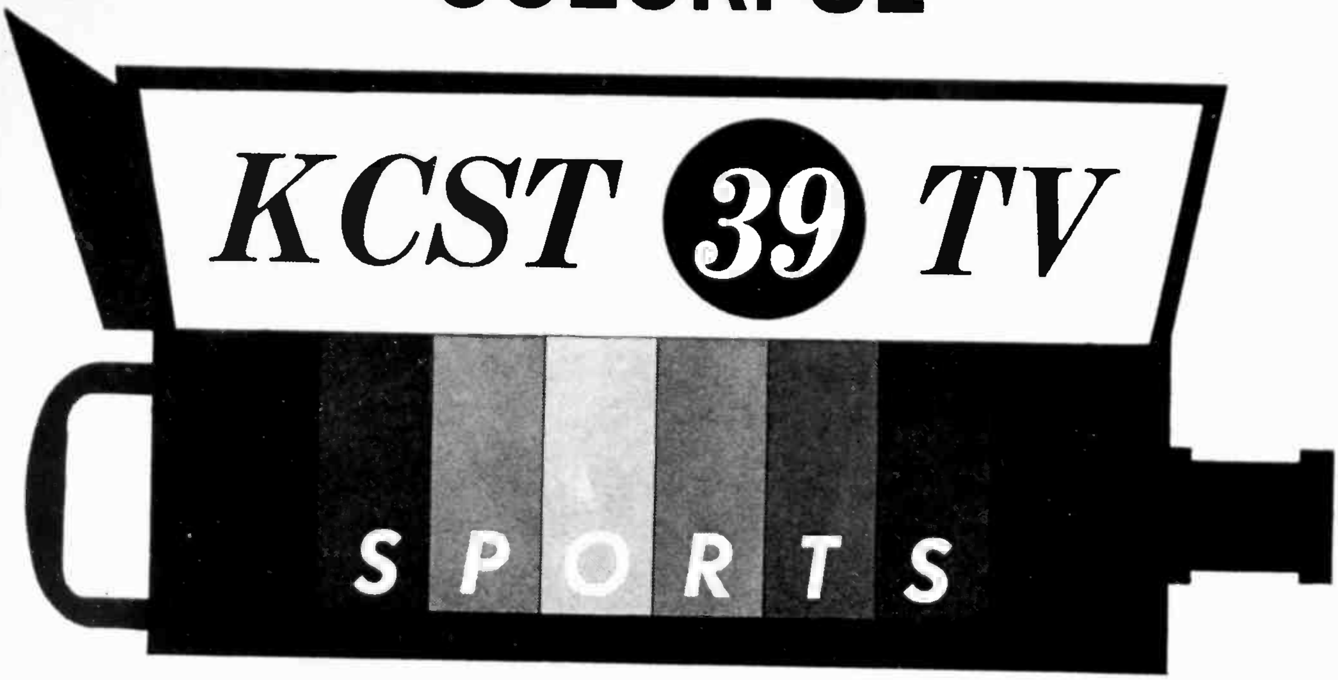
Commercials for VERMONT MAID begin January 19 in 25 markets. Day and fringe 30s will be used until March 8. Iris Weiner made the buy.

Sterling Drug Co.

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

A buy for PHILLIPS MILK OF MAGNESIA broke shortly before issue date in about 20 markets. Early fringe 30s and 60s will run until May 15, in an attempt to reach women. Patrick Tighe is the buyer.
About 35 markets will see commercials for BAYER regular aspirin. Early and late fringe minutes will run until April 1. Jay C. Rosenthal made the buy.

COLORFUL



San Diego's Sports Station

★ San Diego Chargers Professional Football

★ Notre Dame Football ★ AFL Highlights

★ San Diego State College Aztecs Football

★ Auto Racing ★ Golf ★ Boxing ★ Skiing

★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California

BASS BROADCASTING DIVISION

Mel Wheeler – President

Represented by HC The Hollingbery Company

KFDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas

Wall Street Report

Vhat should have been. It should ave been a crushing year for the roadcast stocks in 1968. It was, like ne man said, "just one damn thing fter another."

There was the surtax; but every-ody had that burden to bear. There ʼas the presidential election, and ne costly coverage that goes with . There were also the Kennedy and ing assassinations, the Paris riots, ʼietnam, the Paris "peace" talks, the zech invasion and, most recently, pollo 7.

Then, as the year drew to a close, ame one of the biggest news stories f the century—the triumph of pollo 8. This was the year tele-ision really came into its own as news media, but it was expensive, ery expensive.

For all of these reasons, Wall treet was a little nervous about the roadcast group in general. There vas a vague feeling of uneasiness bout the ability of the broadcasters o keep on piling up the profits. For while, it looked as if broadcasting vould take over where conglomera-ion left off as the investors' sweet-eart.

But the big money was nervous. It lirted with some of the stocks, and everal of them made highs. Corin-hian hit a peak of 40¾. Cox went o a shade under 65. Metromedia tarted pushing 60. Capital Cities hit 7 and Storer topped 62. But CBS iever got near its 1967 high. And BC, while it showed fair recovery, vas never close to the 102 it made n 1967.

A volatile group. The broadcast group did much better than Stand-rd & Poor's 425 Industrials on the ear as a whole, but it was a lot nore volatile, indicating a high de-ree of indecision. The big money, pparently, couldn't make up its mind vhether to go for broke or not.

On the one hand, you had Stan-on's and Paley's bullish overviews f 1968: they had predicted a strong esurgence in advertising outlays for he year, and they turned out to be ight. And, throughout the year, here were reports of television's ains over all other media.

In 1968, tv took an even bigger slice of the even bigger advertising pie, at the expense of magazines and newspapers. In the first nine months, spot and local advertising gained 11 per cent and 15 per cent, respectively, while network was up 3.1 per cent in the first nine months. In the final quarter of the year, these rates of gain increased.

On the other hand, there were extraordinary costs, and for every flush of enthusiasm created by good interim income news, there was a dash of bearishness as analysts tried to figure the effects of added costs and taxes.

But suddenly, in the final month of 1968, Wall Street made up its mind. You could almost feel when the point of decision occurred. It may have begun with Standard & Poor's survey of "amusement stocks" early in December, when that highly regarded news service published a paper on broadcasting. In its cus-tomarily conservative fashion, S & P explained why it felt "the outlook favors improved earnings for many of these companies."

The Magazine of Wall Street's in-dex of broadcast stocks also traced a bullish line. Moody's listed the group among its 10 favorites for 1969, forecasting that it would

Index of prices, key broadcast stocks, 1968

Source: Magazine of Wall Street. Index based on prices (1927 = 10) at close of trading, last Thursday of month. Key stocks are CBS, Metromedia, Storer Broadcasting, Taft Broadcasting.

achieve the best relative earnings and market improvement. United Busi-ness Service said, "Prospects remain decidedly promising."

There was a distinct build-up of bullish sentiment in the flood of literature that pours out of brokers' offices, with the usual sprinkling of long shots "for speculative accounts." This phrase means the broker thinks you might pick up a handful of shekels on this baby, but he's ab-solving himself from all responsibility if you lose your shirt.

What they're saying. To get to specifics, here's what some of the opinion-formers think about which stocks: Standard & Poor's likes American Broadcasting Cos. because it thinks "better margins on network operations, and expected improve-ment in the troubled recording sector should lift profits. Recent movie re-leases also add to potentials." S&P concludes, "The shares are con-sidered an attractive speculation on earnings improvement and possible merger developments." S&P likes Columbia Broadcasting because "re-cent strength in advertising demand augurs well for 1969."

The service has other good things to say about CBS: "Favorable re-ception of the 1968-69 primetime lineup, absence of election and as-sassination pre-emptions, and likely further advances in the record sec-

(Continued on page 76)

Agencies *(From page 23)*

motion the necessary machinery to convert the entire industry to the 50 per cent level." The independent 30, he said, has all the values of the piggyback and none of its disadvantages.

What makes Bates particularly happy is the prospect of eliminating the piggyback, a horrendous coordination problem for the agency, which handles these chores for Colgate. Other agencies and advertisers handling this coordination job have also found it a tremendous migraine. Vitt assumes other stations will follow the policy of the Blair-represented outlets, beginning with the station groups split between Blair and other reps.

Another agency executive expressing pleasure with the 50 per cent development is Frank J. Gromer, Jr., vice president and director of marketing services, Foote, Cone & Belding, New York. He said, "I'm delighted with the Blair announcement. A premium on 30s makes advertising difficult and injures spot. Advertisers have had to compromise on brand objectives and schedules in using piggybacks. Coordinating brands in piggybacks has been a terrible problem.

"Therefore, the quality of schedules and, hence, the effectiveness of spot tv should improve with the availability of so-called non-premium independent 30s."

The compromises inevitable in piggybacking are what bother agencies and advertisers most. They would suffer willingly, if not gladly, through the coordination headaches involved in marrying brands from different agencies, if the marketing capabilities of the piggybacking were no worse than other available approaches.

But it seldom happens that two brands want to reach identical audience segments. Or that they want to reach identical audience segments at the same time. Market segmentation of products and refined definition of audience types make the mass audience approach increasingly inadequate.

While it's true that multi-brand corporations frequently have brands that are only a hair's breadth apart in function and thus aim at similar types of audiences, advertisers obviously don't want to pair up similar brands. Procter & Gamble would not piggyback Tide with Cheer, nor would General Motors want to put Buick cheek by jowl with Pontiac. Product protection on the air is inadequate enough as it is.

The shift from minutes to 30s is another factor making the Blair stations' move welcome, points out Frank B. Kemp, senior vice president and media and programming director for Compton. "The national advertiser," he said, "is buying less time for a brand because television is too expensive. Rate increases are what keep up the billing level, and also new products."

More dollars

This was expressed in a different way by FC&B's Gromer: "The way it looks in '69—while there may be more dollars available for advertising—the increased expeditures won't be enough to cover the same volume of advertising as in '68. This represents the continuation of a trend which has been going on for some time."

While the move to the 30 (either as an independent buy or in a piggyback) has been primarily a reaction to rising tv costs, it has also been justified by the agencies on a cost-vs.-effectiveness trade-off basis. The usual argument went as follows: If you pay half (or 60 per cent, etc.) as much for an announcement, then you are getting a bargain if it is more than half (or 60 per cent, etc.) as effective. Furthermore (the argument goes on), when you have two 30s in place of one 60, you are getting two separate exposures in time where you had one before and that is a bonus in itself.

In the past year or two, there have been increasing indications that research has justified the switch to 30s, that is, by finding that the loss of effectiveness has been less than the reduction in cost. Aside from statements by agencies to that effect, studies have been published by Schwerin Research Corp. and Corinthian Broadcasting indicating there is a bargain.

Not all agencies buy that conclusion. Gromer explains why:

"There have been many maneuvers to offset rate increases in television, but some of the savings have been imaginary. One example is the reduction of commercial length and advertising space size. But two 30s to replace a minute doesn't really double your exposure. It depends on the commercial. A 30 can be less than half as effective as a minute.

"Other factors enter into the picture, also. With more 30s there's more clutter.

"Unfortunately, many copy testing techniques are based on forced exposure. You cannot validly measure the difference in effectiveness between commercials of different length with forced exposure methods."

The question of the validity of forced exposure methods to evaluate the 30 (such as showing both 30s and 60s to respondents at home or in a theatre-type test) was also disputed some months ago by Needham, Harper & Steers in its monthly newsletter.

This is not to say that 30s can't be nearly as effective as even more effective than a minute. But the growing use of the shorter length is pushing agencies to get more ad impact on three fronts—in their creative abilities, in their defining of prospects, and in their timebuying.

In the latter instance, say the agencies, buyers must not only be more selective in their choice of avails but able to buy at the lowest possible price—in short, they must be better negotiators.

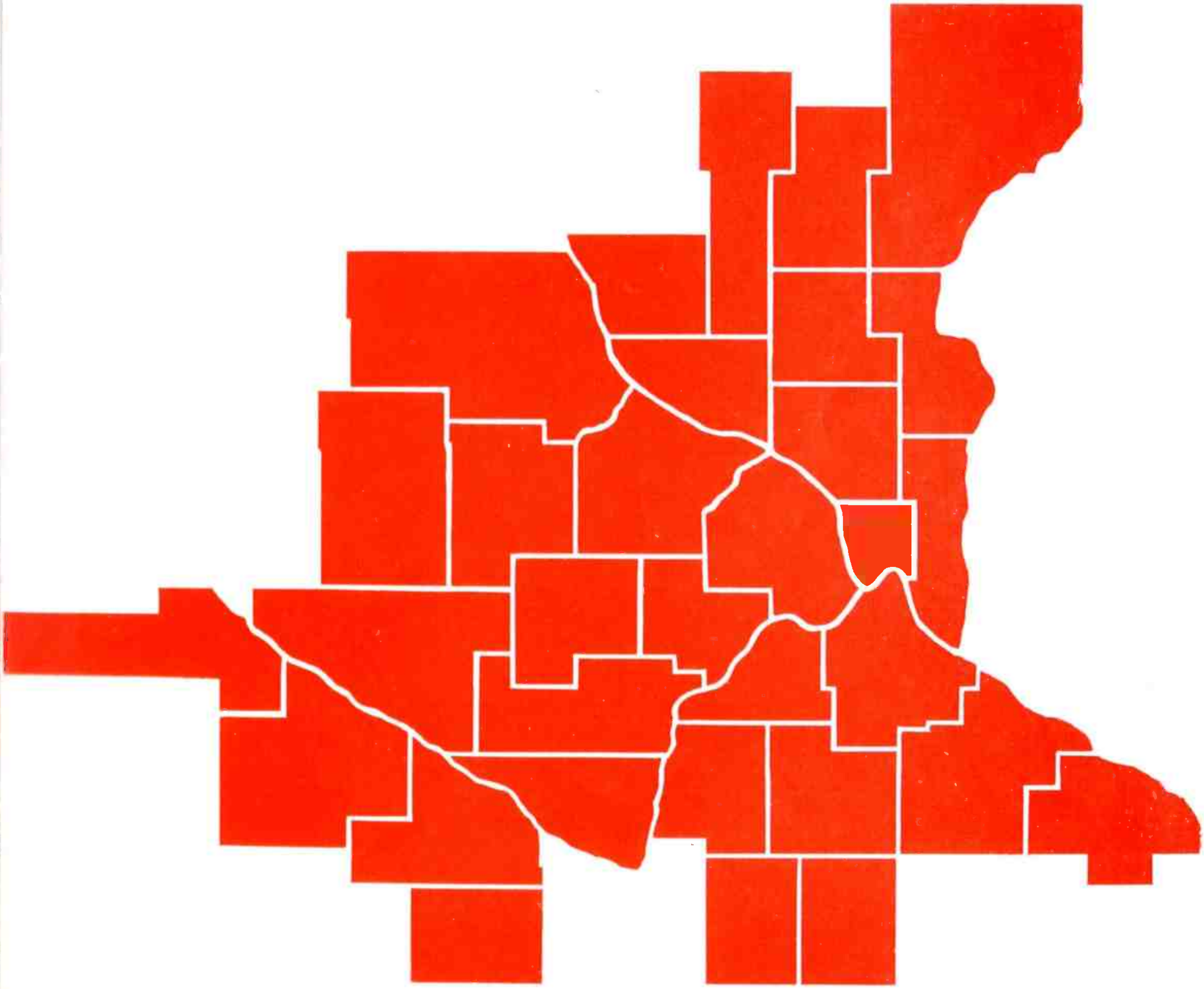
The issue of negotiation was sharpened last year with the dramatic emergence of the discount timebuying services. Spawned in '67 in a soft spot tv market, these services approached a number of advertisers and agencies with promises of price cuts ranging from 10 to 25 per cent and even more.

A number of agencies were forced by clients to test the services. Others tested them out of curiosity. But, as one media director at a top 10 agency said. "We were shook up by the timebuying services. It was a reflection on our media buying abilities."

Bates' Vitt sums up carefully his view of agencies' experience with these services: "The industry has bent over backwards to be fair and to give them an opportunity to perform. I'm guessing that they will last as long as they can perform. Based on that assumption, if the information I have is correct, the probability is that these middlemen will have a harder time in '69. Disenchantment has set in."

Vitt said two of Bates' clients

WCCO-TV delivers more homes than any other medium!



In the counties that count, Channel 4 counts most! The thirty-two Minneapolis-St. Paul ADI counties in Minnesota represent 70% of the state's Effective Buying Income . . . 69% of its total retail sales.*

In these 32 key Minnesota counties, 31 radio stations, four commercial TV stations, and three daily newspapers compete. *But one medium . . . one station dominates: WCCO-TV Channel 4.*

WCCO-TV delivers more than 706,800 homes** a week in the total 63 TSA counties (including 11 in Wisconsin). For more information about WCCO-TV and its market, contact your Peters, Griffin, Woodward, Inc. representative or the WCCO-TV sales department.

WCCO TELEVISION 4

68 Sales Management Survey of Buying Power
68 ARB Television Market Analysis

asked the agency to test two of the services. "Our experience," he said, "has not been encouraging."

Gromer agrees with Vitt's assessment. "I feel the timebuying services will decline in importance. They provided one service, however; they made agencies tighten up their buying in some instances."

One well-known media director predicted middlemen will do well this year, though he said his agency would have nothing to do with them. He qualified his prediction by agreeing with most agency mediamen that the better spot does in '69, the less business will be available for them. He also went along with the general feeling that middlemen will remain a permanent part of the timebuying scene by working mostly for small and medium-size agencies and advertisers and handling special chores for larger customers.

The key figure among the discount services, Norman King, president of U.S. Media International, is, for the record at least, optimistic about his prospects in '69. He said, "The media buying services will first come into their own in '69. Advertisers and agencies will feel their full weight and effect and they will be accepted."

King repreated his previous estimate (made in the summer of '68) of U.S. Media's level of business this year and last—$35 million in spot tv and radio time in '68 and $50 million in '69. These estimates are based upon card rates but most observers doubt King's operation deals with that much time.

The effect of middlemen upon agency media departments and their practices has varied. Many agencies deny when speaking for publication that the timebuying services have had any effect. However, there is a quiet effort going on to "upgrade" media department personnel at some of the agencies. And there is clearly a lot of hard thinking about how to make timebuying more effective.

A media director at one of the P&G agencies, discussing the economies of media department operations, said his thinking was going along the line of using fewer buyers, raising the salary level and getting more detail work done on the outside.

The most striking media development last year was the institution at Young & Rubicam's New York office of a Broadcast Unit with regional supervisors assigned buying chores for their respective regions—nine in all. Each supervisor handles these chores for all Y&R brands. *(See Y&R's regional negotiators-buyers,* TELEVISION AGE, November 18, 1968.)

Media chief Warren Bahr described the new unit as a means of dealing with the growing emphasis in marketing on individual market strategies. But he agreed that th[e] middleman was a "catalyst".

At about the same time (late las[t] year), General Foods assigned eac[h] of its five (later four) agencies th[e] responsibilities of buying in specifi[c] markets for all GF brands.

The GF move was a revival of [a] similar plan which almost went in[to] operation two years before. Whil[e] the original plan was conceived be[fore] the timebuying services emerged, it is widely believed that the services are at least a factor, if not the major one, in the revival.

Benton & Bowles is looking into the question of market specialization, one of five options (including no change) being considered by Bern Kanner, B&B's media director.

No advantage found

One of the top agencies told TELEVISION AGE off-the-record that it had tested market specialization last year and found no advantage in it.

Compton's Kemp said market specialization is not practical for his agency because it is not big enough. An agency needs a large media department, he felt, in order to assign different markets to different buyers.

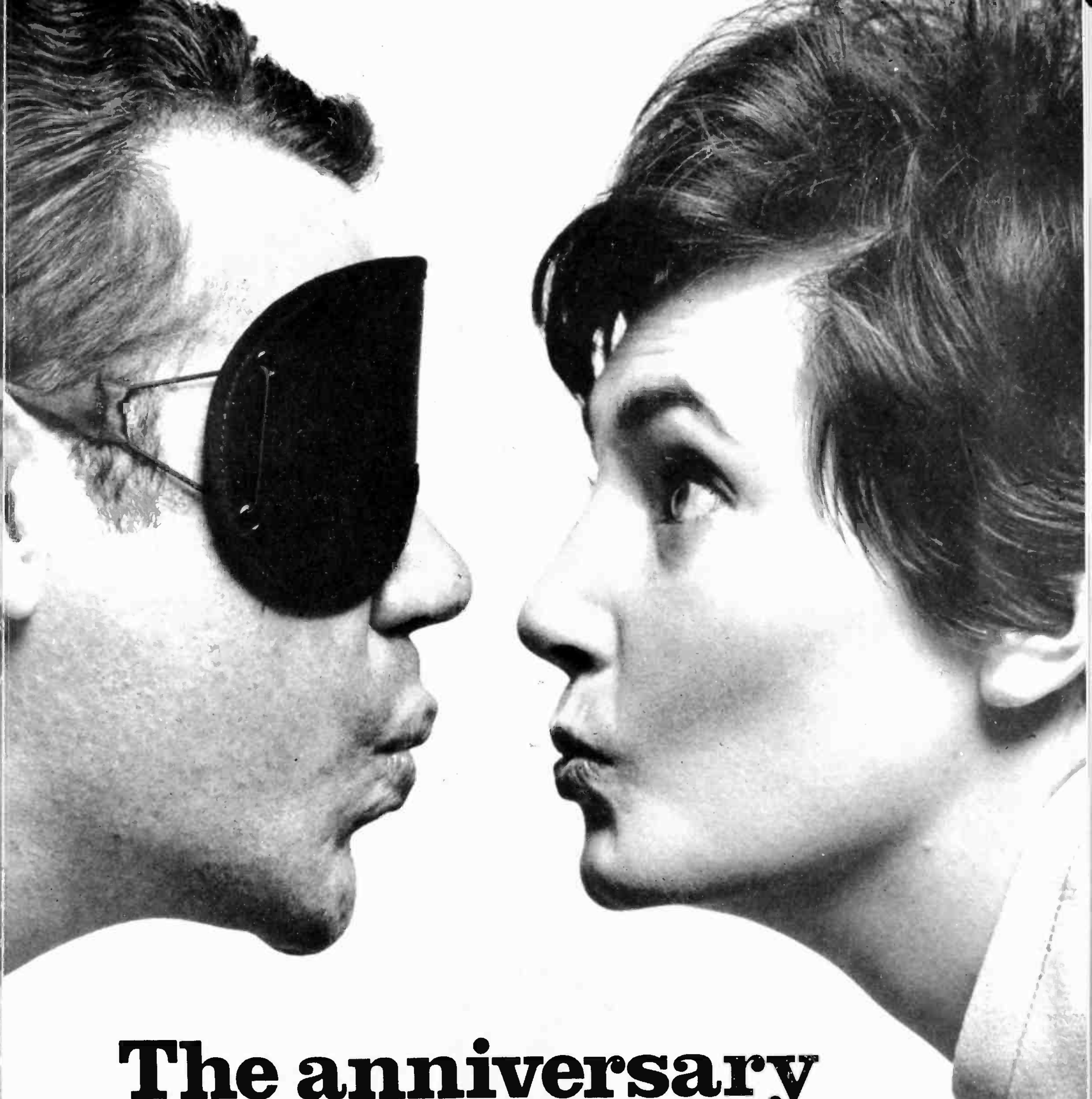
If market specialization is not likely to go beyond the giant agencies, it will nevertheless remain an issue in '69. Meanwhile, agencies are seeking to improve buyers by better training and supervision, by seeking personnel with ability to negotiate and by paying higher salaries.

Anent the latter, while buyer salaries may not have risen in the past faster than the general level of agency salaries, there have been increasing rumors of marked pay increases being offered. One agency which had been offering $8-10,000 is said to have raised the ante to $12-15,000. A rumor now going around indicates that crack timebuyers at salaries to $21,000 are being sought.

Clearly, the media field is in ferment. Together with the recent proposals for computerized timebuying put forward by ARB and Nielsen, the outlook appears to augur well for buyers with talent but not at all well for those positions which require only routine figure-pushers.

This is the way things are going in other areas of the agency field, an increasing number of media executives believe it makes sense for their departments, too. ■

At the opening of the Tele-Tape Productions sales office in Chicago, Lou Lessard (center) of TTP makes a point with a smiling Jim O'Reilly of Needham, Harper & Steers. Looking on are (clockwise from O'Reilly) Art Lunn of J. Walter Thompson, Keith Gaylord and Fred Underhill of TTP, Bud Blume of Reach McClinton, Bob Lewis of Leo Burnett and Dennis Cavan of N. W. Ayer.



The anniversary game.

A new idea in game shows that tests how well husbands and wives really know each other, and just how far they're willing to go to prove it. We've developed a series of laugh-packed stunts and games that give couples a chance to demonstrate how tuned-in they are to their mates' opinions, talents, strengths, weaknesses and habits. To compound the fun, host Al Hamel pits couples against each other competing for big prizes.

"The Anniversary Game", pre-tested on WXYZ-TV Detroit for the past year and one half, is now available for daily stripping in your market starting January 27th. The show has already been sold to WABC-TV, New York; WLS-TV Chicago; KABC-TV Los Angeles; KGO-TV San Francisco, and will continue its successful run on WXYZ-TV Detroit.

For complete details on how to bring the fun and games to your market contact your ABC Films representative today.

abc ABC FILMS

in color

The Anniversary Game

Advertisers *(From page 25)*

"When the 30 first came on stage in our industry," he said, "the fact that it was new and different was part of its audience appeal. Now, as it becomes more and more widely used by car makers, there'll be a greater challenge for us in what we can do with 60s."

In any case, it appears certain that automobile brands will become major users of independent 30s this year, judging by the favorable reactions of those that bought them in 1968.

The trend to scatter-planning at the expense of sponsorship among automobile advertisers continues apace. The indicators, of course, were Chevrolet's 1968 decision to throttle back to half-sponsorship of *Bonanza* and, it's said, to retain its 50 per cent of *Bewitched* only through next April.

Into demographics

It's a case, observers say, of getting behind the numbers and into the demographics—and Detroit has reportedly been growing very demographic conscious of late.

"Nobody faults either *Bewitched* or *Bonanza* on numbers—their pull is tremendous," one source remarked. "But one scores best with females, who are nobody's prime customers in this business; and the other is great with older age groups, whose brand loyalty patterns take them out of the hot prospect category. Where does that leave car makers, most of whom figure they have to have males 18 to 34?

"It's a case of giving up something to get something," he goes on. "When you go participation, you lose impact but you extend your reach and you get to pick and choose the kind of demographics you want."

There are those in the auto industry, however, who prefer to run counter to trends because it gives them the value of uniqueness, makes them stand out against the crowd. In view of this, it should surprise no one if a major auto maker were to step into a sponsor's role next season.

Auto advertisers were among those who weren't spooked by this season's backslide in the size of network movie audiences. Their theory: sure, fewer people watching, but an excellent skew to young males, and they're our boys.

Ford, Pontiac and Dodge put a lot of participation money into movies this past Fall, and there's nothing to indicate that they won't be back for another helping.

Elsewhere, particularly in the area of specials, sponsorship will remain in vogue, at least during 1969.

Monsanto, strictly newspaper-oriented until last year, is picking up the full tab for a dozen *Monsanto Night* specials this year. The company will get down to the nitty-gritty of the retail firing line by co-opping time and production costs 50/50 with 45 big department stores in 30 markets which will surround each special with supporting commercials.

Coca-Cola, an old familiar face in the specials neighborhood, will be back in the Charlie Brown business with half a dozen of the animated 30-minute products, plus others.

Outside media buying services, which got their feet in the door in 1967 when business was less than great and some stations were willing to ad lib with their rate cards, consolidated their positions with advertisers to a degree last year, despite strengthening time sales.

Where will they go this year? Not even hairdressers know for sure. The consensus seems to be that, if 1969 shapes up as strong as it looks from here, the buying services will lose ground as stations decline to diddle, and agencies, stung by the implication that sloppy media operations helped let the services into the picture in the first place, tighten up and buckle down.

There are, however, those who see agencies on the brink of a great change into purely creative operations, with marketing and media functions evolving into the hands of advertisers and whoever they choose to relegate them to. Certainly, the appearance of media specialists within the advertising organizations of more and more major firms lends a degree of credence to the theory.

A progressive year

Advertisers generally agreed that 1968 had seen valid progress made against violence on television, though none believe that it's possible or even desirable to eliminate it 100 per cent.

The media manager of a package goods manufacturer in the $40 million tv class considers the anti-violence movement the most significant development in television during the past 12 months.

"The networks were faced with t[he] problem of re-spending money o[n] some shows that were well into pr[o]duction, and they went ahead an[d] spent it," he remarked.

His company, like more than a fe[w] others, declined to make their fee[l]ings public, but instead held dis[]cussions with the networks in which they made their views known in n[o] uncertain terms.

Cut back violence

Several major advertisers go[t] down to specifics with the networks, naming shows they wanted no part of unless violence was de-emphasized or at least toned down.

"Do something about them," was the most common approach, "and we'll consider buying into them—but there's no guarantee that we will."

Consensus is that the reaction to violence came a bit late last year, and that only this year will the broadcasters have a fair chance to clean up their product.

Here's a more detailed look at the performance and potential of a selected list of television advertisers (figures in parentheses are network and spot expenditures for 1967, the most recent full year, as released by TvB/LNA-Rorabaugh).

• **Coca-Cola** (network, $4,625,900: spot, $36,661,300). Through its 975 bottlers in 50 states, Coca-Cola was the country's third largest spot advertiser in 1967. The company co-ops, 50/50, most bottler advertising in major media, allocating funds on the strength of a highly complex marketing plan related to the size of each bottler's franchised territory, tv signals (pro-rating where they overlap), population and gallonage currently ordered.

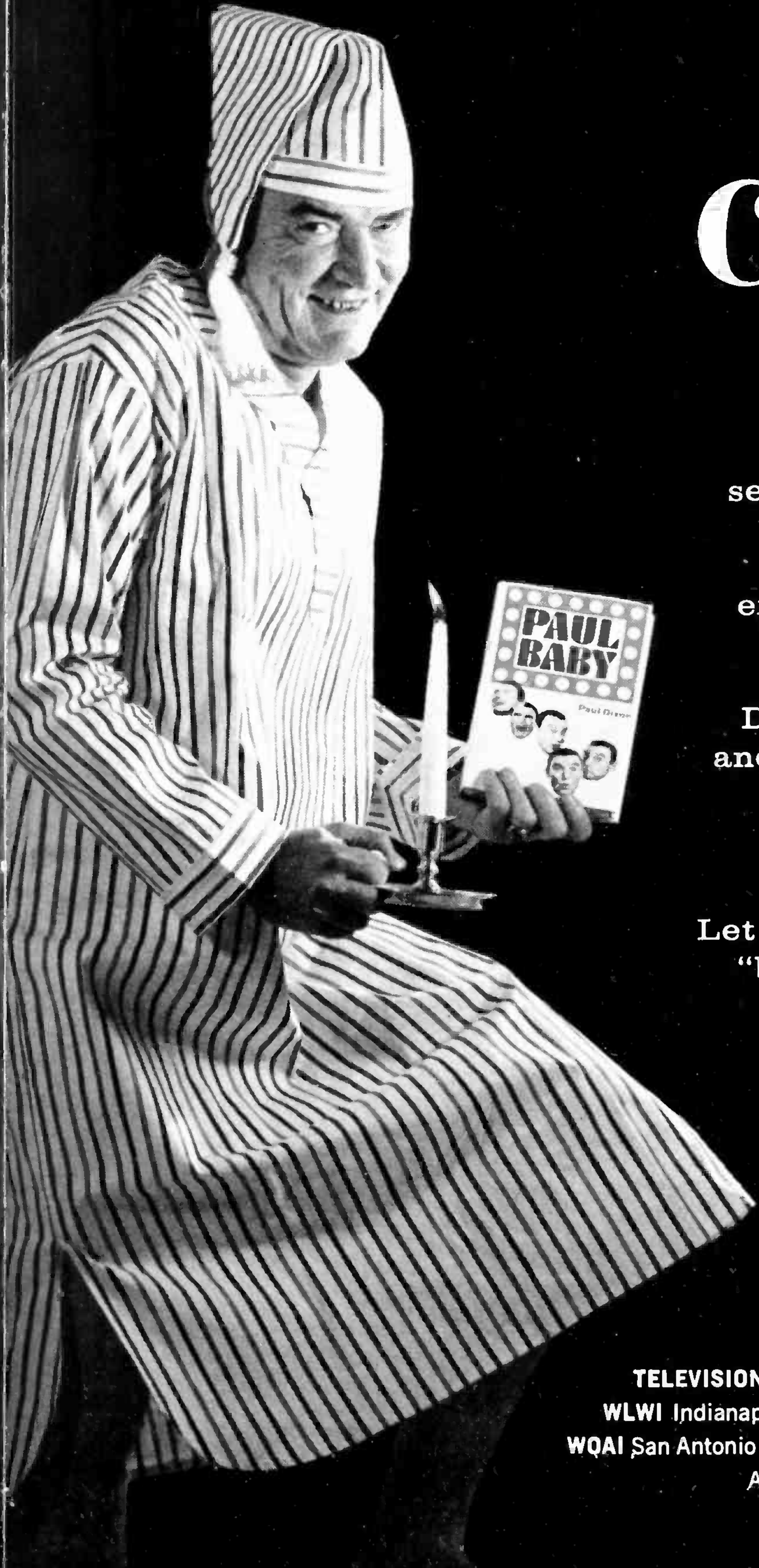
The company doesn't know precisely how much is spent to advertise Coca-Cola, since bottlers habitually spend some non-co-op money (for example, the football programs they supply free to 50,000 high schools each year).

The lion's share of the company's ad budget goes to tv, which it considers its dominant medium in most markets.

In network, where Coca-Cola ranked 66th in 1967, the company goes with specials. Of its eight or nine specials for 1969, one, the

(Continued on page 74)

Meet Paul between the covers!



The covers of his new best selling book, "Paul Baby", that is. Already in its third printing, it's all about Paul Dixon's experiences on his ninety-minute daily TV show, which is also a "best seller" with the women of Dayton, Cincinnati, Indianapolis, and Columbus. And when it comes to effectively selling products to these women, Paul Dixon wrote the book on that, too.

Let Paul Dixon prove he can be your "best seller" in the Midwest. Call your Avco Radio Television Sales representative.

AVCO
BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati / **WLWD** Dayton / **WLWC** Columbus
WLWI Indianapolis / **WOAI-TV** San Antonio / **RADIO: WLW** Cincinnati
WOAI San Antonio / **WWDC** Washington, D.C. / **KYA & KOIT** San Francisco
Above represented by Avco Radio Television Sales, Inc.
WWDC-FM Washington, D.C. / Represented by **QMI.**

The 1967 FCC figures: an analysis

Well behind schedule, tv industry revenue data show that the little guy got it in the neck

The full picture of what happened to tv in 1967, as it emerged from analyses of Federal Communications Commission figures, showed what many have guessed and what some of the previously-released 1967 data indicated—that the little guy got it in the neck.

As one instance, the three-or-more station markets went up .8 per cent in spot revenue compared with 1966, while the less-than-three-station markets declined more than 11 per cent. In both cases, the changes represent about $6 million in spot money.

As another instance, losses of UHF stations more than doubled. Only 41.9 per cent of UHF stations made a profit in '67, while 83.3 per cent of VHF stations did so and only 7.7 per cent of independent UHF outlets ended up in the black.

Of the 75 stations reporting losses, only three were in the over $2 million-a-year category in annual revenue. Thirty-two of the losers had annual revenues of between $200,000 and $600,000 a year. Two thirds of those outlets taking in less than $100,000 a year ended up in the red, which is not surprising.

The network-owned stations as a group did much better than all other stations as a group, insofar as profits go, although both groups declined in profits.

The o&os earned $104.3 million (before taxes) in '67, compared with $108.1 million in '66, a drop of 3.5 per cent. All other stations cleared $254.5 million as against $306.1 million the previous year, a decline of 16.9 per cent.

However, the three networks took a real drubbing in the profit column, dropping from $78.7 million in 1966 to $55.8 million in 1967, a decrease in pre-tax profits of 29.1 per cent.

Summing up the tv financial data for '67 as released by the FCC well behind schedule: the industry took in revenues of $2,275.4 million while the figure for 1966 was $2,203 million, an increase of 3.3 per cent.

Overall industry profits dropped as a result of an 8.8 per cent rise in expenses. Total pre-tax profits in '67 came to $414.6 million while the '66 figure was $492.9 million, representing a decline of 15.9 per cent.

A total of 619 commercial stations reported financial data to the FCC, of which 590 were in operation for the full year. The total includes 37 satellite stations reporting separate financial data. The FCC reported that 633 stations were in operation as of December 31, 1967.

By some coincidence, spot time sales in '67 were identical to the year before—$871.7 million. This represents 47 per cent of all industry time sales, a ratio which held in the two preceding years also. The spot times sales ratio in 1957 was 35 per cent, and has been rising steadily since.

Local time sales reached $365.3 million in '67, compared with $346.4 million in '66. Local's share of the time sales pie was 20 per cent, up one point from '66 and identical to the ratio in 1957. Since that time, the local ratio has fluctuated by one or two points a year but never reached the 1957 level again until 1967. During the intervening years, the percentage ranged from 17 to 19.

Total network time sales fell to $609.6 million in '67 from $616.7 million in '66. The network time sales ratio fell a point to 33 per cent. This compares with 45 per cent in 1957, a decline which paralleled the rise in spot.

The stations' share of network time sales, including the o&os, was $243.2 million, a figure previously reported. This left the networks with $363.7 million, down 2.4 per cent from 1966.

In addition to time sales, the networks took in $637 million from talent and program charges, up 9.3 per cent from '66 and another $43.5 million in "sundry broadcast revenues."

Television Age

Television Markets	No. of Stations Reporting	Local (3) (000) 1967	1966	%	
bany-Schenectady-Troy, N.Y.	3	$2,226	$2,144	3.8	Albany-Schenectady-Troy, N.Y.
buquerque, N.M.	3	1,741	1,809	—3.8	Albuquerque, N.M.
narillo, Tex.	3	1,484	1,350	9.9	Amarillo, Tex.
chorage, Alaska#	3	593	—	—	Anchorage, Alaska
lanta, Ga.#	4	4,419	4,185	5.6	Atlanta, Ga.
kersfield, Calif.	3	749	884	—15.2	Bakersfield, Calif.
ltimore, Md.#	4	4,349	4,383	—.8	Baltimore, Md.
ngor, Me.	3	648	662	—2.3	Bangor, Me.
aumont-Port Arthur, Tex.	3	1,046	1,111	—5.9	Beaumont-Port Arthur, Tex.
ghamton, N.Y.	3	1,196	1,080	10.6	Binghamton, N.Y.
mingham, Ala.	3	2,105	2,192	—4.0	Birmingham, Ala.
ston, Mass.	5	9,096	8,756	3.9	Boston, Mass.
ffalo-Niagara Falls, N.Y.	3	4,039	3,661	10.3	Buffalo-Niagara Falls, N.Y.
dar Rapids-Waterloo, Iowa	3	1,275	998	28.1	Cedar Rapids-Waterloo, Iowa
arleston-Oak Hill-Huntington, W.Va.-Ashland, Ky.	4	2,205	1,842	19.7	Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.
arleston, S.C.	3	1,146	1,072	6.9	Charleston, S.C.
arlotte, N.C.#	3	2,254	2,070	8.9	Charlotte, N.C.
attanooga, Tenn.	3	1,130	1,150	—1.8	Chattanooga, Tenn.
icago, Ill.	6	13,031	11,863	9.8	Chicago, Ill.
cinnati, Ohio	3	3,493	3,438	1.6	Cincinnati, Ohio
veland, Ohio	3	7,516	6,141	22.4	Cleveland, Ohio
lorado Springs-Pueblo, Colo.	3	847	860	—1.5	Colorado Springs-Pueblo, Colo.
lumbia, S.C.	3	989	913	8.2	Columbia, S.C.
lumbus, Ohio	3	4,501	4,271	5.4	Columbus, Ohio
rpus Christi, Tex.	3	942	920	2.3	Corpus Christi, Tex.
llas-Fort Worth, Tex.#	5	6,611	6,264	5.5	Dallas-Fort Worth, Tex.
venport, Iowa-Rock Island-Moline, Ill.	3	1,017	901	12.9	Davenport, Iowa-Rock Island-Moline, Ill.
yton, Ohio#	4	3,753	3,240	15.8	Dayton, Ohio
nver, Colo.	4	3,382	3,051	10.8	Denver, Colo.
s Moines, Ames, Iowa	3	1,606	1,457	10.1	Des Moines, Ames, Iowa
troit, Mich.	4	7,194	7,106	1.2	Detroit, Mich.
luth, Minn.-Superior, Wisc.#	3	828	849	—2.5	Duluth, Minn.-Superior, Wisc.
Paso, Tex.	3	1,455	1,294	12.5	El Paso, Tex.
ie, Penn.	3	914	818	11.7	Erie, Penn.
ansville, Ind.	3	1,385	1,211	14.3	Evansville, Ind.
rgo-Valley City, N.D.	3	1,238	1,067	16.0	Fargo-Valley City, N.D.
int-Saginaw-Bay City, Mich.	3	2,042	1,786	14.3	Flint-Saginaw-Bay City, Mich.
rt Wayne, Ind.	3	1,353	1,085	24.6	Fort Wayne, Ind.
esno-Hanford-Visalia, Calif.	5	1,550	1,636	—5.3	Fresno-Hanford-Visalia, Calif.
and Rapids-Kalamazoo, Mich.	3	1,890	1,558	21.3	Grand Rapids-Kalamazoo, Mich.
een Bay, Wisc.	3	1,249	1,166	7.0	Green Bay, Wisc.
eensboro-High Point-Winston Salem, N.C.#	3	1,737	1,691	2.6	Greensboro-High Point-Winston Salem, N.C.
eenville-Washington-New Bern, N.C.	3	959	890	7.6	Greenville-Washington-New Bern, N.C.
eenville-Spartanburg, S.C.-Asheville, N.C.	3	1,445	1,610	—10.3	Greenville-Spartanburg, S.C.-Asheville, N.C.
arrisburg-Lancaster-York-Lebanon, Pa.	5	1,882	1,760	6.9	Harrisburg-Lancaster-York-Lebanon, Pa.
rtford-New Haven-New Britain-Waterbury, Conn.	5	3,194	2,377	34.3	Hartford-New Haven-New Britain-Waterbury, Conn.
onolulu, Hawaii	4	3,117	3,056	2.0	Honolulu, Hawaii
uston-Galveston, Tex.#	4	4,324	3,540	22.1	Houston-Galveston, Tex.
ntsville-Decatur, Ala	3	628	679	—7.6	Huntsville-Decatur, Ala.
dianapolis-Bloomington, Ind.	4	6,209	5,150	20.5	Indianapolis-Bloomington, Ind.
cksonville, Fla.	3	1,590	*	—	Jacksonville, Fla.
hnstown-Altoona, Pa.	3	926	865	7.0	Johnstown-Altoona, Pa.
plin-Pittsburg, Mo.#	3	449	*	—	Joplin-Pittsburg, Mo.
nsas City, Mo.	3	3,336	3,340	—.1	Kansas City, Mo.

Network (000)

1966
$1,016
242
1,028
895
8,134
2,022
734
1,933
2,081
2,512
2,727
1,095
646
1,607
1,911
15,321
1,657
429
1,769
1,630
1,117
1,014
914
6,785
1,085
4,143
1,230
2,012
2,149
*
1,322
1,164
1,609
684
1,220
1,770
1,180
1,414
*
4,444
1,888
2,355
*
1,113
791
1,085
1,263
3,217
1,875
1,730
*
510
1,307
3,068
615
1,430
1,215
765
204,707
39,532
244,239

Spot

Network

Local

	National and Regional Spot (3) (000)			Local (3) (000)			
%	1967	1966	%	1967	1966	%	
4.6	$2,110	$2,196	—3.9	$1,168	$1,018	14.8	Knoxville, Tenn.
15.0	290	425	—31.7	1,359	1,742	—22.0	Las Vegas-Henderson, Nev.
—7.2	1,222	1,373	—11.0	1,178	1,095	7.6	Lincoln-Hastings-Kearney, Neb.
4.0	1,966	1,834	7.2	1,901	1,851	2.7	Little Rock, Ark.
.5	82,824	83,158	—.4	20,460	20,587	—.6	Los Angeles, Calif.
—3.6	4,396	4,810	—8.6	2,675	2,444	9.4	Louisville, Ky.
3.1	1,593	1,502	6.0	822	846	—3.0	Madison, Wisc.
—1.7	4,376	4,741	—7.7	2,585	2,137	20.9	Memphis, Tenn.
2.9	11,430	11,411	.2	4,034	3,807	5.9	Miami, Fla.
—.4	9,502	9,575	—.8	4,744	4,016	18.1	Milwaukee, Wisc.
—.6	10,467	10,727	—2.4	7,277	6,652	9.4	Minneapolis-St. Paul, Minn.
—4.0	1,650	2,020	—18.4	1,277	1,190	7.3	Mobile, Ala.—Pensacola, Fla.
1.2	916	1,003	—8.7	880	981	—10.4	Montgomery, Ala.
—	3,556	3,720	—4.4	2,926	2,800	4.5	Nashville, Tenn.
—6.0	5,971	6,065	—1.6	4,336	4,429	—2.1	New Orleans, La.
1.5	115,708	111,144	4.1	14,201	12,778	11.1	New York, N.Y.
—1.5	2,473	2,776	—10.9	2,575	2,359	9.2	Norfolk-Portsmouth-Newport News-Hampton, Va.
37.6	727	734	—1.0	753	837	—10.1	Odessa-Midland-Monahans, Tex.
.7	8,572	6,019	42.4	1,820	1.876	—3.0	Oklahoma City-Enid, Okla.
3.9	3,581	3,250	10.1	1,894	1,796	5.4	Omaha, Nebr.
3.6	2,551	2,574	—.9	1,698	1,545	9.9	Orlando-Daytona Beach, Fla.
1.2	1,524	1,506	1.2	641	615	4.3	Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.
—.6	1,447	1,414	2.3	1,618	1,562	3.6	Peoria, Ill.
—4.3	36,389	35,318	3.0	10,414	9,647	7.9	Philadelphia, Penn.
2.1	4.695	4,597	2.1	3,323	3,268	1.7	Phoenix-Mesa, Ariz.
—2.0	16,981	18,121	—6.3	5,805	5,890	—1.4	Pittsburgh, Penn.
—6.9	1,932	1,853	4.2	1,145	1.231	—7.0	Portland-Poland Springs, Me.
—.8	7,126	7.344	—3.0	3,055	3,076	—.7	Portland, Ore.
—1.8	5,983	6,174	—3.1	1,949	1,998	—2.5	Providence, R.I.-New Bedford, Mass.
—	292	*	—	829	*	—	Reno, Nev.
—5.3	2,116	2,244	—5.7	1,785	1,518	17.6	Richmond-Petersburg, Va.
.2	1,427	1,359	5.0	1,288	1,260	2.2	Roanoke-Lynchburg, Va.
—3.6	2,783	3,065	—9.2	2,250	2,061	9.1	Rochester, N.Y.
1.7	618	704	—12.3	897	848	5.7	Rochester-Austin, Minn.-Mason City, Iowa
—.4	918	898	2.1	1,329	1.252	6.1	Rockford-Freeport, Ill.
—1.1	7,266	7,873	—7.7	3,037	3.000	1.2	Sacramento-Stockton, Calif.
3.8	3,031	3,158	—4.0	2,550	2.287	11.5	Salt Lake City-Ogden-Provo, Utah
.8	3.377	3,539	—4.6	2,788	2.474	12.7	San Antonio, Tex.
—	4,064	*	—	1,874	*	—	
—1.5	34,985	33,393	4.8	8,657	10.276	15.8	San Francisco-Oakland, Calif.
—3.3	3.804	3,840	—1.0	1,472	769	91.4	San Juan-Caguas, P.R.
1.2	10,091	10,727	—5.9	4,783	4,335	10.3	Seattle-Tacoma, Wash.
—	760	*	—	722	*	—	Sioux City, Iowa
—	1.964	2,212	—11.2	1,390	1,455	—4.5	Shreveport, La.-Texarkana, Tex.
—5.2	1,314	1,256	4.6	1,139	886	28.5	South Bend-Elkhart, Ind.
—.8	2,125	2,337	—9.1	1,119	1,172	4.6	Spokane, Wash.
.9	2,591	2.701	—4.1	2,329	2.159	7.8	Springfield-Decatur-Champaign-Urbana-Danville, Ill.
—3.4	15,289	15.438	—1.0	3.773	3,591	5.1	St. Louis, Mo.
—1.1	5.431	5.583	—2.7	1,781	1,643	8.4	Syracuse, N.Y.
—.4	6,066	6.218	—2.4	2,886	2,774	4.0	Tampa-St. Petersburg, Fla.
—	3.849	*	—	2,361	*	—	
5.6	952	1.010	—5.8	1,381	1.331	3.7	Tucson, Ariz.
.6	3,327	3.763	—11.6	1,885	1,902	—.7	Tulsa, Okla.
—.1	19,049	17,954	6.1	4,137	4,092	1.1	Washington, D.C.
5.7	651	888	—26.8	1,188	1.103	7.6	Wichita Falls, Tex.-Lawton, Okla.
—15.7	2,116	2,344	—9.8	1,855	2.025	—8.5	Wichita-Hutchinson, Kans.
—3.7	1.908	2,058	—7.3	1,449	1,295	11.9	Wilkes Barre-Scranton, Penn.
—1.3	1.301	1,297	.3	828	802	3.2	Youngstown, Ohio
1.1	825.732	819,590	.8	315,102	293.625	7.3	Total 3-station markets
—1.6	46,009	52.076	—11.7	49,706	52,785	—5.8	Total less than 3 stations
.7	871,741	871,667	—	364,807	346,411	5.3	Total all markets

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O the spot time sales total of 37.7 million, the o&os accounted ,8 228.8 million, down slightly on '66, while the rest of the sta-on went up very slightly to $642.9 illn.

T o&os took in a much smaller iec of the local pie, accounting for 37. million while the remainder of le ations took in $327.9 million.

O the grand time sales total of 1,85.6 million, agencies and reps ot ommissions of $313.6 million, ow 0.2 per cent from '66. This eas down as follows—$90.9 mil-on rom the networks, $50.3 mil-on rom the o&os and $172.4 mil-on rom the rest of the stations.

T 485 network affiliates laid out 55) million for expenses in '67, f ich $255.3 million was for pro-ramning. The networks spent $758.8 ill n of their $897.5 million in ex-ens on programming. As for net-orlowned stations, $85.3 million en for programming, out of a to-al $159 million in expenses. In ll, e industry laid out $1.2 billion or rogramming out of total reve-ue f $2.3 million.

Mst of the markets listed by the CC showed declines in spot reve-ue. Of the 104 markets measured i bh 1966 and 1967, fully 74 fell ff i this category.

May of the 30 markets register-ig dvances in spot revenue were arg ones: New York, Chicago, De-oit Boston, San Francisco, Wash-ngtu, Cleveland and Philadelphia ere among them (Los Angeles ipd less than 1 per cent).

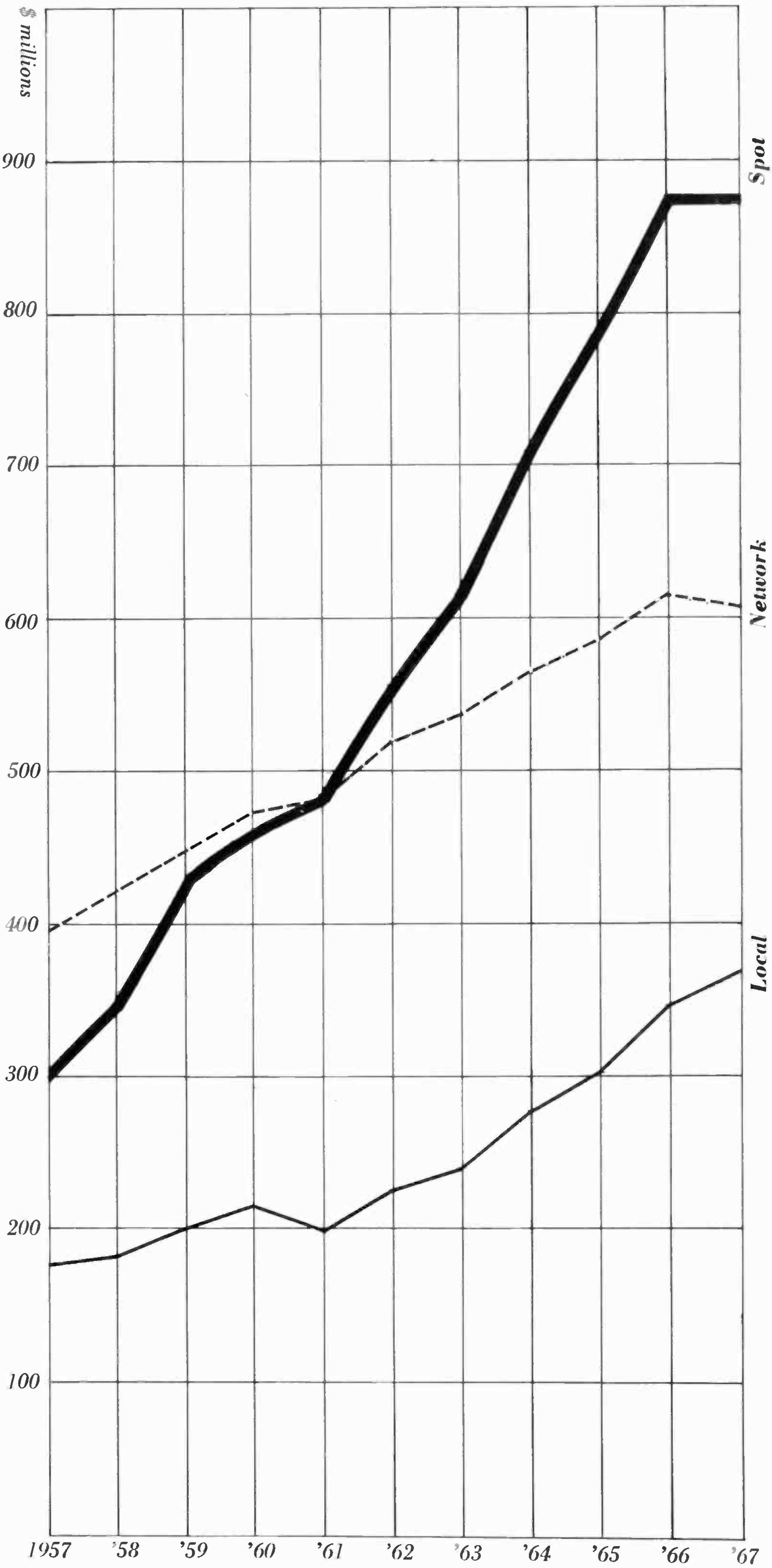
B there were a number of smaller iarts recording increases. Among ien Green Bay, Huntsville-Decatur, od ord-Freeport, Paducah-Cape Gi-arau-Harrisburg, Madison, Peoria nd Roanoke-Lynchburg.

A analysis by Avery-Knodel, wh also calculated the '66-vs. '67 iaret-by-market figures on the ad-oing foldout page), of 110-odd iarets on the basis of "spot billings er iewing home" (see page 50) ou 31 recording increases.

Aain, a goodly number were the arg markets. They included Balti-ior Boston, Chicago, Cleveland, Detit, Milwaukee, New Orleans, New York, Philadelphia, San Fran-isc and Washington.

T range in expenditures per ieng home was wide, ranging ro $9.81 in Las Vegas-Henderson o $9.18 in San Francisco-Oakland.

TV TIME SALES TRENDS *(annual revenue per year)*



Source: FCC

Advertisers *(From page 66)*

Orange Bowl, is already history. Over the past few years, Coca-Cola has become synononous with the 30-minute *Charlie Brown specials* ("We bought Charlie Brown when nobody else would touch it"). This year, the company's six *Charlie Browns* will include at least one new one, while the rest ("All Stars," "Great Pumpkin," "Your Dog" and "In Love," which it co-sponsors with Interstate Baking, and, for the fourth year, "Christmas," which it prefers to own 100 per cent) will all be repeats

Also up Coca-Cola's specials sleeve for this year: *The World of Rod McKuen* in March or April, and a 60-minute special on Charlie Brown's creator, Charles Schultz, to be produced by Lee Mendelsohn, producer of the *Charlie Brown* specials.

It's in the slack tv season of June-August that Coca-Cola comes on strong in national spot, buying up bundles of time from the networks. These buys are made by product managers, who control all the company's television money among other things.

There's a product manager group for Coke, and individual product managers for Sprite, Fresca, Tab and Fanta, as well as for Minute Maid, Snow Crop and the regional coffees and teas in the company's foods division. The brand managers compete head-to-head a la Procter & Gamble, each operating within a budget based on his product's projected sales.

• **Chrysler** (network, $27,318,300; spot, $1,092,900, plus $7,921,600 spent by dealer associations and local dealers). Chrysler was in 1967 the 14th largest network advertiser and 36th in spot.

Chrysler's forte is also specials, and it will sponsor nine Bob Hope shows this year, including a 90-minute Christmas special from Vietnam. Big in sports, Chrysler participated heavily in baseball last year (*Game of the Week*, All-Star Game, World Series), and in the Bob Hope Desert Golf Classic. This year, it was in the Super Bowl and the Senior Bowl, and had half of the Rose Bowl. It is reported considering renewal of its piece of AFL football, and is looking at a new baseball proposal.

Chrysler will continue to buy participating spots on established network shows, and will buy into some movies.

• **Ford** (network, $23,127,500; spot. $1,515,300, plus $11,414,200 in local dealer and dealer association tv in which Ford furnished some assistance). Ford's basic property is *The FBI*, which it sponsors 100 per cent (the last of the big-time sponsors from among the ranks of the car makers).

To get its new models rolling, Ford heavies up in the Fall with sports (last year, its one-sixth participation in NFL football made Ford the heaviest football advertiser on CBS). Over this is laid participation in ABC's *Wide World of Sports* and *Professional Bowling Tour*, and, for the first time, participation in NFL football's pre- and post-game shows.

The FBI fits Ford's requirements in demographics (it's strongest in males 18-49, and Ford's after 18-34 primarily). The company was in NFL football last year, will be there again this year. It's 1968 participation in *Rowan & Martin's Laugh-in* gave the company a desired youth-skew. It will, of course, be back with *FBI* this year.

Local assistance

One local-level Ford policy is to push dealer and dealer association television increasingly, as well as to supply finished commercials and wild footage, as the other car makers do.

Ford used a high volume of independent 30s last year (was probably second only to Pontiac in this department), liked the results and will do it again in 1969. However, a media department spokesman predicted that the 60 will remain the company's basic television unit for some years to come. Ford ranked 19th in network expenditures in 1967 and 57th in spot.

• **General Mills** (network, $28,-369,400; spot, $14,185,00). Like other major package goods advertisers, General Mills allocates about 80 per cent of budget to television ("We're very much a participating advertiser.")

The company is big in network, all day parts from children's to prime, considers ABC's *Bullwinkle Show* its leading participation. It's also in *Wacky Races* and *The Archie Show*, both new to CBS in 1968, and NBC *Underdog*. This year, General Mil[ls] was a half sponsor of the Rose Bo[wl] parade.

General Mill's use of television i[n] new product test markets dovetail pretty much with the standard pack-age goods approach—create a na-tional plan, translate it in miniatur[e] in each test market, then hit spo[t] heavily when and if the product i[s] tapped to go national. The Minne-apolis giant ranked 13th in networ[k] in 1967 and 11th in spot.

• **General Motors** (network, $35,-615,000: spot, $6,242,900, plus deal-er and dealer association tv worth $9,678,800). Big news out of Gen-eral Motors is that Cadillac will finally make its television debut this April with a participation in the Masters Golf Tournament on CBS. Why hasn't Caddy made the tv scene before? "Couldn't afford it," said a GM spokesman (it returns the lowest dollar volume of all five GM car divisions).

General Motors' pattern is partici-pation across the board—situation comedies, movies, network news, and especially sports (the Pontiac and A-C divisions are in NFL football; Pontiac was also in this year's Orange Bowl, and Buick was in the Cotton and Sugar bowls, also buys into NBA basketball and pro golf).

When it comes down to the local dealer level, GM co-ops nothing (and hasn't since 1956, according to an advertising spokesman), but it's quick to furnish dealers and their as-sociations with free commercials and wild footage. In 1967, GM was 7th in network and 22nd in spot.

• **Quaker Oats** (network, $13,143,-600; spot, $13,002,300). This year, 80 per cent of Quaker Oats' ad ex-penditures will go to tv. The cus-tomary balance between spot and net-work can change now and then, de-pending on the flow of new products (in heavy new product cycles, the weight is naturally tipped more in spot's favor).

Quaker cuts sponsorship

Quaker Oats' sponsorship this year will be limited to *The Enchanted Isles*, a CBS special on the Galapa-gos Islands, scheduled for the 22nd of this month. Beyond this, the com-pany will rely on participation en-

tirely, an unusual role for Quaker Oats, which through last year had split *Bewitched* with Chevrolet, and is a veteran sponsor of *Sgt. Preston of the Yukon, F-Troop, My Three Sons* and *The Flying Nun.*

Why did Quaker Oats drop *Bewitched?* "It wasn't to our best advantage to have a fixed commitment every week; our marketing pattern required greater flexibility." The company isn't knocking the show, says it was excellent for Quaker Oats' target audience (women 18-49, for most products), not to mention teens and large families.

Broad ad base

Participation this year will be broadly based, covering some 15 shows. Movies are important to the company, as are situation comedies (Quaker Oats bought into *Here Come the Brides, That's Life* and *That Girl* last Fall). Ciolence is taboo. ("We try to stay off the hard stuff.")

This month, Quaker Oats completed its new buys, which include CBS and ABC nightime, and NBC and CBS daytime. ■

Spot *(From page 27)*

Some in the selling fraternity, though by no means most, pooh-poohed the effect of the 50 per cent rate and predicted that minute rates would go up rather than 30-second rates down. Hemm denied there would be rate adjustments of that kind, though he pointed out that some rate hikes for the minute would be made in any case. There was also some criticism by those who don't see why the rates for the 30 and 60 should be linked.

Theodore Van Erk, vice president and sales director of Peters, Griffin, Woodward, noted: "Two years ago we proposed the 50 per cent rate to our stations but they were concerned about the effect on local advertisers who used 60s, and who might have been afraid the minute rate would go up too fast."

Van Erk, in common with a number of reps, would prefer the 30 to be priced independently of the minute.

This rate concept, which most stations would no doubt prefer if they had a choice, argues that ra should mirror supply and dema factors as much as possible.

However, most observers, and t includes those on both the buying a selling end, feel that, in the fi analysis, going prices for both and 60s will inevitably reflect pr sures of the marketplace, anyway

Said one rep executive: "There plenty of flexibility in the rate ca of stations. Section rates will pern stations to adjust their prices as th see fit. If the demand for 30s high and stations with a 50-per-ce of-the-minute rate are afraid to ra the minute price because of low mand, they'll raise the minute ra anyhow but sell 30s at fixed rat and 60s at lower, preemptible rates

Follow the leader?

As to whether other stations w follow the lead of the Blair outle in setting their non-prime 30s at ha the minute price, Al Ritter, in char of H-R's New York tv sales oper tion, reflects the consensus of the re fraternity when he says: "Probabl the balance of the stations will follo

Wall Street Report *(From page 61)*

tor should all be instrumental (in pushing up profits). The common shares merit retention as a high-quality vehicle for participation in the broadcast field."

Of Cox Broadcasting, S&P says, "Further revenue gains and a resumption of earnings growth seem in prospect for 1969." It suggests Cox is a good bet for "long-term appreciation potentials." Let's translate that: S&P thinks Cox shares will go higher, and that investors can make capital gains out of them, but it isn't sure how long this will take to come to pass.

It mentions Metromedia, and this in itself indicates bullishness. But it makes no specific recommendation, which means it is nervous about committing itself because of Metromedia's currently rather high price.

S&P says that Storer looks good because "further advances in both broadcasting and airline operations (Storer owns most of the stock in Northeast) seem attainable in 1969," but adds, "The stock is primarily a speculation on Northeast's potentials."

United Business Service is bullish on Capital Cities, Storer Broadcasting and—surprise—Taft. Moody's isn't much impressed by Taft, which it expects to continue to be sluggish. However, it is partial to ABC, CBS and Storer.

Maybe UBS's bullishness on Taft isn't as surprising, though, as the way Standard & Poor's has been praising ABC, in view of the network's recent poor showing in the ratings. Analysts have been looking at ABC's successful reorganizing of its radio operations, its theater network and "interesting possibilities" in movie production. There are forecasts on the Street that ABC will make about $4 a share in 1969, compared with $2.60 in 1968 and $2.50 the year before. Only time, of course, will tell.

One of the brokers—Blair & Co.—is recommending Lin Broadcasting, but adds that Lin is a shade risky. It is more decisive about Meredith which, it says, could earn $2.75 in the 1969 fiscal year, compared with $2.28 in 1968. Most of the optimism about Meredith, which is in magazine and book publishing as well as broadcasting, is based on great expectations for its television operations.

Bullish sentiment. All of this i important—not because Wall Stre "experts" are as knowledgeable abou broadcasting as their reports sugges but because it represents a build-u of bullish sentiment. Whether or no that sentiment is based on soun ground is irrelevant. If enough peo ple believe it, it happens. Faith ca move stocks a lot more easily tha mountains, so look for an uptrend i the broadcast group continuing prob ably well into the third quarter.

It you're looking for short-term gain, sell when the price is approach ing a new high, because this is fairly volatile group. This year, lik 1968, will see the broadcast stock making deeper valleys and highe peaks than any other group. But fo all its sharp ups and downs, th group is likely to finish 1969 o higher ground than at the beginnin of the year.

It just takes courage to hol during one of those "off" periods— and there'll be several in 1969, fo all of Wall Street's current bullish ness. The market is no place fo the chicken-hearted.

Credit for Creativity

The American Research Bureau is proud to announce a special awards program to recognize outstanding applications of audience research by television stations.

We cordially invite you to submit your effective uses of audience research as entries for an ARB Innovator Award. Any project employing the use of syndicated report data or special audience research from any source may be entered—projects which you may have used as sales presentations, programming improvements, trade or newspaper advertising campaigns, facility decisions, promotion planning, audience building, image improvements, rate card construction or any other purpose.

Your entries will be judged by a panel of industry leaders, and gold, silver and bronze plaques will be awarded based on creativity, originality and effectiveness.

Entry Deadline: February 28, 1969.

For complete information and entry forms on the ARB Innovator Awards program, clip and mail this coupon now!

To: Chairman
ARB Innovator Awards Program
4320 Ammendale Road
Beltsville, Maryland 20705

Yes. We're interested in achieving industry-wide recognition for our creative use of audience research. Please send me complete information and entry forms.

Name ____________________

Title ____________________

TV Station Call Letters __________

Street ____________________

City ____________________

State, Zip ____________________

Local *(From page 31)*

Said one network executive, "Our o&o's dig most of their local dollars out of banks, car dealers, the electric company, the gas company, bottlers and regional beer barons. For us, they're still the facts of life in this business, but the frontier is retail."

The general sales manager of a major group said, "We scented blood in department stores last year; this year for the first time, we're concentrating on them."

CBS attaches enough importance to retail accounts to have established self-managing retail sales units at each of its owned stations. The network is backing its vigorous retail sales efforts with a research operation geared to identifying and filling the advertising needs of retailers.

Last year marked the breakthrough in retail tv advertising, and the emergence of Sears as the country's leading local advertiser—and there was much more than a coincidental connection between the two.

Sears exerts a push-pull affect on local television volume, pushing it upward with its own ever increasing tonnage, and pulling it ahead by all but forcing its competitors to play the tv game too.

Announcements double

During 1967 in the 75 BAR markets, Sears ran an average of 1,104 announcements per week, up from 559 in 1966. Last year through September, that weekly average had zoomed to 2,163—with three of the traditionally heaviest months yet to be reported.

Those 2,163 commercials, incidentally, represent a startling 39 per cent of the January-September average for all department stores of 5,-579 per week.

In 1967, Sears was monitored in an average of 48 of BAR's 75 markets, compared with 37 in 1966. Through September of 1968, the Chicago-based behemoth was on the air in an average of 60 markets.

Yet another indication of Sears' tv muscle is the average number of announcements per market during the weeks monitored by BAR. In In 1967, it was 22 commercials; in 1966, 15; and through September, 1968, 35.

Sears is really going to town in local. A survey made about a year ago, to which 179 stations in 136 markets replied, found 79 per cent of those stations, in 77 per cent of the markets, carrying Sears commercials. It's perfectly safe to assume that by now more stations in more markets are selling Sears.

Sears has built a comprehensive library of parent-produced commercials, to which more are added almost daily. The company travels specialists whose object is to induce store or group management to take the canned announcements. The location of the store determines the level at which this decision is made (in metropolitan markets, advertising and promotion function under a single media head for all of the stores in the market, while the managers of isolated stores decide for themselves).

Management may opt to produce its own commercials with local advertising agencies and production houses (the 179 stations participating in the survey cited above reported working with a total of 38 agencies on their Sears accounts).

While a year ago, a good percentage of Sears commercials were locally produced, the figure has steadily diminished as the company's production capability has increased.

At this point, most of the local production still taking place does not stem from individual store or group management's efforts to improve on the parent library's product, but rather from geographical differences influencing merchandise, timing or emphasis.

The great majority of Sears' parent-produced commercials are on tape, and all of these are produced at WGN Continental Productions in Chicago. Two or three months ago, Sears was producing commercials at the rate of 40 a month. By last month, that figure had risen to about 60 a month.

Sears has an office at WGN Continental Productions staffed with six full-time people (producers, copywriters, clericals). And WGN has nine men, not counting the crew, who work only on Sears (producers, directors, production assistants).

WGN Continental turns out an average of two and one-half Sears commercials per working day, has made as many as four in a day. Sears has four agencies in Chicago. Reach, McClinton, which was the original, has recently been joined by J. Walter Thompson, Foot, Cone & Belding and Ogilvy & Mather. Specific product categories are assigned to each agency, and commercial production is organized to allow WGN to shoot one agency's schedule before starting on another's.

During shooting, supervision is in the hands of an agency producer and a member of Sears' broadcast staff. Final authority rests with the latter, part of whose job is to guard against violations of Sears' own tv "code" (on camera, all women must wear wedding rings, nobody smokes, etc.)

Sears is hell on deadlines, and to make them WGN Continental must do a lot of night shooting—but nobody's complaining, since Sears represents about 33 per cent of the production firm's volume.

The current year is certain to see more Sears stores in local tv, and increased weight on the part of stores already there. Indicative of the mammoth, $8 billion company's involvement with television is its recent establishment of electronic media departments at the territorial level.

Regional media office

Typical, perhaps, is the office of the electronic media department in Sears' big combination A-store and territorial headquarters in Atlanta. There, W. H. Baskin, director of electronic media, concentrates on developing area ground rules by which Sears stores in the southern territory can get the most out of their television time.

On behalf of stores in Georgia, North Carolina, South Carolina, Florida, Virginia, Tennessee, Alabama and Mississippi, and parts of Louisiana, Arkansas, Missouri and Kentucky, he wrestles with such problems as coordinating merchandising and promotional efforts in adjacent markets with overlapping tv signals.

Baskin's office also serves as a clearing house, collecting information related to television advertising, evaluating it, distilling it, and shooting it out to the stores in his territory.

"And until we've crystallized our use of television," Baskin says, "I'll be putting in a lot of time advising the stores on apportioning their total advertising expenditures, helping them strike the strongest media balance."

It's apparent that Sears is in teleion to stay, and that it's out to put many of its stores as possible into al tv. During 1969, look for this ogressive, money-spending 418-re operation to continue producing mmercials for its library, to put re stores in more markets into tv, d to encourage those stores already television to become bigger users. s all in the cards at Sears.

All that glittered in retail tv dur-g 1968 was not Sears. In an aver-e week, January through Septem-r, J. C. Penney ran 369 announce-ents compared with 190 on a similar se the year before—an increase of per cent. And the same nine onths of last year found Mont-mery Ward running an average of 7 commercials a week, against 207 1967—a 19 per cent increase. By e 1969, the company figures to be ching toward 300 a week.

Penney, which produces its own mmercials in New York in a highly ofessional manner at the rate of veral a week, has 1,670 stores. Each re manager captains his own fate far as media allocations of his ad-rtising budget are concerned. He n take the commercials New York lers him or pass them up, as he sees . He's his own local timebuyer.

Coming up to Christmas, 1968, enney was in some 200 tv mar-ts. December of this year should e that number substantially in-eased.

The dramatic increase in depart-ent stores' use of television is easy trace through a glance at the tv ack records of major buying offices. or example, the 29 BAR-monitored ores fed by the powerful Associated lerchandising Corp. used 776 com-iercials during a random week in eptember, 1968, as against 465 the revious September.

Individual one-week usage totals or AMC stores last September in-luded 94 announcements for Foley's, louston; 77 for Sanger-Harris, Dal-as; 76 for Rike's, Dayton; 74 for azarus, Columbus.

Among the more consistent televi-ion advertisers in the AMC stable as been Rich's, the key retail account n Atlanta. Rich's, which goes the nstitutional rather than hard-sell oute, ran, in random weeks, 31 spots ast April, 49 in May, 34 in June, 31 n July, 29 in August and 54 in Sep-ember.

Other AMC stores in television on regular basis are Dayton's, Minneapolis, Woodward & Lothrop, Washington; Shillito's, Cincinnati; Brandeis, Omaha, The Boston Store, Milwaukee; J. L. Hudson, Detroit; Carson Pirie Scott, Chicago; and Rike's Sanger-Harris and Foley's.

"Television is definitely part of our media mix now," an AMC spokesman told TELEVISION AGE, "and we're out to find better ways to use it."

To that end, AMC has staged television seminars for its member-store advertising and sales promotion executives, and has put together a reel of outstanding store commercials for their benefit. AMC is encouraging its stores to produce their own commercials, rather than take manufacturers' canned stuff and tag it.

More retail in '69

AMC stores which have broadcast specialists on their staffs include The Boston Store, Lazarus, Woodward & Lothrop, Shillito's and Dayton's (with a five-body broadcast staff including executive and associate producers and a timebuyer, Dayton's has produced some 65 commercials during the past 18 months).

Eighteen members of the big Allied Stores buying group have made the tv scene in BAR's 75 markets. Among the biggest and most consistent users have been Jordan Marsh, Boston (32 spots in a random week in May, '68, 17 in June, 21 in July, 40 in August and 28 in September); Maas Brothers, Tampa; Joske's, Houston and San Antonio; and Pomeroys in Harrisburg and Levittown. Projection for Allied is more stores on tv in '69 with more announcements.

About 10 of Frederick Atkins' 43 member stores are using television on a regular basis, among them Wanamaker's, Philadelphia; D. H. Holmes, New Orleans; Hochschild-Kohn, Baltimore; Weinstock-Hale, Sacramento; Blass's, Little Rock; Vandervoort's, St. Louis; and Ivey's, Greenville.

For the past five years, television has been discussed at each of the group's semi-annual sales promotion meetings. At the meeting which took place this month, a tv seminar was staged.

"With us," said an Atkins advertising spokesman, "it's no longer a question of should we use tv, but of how can we use it most effectively."

Like most other buying groups, Atkins includes the tv experiences of its stores in its monthly "idea-exchange" bulletins to members.

A random week last September found Mutual Buying Syndicate stores in BAR markets running 329 commercials. Mutual is trying to lead as many of its 100 stores as it can into television, "not only because it's the modern way to go," according to an MBS advertising man, "but because you can't get the coverage you need in newspapers as stores branch more and more into the suburbs."

New retail trend

One MBS member holds what may well be a record: The Boston Store in Utica, N.Y., has been on tv every day except Saturday for 16 years.

At least one buying organization, Arkwright, has produced a syndicated commercial for its stores, thereby starting what could build into a trend in 1969. It was a 60-second Russ Togs color film (the last eight seconds blank for tagging), shot last October on location in Central Park. Arkwright did the story board, retained camerman and production house, made the film, and then sold it to Russ Togs.

About 25 Arkwright stores took the commercial, paying only their own time costs. In markets where Arkwright members couldn't swing the time (among them: New York, Chicago, Los Angeles), Russ Togs was free to make the film available to non-Arkwright stores.

"We gambled with our own money, and we won," says Arkwright vice president A. Ferris Spear, who conceived the idea and carried it through. A devout believer in tv, Spear has eight or nine other resources interested in going the syndicated commercial route so far this year, plans to show them the Russ Togs film as part of his presentation.

Two or three a month?

He'd like to produce two or three commercials a month this year, eventually build a library of both specific merchandise announcements and films keyed to basic institutional merchandising events— anniversary sales, white sales, Father's Day, Easter, etc.

Spear would like to see Arkwright stores heavily in television, feels they should set up on-going schedules with local stations, taking a percentage of their ad budgets away from newspapers and allocating it to tv.

Earlier this month, sales promotion executives from Arkwright stores gathered in New York for a seminar focussed on television.

For some individual department stores, 1968 was the year of the great leap forward in tv—for example, Famous-Barr in St. Louis. This key account spent $10,000 on the medium in 1967—about $200,000 last year, a goodly chunk of which was freed up when Famous-Barr made the monumental merchandising decision to drop its traditional Christmas catalog (400,000 were mailed in 1967) and take to the tube in a big way.

The store's agency, Creative Consultants, made more than 50 one-minute tapes—all in color, all featuring regular-priced merchandise. Between Thanksgiving and Christmas, Famous-Barr ran 1,000 60s, using four stations. The store is currently researching the results of the campaign, will predicate its future television and catalog moves on what the research shows.

Wanamaker's, Philadelphia's leading department store, which ran a saturation, three-station campaign of 60s and IDs for Christmas, has become a believer under the generalship of tv-oriented Benjamin Doroff, executive vice president in charge of sales promotion.

"We're very interested in television," says Doroff, "and we'd be foolish indeed to think it's not going to become more and more important. We're increasing our budget for tv significantly this year."

On Doroff's staff is Mrs. Alice Gilliam, whose title is television coordinator. Mrs. Gilliam works with Wanamaker's agency, Powell, Schoenbrun, in creating commercials and with manufacturers in setting up co-op.

"Our goal," says Mrs. Gilliam, "is to create commercials that are unmistakably Wanamaker, and that sell merchandise while selling the store."

Although television still runs a distant second to newspaper advertising among department stores, the future seems to be on television's side. Here are five-year comparative figures for department stores' expenditures on tv-radio and newspapers—shown as percentages to net sales—as published in the National Retail Merchants Association's annual *Merchandising and Operating Results:*

Medium	*1963*	*1964*	*1965*	*1966*	*19*
Papers	*2.35*	*2.20*	*2.05*	*2.07*	*2.*
Tv-radio	*.13*	*.10*	*.13*	*.16*	

That department stores' use newspapers has been dropping borne out by the monthly "New paper Advertising Trends" publish by Media Records, Inc. For the fir 10 months of last year, there was a almost unbroken pattern of declir in department store newspaper li age compared with 1967 (the onl uptrending month was September To-date change through October wa —5.7 per cent.

In contrast, department stores ar increasing not only their use of tele vision but their drive toward expe tise in the medium. The Televisio Bureau of Advertising is a good barometer of the trend. Howard Abrahams, TvB's knowledgeable vic president in charge of retail, has been invited to address sales promotion meetings of the 125-store Arkwright group, the 148-store Felix Lilienthal buying group, the 400-store Belk chain of junior department stores, and the 13 May Co. stores, and AMC housewares buyers.

"It's all by invitation," smiles Abrahams. "That's the big switch—now *they're* asking *us!*"

TvB was instrumental in pioneering local tv through inducing advertisers to answer dealers' resistence on the grounds of expense and complexity with wild footage and finished commercials ready for local tagging.

The cost of production—one of local television's major hangups—is slowly being overcome in other ways—co-op, for one, as more and more manufacturers realize the value of sustained schedules and the impracticality of expecting immediately measurable results. The development of production capability by an increasing number of stations (WNEW-TV New York is about to take this plunge) is also helping to bring costs into line for retailers.

Although retail rates are available in many markets, time costs remain a stumbling block to medium-sized and smaller department stores, and to most specialty stores. The isoto most specialty stores.

The current year should see local television move solidly ahead, improving on its excellent performance of last year, with retail odds-on to lead all local categories in percentage gain. ■

Commercials (From page 35)

such as in lighting and technique. At the same time, however, the new directors brought in many new ideas.

The use of multiple images was often seen during 1968 and several producers suggest that this might have been influenced by films such as *The Thomas Crown Affair*.

In order to keep production costs down many directors turned to tighter shooting (eliminating heavy set costs) and to quick cuts and other effects.

If '68 was a year for experimenting, several commercials producers have mixed views about what the trends will be in '69.

Goodnoff expects to see experimentation continue for a while. "In fact," he said, "diversity in itself may become a trend. There is always the possibility, however, that by the second half of the year one trend will become predominant."

MPO's Susman feels that while liberty was given to the directors to do their own thing in '68, the coming year will see the emphasis placed on producing commercials that sell though they may not necessarily win awards.

"There is greater client attention to the fact that their advertising messages must be properly transmitted."

Motion Associates' Paul Minor says, "There's going to be a lot of shotgunning in '69. A lot of zany and different things are going to be going on."

Minor also feels that the young directors will be a major force in the coming year. "Because they are paid less, they can spend more time on any one commercial. The result is a more personal, carefully worked on advertisement."

Tele-Tape's Witte agrees. "There will be an increase in the use of young directors who can do a good job for less. Agencies often rely on top people as an excuse for failure. If a commercial is a flop they can always rationalize this by saying they had used the best people."

Witte feels, however, that with the current developing trend toward cost cutting, more and more agencies will rely on these younger directors.

The new year is also going to see the greater use of sound tracks if Witte is any kind of prophet.

"This year some brilliant things will be done with voice, music and effects. Agencies are beginning to realize that you can reach more people with sound than you can with picture. Very often people don't watch the commercial, but walking out of the room they can certainly hear it."

PGL's Jack Goldsmith is enthusiastic: "In '69 we'll be adding good ingredients to an already existing business.

"There's a very exciting year ahead. We've had a very good year with the young directors and I see in the future a continuance of extremely creative commercials."

As creative as the commercials were in '68, and for whatever reasons, the creativity in '69 will have to come from pre-planning and not from lucky free-shooting.

Cost controls

Clients and agencies are cracking down on the high costs of commercials production. It appears that during the coming year there will be considerably less location shooting, fewer heavy sets, and a great deal more planning.

Commercials production costs have soared during the past few years. With the introduction of color into commercials production both the client and the agency tend to seek "arty" footage. As a result, more footage is shot, which means close to $1 a second of shooting time for raw footage and processing.

Color has compounded the problem in a second way. Because color requires more light than b&w film, additional studio lights (which require more set-up time) are needed. On outdoor shots the number of hours available for shooting are reduced because color film demands more daylight. (For a discussion on driving down commercials costs see *Cutting commercial production costs*, TELEVISION AGE, October 7, 1968.)

The overtime or additional days of shooting that result account for the major increase in production costs. Add to this increases in union rates for technical specialists and actors and higher equipment rental prices, and it's easy to see why commercials costs have skyrocketed.

Commercials producers agree that pre-production planning will account for major savings during '69.

PGL's Goldsmith feels that there will be better use made of shooting time this year. "Lots of times in pre-production meetings things are talked about that would never be used in the actual production, but they are shot anyway. This type of planning will not continue."

Pelican's Dunford said that while there will be less free-shooting and more pre-planning, big advertisers are now arranging quantity deals with studios.

Procter & Gamble is well under way with its cost control program. Several production companies report that P&G officials have held meetings with them to work out details on a "cost plus" method of payment.

Under the system the production company would be guaranteed a certain profit over an agreed-on price. If the commercial is produced for less, the difference is returned to P&G.

One complaint of producers, however, is that there is sometimes a disagreement over what is an additional cost, and who must pay it.

One production company head said that he could "live" with the P&G system. Another said merely that he "understood" P&G's position.

Other agencies and clients are also attempting to arrange quantity deals with producers.

More equipment

While producers have been looking to cut costs at the client end, their costs have been going up, and one factor is the new equipment, introduced in '68, they have invested in.

At the film level the changes have been small, but video tape producers have been offered a considerable variety of new equipment.

Video tape recording and editing devices are the really big equipment news of '68.

Last March, Ampex introduced its HS-200, a computer controlled disk recording system that records frame-by-frame color animation and permits the operator almost immediate access to any recorded frame from a push button editing console.

The system, which is designed specifically for producing television commercials, has several features.

The system plays back recorded material at normal, fast and slow speeds, down to stop action, both forward and reverse. The system's programmer enables the operator to assemble recorded material in any

der, insert program material from
ner sources and add special effects.
RCA introduced in '68 their TR-
B video recorder that switches
rough a sensing device either to
gh-band or low-band color or low-
nd monochrome operation to match
e standard used in recording the
ogram. The TR-70B also features
device that permits the electronic
arking of tapes at stop and start
e points.
RCA introduced this year a tape
iting programmer. The unit is said
make the editor more efficient
ice it presents editing points. This
ows the editor to preview his cuts
fore they are actually made.

Portable cameras

New color cameras, the majority of
nich are low cost and portable, were
so news in 1968.
One of Ampex's new models which
as available last Spring is its two-
be BC-100. This new 35-lb. camera
n be used remotely in places where
is inconvenient or impossible for
nventional cameras to operate.
In the late Summer, Ampex made
ailable the BC-200, which is the
g brother to the BC-100.
The BC-200 is important in that
is lower in cost and weight than
nventional studio cameras. While
is the studio version of the BC-100,
is still highly portable and could
used remotely. In any case the
o-tube color camera could add
xibility to commercial production
cilities.
Norelco's "Little Shaver" is another
w portable camera which is suitable
r remote work. Together with a
ck pack recorder the camera pro-
des an extremely flexible and porta-
e arrangement.
In early '69 the International Video
rp. will have ready for delivery
eir IVC-200 color camera. The 65-
. three-tube camera priced at about
20,000, is light enough to serve as
remote camera.
Weighing in at just under 100
ounds (without lens) is RCA's entry
r '68, the TK-44A. The three-tube
mera is priced at almost $75,000.
he new camera will serve as a studio
field camera, and foldaway han-
es in the head will facilitate remote
t-up.
Paving the way for future color
meras is the RCA one-tube color
levision camera introduced in No-
ember.

Because this new camera is designed for closed-circuit operations, it is highly probable that this may find a use in testing video tape ideas.

CBS Laboratories have developed the Minicam cameras. The broadcast color version, Minicam VI is marketed by Phillips. The unit can be operated with a backpack recorder and small monitor or used with cable.

New in film

Several developments in the film area also marked 1968.

From Kodak comes the Eastman 1635 Video Color Analyzer. Introduced in November and available in early '69, this device enables the operator to determine in seconds the necessary color and density corrections for all Kodak and Eastman motion picture films.

Four new professional films were also introduced by Eastman Kodak during 1968.

The Eastman color reversal intermediate film types 5249/7249 allows duplicate negatives to be made in one operation. This can be utilized in tv for tv commercials to be used in large-scale campaigns. A 16mm reversal duplicate negative would be struck as the printing master, and release prints made on color print stock from it.

Eastman color negative film type 5254 will enable photographers to shoot under low-light conditions with the advantage of an additional camera stop. The new film has an exposure index of ASA 100.

Eastman color internegative film types 5271/7271 offers processing compatability with Eastman color print films. What this means is that the film can be processed with print film without changing the processing machine set-up.

Eastman direct print film types 5360/7360 will permit the making of b&w duplicate negatives in one lab operation using conventional single development process. While not of release quality, the film is acceptable for making work prints.

Thus, with improved technology, backlogged production for animation and a generally good outlook, commercials producers have little to complain about. The increasing efforts by agencies to keep a tight rein on costs may cut their income a little initially but in the long run will provide a healthier climate for commercials production. ■

Syndication (From page 33)

tures telecast locally; 815 of these were on late night periods, 534 in early shows, and 473 in primetime. By far the greatest number—1,211—were in morning or late, late shows.

Yet, to have a good year, distributors of features must sell the customers who can pay the most—the networks, their top affiliates and the leading independents. Currently, demand from these sources is off.

As indicated previously, the up and down nature of film distribution provides hope that a rise in sales will be forthcoming.

Success is, of course, the fuel that keeps the fires of demand burning brightly. Unfortunately, there are indications that movies have lost the edge of their popularity on the networks, though the figures are far from conclusive.

Network ratings and shares for motion pictures early in the 1968-69 season are off somewhat. Nielsen ratings through November 24, were down 16 per cent, and shares down 14 per cent from a comparable period

See page 47

in 1967, according to figures compiled by the CBS research department.

This decline has been attributed to many causes. George Mitchell, vice president and general sales manager of Warner Brothers-Seven Arts, feels that the presidential elections may have interfered with habitual viewing patterns early in the season. Other informed observers believe that viewers may simply be saturated with features.

Regardless, doubts, niggling though they may be, have been created as to the pulling power of features on the networks. The big question today is whether NBC-TV will cut back its third night of features next season. The jury, of course, is still sitting, and no decision will be made until much more evidence is gathered. At the same time, talk at CBS-TV and ABC-TV of a third night of features has all but ceased.

Meanwhile, average movie ratings on the networks are still running well ahead of the overall program average. Moreover, researchers believe they will pick up even more, and that reruns of movies may rate much better in the Spring of 1969 than they did last year. There is also a theory that the networks are spreading their better feature product over a longer span, rather than bunching the hot ones early in the season.

Yet one feature film expert now laments, "The golden days of tv features have come to an end. You can't make the same kind of deals. You can't sell the big movie specials anymore. You can't get the same favorable terms."

He noted that MGM-TV last Summer had tried to sell a large package of features to the networks and pointed out that no deal was made because MGM-TV could not get anywhere near its asking price.

On the other hand, Screen Gems sold a package of features to CBS-TV late last year.

The market for top grade features obviously exists among networks, but the market for second- and third-grade product has been trimmed considerably. Such films can be sold to stations, but at much lower prices.

In addition, more than 500 features were released into this market in 1968, of which MGM-TV alone put together a package of 145.

In syndication however, the outlook is for a much greater amount of new programming. There will be talk and talk-variety shows, game and audience participation shows, a few first-run off-network film packages, and a host of specials, some new and many old.

Trans Lux Tv, for example, is considering an Arlene Francis talk-variety stanza with a service feature, and Paramount Tv is playing around with two talk stanzas, one with overtones of soap opera. Twentieth-Century-Fox has *Whatever The Twain Shall Meet*, starring Burgess Meredith. Screen Gems is considering a concept close to *Laugh-In*. Filmways Tv will produce a series of specials featuring Negro stars. From England will come more of *The Avengers* to be distributed by American International.

The most important first-run off-network property will probably be ABC-TV's *Peyton Place*, which, in all likelihood, is in its last season. Independent Television Corp. will be offering *Man In A Suitcase*, already televised on ABC-TV but with 14 new hours of the 28 in the package. Another year of *What's My Line* is being produced as is another group of *Divorce Court*.

Production catching up

Production is catching up with demand for specials, as is usual in program cycles. Four Star and Screen Gems pioneered in this syndicated program concept. Now a large number of first-run, off-network specials have been made available.

The market, some say, should start becoming sated by 1969, though a heartening development is that many regional and national clients continue to find specials valuable. ITC, for example, sold *Spotlight* for eight western markets to Pacific Power & Light, and to Wetterau Foods for the same number of cities in the Midwest. Four Star sold *Something Special* to Celanese for 50 top markets. All the leading syndicators have salesmen working on prospects, and the likelihood is that the volume of such business in 1969 will be greater.

The station market for animated programming remains depressed. "There is no indication that the market for children's programming will improve in 1969. For cartoons, the bloom is off the rose," observes Richard Carlton, executive vice president of Trans Lux Tv.

Attractive network buys have generally cut into the limited sponsorsh prospects for local children's pr gramming. The syndicators, therefor find themselves with one station in city which features such shows i stead of the two or three that fo merly used it—a dramatic reductio in sales potential. Yet, Trans Lux T is producing another cartoon serie *The Adventures of Snip*, a series 130 five-minute shows which concer trates less on a strong action than th old type of product.

Many syndicators feel that, by an large, prices have not kept pace wit the rising cost of program production or of station time. Unfortunately fo them, the syndicators continue t operate in a buyer's market. Only th very exceptional program command a premium. Not only must such show deliver ratings, but they must als deliver satisfactory demographics— an overwhelming proportion o adults as compared to children.

Another factor affecting prices is the competitiveness of the market. Normally, the more the competition, the better the seller's position, but UHF stations, many of which are only beginning to compete with VHFs cannot pay too much for syndicated programs. Though they constitute a large market, they are not yet a very profitable one.

Syndication today is a business in which the major contenders operate from a power base. For example, motion picture companies distribute first-run, off-network product. ITC has its program base in England and frequently also places its programs on American networks before they go into syndication.

Now starting is the era of the "supergroups," groups of station groups which combine to provide programming and profit for themselves. The most recent combination is that of Taft Broadcasting and Metromedia, the first as producer and the second as distributor of *Pay Cards*, a game strip on tape.

The next big step may be a combination of the supergroup with a large motion picture company. The latter might act as distributor and also as co-producer. The risk would be limited for both. 20th-Century-Fox is interested in this sort of arrangement. Syndication may yet provide more novelty in its solutions to production and distribution problems (as per the supergroups) than in the programming itself. ■

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In the picture

Malcolm Gordon
Shifts to all-media buyers

ike many media directors today, **Malcolm Gordon** of Ross Roy New York, Inc., is tussling with e problems of how to make buyers ore effective. But he has one ad- ıntage. Recently installed as media rector of the agency, he can take fresh look at his operation without ·ing encumbered by established ays of doing things and the habit reacting to the same problems in e same way.

One decision already made is to ırn broadcast and print buyers at RNY into all-media buyers.

Gordon is well aware of the mar- ·t specialization moves that have een made by Young & Rubicam and ıe fact that clients like General oods and Bristol-Myers are divid- ıg market-buying chores among ıeir various agencies.

While Gordon says he's keeping n open mind on the question, he not favorably disposed toward ›ecialization. In addition, he points ıt, in an agency the size of RRNY billings are in the neighborhood of 10 million), there are not enough ıedia personnel to employ special- ısts efficiently.

Nevertheless, he does not rule out the possibility that as the agen- y grows (and Gordon has no doubts ıat it will) he may move toward pecialization.

A factor here is the growing in- olvement of RRNY with tv. Gor- on estimates that about 60 to 65 ›er cent of the agency's billings are n video. This is mostly accounted or by Borden brands, including in- tant and ground Kava (an "acid- ree" coffee) and White Lamb paper liapers. There are also some Borden ›rands in test markets.

The three brands mentioned were aunched by RRNY not too long ago nd, needless to say, if sales go well vith them. RRNY can expect some angible benefit in the way of other ›usiness from Borden. It is also ob- ious that the agency is up against wo strong marketing competitors— ɜeneral Foods with its coffee line and Procter & Gamble with its Pam- per diapers.

One of the decisions Gordon must make is what to do about RRNY's subscription to the Telmar Communication Corp.'s computerized media evaluation, selection and scheduling service. This is a shared- time system with remote equipment at the agency end. It provides media buyers with reach and frequency da- ta in addition to a more sophisticat- ed program called Mediac, which will provide, among other things, a rec- ommended media list and scheduling pattern.

Gordon says that so far the serv- ice appears valuable. "It's been a great time-saver." But he still wants to examine the service more care- fully.

Not one to make hasty decisions, Gordon is also mulling over the question of the timebuying services. He hasn't used them either at RRNY nor did he do so at Fuller & Smith & Ross, where he was previously media director, but he is "consid- ering" their capabilities. He feels, however, that their importance will decline and that in the future they will tend to be used by smaller ad- vertisers and agencies and by larger agencies for special jobs and to handle the occasional overflow dur- ing times of heavy buying.

He is not convinced the time- buying services should be able to do a better job than agencies, but he also feels that, perhaps, they would not have become as important as they did if agencies had been tougher in their bargaining with sta- tions. He believes that now agencies will be sharper in their negotiating.

Gordon also believes there is a certain amount of validity to the claim of the services that their de- tailed knowledge of markets, sta- tions and rate cards enables them to perform professionally. "Buyers must know their markets well and definitely know how to negotiate." It's clear in his mind that the moves to market specialization were af- fected strongly by the discount mid- dlemen.

The RRNY executive sees agency timebuying improved by what he sees as a definite rise in salaries for buyers. This started before the time- buying services were in the picture, he said, and was escalated by a short- age of good people and an increase in media personnel to handle a ris- ing volume of broadcast buying. He estimates that a buyer with two years experience can earn from $9,000 to $12,000 a year today at a medium- size agency.

Gordon started in the business with Benton & Bowles, which he chose himself after writing to a number of agencies when he was fresh out of the army in 1958. As an executive trainee he worked as a media analyst and then became an assistant buyer.

He remained at B&B for four years, handling such accounts as American Safety Razor, Mutual of New York, IBM and Philip Morris. Then he went to Doyle Dane Bern- bach as a senior buyer, the same job he had had at B&B. There his ac- counts included Rival, General Mills and Clairol. After a year, he shifted to F&S&R as a media supervisor.

At the latter agency, he supervised the buying of business advertising in addition to consumer media. F&S&R places more business adver- tising than any other agency, but also uses a considerable amount of tv. ■

In camera

As a post-mortem to the furor over the interruption of the Jets-Raiders football game by *Heidi* last November 17, we offer some comments culled from among 133 letters sent by the fourth grade class at St. Fabian School in Farmington, Mich., to WWJ-TV Detroit, some of them remarkably perceptive, if a little weak in the grammar department.

Said Patricia Gasser, "Everybody enjoyed the movie even our dog."

Reported Tim Donovan, "Everybody in our class almost watched your good show."

Cost-conscious Lois Chorkey estimated, "The movie must of costed 100's of dollars."

Skeptical Alynn Priebe asked, "I would like to know if it was all true, half true, half false and true or all false."

In a letter addressed to Timex, the show's sponsor, Alan Belanger, speaking of a commercial, said, "I liked the one about the lady putting on lipstick and when they were drinking wine."

Another youngster who found excitement in the commercials was Ralph Downey: "The scenery is good and the diver is excellent. I'll bet your selling a lot of watches."

Appreciative Janine Cutcher wrote, "All the people in the story acted very good."

Patrick Bigos concurred: "I think Clara's acting was tremdous."

Why all these letters about *Heidi?* Billy Pichurski shed some light: "It was our inglish assignment to write this letter."

* * *

One of the anti-smoking messages on television came from Jackie "Moms" Mabley, who said, "Never smoke in bed. The ashes that fall on the floor could be yours."

* * *

Jim Nabors of CBS-TV's *Gomer Pyle—USMC* says that, as a star, he's a split personality.

"One of me just can't believe the whole thing. It's like waking up in the middle of a happy dream and trying to go back to sleep quick so you won't lose it.

"The other me is more objective. Making a success in show business is like getting a big promotion on a job. You get more prestige, more authority, more money—and you also get longer hours, more work and more responsibility. It evens out."

Maybe if the him that wakes up in the middle of a happy dream also got more prestige, more authority and more money, it wouldn't try to go back to sleep.

* * *

Of topical interest is the following editorial from Taft's WTVN Columbus:

"Our 1968 'Good Judgment Award' goes to the Commissioner of Health in the city of Philadelphia. This obviously intelligent individual said recently that the lady of the house should take on the job of shoveling snow.

"We applaud his insight on this matter. But the Philadelphia Health Commissioner also explained *why* he offered such advice. He explained that if men *do* decide to shovel snow this winter, they should not do so one hour before or after eating. And he said men should never shovel snow before or after smoking or drinking.

"In other words. . . . There's just no time of the day or night when a man can meet even the *basic requirements* of a serious snow shoveler."

* * *

An item from CBS-TV says:

"Jack Lord, star of *Hawaii Five-O*, reads cookbooks the way most people read novels. He and his wife are cooking enthusiasts."

We never would have guessed.

* * *

Among the 25 new members inducted into NBC's Twenty-Five Year Club last month was Marie Freda of press and publicity.

She remembered a day in the early 50s when she was working in the stenographic department.

"A new girl was being broken in and it happened that she was left on her own during the lunch hour.

"When we got back, she was asked if anything happened while we were gone.

" 'Not really,' she said. 'Just a call from some general's office requesting a typing job. I told them we didn't do work for the army.'

"As you might have guessed, the general in question was General David Sarnoff, then NBC board chairman."

* * *

While taking a sabbatical from tv last year to make two movies on the West Coast, Jackie Gleason recalled recently in the comfort of his South Florida habitat a "funny thing" that happened during the two-week breather between movies.

"Some friends and I decided to take a cruise to Ensenada, Catalina, Mission Bay and some other places off the coast. Since we'd be away for a week or so, we needed a chef and some food.

"Well, after the first day out I realized our 'chef' was not a chef but a fork lift operator who somehow found his way aboard. And to top that, the poor soul spent $1,800 for food supplies. A boatload of Gleasons couldn't put that much food away."

Modest.

* * *

Paul Hartman, featured on *Mayberry R.F.D.*, recalls, "I broke into vaudeville with the family at the age of two. At age five my father paid me a $5 gold piece every week and I always gave it back to him to keep for me. It was years before I found out I was getting the same gold piece each week."

That's why they got unions.

* * *

In working on *Down to the Sea in Ships*, a "Project 20" special which was aired on NBC-TV December 11, Richard Hanser, principal writer, became fascinated with the number of sea-going expressions that are now part of the language, though few realize their derivation.

The expression, "son of a gun," for example, goes way back. In the early days sailors were allowed to keep their "wives" on board. The term was actually used to refer to children born alongside the guns of the broadsides. In fact, the expression questioned anyone's legitimacy.

Watch out, Joey.

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We look at hundreds of plump television programs, then pick the ones that are firm and vine-ripened. We simmer down as many as a hundred pounds of these beauties to select a single half-hour of thick, rich-tasting television. It may take us a little longer to hunt for the best, but that's what makes KPRC Television KPRC-TV.

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A television news leader for two decades, WMAR-TV is still ahead of the field with Maryland's only full color news report and Maryland's only television colorfilm laboratory. An augmented staff this season expands and intensifies Channel 2 news coverage of the Maryland scene.

In the above photograph (left to right):
Richard Strader, Weather Man; Chuck Richards, News Reporter; Ron Meroney, Weather Man; George Rogers, News Director; Jack Bowden, News Reporter; Jack Dawson, Sports Director; Susan White, Special Feature Reporter; Perry Andrews, News Reporter.

No Wonder.... In Maryland
Most People Watch **COLOR-FULL**

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