

FEBRUARY 10, 1969; FIFTY CENTS

pp center

Television Age

Indiana University
FEB 18 1969

Baseball '69: it sparkles with dollars, divisions and drum-beating

PAGE 21

the outside media services affecting timebuyer salaries?

PAGE 26

Why CATV viewing is a measurement migraine for the rating services

PAGE 28

**Warner Bros.-Seven Arts
Presents**



**78 new, first-run motion pictures
for local television programming
now available from coast-to-coast**



WARNER BROS.-SEVEN ARTS

NEW YORK • CHICAGO • DALLAS • LOS ANGELES • TORONTO • LONDON • PARIS
ROME • BARCELONA • LISBON • SYDNEY • TOKYO • MEXICO CITY • NASSAU

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

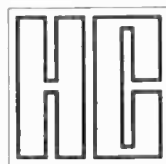
- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by



The
Hollingbery
Company



All hail the half-hour comedy

to quote Viewpoints in Television Age January 13, 1969, which continued: "According to the latest (network) rating analyses, the leading category of prime-time programming is that little old moribund half-hour situation comedy.

Now anybody can be wrong in show business. About 50 percent is a sensational batting average, no matter what they say. It's the smart programmer who looks at the facts and takes advantage of them.



We would like you to view these recent facts about

PLEASE DON'T EAT THE DAISIES:

A family situation comedy not to be overlooked if you really want big audiences any time.

Leads Time-Period in Jacksonville, Mon. 7-7:30 PM WJXT. 35 rating and 69% share with 57% adult viewers. Ranks third in homes reached among *all* half-hour time-periods during the entire week on WJXT.

First in Reno Wednesday 7-7:30 PM on KCRL. 27 rating and 53% share, most total women viewers and most 18-49. More than doubled rating of program in time-period last year.

Number One Program 3:30-4:00 PM M-F Phoenix, KPHO. 8 rating and 45% share, tops Mike Douglas, Steve Allen, Dick Cavett.

Best Afternoon Program on KTLA, Los Angeles 4:30-5 PM M-F. Rating twice the station's noon—5:00 PM M-F average, topping *Dobie Gillis*, *Ozzie and Harriet*, *Mr. Ed*, *Real McCoys*, *Leave It to Beaver*, *PDQ*, *Bewitched*, *Love That Bob* and *Highway Patrol*.

Most 18-34 Women Viewers WITI Milwaukee, Saturday 6-6:30 PM. 9 rating and 27% share with over 55% adults.

Largest Share of Any 8:30-9 PM Programming on WMC, Memphis. Number One in time-period 8:30 Thursday with a 23 rating and 43% share. Over 55% are viewers over 21.

Call us today for full facts on all-color *Please Don't Eat the Daisies*.

(All ARB November 1968)



**MGM
TELEVISION**

New York, Chicago, Culver City, Atlanta, Dallas, Toronto

FEBRUARY 10, 1969

Television Age



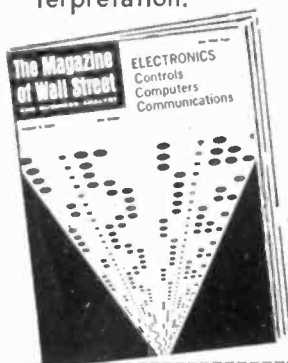
Does the Market Puzzle You?



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

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

Special studies include stock split candidates, mergers, newcomers to the Big Board, earnings reports, new scientific and technological discoveries, GNP, consumer buying, capital spending . . . probing behind the figures to give you expert interpretation.



In every issue:

- Company profiles
- Market trends
- Charts and tables
- Special columns on Washington, Taxes, Speculation, Inquiries.

The Magazine of Wall Street

120 Wall Street
New York, N. Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

City..... State..... Zip.....

21 THE DIAMOND SPARKLES WITH DOLLARS, DIVISIONS AND DRUM-BEATING

Big league baseball gets a new identity this year—new teams new divisional playoffs, new tv money and a new promotional push

26 ARE TIMEBUYERS WINNING THE SALARY GAME?

Increasing job complexities, more outside competition are pushing timebuyers' salaries up

28 TV'S MEASUREMENT MIGRAINE

Getting all CATV viewing—and getting it right—is one of rating services' toughest problems

30 PRODUCT PROTECTION: CAVEAT EMPTOR

'Let the buyer beware' because separation of competitive commercials may soon be as outdated as monochrome programming

32 ALPO BARKS UP THE RIGHT TREE

Rise of premium dog food brand is story of a determined man and growing consumer affluence

DEPARTMENTS

10 **Publisher's Letter**
Report to the readers

12 **Letters to the Editor**
The customers always write

13 **Tele-scope**
What's behind the scenes

15 **Business Barometer**
Measuring the trends

19 **Newsfront**
The way it happened

33 **Viewpoints**
A no-holds-barred column

34 **Film/Tape Report**
Round-up of news

43 **Wall St. Report**
The financial picture

45 **Spot Report**
Digest of national activity

47 **One Seller's Opinion**
The other side of the coin

63 **In the Picture**
A man in the news

64 **In Camera**
The lighter side

Television Age is published every other Monday by the Television Editorial Co. Publication Office: 34 N. Crystal St., E. Stroudsburg, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N. Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N. Y.

Television Age, February 10, 1969



Which WMC-TV news personality is the mayor of Memphis?

The Honorable Henry Loeb, mayor of Memphis, appears on Evening Report every weeknight to answer questions from viewers.

PICK THE MAYOR and WIN A KEY TO THE CITY

EVERY CORRECT ANSWER WINS AN OFFICIAL KEY TO THE CITY OF MEMPHIS. CONTEST CLOSSES MARCH 1, 1969.

NAME _____ MY GUESS IS # _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

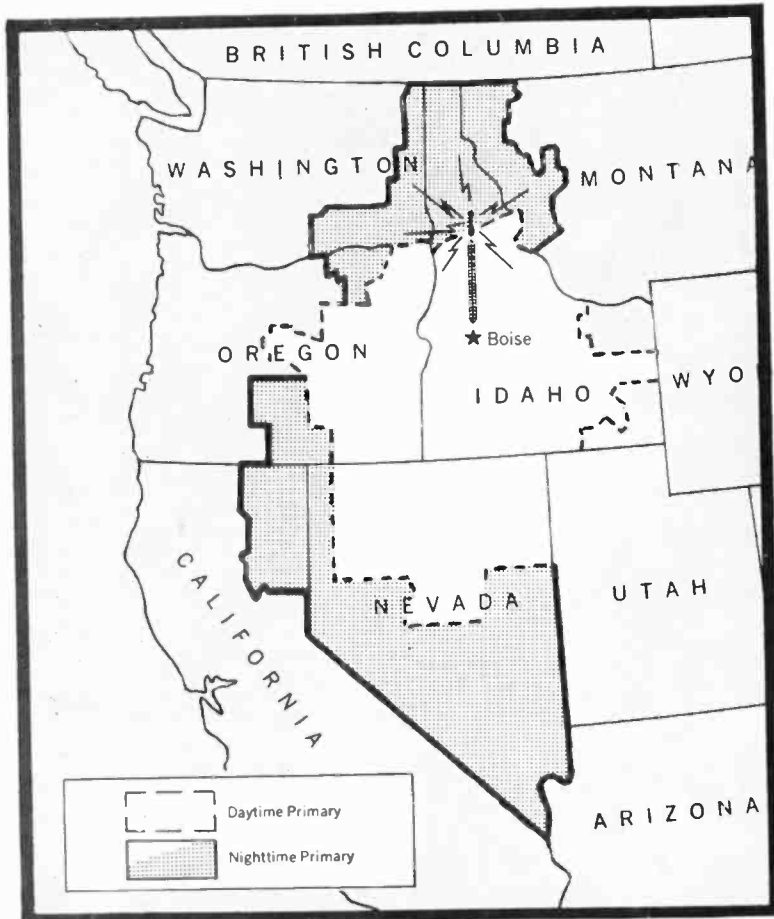
CLIP AND MAIL
COUPON
TO:



SCRIPPS-HOWARD BROADCASTING CO.
1960 UNION AVENUE
MEMPHIS, TENNESSEE 38104

KBOI

50,000 watts on 670 kc.
(25,000 watts night)



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

Television Age

VOL. XVI

No. 1

Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe

Managing Editor: Bill McGuire

Financial Editor: A. N. Burke

Staff Writers: Mark Chait

Sue Bricker

Washington Correspondent: Jay Lewis

Editorial Assistant: Martin Asher

Advertising

Advertising Director: Norman Berkow

Eastern Sales: Marguerite Blaise

Sales Service Director: Lee Sheridan

Production Director: Fred Lounsbury

Circulation Director: Evan Phoutrides

Business Office: Miriam Silverman

Branch Offices

Midwest

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

South

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

United Kingdom

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

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every Monday by the Television Editorial, advertising and circulation office, 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone (212) PLaza 7-8400. Single copy: 50¢. Yearly subscription in the U.S. and possessions: \$9; Canada: \$9; elsewhere: \$12. © Television Editorial Corp. 1969. The contents of TELEVISION AGE are protected by copyright in the U.S. and in countries signatory to the Bern Convention and to the Pan-American Convention



CHICAGO'S FAVORITE SWINGERS

That's the Cubs. And WGN Television has 'em for 144 games this year. We've been televising baseball so long, so well, that stations everywhere ask us for baseball-TV lessons.

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.

KBOI

50,000 watts on 670 kc.
(25,000 watts night)



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

Television Age

VOL. XVI

No.

Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe

Managing Editor: Bill McGuire

Financial Editor: A. N. Burke

Staff Writers: Mark Chait

Sue Bricker

Washington Correspondent: Jay Lewis

Editorial Assistant: Martin Asher

Advertising

Advertising Director: Norman Berkow

Eastern Sales: Marguerite Blaise

Sales Service Director: Lee Sheridan

Production Director: Fred Lounsbury

Circulation Director: Evan Phoutrides

Business Office: Miriam Silverman

Branch Offices

Midwest

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

South

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

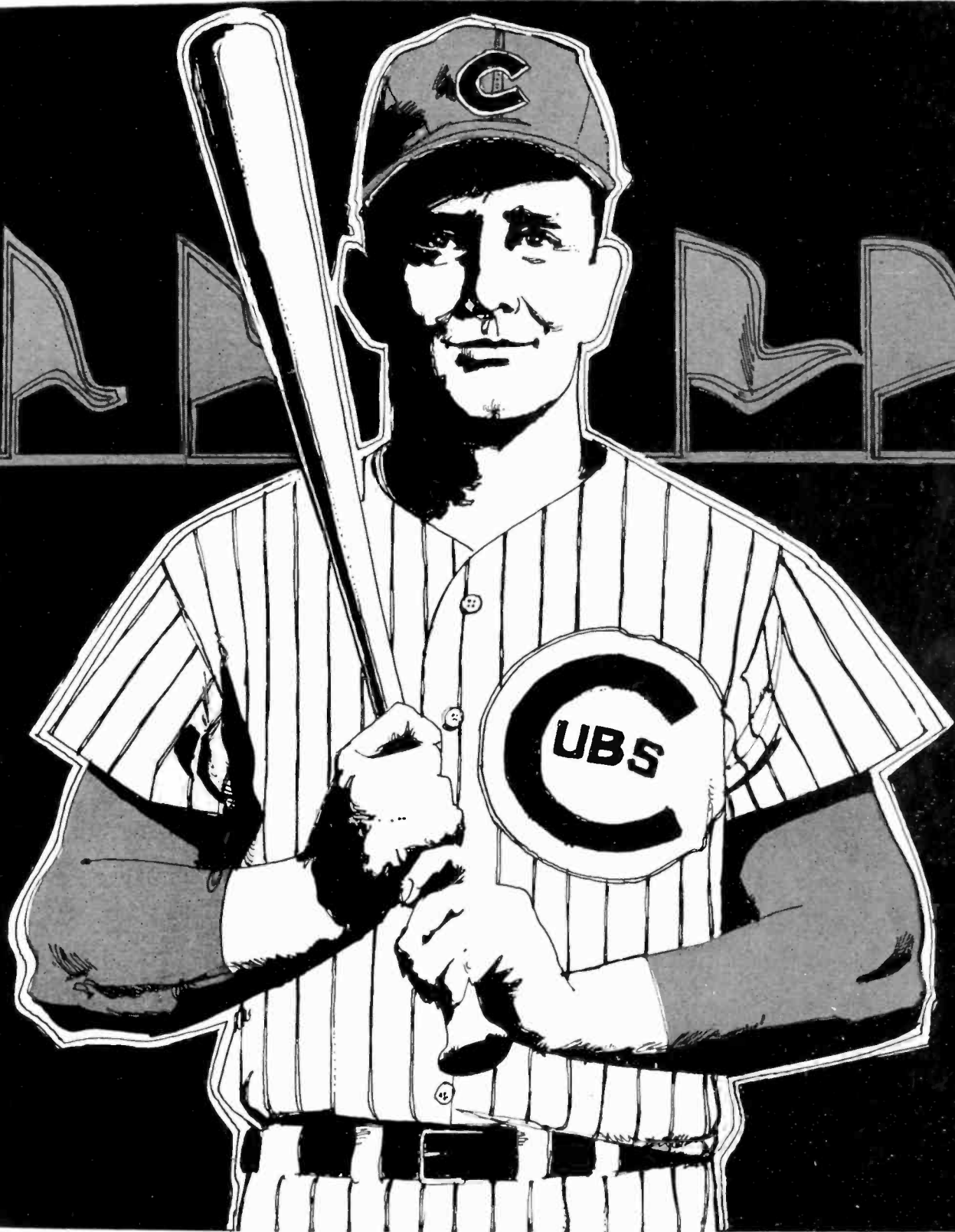
United Kingdom

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

Member of Business Publications
Audit of Circulations, Inc.

BPA

TELEVISION AGE is published every Monday by the Television Editorial, advertising and circulation department, 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone (212) PLaza 7-8400. Single copy: 50¢. Yearly subscription in the U.S. and possessions: \$9; Canada: \$9; elsewhere: \$10. © Television Editorial Corp. 1969. The contents of TELEVISION AGE are protected by copyright in the U.S. and in countries signatory to the Bern Convention and to the Pan-American Convention.



CHICAGO'S FAVORITE SWINGERS

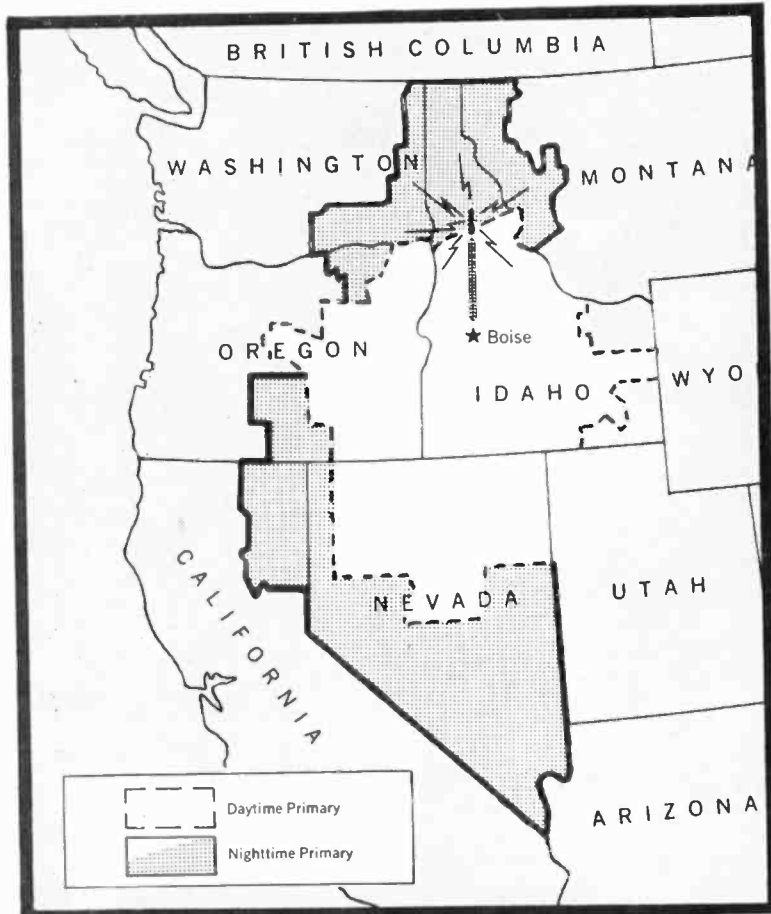
That's the Cubs. And WGN Television has 'em for 144 games this year. We've been televising baseball so long, so well, that stations everywhere ask us for baseball-TV lessons.

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.

KBOI

50,000 watts on 670 kc.
(25,000 watts night)



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO
50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

Television Age

VOL. XVI

No.

Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe

Managing Editor: Bill McGuire

Financial Editor: A. N. Burke

Staff Writers: Mark Chait

Sue Bricker

Washington Correspondent: Jay Lewis

Editorial Assistant: Martin Asher

Advertising

Advertising Director: Norman Berkow

Eastern Sales: Marguerite Blaise

Sales Service Director: Lee Sheridan

Production Director: Fred Lounsbury

Circulation Director: Evan Phoutrides

Business Office: Miriam Silverman

Branch Offices

Midwest

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

South

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

United Kingdom

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

**Member of Business Publications
Audit of Circulations, Inc.**



TELEVISION AGE is published every Monday by the Television Editorial, advertising and circulation department, 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. P.O. Box (212) PLaza 7-8400. Single copy: 50¢. Yearly subscription in the U.S. and possessions: \$9; Canada: \$9; elsewhere: \$12. © Television Editorial Corp. 1969. The contents of TELEVISION AGE are protected by copyright in the U.S. and in countries signatory to the Bern Convention and to the Pan-American Convention.



CHICAGO'S FAVORITE SWINGERS

That's the Cubs. And WGN Television has 'em for 144 games this year. We've been televising baseball so long, so well, that stations everywhere ask us for baseball-TV lessons.

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.

**It could give you an
unfair advantage...
but nobody will object
except your competitors**

The New RCA “Automatic” TR-70B

The TR-70B is new and different—the *first* VTR to perform so many operational functions automatically as it eliminates nearly every possible human error! The TR-70B will do everything the Director wants it to do—in taping, duping, editing—and to the highest standards of performance known to the industry.

Tapes can't be played on the wrong FM standard. The TR-70B automatically selects proper standard—highband, lowband monochrome or lowband color.

Fast, accurate head optimization in

seconds without trial-and-error methods assures highest quality results regardless of tape variations... works on 7½" and 15" tapes.

No manual cueing needed—tone bursts on audio cue track automatically cue-up commercials.

New high-gain servo provides long-term stability in the headwheel and optional 15 Hz edit pulse for color editing.

Expanded instrumentation improves operator-to-machine interface. No doubts about results; a visual-audible warning system spots troubles two ways.

The widest range of accessories—and a machine that's pre-wired at the factory to accept them, using modular solid-state construction.

To wrap it all up—the TR-70B *automatically* does just one thing. It helps you produce the finest color fidelity ever achieved.

Ask your RCA Broadcast Representative for the full story. Or write RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.
RCA Broadcast Equipment

The RCA logo is displayed in a bold, red, sans-serif font. The letters are thick and closely spaced, with a slight shadow effect behind them, giving it a three-dimensional appearance. The logo is positioned in the bottom right corner of the advertisement.



Dayton's Best Television Buy!




FEATURING



DAYTON'S WINTER SPORTS STATION

- ★ NBA Basketball
- ★ American Sportsman
- ★ Wide World Of Sports
- ★ Pro Bowlers Tour
- ★ Car And Track
- ★ Break the Bowling Bank
- ★ ABC Golf



Call
THE HOLLINGBERY CO.

New York	Chicago	Atlanta
Dallas	Los Angeles	San Francisco

Letter from the Publisher

Golden anniversary coming up

Next year the broadcast business will celebrate its 50th year. Commercial radio dates from August 20, 1920 when WWJ Detroit went on the air with experimental call letters of 8MK. The oldest continuous call letters belong to KDKA, Pittsburgh which went on the air November 2, 1920.

One unfortunate aspect of the half-century of broadcasting is that there has been no repository that could chronicle the major developments, events and progress of this truly fantastic business. The history of the broadcasting business is truly the history of America. The renewed interest in the old-time programs on radio put together by such companies as Longines is indicated by the brisk sales of nostalgic recordings of portions of Fibber McGee and Molly, Myrt and Marge, Jack Benny, Kate Smith, Tony Wons and many, many others.

The business has moved at such a fast and furious pace particularly since the advent of television that there apparently has not been time to gather, record and catalogue all of the artifacts that would be of such interest to generations to come.

Against this background the current effort of the Broadcast Pioneers' educational fund takes on added importance. The amount of \$750,000 has been set as a goal for designing, furnishing and equipping a Reference Center which will be located in the new NAB Building. This building is progressing under the direction of Clair R. McCollough, president of Steinman Stations, who is chairman of the NAB building committee. It will be ready for occupancy next February. In the meantime, the Broadcast Pioneers have announced and are proceeding with their fund raising under the direction of Dick Shafto, president of Cosmos Broadcasting along with Roger Clipp, currently a broadcast consultant and Ward Quaal, president of WGN Continental.

It is significant, too, that Bill Hedges who is a retired vice president of NBC has been in charge of an acquisitions effort to secure original source material in all areas of broadcasting. Bill Hedges is the last known survivor of the embattled founding fathers of the NAB who got together at the Drake Hotel in Chicago 46 years ago and formed the association. If anyone could really lay claim to being the Boswell of the business, it is certainly Bill Hedges. The Reference Center in the new building will be available to researchers as well as students from schools and colleges throughout the nation. This project deserves the active support of every broadcaster as well as individuals in the allied fields.

Cordially,

Take Five

We just did.

Each of the five NBC Owned Television Stations attracts the largest adult nighttime audience in its market. And each is first by a wide margin.

ADVANTAGE OVER #2 STATION IN TOTAL ADULT VIEWERS

	ARB	NSI
WNBC-TV, New York	36%	37%
WRC-TV, Washington	33%	42%
WKYC-TV, Cleveland	22%	24%
WMAQ-TV, Chicago	20%	10%
KNBC, Los Angeles	35%	31%

*ARB & NSI Nov. 1968 Prime Time Sun-Sat 7:30-11 PM
(6:30-10:00 PM in Chicago). Audience estimates provided by
the rating services subject to qualifications available on request.*

Take all five together and the combined advantage over the second station is 31%, according to ARB. NSI has it as 29%.

In either case, it demonstrates one thing about the way we take five.

It's a break for our advertisers.



**Audience Leadership: Another reason
advertisers depend on The NBC
Owned Television Stations.**

Where's HEADQUARTERS?



Where else but...

TOPEKA

The Fleming Company—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states... \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming's vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their *working* lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where $\frac{2}{3}$ of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming... as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how... or call 913-272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Review & Forecast

I found the *Agencies* article in your recent Review & Forecast Issue (TELEVISION AGE, January 13, 1969, page 22) very interesting as a compilation of what many of my peers feel about 1969.

In general, it would seem that they are almost unanimous in agreeing on the problems and opportunities.

PAUL J. CARAVATT, JR.
Chairman of the Board
The Marschalk Co.
New York

I think your Review & Forecast Issue is packed with useful information, and I was very interested in some of the projections.

L. T. STEELE
Chairman of the Board
Benton & Bowles
New York

I've just finished reading the *Agencies* article in your Review & Forecast Issue, and think you did an excellent job.

WARREN A. BARR
Senior Vice President
Young & Rubicam, Inc.
New York

Formula 409

Regarding your article on Formula 409 (*Coast to coast, a town at a time* TELEVISION AGE, December 16, 1968, page 30), I think you did a very professional job in boiling down all of your research into such a highly readable story.

LEN EGOT
Director of Public Relations
Wilson Harrell and Co.
Westport, Conn.

Unraveling ETV

In your article *ETV*, you've come a long way, you did very well in reporting on a very difficult and mixed-up situation. I learned a lot.

FREDERICK A. JACOBI
Director of Information Services
National Educational Television
New York

Investments factor in PG loss?

PG's losses are saving the reason Papert. The loss of the P&G's detergents was client's the loss of investment in outside busi- ness. The loss of the distributorship for the 1960's (Century Cycle) and re- cently the loss of the electronics firm, ACS In-

... on this talk. However, ... don't like idea of ... energies to include non- ... agree with this ... owned, feels outside ... financial stability. ... with outside investments ... Doyle Dane Bernbach. ... to a limited extent. ... will use subscribers

Computer may schedule B&B commercials

As a partial solution to the growing problem of missed spots due to late arrivals of commercials, Benton & Bowles is thinking of using a computer. Its purpose would be to keep track of what commercials will be needed where, and would provide that sufficient prints would always be available to send to stations. It would eliminate last minute runs on production houses when print shortages are discovered.

At the station level, several steps are being discussed to curtail revenue losses. They include:

- (1) Establishing a cut-off point for receipt of materials, after which the spot would be released for local sale.
- (2) Automatic rescheduling of missed announcements, though not necessarily with spots of comparable value nor with the concurrence of the agency or advertiser.
- (3) The right of stations to charge for missed spots if they deem that their "sold-out" status causes lost revenue through missed spots.

Hourly network billing to \$1 billion

The industry's assessment of television has ... during a single year. ... revenue climbed to ... over the preceding ...

... TvB figures also ... 3.2 per cent during the ... evening however. ... gain with week- ... and weekend daytime ...

... during three ... CBS-TV, however ... the year. ... individual network revenue figures show ABC-TV with ... and CBS ...

Avery-Knodel's 'auto-avails'

A third tv station will join Avery-Knodel's "auto- mated avails" system shortly. The as-yet-undisclosed out- let will join WKZO-TV Kalamazoo and WFBC-TV Green- ville, who have been using the system since its inception last September.

The way the system operates: All spots on the station are numbered. These numbers correspond to punch cards in the A-K New York office. On these cards are coded rating, rate and demographic data for that position. Each evening, by teletype, the stations notify the rep which spots have been sold. This enables A-K to main- tain a daily record of what's available. In addition the specs for a spot are available at a moment's notice.

Avery-Knodel says it will apply the system to a con- tinually growing number of stations as its greater poten- tial efficiency dictates.

Weight or not to weight

NBC-TV's gains this past fall as shown by NTL, are, of course, reflected in local swee reports by NSI and ARB. However, it appears that the NBC-TV gain is higher in the ARB than NSI reports.

Researchers are theorizing that this may be due to a change in ARB weighting procedures. The research serv- ice had been adjusting viewing levels according to family size on the ground that dirty returns are disproportionate. When this reduced overall viewing levels, stations com- plained and ARB switched to weighting by age of house- hold head.

While conceding that weightin should, in theory, pro- vide a more accurate picture ofideo viewing, some re- searchers are wary of the resultsince in adjusting one factor the rating services may unwittingly give dispro- portionate weight to another faor not taken into ac- count.

'In hope that the customers soon would be there. . .'

A 24-minute animated color film, *The Night Before Christmas*, was put to good use during the past holiday season by 20 department stores. Produced by Elba Pro- ductions and distributed by Storescope Tv of New York, the film was sponsored by some stores on television, shown by others in their auditoriums, toy departments and even windows.

The stores leased the film from Storescope Tv, their cost depending on the use they intended to make of it (tv, in-store or both), on the size of the television market involved and on whether the stores bought the mer- chandise deal that was hooked into the film (books, records and coloring books). A typical case: Kaufman's, a big store in a big market—Pittsburgh—used the film both on television and in-store, took none of the mer- chandise, and paid \$3,500. Storescope Tv plans to make new films this year, hooked to Mother's Day and back-to- school.

If you lived in San Francisco . . .



. . . you'd be sold on KRON-TV

Business barometer

It was no surprise that November revenue figures for spot were up, but the amount of the increase was a stunner. No month in the past 10 years showed such a high percentage jump over the year before. Interestingly, the biggest percentage jump during that period was in January, 1959, when spot rose 26.0 per cent over the corresponding month in '58.

The records show that 1959 was a fabulous year for spot, anyway. There were eight straight months (January through August) when the spot increase was more than 20 per cent. Other than that, there were only two months since then when spot hikes topped the 20 per cent mark: July, 1962 (20.1 per cent), and November, 1964 (21.8 per cent).

The 28.8 per cent increase in November meant a jump of nearly \$25 million over last year's \$86.3 million. The November level of \$111.2 million is, of course, a record in dollars. It was the second month in a row that spot revenue passed the \$100 million mark. The "Business barometer" sample of stations reported that their November billings were 2.0 per cent above those of October.

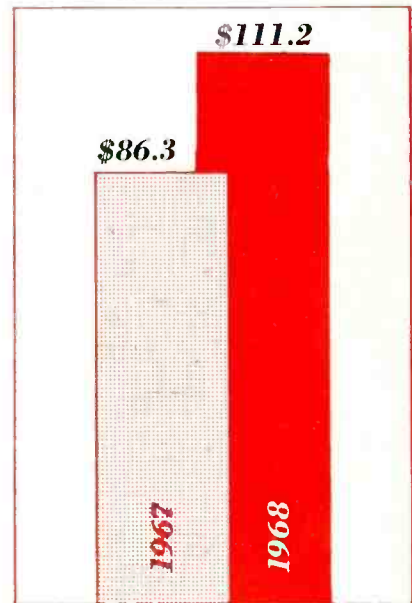
Stations in the \$3 million-and-up annual revenue category scored the highest per cent improvement, with a hefty 31.9 per cent rise. Those taking in between \$1 and \$3 million rose 23.5 per cent and the smaller stations didn't do so badly with a 21.6 per cent increase.

This was only the second month last year that the larger stations led in percentage increases. The medium stations led five times while the smaller stations led four times. The medium stations were second six times, the larger stations four times and the smaller outlets once. But the medium stations, which appear to have done particularly well in spot, didn't place third at all, while the larger outlets did so five times, the smaller stations six times.

The 11-month total as adjusted (see "Business barometer," January 27, 1969) comes to \$920.5 million, as compared to \$809.7 million during 11 months of 1967, an increase of 13.7 per cent.

Next issue—a report on local and network revenue compensation in November.

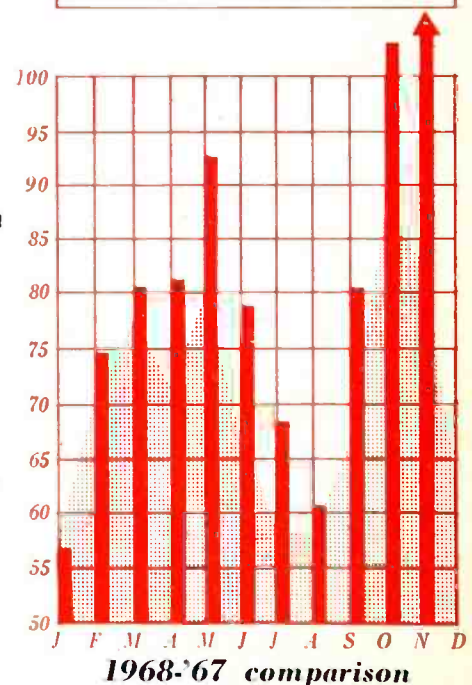
NATIONAL SPOT



November (up 28.8%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+21.6%
\$1-3 million	+23.5%
\$3 million-up	+31.9%



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.)

Where's HEADQUARTERS?



Where else but...

TOPEKA

The Fleming Company—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states . . . \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming's vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their *working* lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where $\frac{2}{3}$ of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming . . . as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how . . . or call 913-272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Review & Forecast

I found the *Agencies* article in your recent Review & Forecast Issue (TELEVISION AGE, January 13, 1969, page 22) very interesting as a compilation of what many of my peers feel about 1969.

In general, it would seem that they are almost unanimous in agreeing on the problems and opportunities.

PAUL J. CARAVATT, JR.
Chairman of the Board
The Marschalk Co.
New York

I think your Review & Forecast Issue is packed with useful information, and I was very interested in some of the projections.

L. T. STEELE
Chairman of the Board
Benton & Bowles
New York

I've just finished reading the *Agencies* article in your Review & Forecast Issue, and think you did an excellent job.

WARREN A. BAHR
Senior Vice President
Young & Rubicam, Inc.
New York

Formula 409

Regarding your article on Formula 409 (*Coast to coast, a town at a time*, TELEVISION AGE, December 16, 1968, page 30), I think you did a very professional job in boiling down all of your research into such a highly readable story.

LEN EGOL
Director of Public Relations
Wilson Harrell and Co.
Westport, Conn.

Unraveling ETV

In your article *ETV*, you've come a long way, you did very well in reporting on a very difficult and mixed-up situation. I learned a lot.

FREDERICK A. JACOBI
Director of Information Services
National Educational Television
New York

PKL investments factor in P&G loss?

Some P&G-watchers are saying the reason Papert, Konig, Lois lost Dash and Salvo detergents was client's unhappiness with agency's involvement in outside businesses. PKL holds North American distributorship for French-made motorized bicycle (Century Cycle) and recently invested in West Coast electronics firm. ACS Industries.

The soap firm wouldn't comment on this talk. However, it is known a number of advertisers don't like idea of agency management spreading its energies to include non-advertising functions and many agencies agree with this point of view. PKL, being publicly owned, feels outside investments are necessary to provide financial stability.

Other publicly-owned agencies with outside investments include Foote, Cone & Belding and Doyle Dane Bernbach. P&G's investments in CATV are, to a limited extent, advertising-related, since the agency will use subscribers to test commercials.

Nighttime network billings top \$1 billion

For the first time a single segment of television has raked up over \$1 billion in billings during a single year. In 1968, nighttime network revenue climbed to \$32,436,500, a 4.6 per cent rise over the preceding year, according to TvB/LNA figures.

In releasing final full-year billings, TvB figures also showed an overall network gain of 3.2 per cent during the past year. Daytime did not do as well as evening however. Daytime registered a small 0.5 per cent gain with week-days showing a 1.5 per cent increase and weekend daytime showing a 1.8 per cent decline.

NBC-TV topped CBS-TV in billings during three months—July, September and October. CBS-TV, however, held the lead during the balance of the year.

Individual network revenue figures show ABC-TV with \$9.0 million. NBC-TV with \$548.3 million, and CBS at the head of the list with \$580.6 million.

Weight or not to weight

NBC-TV's gains this past Fall, as shown by NTI, are, of course, reflected in local sweep reports by NSI and ARB. However, it appears that the NBC-TV gain is sharper in the ARB than NSI reports.

Researchers are theorizing that this may be due to a change in ARB weighting procedures. The research service had been adjusting viewing levels according to family size on the ground that diary returns are disproportionate. When this reduced overall viewing levels, stations complained and ARB switched to weighting by age of household head.

While conceding that weighting should, in theory, provide a more accurate picture of video viewing, some researchers are wary of the result since in adjusting one factor, the rating services may unwittingly give disproportionate weight to another factor not taken into account.

Computer may schedule B&B commercials

As a partial solution to the growing problem of missed spots due to late arrivals of commercials, Benton & Bowles is thinking of using a computer. Its purpose would be to keep track of what commercials will be needed where, and would provide that sufficient prints would always be available to send to stations. It would eliminate last minute runs on production houses when print shortages are discovered.

At the station level, several steps are being discussed to curtail revenue losses. They include:

(1) Establishing a cut-off point for receipt of materials, after which the spot would be released for local sale.

(2) Automatic rescheduling of missed announcements, though not necessarily with spots of comparable value nor with the concurrence of the agency or advertiser.

(3) The right of stations to charge for missed spots if they deem that their "sold-out" status causes lost revenue through missed spots.

Avery-Knodel's 'auto-avails'

A third tv station will join Avery-Knodel's "automated avails" system shortly. The as-yet-undisclosed outlet will join WKZO-TV Kalamazoo and WFBC-TV Greenville, who have been using the system since its inception last September.

The way the system operates: All spots on the station are numbered. These numbers correspond to punch cards in the A-K New York office. On these cards are coded rating, rate and demographic data for that position. Each evening, by teletype, the stations notify the rep which spots have been sold. This enables A-K to maintain a daily record of what's available. In addition the specs for a spot are available at a moment's notice.

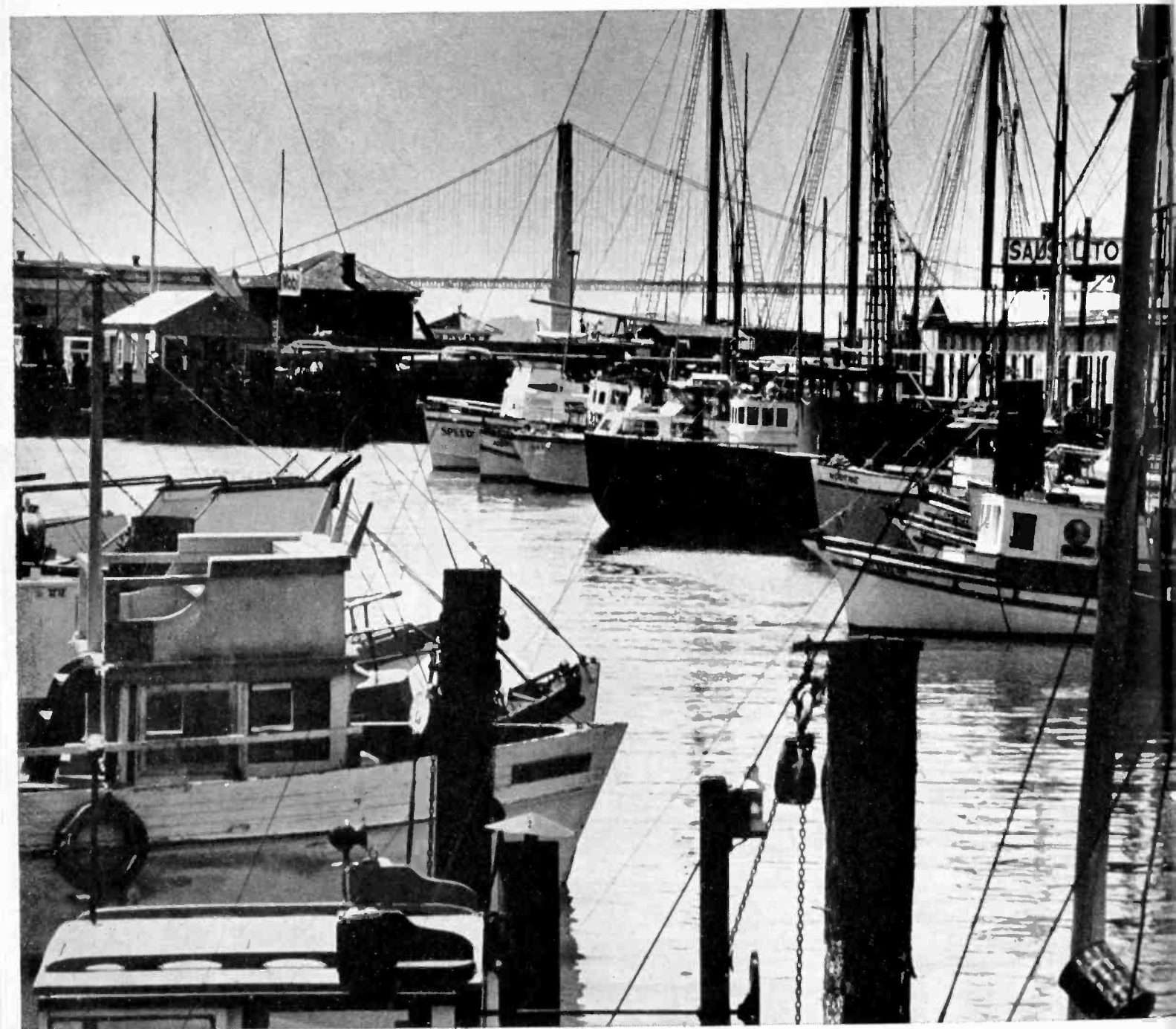
Avery-Knodel says it will apply the system to a continually growing number of stations as its greater potential efficiency dictates.

'In hope that the customers soon would be there. . .'

A 24-minute animated color film, *The Night Before Christmas*, was put to good use during the past holiday season by 20 department stores. Produced by Elba Productions and distributed by Storescope Tv of New York, the film was sponsored by some stores on television, shown by others in their auditoriums, toy departments and even windows.

The stores leased the film from Storescope Tv, their cost depending on the use they intended to make of it (tv, in-store or both), on the size of the television market involved and on whether the stores bought the merchandise deal that was hooked into the film (books, records and coloring books). A typical case: Kaufman's, a big store in a big market—Pittsburgh—used the film both on television and in-store, took none of the merchandise, and paid \$3,500. Storescope Tv plans to make new films this year, hooked to Mother's Day and back-to-school.

If you lived in San Francisco . . .

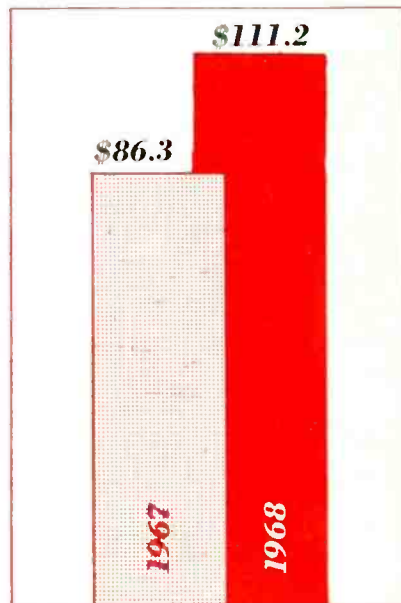


. . . you'd be sold on KRON-TV

Business barometer

It was no surprise that November revenue figures for spot were up, but the amount of the increase was a stunner. No month in the past 10 years showed such a high percentage jump over the year before. Interestingly, the biggest percentage jump during that period was in January, 1959, when spot rose 26.0 per cent over the corresponding month in '58.

NATIONAL SPOT



November (up 28.8%)

Year-to-year changes by annual station revenue.

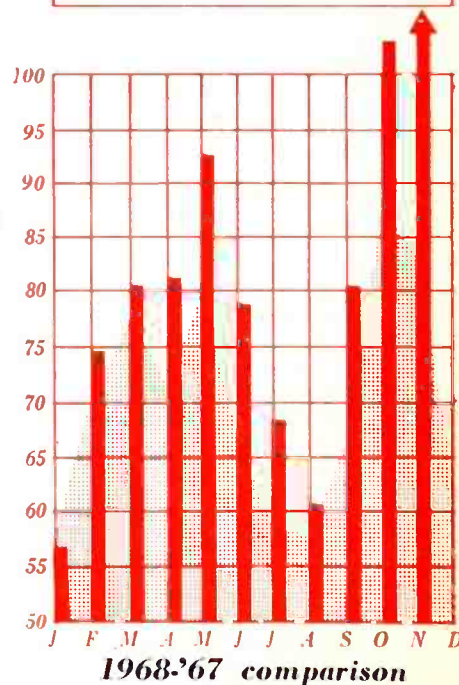
Station Size	Spot Tv
Under \$1 million	+21.6%
\$1-3 million	+23.5%
\$3 million-up	+31.9%

The 28.8 per cent increase in November meant a jump of nearly \$25 million over last year's \$86.3 million. The November level of \$111.2 million is, of course, a record in dollars. It was the second month in a row that spot revenue passed the \$100 million mark. The "Business barometer" sample of stations reported that their November billings were 2.0 per cent above those of October.

Stations in the \$3 million-and-up annual revenue category scored the highest per cent improvement, with a hefty 31.9 per cent rise. Those taking in between \$1 and \$3 million rose 23.5 per cent and the smaller stations didn't do so badly with a 21.6 per cent increase.

This was only the second month last year that the larger stations led in percentage increases. The medium stations led five times while the smaller stations led four times. The medium stations were second six times, the larger stations four times and the smaller outlets once. But the medium stations, which appear to have done particularly well in spot, didn't place third at all, while the larger outlets did so five times, the smaller stations six times.

The 11-month total as adjusted (see "Business barometer," January 27, 1969) comes to \$920.5 million, as compared to \$809.7 million during 11 months of 1967, an increase of 13.7 per cent.



1968-'67 comparison

Next issue—a report on local and network revenue compensation in 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.)

wonder
whatever
became of
Good Old Roger?



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

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

**Good Old Roger
became the boss.**



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

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

about you the other day.

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



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



CBS AFFILIATE / ROCKFORD - FREEPORT, ILLINOIS
Competitively Priced - See Meeker Representative

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

THE WAY IT HAPPENED

H-R, Hollingbery marriage

One of the biggest developments in the rep field, the merger between H-R Television and the Hollingbery Company, is a response to pressures arising from the growing complexity and sophistication involved in buying television.

The merger, announced February 1 after weeks of rumors, results in a



REED



SHURICK



WISE

company which will handle an estimated \$30 million plus in billings. It follows H-R's loss of the five Corinthian stations to Blair and Harrington, Righter & Parsons but it is understood that discussions between the two merged firms began well before Corinthian informed H-R of its intended defection.

The new company, which will retain the name H-R Television, comprises a neat meshing on non-competitive markets with only one of the stations—about evenly divided among the two firms—set to be dropped because of a conflict.

Demands on reps. The pressures on rep firms in recent years have increased because of the growing number of factors involved in the agency purchase of time on a station—demographics, in particular. In addition, television rates have risen, advertisers have pressed their agencies harder to improve the efficiency and effectiveness of spot buys.

Growing competitiveness in selling, more complex rate cards, efforts to automate and speed up the process of presenting avails and confirming buys—all have put heavy demands on the competence and capital of reps.

This is what Dwight S. Reed, who continues as chairman of H-R Television, had in mind when he said in describing the new company:

"While it appreciably increases our posture in terms of total stations represented, it also increases the size of the total organization in terms of facilities, manpower, services and working capital. The marriage is the

result of the need today for representation that is sophisticated, service-oriented, and of proper size to provide services and total coverage of the overall marketing and advertising spectrum at all levels."

Top management. Besides Reed, top management will consist of Edward P. Shurick, credited with engineering the merger over the past three months and who retains his posts as president and treasurer, and Harry H. Wise, who was president of Hollingbery and is now executive vice



RITTER



CORPER



EDWARDS

president of H-R Television.

Other Hollingbery principals involved are Phil Corper, who was di-

rector of New York sales for that firm and who is now vice president and general sales manager of H-R, New York, and Roy Edwards, who had been manager of Hollingbery's Chicago office and is vice president and sales manager of H-R, Chicago.

Corper will report to Alfred P. Ritter, moved up to vice president and national sales director.

Also moved up was Mel Grossman, now vice president in charge of station relations. He had been director of sales promotion and development for H-R.

The new H-R Television sales force is composed of three divisions, described as grouped for balance as well as "geographic marketing continuity." The "National" division consists of the larger stations; the geographic divisions are "North/East" and "South/West." New York managers of the three are, respectively, Don Howe, vice president; Cal Cass and Bob Spielmann. Chicago managers are Hank Balla, Don Peterson and Chuck Ferguson.

A new wrinkle is a three-man specialized sales team headed by John McCorkle, who was western division manager for H-R. This group will sell across divisions to agency buyers where extra weight is needed. Their efforts will be meshed with Tom Campbell's three-man spot sales development department.

Research setup. As in the past at H-R, research will be handled on a

divisionalized basis. Marty Goldberg is vice president in charge of research and EDP.



Color it red, green or blue but above all— color it true!

The rhyme may be pretty corny, but take our word for it, the results you can expect with our new Model 538 Chromax Masking Processor aren't. Whether it's Campbell Soup Red, Oasis Blue, or even Lucky Strike Green, Chromax delivers true color fidelity from your telecine chain.

The new CBS Laboratories development electronically corrects color distortion caused by optical color filter overlap and the response characteristics of camera pick-up tubes. You get true color fidelity — automatically — without adding noise to the picture.

Come to think of it, you really don't have to take our word for anything. You can call us collect anytime (203) 327-2000 for details on how you can try one in your PE-240 chain. If you're not in too much of a hurry for a better color picture, then write the Professional Products Department at CBS Laboratories for more details on this Masking Processor and others now being designed.

PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stamford, Connecticut 06905
A Division of Columbia Broadcasting System, Inc.

*Centennial emblem
will be worn as
patch by players,
as logo by premiums.*



The diamond sparkles with dollars, divisions and drum-beating

Big league baseball gets a new identity this year—new teams, new divisional playoffs, new tv money and a new promotional push

This year, baseball is sliding toward home (the U.S. television home, that is) in a cloud of dissent, dollars, divisions and drum-beating unparalleled in the history of the game.

Taken as a whole, the major league clubs will generate more television money this year than ever before. How so? Add to last year's 20 teams the four new expansion clubs (Kansas City Royals and Seattle Pilots in the American League; San Diego Padres and Montreal Expos in the National League) and the tv rights dough they're collecting.

And add to *that* the fruits of the three-year,

\$50 million contract that the owners' broadcast committee set up with NBC in return for rights to 28 *Game of the Week* games, Monday night games, the All Star Game, the World Series and the brand new divisional playoffs. The latter will pit the first-place finishers in each league's Eastern and Western divisions against each other on a best-of-five games basis to determine who plays in the Series.

The NBC contract that ran through last year netted each of the 20 clubs about \$300,000. The new deal, 1969-71, will pump up the same 20—plus the two National League expansion teams, the Montreal Expos and the

San Diego Padres—to the tune of perhaps \$400,000 a year.

(The National League is letting its new clubs share the network tv wealth, but it exacted \$10 million from each for the franchises. The two new American League teams, the Seattle Pilots and the Kansas City Royals, won't begin to take NBC's money until 1972—but it's only costing them about \$6 million each to play.)

Some score, others hold

By individual teams, the rights bag is mixed indeed. At presstime, some had long since made out like great, while others had firmed up little or nothing and were uptight as the season drifted closer.

The Chicago White Sox were riding high into the second year of a five-year pact with WFLD-TV which finds the well-heeled UHF station paying \$1.1 million per annum in Field Enterprises money for television rights alone. For its investment, WFLD-TV and its eight-station regional network get 135 tv games, 81 of them home and 54 away.

On the other hand, WTOP-TV, which goes it alone, gets 35 Washington Senator games for just \$250,000, tv only (down from \$350,000 last year when radio was part of the deal).

Although the Senators are obviously hurting, the pain may not last much longer, since this is the final year of a three-year contract. Moreover, the club's new owner, Robert Short, who is also proprietor of the National Basketball Association's Los Angeles Lakers, is said to be aggressive, promotion-minded and a cinch to increase the team's performance and pull (and doubtless its value as a tv property).

The Los Angeles Dodgers, Detroit Tigers and Houston Astros, all of which peddle their own tv time direct to advertisers, were sold out by mid-January, while, in contrast, the newly whelped Montreal Expos and one or two other clubs were still haggling with broadcasters as January slipped past (see table pages 24-25



for the current television picture in detail).

There was a chance that the not yet fully loaded apple cart might be upset by a players' strike against the owners. To reach the conclusion that the players are serious about the idea of a strike, it's only necessary to spend an hour or so with Marvin Miller, executive director of the Major League Baseball Players Association in his office 38 floors above Park Ave. and about one very good outfield relay from the East River.

Beneath Miller's warm, quiet, almost courtly manner is a cold-rolled determination forged through 16 years as an economist and assistant to the president with the United Steelworkers of America. Behind him is an association membership comprising all but two of the 600 major league ballplayers.

Although other important issues are involved, the dispute between the owners and their players centers on television and the money derived from it, both actual and potential.

Got World Series tv cut

Heretofore, agreements between the players association and the owners have found the latter funneling 60 per cent of their network tv/radio take from the World Series and 95 per cent of the All Star Game's broadcast money and gate into the players' benefit (or "pension") fund. In the current agreement, a two-year, 20-team pact which expires this April, the owners' contributions total \$4.1 million a year, which breaks down to \$205,000 per club. The clubs' offer to up the ante to \$5.1 million was recently rejected by the players by a 461-to-6 vote.

Their reasoning, and Marvin Miller's, is that the starting point of negotiations should be \$4.9 million (the current average of \$205,000 multiplied by 24 instead of 20), and that in view of this, coupled with the players' conviction that the owners are making out like bandits from tv money, \$5.1 million is less than princely.

NBC's new three-year contract for

BASEBALL'S NEW LOOK

American League

<i>Eastern Division</i>	<i>Western Division</i>
<i>Baltimore</i>	<i>California</i>
<i>Boston</i>	<i>Chicago</i>
<i>Cleveland</i>	<i>Kansas City*</i>
<i>Detroit</i>	<i>Minnesota</i>
<i>New York</i>	<i>Oakland</i>
<i>Washington</i>	<i>Seattle*</i>

National League

<i>Eastern Division</i>	<i>Western Division</i>
<i>Chicago</i>	<i>Atlanta</i>
<i>Montreal*</i>	<i>Cincinnati</i>
<i>New York</i>	<i>Houston</i>
<i>Philadelphia</i>	<i>Los Angeles</i>
<i>Pittsburgh</i>	<i>San Diego*</i>
<i>St. Louis</i>	<i>San Francisco</i>

The two divisional winners in each league will play off (best of five games) starting Saturday, October 4, to determine the two league winners which will meet in the World Series (best of seven) starting Saturday, October 11. If divisional playoffs and World Series go the distance, there will be a total of six Saturday and Sunday post-season games.

* Indicates expansion teams (Kansas City Royals, Seattle Pilots, Montreal Expos and San Diego Padres).

Game of the Week et al is, the association knows, worth at least \$16.5 million a year to the clubs. But Miller is unhappy with NBC, says his organization can get no information out of the network.

"Soon," he says in a tone of quiet regret, "we may have to involve NBC very directly. The uniform player's contract says, in effect, that any pictures made of players may be used by owners for publicity purposes only. We don't see how this could possibly encompass the use of players' pictures on commercially sponsored television programs, such as baseball games.

"Yet NBC has signed contracts with the owners without bothering to consult the players," Miller continues with a sigh. "We may have to say to NBC, 'Who gave you the right

(Text continues on page 53)

AMERICAN LEAGUE	Telecasts				Originating Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away	Night				
Baltimore Orioles	52	7	45	25	WJZ-TV ¹	*National Brewing (1/6) Allegheny-Pepsi-Cola Bottling (1/9) R. J. Reynolds (1/9) Sun Oil (1/6) Tasty Baking (1/9)	1st of 3 yrs.	\$750,000
Boston Red Sox	57	33	24	14	*WHDH-TV ²	Atlantic Refining (1/3) Narragansett Brewing (1/3)	3rd of 3 yrs.	\$600,000 \$1,000,000
California Angels	24	0	24	14	*KTLA	Busch Bavarian Beer (1/4) Allstate Ins. (1/4) Standard Oil (1/4) Volkswagen (1/4)		
Chicago White Sox	135	81	54	82	*WFLD-TV ³	(To be announced)	2nd of 5 yrs.	\$1,250,000
Cleveland Indians	48	20	28		WJW-TV ⁴	(To be announced)	3rd of 3 yrs.	\$750,000
Detroit Tigers	40	10	30	15	WJBK-TV ⁵	Allstate Ins. (1/18) AC Spark Plugs (1/18) Faygo Beverages (1/18) General Cigar (1/18) Pabst Brewing (1/3) R. J. Reynolds (1/6) Sun Oil (2/9) Oldsmobile (1/9)	—	\$1,000,000
Kansas City Royals	30	0	30		KMBC-TV ⁶	Pontiac (1/6) R. J. Reynolds (1/6) *Schlitz Brewing (1/3) Skelly Oil (1/6) (1/6 open)	1st of 3 yrs.	\$600,000 (estimate)
Minnesota Twins	50	4	46	35	WTCN-TV	Allstate Ins. (1/18) Dairy Queen (1/18) *Hamm Brewing (5/18) Pure Oil (1/6) Twin City Federal (1/3) (1/9 open)	3rd of 3 yrs.	\$650,000
New York Yankees	95	55	45	41	WPIX ⁷	American Airlines (1/5) First Nat'l City Bank (1/5) Pabst Brewing (1/5)	—	\$1,500,000
Oakland Athletics	25	0	25	13	KBHK-TV ⁸	*Atlantic-Richfield (1/2)	2nd of 5 yrs.	\$1,000,000
Seattle Pilots						(To be announced)		\$700,000 (estimate)
Washington Senators	35	11	24	12	*WTOP-TV	(To be announced)	3rd of 3 yrs.	\$250,000 (tv only; radio not set)

Notes: * Indicates purchaser of tv rights.

1. Orioles games also on WBOC-TV Salisbury, WLYH-TV Lebanon, Pa., WSBA-TV York, Pa., WTRA-TV Harrisburg, Pa. 2. Red Sox games also on WABI-TV Bangor, WAGM-TV Presque Isle, Me., WMTW-TV Portland, Me., WNHC-TV New Haven, WPRI-TV Providence, WRLP-TV Greenfield, Mass., WWLP-TV Springfield, Mass. 3. White Sox games will be on additional stations to be announced. 4. Indians games will be on additional stations to be announced. 5. Tigers games also on WJIM-TV Lansing, WKZO-TV Kalamazoo, WNEM-TV Flint-Saginaw-Bay City, WSTV-TV Toledo, WWTW-TV Cadillac-Sault Ste. Marie, WKJG-TV Fort Wayne. 6. Royals games also on KMOS-TV Sedalia, Mo., WIBW-TV Topeka. 7. Yankee games also on WHNB-TV Hartford, WBNF-TV Binghamton, WNYS-TV Syracuse. 8. Athletics games also on KMJ-TV Fresno, KOST-TV Stockton-Sacramento, KTVN Reno.

NATIONAL LEAGUE	Telecasts				Originating Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away	Night				
Atlanta Braves	20	2	18	10	WSB-TV	Coca Cola Lorillard Pure Oil	—	\$1,000,000
Chicago Cubs	146	82	64	37	*WGN-TV ¹	Allstate Ins. Commonwealth Edison Pure Oil R. J. Reynolds Schlitz Brewing Zenith	2nd of 2 yrs.	\$1,200,000
Cincinnati Reds	35	5	30		WLWT	*Hudepohl Brewing R. J. Reynolds Sun Oil	—	\$500,000
Houston Astros	13	0	13	0	KTRK-TV ²	Coca Cola & Maryland Club Coffee (1/6) Schlitz Brewing (1/2) Texaco (1/3)	1 yr.	\$1,000,000
Los Angeles Dodgers	21	0	21	12	KTTV	Schlitz Brewing (1/4) Union Oil (1/2) United Airlines (1/4)	1 yr.	\$1,250,000
Montreal Expos						(To be announced)		\$400,000 (estimate)
New York Mets	117	71	46		WOR-TV	R. J. Reynolds (1/6) *Rheingold Brewing (1/4) Sun Oil (1/6) Chrysler-Plymouth Bank of Commerce General Tire	3rd of 5 yrs.	\$1,250,000
Philadelphia Phillies	61	22	39	20	WFIL-TV ³	*Atlantic-Richfield (1/3) P. Ballentine (1/3) R. J. Reynolds (1/10)	3rd of 3 yrs.	\$1,300,000
Pittsburgh Pirates	38	0	38	25	KDKA-TV ⁴	Atlantic Refining (1/3) Pittsburgh Brewing (1/3) participation (1/3)	2nd of 2 yrs.	\$400,000
St. Louis Cardinals	25	0	25	12	KSD-TV	*Anheuser-Busch R. J. Reynolds		\$500,000
San Diego Padres	8	0	8	0	*KOGO-TV	(To be announced)	1st of 3 yrs.	\$700,000
San Francisco Giants	19	0	19	6	*KTUV	Allstate Ins. Philip Morris Italian Swiss Colony Standard Oil Volvo (1/5 open)	—	\$1,000,000

Notes: * Indicates purchaser of tv rights.
¹ Cubs games also on KCRG-TV Cedar Rapids, WAEO-TV Rhinelander, Wisc., WCIA-TV Champaign, WFRV-TV Green Bay, WICS Springfield, Ill., WLT-TV Peoria, WKBT LaCrosse, Wisc., WMBD-TV Peoria, WMTV Madison, Wisc., WQAD-TV Moline, WSAU-TV Wausau, Wisc., WSBT-TV South Bend, WTMJ-TV Milwaukee, WTVO Rockford. ² Astros games also on KALB-TV Alexandria, La., KBMT Beaumont, KBTX-TV Bryan, Tex., KDTV Dallas-Ft. Worth, KFDX-TV Wichita Falls, Tex., KHFI-TV Austin, KPLC-TV Lake Charles, La., KTRE-TV Lufkin, Tex., KTRK-TV Houston, KWTX-TV Ft. Worth, KXII Ardmore, Okla. Sherman-Denison, Tex., KZTV Corpus Christi, WBRZ Baton Rouge, WQAI-TV San Antonio, WVUE New Orleans. ³ Phillies games also on WCAL-TV Lancaster, WNEP-TV Scranton-Wilkes Barre, WLYH-TV Lebanon. ⁴ Pirates games will be on additional stations to be announced.

Where are timebuyers' salaries going, if anywhere? The general consensus is that they're going up faster than other agency salaries are, or they will go up faster in the near future. There are some, though, who disagree. And there is an exception to "other agency salaries," that being the middle and top level creative salaries.

The industry is aware of this change—the Media Directors Council recently conducted a survey on salaries but is keeping the results under lock and key.

Significantly, media directors who talk of salaries increasing are from the bigger and smaller agencies, while those who see no change are from medium-size agencies. There is no apparent reason for this, but David Young, of Able Personnel, said it might be that the medium-size agencies are already paying more because they have more trouble getting personnel. The larger agencies have more fringe benefits, he said, while the smaller agencies offer a better chance for advancement.

The reason for the salary rises are said to be due to the impact of outside timebuying services, rapid expansion of the television industry, and a general shortage of manpower.

Timebuying services are influencing media department salaries because they pay better than many agencies do. Peg Henderson, of Jerry Fields Associates, a personnel agency, said a senior buyer working at a medium-size ad agency was offered \$18,000 from a timebuying service. This was \$3,000 more than the agency was paying her, and as much as \$8,000 more than many other agencies are offering.

Michael Ephron, media and programming director at Scali, McCabe, Sloves, quoted stories going about that timebuying middlemen are offering from \$10-\$20,000, depending on experience.

Sam Vitt, senior vice president and executive director of the media-program department at Ted Bates, agreed that middlemen can influence salaries. Vitt said, "the sharper the bidding, the higher the price." and he considers the buying services pretty sharp bidders.

Malcolm Gordon, media director at Ross Roy of New York, feels that the uptrend in salaries started before the middlemen appeared, but agreed that middlemen escalated the trend.

How do the buyers feel about their salaries? For the most part, they think they're low, but they, too, see buying services having a favorable influence.

Jeff Kameros, a buyer at Doyle Dane Bernbach, said that if agencies want to keep their personnel, they'll have to start paying the competitive price. Buyers at Dancer-Fitzgerald-Sample and Needham, Harper & Steers said the buying services will have an effect if they grow.

At Cunningham & Walsh, a senior

buyer said the middlemen have already made their impact, but he doesn't think it will last. "The guy who opens his mouth too loud gets closed with a big foot in it," he said. For an account he was working on, a timebuying service was given some of the markets to buy. A later check showed that the agency buyers bought as well or up to 10% better than outside buyers, a direct repudiation of the middlemen's claim that they can buy more efficiently.

The same buyer felt that once a few people leave an agency because of salaries, the agency will have to pay more, and the pressure is starting to be felt now. Ephron pointed out that agencies are beginning to realize they have to pay more to replace someone than they would have had to pay to keep the original buyer.

No effect on salaries

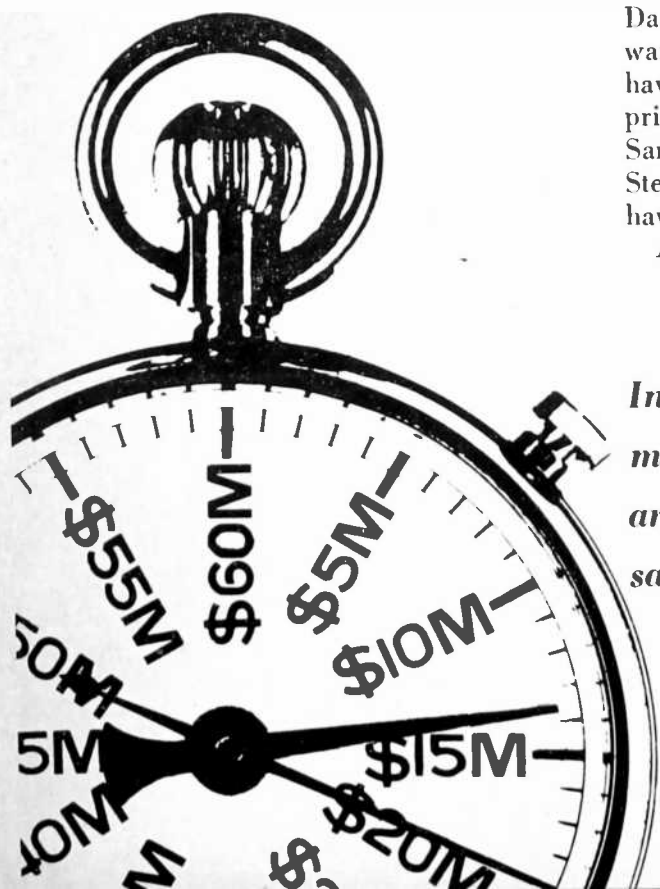
There are some people, however, who feel the timebuying services haven't had any influence on salaries. Among them is Robert Engelke, media director at Wells, Rich, Green. "I pay no attention to timebuying services," he said. "With the comparatively few people they employ, they don't see how they could have an effect."

A media executive at one of the biggest agencies said the publicity over—the buying services are slowing down and they won't affect media salaries at his agency.

At Wyse Advertising, media director Judy West said buying services will have an effect on the industry but not in the area of salaries. She feels it will be harder to find good people for media departments,

*Increasing job complexities,
more outside competition
are pushing timebuyers'
salaries upward*

Are timebuyers winning



Typical Media Department Salaries

Job Title	Agency Size	Salary
Assistant Buyer	small	\$5M
	medium	\$7.5M
	large	\$7M
Buyer	small	up to \$7.5M
	medium	\$7.5-9M
	large	up to \$8.5M
Senior Buyer	small	\$8M
	medium	\$9M
	large	\$10M
Buyer/Planner	small	\$8M
	medium	\$12-15M
	large	up to \$9.5M
Senior Buyer	small	\$8-13M
	medium	\$10-12M
	large	up to \$15.5M
Buyer/Planner	small	over \$10M
	large	up to \$12M
Buyer/Planner	small	\$11-13M
	large	up to \$18M

Salaries above are based on sampling of 20 advertising agencies in New York City.

doesn't think agencies will raise salaries to meet this competition because, at the present time, they don't consider media as important as some other areas.

Erwin Ephron, media director at expert, Koenig, Lois, agreed that salaries will not go up, but said that timebuying services will make the agency "re-focus on the importance of the buyer."

This latter point is a development that may affect buyers' salaries, Miss West said. She feels there has to be

a change of policy that makes the media department as important as the other departments.

To bring about this change in policy, many people feel there is a need for reorganization within media departments and a change of attitude in the agency as a whole.

At one of the large agencies, a buyer with two years experience said that there's no communication between buyers and other people working on the account. "We buy just by rating points and homes," he said, "and you need more than that." He added that as the skill becomes more professionalized salaries will certainly go up.

At one of the medium-size agencies, a senior buyer said buyers should have to work more closely with the client, and they will have to get more recognition and acknowledgement for what they've done. Once this happens, he said, agencies will push buyers' salaries up to "where they belong."

Need better buyers

On the executive end, the director of marketing services at one agency said that agencies must realize timebuyers are important. "They'll have to put better qualified people into timebuying jobs, and they'll have to pay for it," he said.

A media and programming director at another agency disagreed with this. He said media department salaries are going up the slowest, because media people work behind the scenes, and, hence, don't have the visibility to attract attention like those employees in creative positions do.

No changes are planned in the near future at Gardner Advertising, according to media director Peter Dalton, and he also said he doesn't foresee a rise in salaries.

The rapid expansion of the television industry is another factor that has had an effect on the employment situation in media departments, and should have an effect on salaries in the future.

The people gap

Said Sam Vitt, of Ted Bates, "There probably isn't any industry that grew as fast as television. As it grew, it became more complicated, and you couldn't get and train people fast enough."

"The supply of people hasn't kept up with the growth of media billings," said Mike Ephron. "Additionally, there's more sophistication to the job. It requires more people, and generally brighter people to do the same work."

Both agreed that the increasing complexities of the job have to have an effect on buyers' salaries. Vitt pointed out that there are more college people in media today. Several buyers at Bates have M.A.'s, and some are working on Ph. D.'s.

The biggest problem in media departments, in regard to employment, is a general shortage of manpower. This shortage has partially been caused by the two factors that are pushing salaries up — timebuying services and expansion of the industry, but mainly the latter.

One marketing executive put it this way: "Generally agencies must ask themselves if they're supervising their

(Continued on page 60)

Salary game?

Last month the first 20-channel CATV system went into operation in Newport Beach, Calif. Operated by FCB Cablevision, a newly-created and wholly-owned subsidiary of Foote, Cone & Belding, Newport Beach Cablevision will provide subscribers with what the company calls pictures of "startling clarity" from all Los Angeles VHF and UHF stations, two San Diego stations, channels for 24-hour news, for time and weather and three special channels for local programming.

In addition, subscribers can connect FM radio to the system and receive nine FM stations in the area.

In one respect, this landmark installation may not have too much affect on viewing patterns of subscribers. The Los Angeles area already has the largest number of channels of any market. The impact of 20-channel systems in smaller markets, where this capacity will permit more outside stations and other services than heretofore is another matter.

Certainly not the least important in the roster of effects will be that on the methods of measuring CATV home viewing. Tv habits of CATV homes, while not yet a question of critical importance to advertisers and agencies, has already proven to be tough to measure. In certain markets, particularly the smaller ones, CATV home penetration is sizeable enough to cause anguish to stations which suspect they're getting the short end of the rating stick.

Nielsen found 5.5 per cent of U.S. tv homes, or 3,130,000, wired into more than 2,000 CATV systems last Fall. The growth rate will bear watching. It's estimated by the National Cable Television Association, whose figures are on the conservative side, that wired homes increased by 25.8 per cent during 1967. Louis E. Scott, senior vice president of FC&B, who oversees the agency's diversification program, foresees a CATV penetration level in 1975 that is four or five times that

of the medium's present status.

With the recent FCC rule-making proposals on CATV, predictions are chancey. NCTA president Frederick W. Ford said the proposals would halt CATV expansion. However, the more optimistic comments of a number of CATV operators, including Scott, suggests that Ford's strong statement is more policy than prediction. Because of the complexity of the FCC proposals, the future rate of growth for CATV will remain clouded until some of the issues are unraveled.

In the meantime, CATV is generally having a minor effect on large markets and a major effect on some small markets. According to Fall, 1968, estimates by Nielsen, which does elaborate checking, CATV penetration in the top 10 Designated Market Areas averaged 3.1 per cent. In the second 10 biggest DMAs, it's 3 per cent even; in the third 10, it's 2.9 per cent; in the fourth 10, 5.8 per cent and in the fifth, 6.2 per cent.

Top CATV markets

However, among the top 50 DMAs, five showed more than 10 per cent penetration. These are Seattle-Tacoma-Bellingham (No. 14), Charleston-Huntington, Parkersburg (No. 35), San Diego (No. 39), Lancaster-Harrisburg-Lebanon-York (No. 44) and Syracuse (No. 50). (Nielsen would not release specific CATV penetration figures for individual DMAs).

None of the top 10 DMAs in CATV penetration are among the top 50, obviously, but two are in the top 100. These are Johnstown-Altoona (No. 71) and Monterey-Salinas (No. 98). Both fall between 30 and 40 per cent.

Four other DMAs fall in that bracket. They are: Santa Barbara (No. 147), Tyler (No. 178), Casper (No. 184) and Missoula (No. 192).

In addition, four DMAs show CATV penetration between 40 and 50 per cent—Clarksburg-Weston (No. 157), Marquette (No. 165), Salisbury (No. 187) and Laredo (No. 194).

By and large, both agencies and stations appear to feel the local tv rating services are doing an adequate job of measuring CATV viewing under the circumstances—the circumstances being, for the most part, the difficulty in measuring the CATV universe within a market, the fact that a station may be carried on a different channel on the home tv set than its assigned channel, and the problem of protecting of local stations from duplicate programming by stations outside the market.

Weighting needed

Measuring the CATV universe is necessary because CATV homes usually have a higher cooperation rate than non-CATV homes in returning diaries. Since the CATV home tends to view more, the sample must be weighted to take this into account.

The usual reason a station appears on a different channel on the home set than its assigned channel is because it comes from a distant market. It may, of course, be wired into a vacant channel on the home set that is the same as its assigned channel.

If the outside station is an affiliate of the same network as a local station, the latter, under FCC rules, can require the CATV system to protect it from same-day duplication of programming.

This means that the outside station is either blacked out when it airs network programming or else the local station's network airings are also carried on the distant station's channel. The diary-keeper not aware of this situation may easily become confused in listing call letters or channel numbers for programs he's viewed.

Both ARB and Nielsen have been dealing with these and other problems for some time. Here are the procedures they use: First, ARB:

Measuring the CATV universe means knowing how many systems are in operation and how many homes are subscribing to each system in a market.

ARB says getting this data is the biggest problem of CATV viewing measurement. The service's basic source of information is the semi-annual *Television Factbook*. This is supplemented by information from stations and other sources. Most of the information from stations is gotten in a once-a-year mailing to them in which the ARB's latest information on system names and number of lines per system is listed for their markets. The stations are asked to either add to or adjust the figures from what they know.

Mark Munn, ARB vice president of marketing, said his firm used to contact CATV systems directly but doesn't do so now.

While CATV systems would presumably be the best judge of how many subscribers they have, some observers feel some systems may, depending on the situation, either inflate or deflate their subscriber totals.

Said one agency researcher: "When a system is franchised by a local government, it is often taxed on the basis of the number of subscribers it has. So it may deflate its total. On the other hand, other systems sometimes inflate their subscriber totals for sales purposes."

ARB also gets data on CATV from diary entries. Diary-keepers are asked to show which channels they receive directly and which by cable

and to name any system they receive. The diary-keeper is also asked to show all channels received by the set. In this way, ARB sometimes picks up new information on a CATV system.

Rating "controls" or adjustments for CATV viewing are made by county for each rating report, but not all counties with CATV homes are controlled by ARB. In general, counties are controlled where no less than 10 or more than 90 per cent of the tv homes are wired. However, a county must have a minimum of 200 CATV homes to warrant controls. One of the adjustments ARB must make in

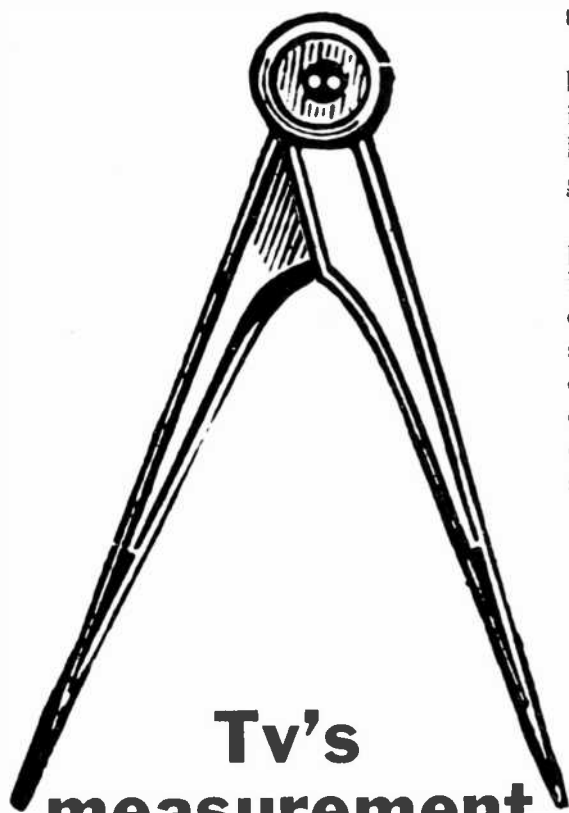
the CATV subscriber totals is to remove sets in public places, such as hotels. Neither ARB nor Nielsen measure viewing in public places.

When controlling data for CATV viewing, two samples are, in effect, set up—the CATV homes and non-CATV homes. It is generally found that viewing levels are higher in CATV homes than in the others. However, this would not require any adjusting if the diary returns from CATV homes were proportionately the same as from non-CATV homes. Dr. Munn explains: "We can't know if returns are proportional unless we know the number of CATV homes in a county. Since the returns are usually not proportional, we must take that into account."

The adjusting involves giving a higher weight to the non-CATV homes in the sample, according to the number of returns from each of the two groups.

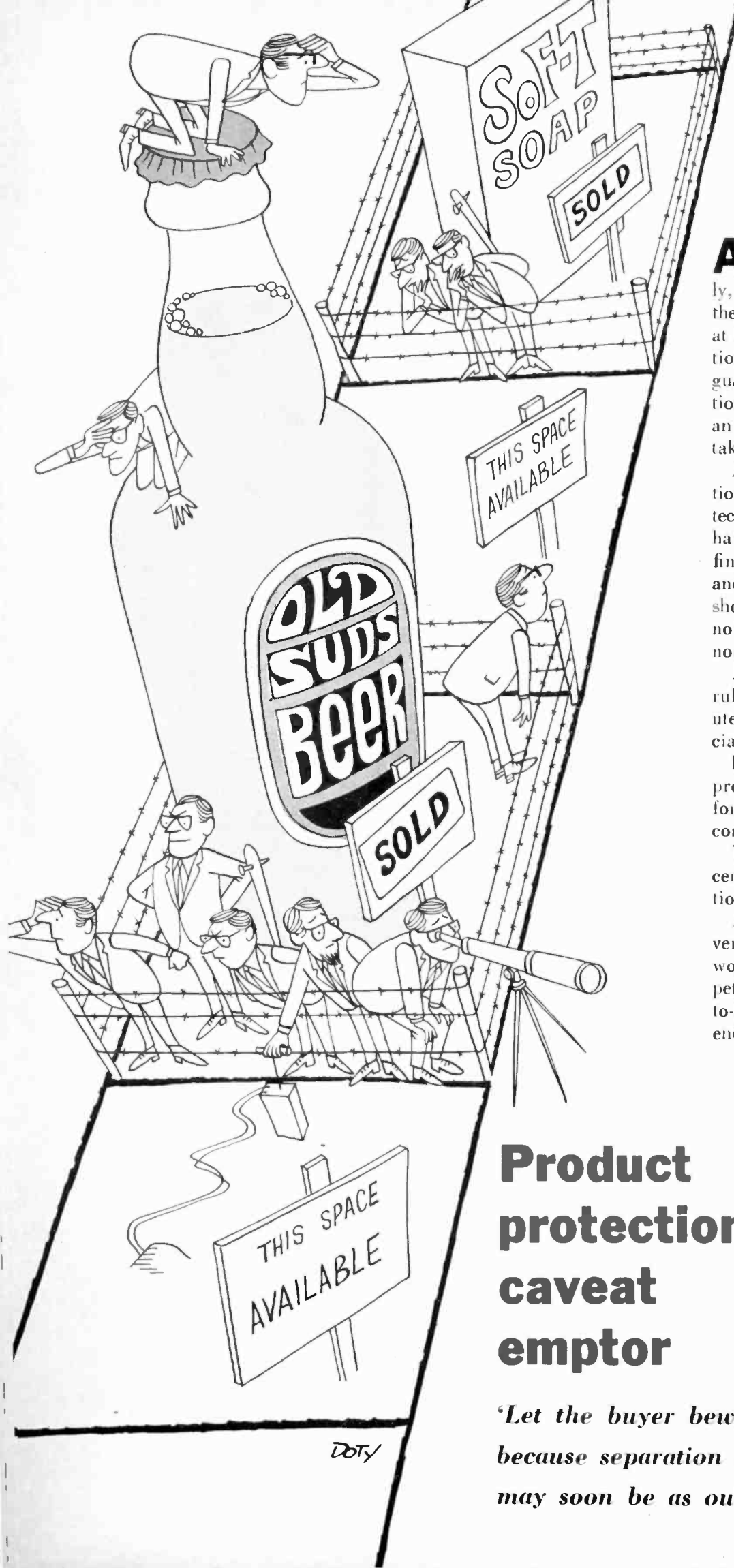
In handling non-duplication of programming (where a local station is protected against same-day duplication of programming by an outside station), ARB will expand its editing. Starting this month, it will edit for non-duplication in any county where data is available about such programming. Initially, ARB edited only in controlled counties outside the top 30 markets. Later, it

(Continued on page 56)



Tv's measurement migraine

*Getting all CATV viewing
—and getting it right—
is one of rating services'
toughest problems*



At one time an advertiser could place a tv buy and sleep soundly, knowing that when his spot ran the nearest competitive spot would be at least 15 minutes away. Today, stations by and large are no longer guaranteeing the 15 minute separation of competitive commercials, and an advertiser making a buy, can't take protection for granted.

A survey of top agencies and station reps indicates that product protection is a hard-to-define, harder-to-handle problem. The difficulty in defining what a competitive product is, and how much separation there should (or can) be between such announcements is becoming more pronounced.

According to the agency book of rules, stations should provide 15 minutes of separation between commercials for competitive products.

But the stations' rules include the provision that they are responsible for make-goods only if competitive commercials are placed back-to-back.

There have been many changes recently, most of which favor the station.

A station victory would mean universal agreement that advertisers would be given credit only when competitive commercials are run back-to-back. Although the stations would endeavor to provide as much separa-

Product protection: caveat emptor

*'Let the buyer beware,'
because separation of competitive commercials
may soon be as outdated as monochrome tv*

in as possible, they would not be responsible if only a minimum were given. Additionally the stations would miss for a settlement that includes holding them responsible for network-local conflicts.

Also a factor in the issue is the widespread increase in the use of individual 30's, and the resulting decrease in minutes, and how this will change the picture.

The predominant issue in the discussion of product protection, is what is competitive.

While there is almost industry-wide recognition that detergents vs. soap powders, cigars vs. cigarettes, instant bakfast vs. breakfast cereals are directly competitive, other situations are not so clearly defined.

Overlapping products

In the case of partially overlapping items such as beauty products, shampoos, hair sprays, cosmetics, beauty soaps, and face creams the competitiveness is not so easily defined.

One major soft drink bottler told a buyer he does not want to be placed within 15 minutes of any other beverage. He considers anything from milk to beer competitive.

A beer maker, on the other hand, told the same buyer he only wants adequate separation from other beer commercials.

The demands of advertisers get more stringent as market segments are chopped into smaller pieces.

While liquid detergents are promoted for washing dishes, the labels also proclaim their qualities for washing delicate garments. Naturally these detergents wouldn't want to be placed near a laundry detergent (although you would never wash grandma's fine lace table cloth in that).

Since laundry detergents have additives, beware the station that dares run a Borateem spot nearby.

Add to all this the bleaches, the being, and the new enzyme detergents; and it's a wonder more station

traffic heads don't slash their wrists.

It has been developments like this, the wide number of product categories that advertisers claim are competitive with their own products, that have finally brought this reaction from the broadcast industry.

No station which values its reputation will knowingly place obviously competitive products near each other, but in a time when spots are getting shorter and hence, more numerous, they say they need some protection themselves.

"There are so many shades of grey in what is competitive, that it isn't funny," said the sales manager of one of the top tv reps. "If an advertiser is specific about who is competitive, then the stations will try and go along."

Kevin McDermott, New York sales manager for Blair Television said, "Product protection is a thing of the past. Our stations will not offer make-goods or give credit for protection. We only protect back-to-back."

Benton & Bowles' vice president and manager of media, George Simko says that his agency is a stickler for product protection. "We often demand protection in excess of what the client has requested." Adds Simko, "We demand a make-good for under 15 minutes of protection, but very often stations feel that they should not guarantee but only endeavor to provide protection."

Here's Storer's policy

Storer Broadcasting brings the problem back to center when, in their product separation policy letter, they define their approach to competitive products.

"Usual and normal criteria of directly competitive products are recognized. Indirectly competitive products are subject to individual consideration."

Storer goes on to say, "There are many divergent views as to recognized competitiveness between partially overlapping items such as

beauty products, shampoos, hair sprays, eye shadow, toilet soaps, face creams, etc. Any agreement on minimum separation should be accompanied by an understanding as to what products are mutually understood to be competitive to the immediate subject client."

A group rep executive said that his stations' policy is to provide 15 minutes of separation wherever possible. He, too, added that only in the case of back-to-back schedules will the station offer a make-good.

Dan Denenholz, vice president for research and promotion at Katz, goes along with most of the industry. His stations too only endeavor to provide reasonable separation and will not guarantee make-goods except in the case of back-to-back commercials.

Chainbreaks and piggies

Obviously omitted to this point, is the discussion of two situations for which the station has only limited control—the chainbreak and the piggyback commercial.

One way in which the piggyback spot upsets product protection: the station is told what spots will be paired, but when they finally arrive, one of them has been changed.

Reps admit, however, that this is not a serious problem, and its impact will be lessened as the use of 30's increases.

The increasing use of the 30-second spot will pose some protection problems for stations, eliminate others.

When a piggyback is ordered, stations know the spots are not competitive since they are being placed by the same company. With two individual 30s, however, this becomes a different matter.

The station must check every buy when it comes in to determine if the products are competitive. Yet, at the same time, the situation is easier, for if there is a conflict between products, then the station only has to

(Continued on page 44)

The story of Bob Hunsicker is so in tune with American traditions, it's almost embarrassing. Started in the depths of the depression. A one-man business. Packed his own product in a garage. Sold door-to-door. This was no cheap brand, but a premium product.

His first advertising? You guessed it—road signs. Drove the iron posts into the ground himself. The early years a struggle. Not until 1948 did he hire a sales manager; not until 1951 did he hire an agency.

Now he started to advertise in earnest and sales took off. In 1959, he went into television and during the 60s the brand grew like nobody's business, shouldering aside the giants to become the best seller in its field.

The most recent chapter in the story has a distinctly modern ring—acquisition by a giant corporation. But the division is autonomous except for capital investment policy and Hunsicker remains in charge. And to the outward eye, at least, he also retains the same home-grown, Allentown, Pa., flavor you'd expect from stories of self-made men.

Such are the Algerish details from the career of Robert F. Hunsicker, president, Allen Products Co., division of Liggett & Myers, Inc., creator of all-meat ALPO, now the leading canned dog food in America. A quiet reserved man, little has been written about him. However, he emerges briefly into the limelight on February 11, when he receives the "Owl" award for "creative management" from Television Advertising Representatives at a luncheon in New York.

Hunsicker would be the first to agree that there is more interest in his product than in him. What is most interesting about ALPO is the unsensational way it has recorded a sensational rise. The marketing has been solid, not swinging. The product's success should give heart to the traditionalist who believes you can make it with straightforward reason—why copy.

This is not a Madison Avenue story. A small Philadelphia outfit,

Weightman, Inc., now billing more than \$12 million, is ALPO's first and only agency. It has a pretty free rein, as agencies go, and obviously has steered the advertising with more than ordinary deftness. It even weathered the acquisition of Allen Products by Liggett & Myers four years ago. (Sidney A. Tannenbaum, president and co-founder of Weightman, is the older brother of Stanley Tannenbaum, board chairman and creative director of Kenyon & Eckhardt Advertising).

Tv, ALPO's best friend

Since ALPO went into television 10 years ago sales have increased better than 16 times and advertising expenditures (mostly in tv) have gone up 15 times.

Much of this increase has been from new distribution as the company expanded in the West during the latter part of this decade. It is now sold in 50 states and has a foothold in Europe.

However, sales have been increasing well over the industry average

(pet food sales have increased from 5 to 10 per cent annually during the 60s) in established markets, too. Last year, 82 per cent of ALPO growth came from established markets, while six years before, 97 per cent of the product's growth came from new markets. Overall sales in 1968 were 35 per cent higher than '67's, which were, in turn, 36 per cent above those in 1966.

Take a look at these figures in established markets. From 1965 to 1968 ALPO sales in New York almost doubled. In Chicago, they slightly more than doubled. In New England, the three-year increase was 75 per cent; in Houston, 473 per cent; in St. Louis, 316 per cent; in Milwaukee, 179 per cent, etc.

Since ALPO went into tv, the medium has been, with the exception of one year, the prime source of ad pressure. Since going network in 1964, the company has devoted from 83 to 90 per cent of the ad budget annually to tv.

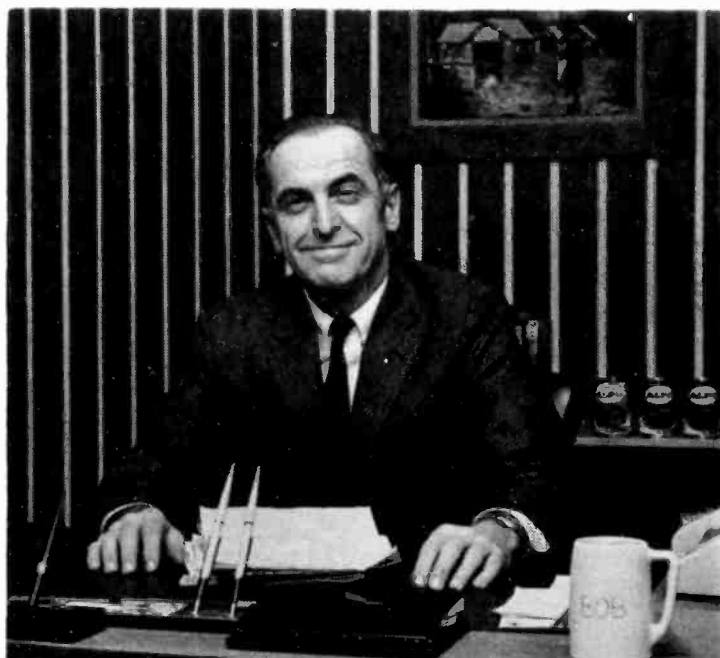
Why did ALPO go into tv? A

(Continued on page 57)

Rise of premium dog food brand is story of a determined man and growing consumer affluence

ALPO barks up right tree

ALPO President Bob Hunsicker packed product in garage in 30s.



An eye on the world

While a storm rages in the inner circles of television to attempt to open the commercial categories to accommodate new products—like pile remedies, menstrual aids, contraceptives, feminine hygiene products and, no doubt, booze to replace the inevitable demise of cigarette advertising—the virtues of the medium as a fearless and unblinking reporter of the contemporary scene are taken for granted. It is high time for a salute to television as the cruelest and most accurate eye of that contemporary scene.

Just for starters, did anyone ever dream that a tiny hand-held camera and a low-powered transmitter could send a signal several hundred thousand miles from the moon to earth? And with enough clarity to put man in the position of a visitor from outer space looking at the planet earth with a jaundiced eye? It looked like a desolate place you wouldn't even want to visit, much less live there.

It is also a commentary on our modern world that many sport psychotics complained when a football game was interrupted by a space pickup. It is further remarkable that the older folks watched the moon shots with awe and open-mouthed wonder, while the kids—raised in an age of science—took them for granted.

It was confounding to watch the astronauts circling the moon on Christmas eve, reading from "Genesis" while they were hard at work proving the scientific explanation of the origin of earth and hadn't bumped into a single angel. This was the triumph of the computer squares, whose superb mastery of robot-like precision in mechanical maneuvering has left them with a childlike faith which was refreshing if less than intellectual. You can't, like they say, win 'em all.

Oh the pomp, the circumstance!

When we got ourselves a new president. The pomp and circumstance of the occasion were recorded step by step with the same cold objectivity that pointed up the old-fashioned absurdity of the conventions. At last, the changing of the political guard was recorded in minute detail.

It was particularly interesting to watch the new tight security—the multiple secret service men running alongside the presidential car, riding behind it and flanking it on every side . . . the bullet proof glass . . . the massive men carefully positioned to block the president from a nutty admirer with a gun . . . the troops on the ready, and the local cops on the alert for the over bright kids with bad manners and confused ideas who were bumping.

These kids were shown up by the camera to be agitated with no idea where to go or how to go about doing anything. The pols who got within camera range all had their things tight up. Humphrey was the portrait of sadness, Johnson the old pol not ready for pasture but pretending he wanted it, and Nixon calm and cool and always aware that the eye of the camera was on him.

The show was corny. The bands still play the same old glory-wavers and the faithful sing the same old eye-wetters. The entry of the president rivals that of royalty at its peak, with the trumpets and marine bands and color guards. The parade is the same old parade in depth. But, it's our little old democracy, right or wrong, and the country wouldn't be the same without it. No question about that.

The timing of Johnson leaving with his entourage bidding him goodbye, while Nixon and the in group were wallowing in their new power was drama of the best order.

While the eye of the world focused on the apogee and the changing of the guard, the ever reliable Cousteau took us to the bottom of the sea and probed its mysteries in a direct parallel to the sweep of the skies. The *National Geographic* continued to do its thing in a superb way, and a new explorer even showed us that Greenland was in the wrong place—he seemed to shove it over.

NBC scores with Superbowl

As always, television was superb in sports coverage. The NFL-AFL Superbowl, with a super game and a super star in Joe Namath, seems to have broken all sports records and perhaps will come out as one of the top specials of all time, with more than 20 million homes watching.

NBC was the lucky network that drew the game to match its World Series in importance. The current speculation is whether this game will make the AFL a league roughly equal in popularity to the NFL, which has a 60-40 or greater lead in box office. Best guesses are that it will not. Team for team, the NFL is still superior despite the upset, but NBC with a favorable price deal



TV made it big in outer space

may do relatively better than the CBS-NFL, with its overpricing.

A good deal of the best reporting on television is unsponsored or partially sponsored. The news departments are big losers in all three networks, and yet they are the best contributors to what television should be. Somehow the stations should be assessed a percentage of their large profits to further the cause of more uninterrupted reporting. And if they are, they should be allowed to advertise their pile remedies.—J. B.

Film/Tape Report

STRICTLY HUSH-HUSH

Speeches have been banned at the sixth National Association of Television Program Executives convention set for February 12 in Los Angeles.

President Lew Klein says that workshops will be run with participation as the basic premise for every session.

Delegates will also tour Universal City to study film techniques, have workshops on local problems, attend video tape workshops, and hold an open subject bull session.

INTERNATIONAL GOALS

A group whose goal is to act as a vehicle for collecting new ideas on production, equipment information and facilities throughout the world, and which will work to develop international standards for television and film making as well as custom regulations, recently held its first meeting.

The International Film, Tv & Audio-Visual Producers Association held their first meeting in New York with participants including American, European, and Asian members.

The first president of the organization, William Van Praag of Van Praag Productions, outlined the group's role. "Film making and television have moved far beyond any geographical boundaries. We now produce for a world market and the communications satellites will soon make it possible to reach anyone anywhere in the world. IFTAPA will play an important part in keeping its members informed on what is happening worldwide."

MUSIC CAPITAL

"For years Philadelphia was the capital of teen-age dance music," says Ted Langendorf of Goodway Broadcasting. "Our intention is to restore it to its rightful place at the top of what makes America move."

To back up his words, Langendorf is working on an hour-long variety program *Scene II* starring Hy Lit.

Being prepared for national syndication, the program will be produced out of Philadelphia and will feature top acts and up-and-coming performers.

CRANK THAT CAMERA

Quigg Lawrence Associates of Richmond, a new firm, will offer creative and production services "of New York quality at considerably less than New York prices" for tv and radio commercials. However, when quality isn't of major consequence, said Lawrence, tongue tucked in cheek, "we shall lean on our trusty 1920 Jenkins hand-crank camera." Otherwise, he promises to use modern equipment.



Quigg and his camera

According to Lawrence, the firm will utilize talent, technicians, and production facilities in New York, Washington, D.C., Charlotte and Richmond.

In addition to production services, the firm will provide creative services to agencies that desire these and will serve as, or supplement, agency production departments, Lawrence announced.

ALL THAT GLITTERS . . .

Only a fool would believe that in the never-never land of television all that glitters is really gold. To a British bloke, the awakening to the reality of tv came in a magistrates' court as he was being charged with the theft and passing of phoney £1

notes. The robbery occurred at the London branch of Rose-Magwood Productions.

According to reports the chap tanked one night in a London pub. Somehow later on he found himself in Rose-Magwood's office. While sacking the place he hit pay-dirt—drawer full of money!

With this sizable nest egg in his pockets, George Robert Lynch eased himself out the entry window and the first snag in his escape plan. "I got stuck," he lamented later in court.

Upon freeing himself Lynch hailed a cab, congratulating himself all the while on his good fortune. The driver thought himself less fortunate upon receiving an obvious forgery in payment of the fare and yelled for the law.

Lynch sobered up quickly enough in the cooler as the queen's bobbers told him they'd found a total of 60 notes in his possession.

As of the last writing in the London press, Lynch was still in custody awaiting further proceedings.

SOON FROM AMERICAN INT'L

American International has a number of products for the coming year which include a number of new packages and syndication of a popular adventure series.

The new packages are: *John Sokko and His Flying Robot*, 26 half hour live action and animated episodes in color, and *Young Adult Theater # 2*, a follow-up to the #1 package which included *Bea Blanket Bingo*, *Beach Party*, *Bikini Beach*, *How to Stuff a Wild Bikini*, *Pajama Party*, *Ski Party*, *War Italian Style* and *What's Up, Tiger Lily?*

Slated for syndication is the adventure series *The Avengers*. Available are 83 hour-long shows of which 57 are in color.

QUICK CUTS

Mordi Gerstein, an animation designer-director, has just formed his own company called Summerstar Productions, Inc. The organization will work in close association with Peter H. Cooper, Inc. and will be represented by them. Summerstar will be located at 59 East 54th St., N.Y.



We Shoot Tape Shows

Below-the-line production from Reeves Video; it's the way to shoot the best pictures you ever had in your show.

Below-the-line from Reeves isn't new. Our credits include shooting for such pros as Compass, Wolper, Yorkshire, Singer, Banner, Jaffee, TNT, and such

important shows as Hallmark Hall of Fame, Kraft Music Hall, Ice Capades of 1969, Singer Presents Hawaii Ho.

Our people know their jobs, completely. They're professionals right down to their fingertips.

Our equipment is uniquely designed to let us tailor it for the

job at hand. You don't pay for idle gear to sit around unused.

Our post-production backup is without peer. It lets you walk out with a show ready to air.

The Reeves below-the-line capability is some package. You might call it a below-the-line broadside.



REEVES
VIDEO DIVISION

A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

TECHNICAL TOPICS

JOHN S. AULD has been elected president of **Philips Broadcast Equipment Corp.**, a subsidiary of North American Philips Co. He will succeed Matthew M. Dorenbosch who becomes chairman of the board.



AULD

Prior to his election, Auld had been vice president and general manager of Philips Broadcast. Before joining the company in 1966, he had been associated with Fairchild Camera and Instrument Corp., serving first as director of marketing for the Space and Defense Systems division

DIVORCE COURT

lands with **IMPACT** in market after market

In Chicago

DIVORCE COURT

sent

homes up 47%
adults up 45%
women up 196%

over the program previously in the time slot on WFLD-TV, Monday through Friday, 6:30-7 p.m.

ARBI OCT. 1967 VS. OCT. 1966

"Divorce Court" consistently delivers more homes, more women.



30 Rockefeller Plaza
New York, N.Y.



See page 58

and then as general manager of the DuMont Laboratories division.

Zolomatics Corp. has introduced a new 280 MP zoom lens designed specifically for 35mm motion picture photography. The lens can be supplied with a reflex viewfinder specifically for the Mitchell NC and BNC cameras to provide reflex viewing.

The lens is provided with a noiseless motorization and a precise focus control to give the operator smoothness and ease of operation. The price of the basic unit is \$2,300.

Bonded Services has expanded into the 8mm field believing. "We are on the threshold of an unprecedented expansion in the use of 8mm in agencies and television procedures," according to its president Ira Stevens.

The company believes that agencies are finding it ideal for instant presentation situations, to inform a prospect, a client, a colleague, at a fraction of the cost, time, and inconvenience associated with 16mm.

Bonded suggests that account men and producers will be able to carry their reels, or even half hour shows around in their pockets or brief cases. Equipment portability, they point out, is superior also.

Bonded Services will be loading 8mm film into Technicolor cartridges.

Tele-color Productions Inc., a new Washington D.C. area production firm, will shortly be equipped with over a half-million dollars in new Ampex equipment.

Included in the buy is a HS-200 disc recorder, four VR-2000 high band color tape recorders, and AG-440 and AG-500 audio recorders.

THE DOTTED LINE

Twentieth Century-Fox Television's *The John Gary Show* has been sold in New York to WPIX-TV. The show has now been sold in 50 markets including all of the top ten.

Two additional stations have purchased **Avco Embassy's** *28 for 68* group of films. ABC owned and operated WABC-TV New York and KGO-TV San Francisco bring the total sales up to 41. Among the features selected for delivery after network telecasts: *Nevada Smith, Where Love Has Gone, The Oscar* and *Women Times Seven.*

KEMO-TV, U.S. Communications' San Francisco outlet has sold the *Judy Lynn Show*, which it produces, to KOLO-TV Reno. Also carry-

ing the show are: WPHL-TV Philadelphia, WXIX-TV Cincinnati, and WPGH-TV Pittsburgh.

Sandy Frank Program Sales Inc. reports the following sales:

Across the Seven Seas to WSMS-TV Ft. Lauderdale; *America!* to WSMS-TV Ft. Lauderdale, WDBJ-TV Roanoke, WFLA-TV St. Petersburg; *The American West* to WSMS-TV Ft. Lauderdale; *Comedy Capers* to WQXI-TV Atlanta, WHIZ-TV Zanesville; *The Golden Voyage* to WSMS-TV Ft. Lauderdale, KOOL-TV Phoenix, KOLD-TV Tucson; *High and Wild* to WSMS-TV Ft. Lauderdale.

Also *Mischief Makers* to WQXI-TV Atlanta, WKAQ-TV San Juan, Telesistema, Mexico City; *The Traveler* to WSUN-TV St. Petersburg; *Mr. Titan* to WSMS-TV Ft. Lauderdale; *My Little Margie* to KLNJ-TV Lafayette, KPLR-TV St. Louis, WSMS-TV Ft. Lauderdale, KHOL-TV Kearney, WHIZ-TV Zanesville, WNEW-TV New York, WSUN-TV St. Petersburg; *You Asker For It* to KVOS-TV Bellingham; *Safari* to WLBW-TV Miami.

Triangle Stations has sold *Heavyweight Inc.* to E. I. Du Pont for national syndication beginning March 15. The hour-long color documentary will be seen on various dates in at least 185 markets.

Joe Frazier, recognized as the heavyweight boxing champion of the world is the subject of this tv profile.

INTERNATIONAL SALES

NBC International has opened up a new overseas market with the first sale by any tv film distributor to Indonesia. The sale extends the company's business activities to a high of 106 foreign markets.

Six NBC series comprised the package sold to Televisi Indonesia. They are *Bonanza, I Spy, Kimba, Abbott and Costello, Funny Man, and Gumby.*

Warner Bros.-7 Arts has announced 38 sales of feature films to Canadian stations.

Sales were signed with CKVR-TV Barrie, KVOS-TV Vancouver, CJLH-TV Lethbridge, CKSA-TV Lloydminster, CHAT-TV Medicine Hat, CHOV-TV Pembroke, CKBI-TV Prince Albert and CFQC-TV Saskatoon.

Also, CHCT-TV Calgary, CBMT-TV Montreal, CBOT-TV Ottawa, CJIC-TV Saulte Ste. Marie, CJCB-TV Sidre, CJBF-TV Swift Current, CBLT-TV Toronto, and CKOS-TV Yorkton.

ON THE WAY

Warner Bros.-7 Arts *The Legend of Albert Schweitzer*, a one-hour special, will be placed into immediate international syndication. The program was filmed on location in Lambarene, Gabon. Through assistance of Rhena Eckert-Schweitzer, Dr. Walter Munz and the staff of the Schweitzer Hospital, the special etches the biography of the man who was a musician, theologian, scientist and doctor.

Henry Fonda narrates the program.

IPC will produce an hour-long special which will focus on the many musical worlds of composer Elton Bacharach. The special to be broadcast next fall will star Marlene Dietrich, Herb Alpert and Jack Lemmon.

The program will be directed by Robert Hale, Jr., who last season directed MPC's *The Beat of the Brass*.

Four Star International will produce a half-hour television series named *Can You Top This?* The program is based on the radio show with the same name.

Morey Amsterdam will be executive producer for the show and Gary Owens, a *Laugh-In* regular and KMPC radio personality, will be the host.

Amsterdam will be a regular panelist on the show with three guest panelists for every five shows. The format has each of the panelists trying to top one another in the joking department.

Clyde Ware has been assigned by Paramount Television to write a 30-minute anti-violent adult western drama for presentation as an ABC-TV *Movie of the Week*. The show will also serve as a pilot for a projected series.

The feature is concerned with a retired gunfighter who accepts the post of sheriff in a tough frontier town on the condition that he never had to use a gun.

Triangle Stations are producing a syndication special for the Pennell Co. *The Sky Below Me, The Cloud Above* is the strange title of the program which deals with an individual known as the Flying Professor.

Set for presentation in at least 135 markets, the program profiles Arthur Scholl, faculty member of San Bernardino Valley State College, who lives much of his life upside down

Advertising Directory of SELLING COMMERCIALS

American S & L • Lund-Heitman Smith



BANDELIER FILMS, INC., Albuquerque

Best Foods—Spin Blend • D-F-S



JEFFERSON PRODUCTIONS, Charlotte

Armour Meats • Needham, Harper & Steers



PANTOMIME PICTURES, Hollywood

Bounty Puddings • Leo Burnett



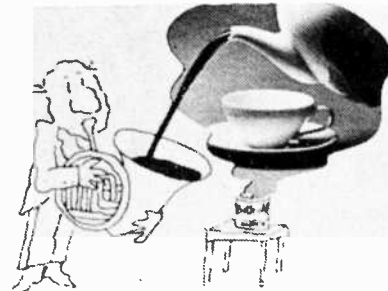
TOTEM PRODUCTIONS, INC., New York

Associates Investment Co. • Campbell-Mithun



SARRA, INC.

Butternut Coffee • Tatham-Laird & Kudner



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Association of American RRs • Geyer-Oswald



ROSE-MAGWOOD PRODUCTIONS, INC., N.Y.

Denalan • William Esty Co.



SPI TELEVISION CENTER, San Francisco

developing and projecting dangerous aerial maneuvers.

Several projects are in the works at **Universal City Studios.**

Ed Nelson has been signed to star in *Shadowman*, a motion picture to premiere on ABC-TV and serve as the basis for a projected new series.

Hauser's Memory, a novel by Curt Siodmak, has been purchased and assigned to producer Jack Laird for an upcoming *World Premiere*. Adrian Speis has been set to write the screen play.

Hauser's Memory will be the fifth *World Premiere* that Laird has produced.

Citizen Garrett, a novel by Max Ehrlich, has also been purchased to be filmed as a *World Premiere*. Producer for the movie will be Gene Levitt.

Levitt recently wrote, produced, and directed *Any Second Now* which airs February 11 on NBC-TV.

FACE LIFTING

The Hollywood Video Center is undergoing an expansion and renovating program on its audience studio

that will cost about \$110,000 when completed.

Included in the project are the addition of 350 square feet of stage area, expansion of the audience capacity, plus new scenery and prop areas.

The *Steve Allen Show* is currently in its second year of production at the studio.

AD MAKERS

ROBERT WRIGHT has been promoted to assistant art director at Needham, Harper & Steers Inc., Chicago division.

Wright joined NH&S in March 1968 as art service assistant. He attended the Art Institute and the Chicago Conservatory of Music.

NADEEN PETERSON and VERNON GOLDSMITH have been named to the new position of senior creative director at Norman, Craig & Kummel Inc. At the same time Goldsmith was named a vice president. Both Miss Peterson, also a vice president, and Goldsmith have been associate creative directors of the agency.

Miss Peterson joined NCK last

year as a vice president and associate creative director from Foote, Cone & Belding where she had been a vice president and copy group head. Prior to joining FC&B, she held copy supervisory positions with Tatham & Laird and Ellington & Co.

Goldsmith also joined the agency last year after having spent two years at Grey Advertising as a creative supervisor.

ROBERT LEVENSON has been appointed copy chief and senior vice president of Doyle Dane Bernbach.



LEVENSON

Levenson joined DDB in 1959, his first agency copywriting job. He had planned to be an English teacher, and received a Master's degree in education from New York University.

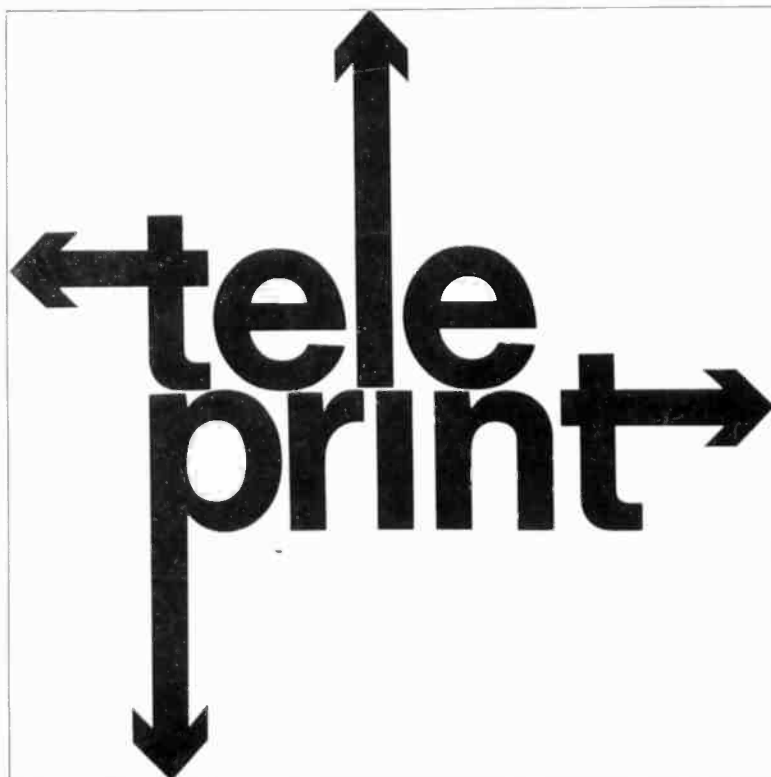
For a number of years he wrote of the Volkswagen and El Al accounts. He wrote Mobil's We Want You TV Live campaign. More recently he has worked on Lever Brothers, Bristol Myers, and Sara Lee campaigns.

The title of copy chief, which Levenson fills, has been unassigned for more than a year since David Reide was promoted to associate creative director.

Also at DDB, WILLIAM TAUBIN who is head art director, and HELMUT KRONE, director of special projects have been named senior vice presidents.

Taubin has been with DDB for 15 years. He art directed the You don't have to be Jewish to love Levy's rye bread campaign. He has won many industry awards for his campaign for Olin Mathieson. In addition to serving as head art director of the agency, he works as art director of the Gillette Safety Razor Co. account.

Krone has been with DDB for 15 years. He was art director on the pioneering Volkswagen and Avirent-a-car campaigns.



We make life a little easier.

The most reliable post-production services in North America.

Offices in: New York, 630 Ninth Avenue, N.Y. 10036 / Chicago, 18 East Erie St., Illinois 60611
Los Angeles, 6043 Hollywood Blvd., Calif. 90028



The better you get, the better we look.

We can't really take the credit. Of course, we take pride in providing you with the finest film stock we know how to make. But from then on, baby, it's anybody's commercial.

Maybe that's the key—because it seems that anybody who's anybody in television commercial-dom is in film. The really creative new ideas that hit the screen night after night in quest of sales come from really creative film people. Of course, we keep coming up with new products that give you more

creative elbowroom. But that doesn't explain why you keep flocking to film and raising its standard. Could it be film's flexibility? Portability? Universality? We think it's these "...ities" and many other itty-bitty film advantages that add up to so much of what keeps film the leading medium.

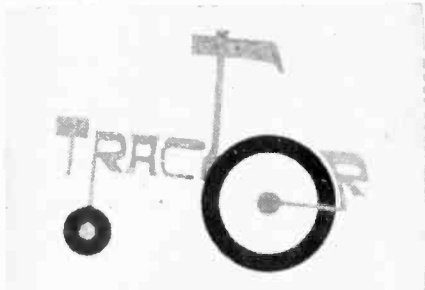
EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/776-6055

Kodak

Advertising Directory of SELLING COMMERCIALS

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Hush Puppies • MacManus, John & Adams



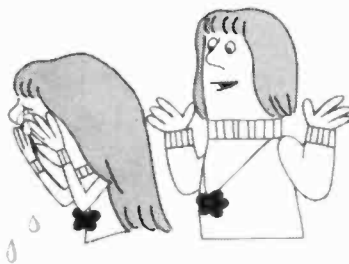
CASCADE PICTURES OF CALIFORNIA

1st National Bank of Atlanta • McC-E



JAMIESON FILM COMPANY, Dallas

Noxell Thera-Blem • SSC&B



PAUL KIM & LEW GIFFORD, New York

Franco-American Macaroni • Leo Burnett



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Peter Pan Peanut Butter • McC-E



SANDLER FILMS, INC., Hollywood

Great Western Savings • Eisman, Johns & Law



GERALD SCHNITZER PROD., Hollywood

Pittsburgh Provision & Packing • K, MacL & G



LOGOS TELEPRODUCTION CENTER, Arlington

LAWRENCE ENGEL has been named assistant art director at Spade and Archer. He received his art training at the Art Center College of Design in Los Angeles. Before joining the agency he had been with Smith/Greenland and with DDB.

LEO FASSLER has joined Sullivan, Stauffer, Colwell & Bayles, Inc. as vice president and creative associate. Previously he was with Doyle Dane Bernbach for ten years as copy group supervisor and most recently was with Kenyon & Eckhardt as a creative group head.

At Warwick & Legler, ROGER C. HARVEY, head of radio/tv production has been named a vice president. He joined the agency in June 1968 as a senior radio/tv producer and became manager of the department in October. Previously he had been a producer with N. W. Ayer & Son, Inc., a radio/tv producer with Grey Advertising and a senior producer with Tatham-Laird & Kudner Inc.

Papert, Koenig, Lois Inc. has appointed VINCENT CORYELL head of its television production department. Prior to coming to PKL in 1967 Coryell was a group supervisor at Doyle Dane Bernbach.

NEW FOR TAPE

Reeves Video is offering a newly designed video tape reel and box for spot duplicate distribution. Boasting an impressive list of features, the box and reel are available in lots of 48 or more. The box was developed by Reeves in cooperation with the Mobil Chemical Co. which supplies the special plastic coating.

IBA AWARDS

Jim Rose, president of Rose-Magwood Productions, will head a blue ribbon panel to judge non-English language commercials entered in the 9th annual International Broadcasting Awards.

TIN LIZZIE SKED

The regular Tuesday showing of agency sample reels at the Tin Lizzie Restaurant in New York has drawn reels from top creative houses.

The schedule for upcoming Tuesday days is: Feb. 10 Judy Wald, Feb. 18 D'Arcy Advertising, Feb. 25 Wells Rich & Greene, March 4 BBDO, and March 11 Benton & Bowles.

COMMERCIALS MAKERS

DUGLAS J. KAUFFMAN has joined MJ Enterprises as a producer. He is a graduate of Michigan State University. He is currently producing a motion picture at Cape Kennedy, and will be producing for MJ in both the commercial and business film divisions.

AROLD E. WONDSEL has joined Audio Cinema Corp. as a producer-salman for commercials and documentary films. He was formerly associated with Film Graphics Inc.

RICHARD BIRNBAUM, former music editor with 20th Century Fox, has joined the SPI Television Center as audio engineer for all 35mm sound operations.

M SHEEHAN has joined FilmFair as director. He has won many film festival awards which include three Oscars and the Grand Prix Award at Cannes.

ENE J. OULMANN has been appointed vice president executive producer at Rose-Magwood Productions Inc.

PETER MAYER has joined the staff of Peter H. Cooper Inc. as a director/producer. Previously Mayer had been a director for PGL and before that he worked with Benton & Bowles.

ALFRED MANNING has joined Imvero Fiorentino as a lighting director. His background includes: 10 years as lighting director for CBS, one year as lighting director for WNDT, and five years at Video Tape Center in New York.

HERBERT G. SCHWARTZ has been appointed sales manager of Elektra Films. Schwartz, who has been with the company just over one year, will supervise sales reps for all animated and live action television commercial and industrial film production.

Schwartz was previously sales-production executive at EUE/Screen Gems and prior to that was at Doyle Dane Bernbach.

KING RICHARD TO EDEL

Richard Behrke, known for the past five years as King Richard of the Fligel Knights, has signed with Hermin Edel Assoc. commercial music producers.

Behrke has already composed for A. & T. Yellow Pages, National Airlines and Buick spots. He has also arranged for leading recording artists.

Advertising Directory of SELLING COMMERCIALS

Royal Crown Cola • D'Arcy



FILMFAIR, NEW YORK

Vermont Maid Syrup • Wm. Esty Co.



PELICAN PRODUCTIONS, INC., N.Y.

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Vita-Bee Bread • Cole & Weber



KING SCREEN PRODUCTIONS, Seattle

Schoenling Lager • Don Kemper Co.



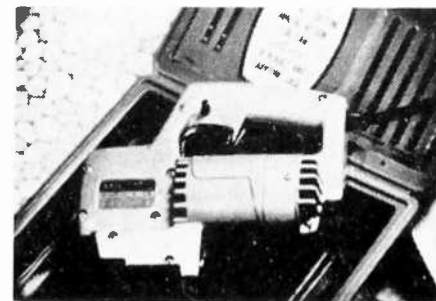
WGN CONTINENTAL PRODUCTIONS, Chicago

Vitalis • Young & Rubicam



TELETRONICS, INTERNATIONAL INC., N.Y.

Skil Corp. • Fuller & Smith & Ross



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

Whirlpool "24" Doyle Dane Bernbach



WYLDE FILMS, INC., New York

ZOOMING IN ON PEOPLE

ANTHONY AZZATO has been appointed general sales manager of Storer Programs, Inc. Azzato comes to the company from Teledynamics Corp. where he served as director and executive vice president. Prior to that he was director of station relations for National Telefilm Assoc. and responsible for the formation of the NTA film network, which served 134 stations.

Four new posts have been created at MPC. JACK FOLEY, north central regional sales manager for the company has been named national sales manager of syndicated sales. He will report to Wynn Nathan, vice president in charge of the syndicated division.

Foley joined MPC in 1967 after serving as vice president of sales for Olas Corp. and as an account executive for MCA-TV. Prior to that he was local sales manager for WEWS Cleveland.

MRS. MARIAN BALDY, now director of tv research at Metromedia Inc., will become director of research for Metromedia Producers Corporation (formerly Wolper Productions).

Mrs. Baldy joined Metromedia in 1960 as media research manager at WNEW-TV, a post she held until 1966 when she was named to her most recent post. Prior to her association with Metromedia, she was supervisor of media research at Foote, Cone & Belding and held research positions with the Radio Advertising Bureau and A. C. Nielson & Co.

MISS PAT THRONE of the advertising and sales promotion department has been appointed station promotion director. She joined MPC in 1967 after serving as continuity director of WHEN-TV Syracuse.

ROY PORTEOUS has been named director of network sales. He joins MPC following a 12-year period with CBS-TV. For the past seven years he was vice president of central sales for the network. Earlier he had been with NBC in a number of sales and management capacities, including sales manager of the *Today* and *Tonight* shows.

MORTON A. SMALL has been promoted to vice president and general manager of Radio Features Inc. The organization is a subsidiary of Talco Incorporated.

Radio Features provides brand merchandise as prizes for tv and radio shows, contests, and promotions for Talco Inc. which deals in television programming and merchandising.

Small has been with the firm for three years.

KEN JOSEPH has joined Independent Television Corp. as vice president of syndicated sales.



JOSEPH

Joseph joins ITC from Four Star Entertainment Corp., where he has been executive vice president for three years. He has been in syndication sales for 25 years serving also with United Artists Television and Ziv.

NORTON T. GRETZLER has been appointed general manager and client services director of the recently established New York office of National Television Film Distributors, a division of Cascade Pictures of California.

MINI SLATE

New from SOS Photo-Cine-Optic Inc. is a mini clapstick-slate combination, small enough to be used automatically with one hand. The slate is made of heavy duty enameled metal.

Available in either white or black the mini slate sells for \$12.50 and can be obtained from either the SO New York or Hollywood office.

TV IN THE SUBWAYS

"Advertisers are adapting television themes for use in subway card and posters," according to Marvin Schwartz, executive vice president of the New York Subways Advertising Co.

Schwartz points out that sequential action pictures, ads in storyboard form and illustrations framed in screens are the latest trend in subway advertising.



RALPH KESSLER
NEIL KOBIN

RALPH KESSLER PROD.
19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313

We would like to express our thanks for making our first month a fabulous one.

To: Wells Rich Greene
William Esty
Doyle Dane Bernbach
Grey Advertising
Richard K. Manoff
J. Walter Thompson
Young & Rubicam

Wall Street Report

Into the black. Meredith-Avco, which lost more than \$1 million in its first three years of operation, finally came into the black last year for the first time—and died.

The CATV company which had such an expensive birth has just been bought out by American Television, a little-known CATV operator, for \$14 million. The total sale price presumably was split 50-50 between Meredith Corp. and Avco, since Meredith and Avco each owned half of the CATV company.

American Television is a Denver-based syndicate with about 40 CATV franchises. The Meredith deal gives it an additional 10 CATV operations to add to its total.

It's pretty much an unknown factor in Wall Street at the moment, but AV may become a big deal if CATV comes along as fast as some anticipate. For this reason alone, it's a name worth watching, but its future may not be as rosy as some of the CATV pushers would like to think it is.

Why ditch CATV? One thing that's puzzling the folks in the know is why such a smart operation as Avco, which is interested in building a TV and film business, would want to ditch a promising CATV operation just at a time when it was finally starting to make money.

It isn't enough to say that American Television just offered the right price. Avco is a rich company—it could afford to wait for more gravy. Perhaps it decided there wasn't enough in CATV's future to make the waiting worth while. The same thing applies to Meredith, which is a fast-growing communications conglomerate.

Meredith is expanding in conventional broadcasting. Currently, its broadcast division owns and operates radio and television stations in Syracuse, Omaha, Kansas City, Phoenix, and, as a result of a recent acquisition, Saginaw, Mich. Most of the stations are CBS affiliates.

Meredith has all the earmarks of a well-run company, with good overall earnings growth and every indication that margins will continue to

be maintained, thanks to various tight and generally effective cost controls.

Revenues for the most recent fiscal year, ended June 30, 1968, were up 3 per cent over the year previous for the 10th consecutive record. Magazine, printing, educational and broadcast revenues all hit peaks. The only division that did not do well was the operation that manufactures globes.

Magazines bring in about half of gross—but broadcasting and contract printing account for the biggest percentage of profits. Magazine publishing, in fact, is the least profitable of Meredith's enterprises, but the company is taking steps to set this part of its house in order.

Up went the rates. It has recently raised advertising rates on one of its biggest magazines—*Better Homes and Gardens*—by 3.4 per cent. This month (February) it raised the subscription price of *Better Homes and Gardens* from \$3 to \$4. It pushed BH&G's circulation rate base up by 250,000 to 7.5 million at the same time.

Meredith has also been adjusting *Successful Farming*, which is the third-largest national farm magazine. It has raised advertising rates 5 per cent and reduced the guaranteed circulation base to 1.2 million from 1.3 million. Also, it has raised the subscription price per year from \$1 to \$2.

These measures may help the company get per share profit back to the levels of 1966. Despite good revenue gains, spiraling costs, a high rate of depreciation and amortization knocked per share net from \$2.53 in 1966 to \$2.45 in 1967 and \$2.28 in 1968.

The company could have made a better showing if it had wanted to impress Wall Street, but it has preferred to stick to conservative accounting practices.

In the last fiscal year, it retained \$16,451,696 in earnings for dividend payments. It has paid dividends regularly since 1930. Payments have averaged 47 per cent of earnings in the five years through 1968. But the



dividend, which yields only 2.4 per cent at a price of about 50, isn't a good enough reason in itself to put Meredith on anybody's shopping list.

But the fact is, the company is in a strong position and, with the cost control systems it already has in operation, should show increased profit.

It seems to be working out that way already. In the first half of fiscal 1969, the company posted net operating earnings of \$4,837,417, an increase of 52.5 per cent over the period a year earlier. Net profit per share of common stock also rose, to \$1.76 from \$1.16.

Total costs and expenses in the period increased 13.1 per cent to \$60,254,164, including a \$190,000 surtax on Federal income taxes which was not in effect during the same period a year earlier.

These figures do not take into account capital gain from the sale of the CATV properties held under the Meredith-Avco partnership.

This is the Meredith picture: A large communications company whose stock sells at around 20 times earnings is in the midst of reorganizing to strengthen profitability; a growth situation tinged with speculation, the speculation being on management's ability to wring more profits out of the expensive magazine publishing business, but with brightness in broadcasting, learning systems, contract printing, consumer books and textbooks. ■

move a single spot around to eliminate the problem.

In case of piggyback commercials the other spot in the break had to be moved, a difficult situation when the spot is a network commercial and the piggyback is running in a chain break.

It is considerably easier to relocate one 30 second spot than a minute spot, since with the minute piggyback the new position may produce a conflict with the second piggyback partner.

Denenholz agrees that the individual 30 will make life a little easier for the stations and predicts, "Perhaps this is one reason why the individual 30 is developing."

Network-station hassle

Perhaps the biggest area of disagreement is the station's responsibility for avoiding conflict with a competitive network commercial. It is a general consensus among agencies that stations could do more to eliminate these conflicts. The stations, on the other hand, blame the networks for lack of proper advance schedules, and accuse them of being the culprits.

One rep said that most agencies believe that the networks send their schedules out 24 hours or more in advance. He added however that while this may or may not be true, the station would need someone in the traffic department who is aware of the more subtle types of conflict between products.

The problem with this of course is that by 24 hours prior to air time (especially on weekends), the station logs are probably already printed, and the master reel of commercials is already put together. The station must then shift commercials around to fit the revised schedule. With any shift of this type there is naturally room for considerable error. In addition to everything else, the station must foot the bill for the time their employees spend in figuring out new schedules and revising the master reels.

A group rep executive admitted that "keeping up with the nets is a terrible problem." He said that networks don't send out complete schedules, and there are often last minute changes. "As a result," he pointed out, "our stations are not responsible

tor network-local conflicts."

The Katz stations generally only guarantee back-to-back where they have control. There, of course, is no control in a net-local situation.

While the Storer stations have a strict protection policy, they point out that, "to be entitled to competitive separation as outlined, products to be advertised must be known to the station a minimum of two weeks in advance."

The Blair stations, too, protect back-to-back, but only when both spots are placed by the station. "Stations don't go out of their way to bump a spot away from the network," said McDermott.

Agencies feel that the stations are responsible if a station commercial ends up adjacent to a network spot.

BBDO's Pearlstein said, "The station is responsible if there is a network-station conflict. They should know the network arrangements."

Papert, Koenig, Lois media director Erwin Ephron says that stations normally get enough advance notice to make changes, but that it does depend upon the program.

While there is some disagreement among agency executives as to how much use is being made of individual 30's, TvB-BAR figures point to a substantial increase recently in spot tv.

In January 1967 individual 30's accounted for less than one per cent of all commercials. By July 1968 the 30's had acquired a 17.3 percent share of the total number of all commercials. This is almost a 1,000 per cent increase.

A special report released by Ted Bates & Co. says there is widespread advertiser acceptance of non-piggybacked 30's in both network and spot.

Two other considerations cloud the protection picture. There is the question of research which would either prove or disprove the notion that competitive commercials can affect one or both negatively. Second is the NAB code change which now allows four commercials to run consecutively.

While at first view it appears there could be a problem with the code clearance, some people think there isn't.

First there is the question of where the station could find enough time to run four spots in a row, and secondly, whether the advertiser would sit still for it.

Four in a row is highly unlikely during daytime chainbreaks for that would mean a 30, a 20, and two 10's or some similar arrangement. If it occurred during fringe time, where four 30's would be possible, advertisers would not be in favor of it, though some agency men think they would have to learn to live with it.

BBDO's Pearlstein said, "There's nothing you can do about it. There's a possibility of it happening. If it does then you just have to accept it."

Pearlstein went on to add that when triple spotting became a factor the same problem existed. Some clients refused to allow their spots to be triple-spotted.

Another agency executive feels that the possibility of quadruple spotting basically presents a challenge to the creative people. They must work even harder to draw the attention of the viewer. The executive added however that an increase in commercial doesn't necessarily mean a decrease in effectiveness.

Bob Kizer at Avery-Knodel sees as the effect of the code the reduction of time between competitive spots. He also added however, "If we run four 30's in a row, General Foods and Procter & Gamble will hit the ceiling."

A group rep executive said that he thinks stations will handle the code change in different ways, but foresees the possibility of more clustering in light of the increasing independent 30s.

Is separation needed?

One thing agencies and stations agree upon is the fact that no one has heard of any research done to determine the effect of increased or decreased protection. It is not known for sure if there is any effect, negative or positive, from running competitive commercials together or further apart.

The product protection story won't get any easier. Manufacturers are continually adding new products to their lines which are aimed at more specific groups of people.

Advertisers are quick to spell out specifically what they want in the way of time-separation for protection, but slow to say exactly what is competitive. They perhaps hope to attract anyone who might use their product. In that case they won't rush into defining competitiveness. ■

FEBRUARY 10, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

One of the services which helps spot buyers evaluate new network shows is PiQ (Product Idea Quotient), which was begun on an experimental basis in 1961 by Home Rating Institute/TvQ. The experiment was continued until 1966, and the service was offered on a syndicated basis for the first time covering the 1966-67 television season.

PiQ offers a prediction of how well new shows will do, and what, if any, changes will take place in ratings of old shows moving to new time periods.

HTI/TvQ uses a nationally distributed consumer mail panel for their research. A questionnaire sent to 1,500 families presents some basic facts about new shows proposed for the Fall. Information about the plot line, cast, type of show (Western, comedy, etc.), title and length is included for all shows, along with any other available information.

Consumers are asked to evaluate the information and rate the prospective show in one of the following categories: "one of my favorites," "very good," "good," "fair," "poor," or "would never watch it."

Of 1,250 questionnaires sent out, about 900 are returned with responses from individual members of the family. The PiQ score is figured by dividing the number of responses by the number of people who said the

show would be one of their favorites.

PiQ appears to have a high degree of accuracy, according to Mina Block, assistant director of research at HTI/TvQ. She pointed out that over the past three seasons 73 per cent of the new shows with high PiQ scores have achieved a 30 or better share of audience in the second September Nielsen report. Only a third of new shows with low PiQs scored that well in the Niensens.

Also, over the past eight years, shows with high PiQs were renewed for a second year in about 70 per cent of the cases, while programs with low scores were renewed in only about 20 per cent of the cases.

The service has about 20 clients



Vincent Partridge buys for Bank of Commerce and Selchow & Righter at Warwick & Legler, New York.

now. One network, a few station groups and a few production companies are involved, but the rest are advertising agencies.

A special survey was conducted over 1965-66 in 17 markets to test the accuracy of a PiQ score against predicting ratings on the basis of the March Nielsen report. In 13 of the 17 markets, the PiQ score was a more accurate prediction, giving it an overall average of 50 per cent better than time-period ratings.

Miss Block pointed out that while PiQ is not a substitute for time-period ratings, it can be a very useful tool for deciding exactly where the Fall buys should go. Since the questionnaire asks for individual responses to the programs, the demographics can be broken down for the agency.

The 1969-70 survey is now underway with questionnaires listing information on 55 prospective new shows already sent out to consumers.

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

American Airlines
(Doyle Dane Bernbach, New York)
A buy for air travel breaks on issue date in 10 markets. Fringe and prime 20s and 60s will run for 6-8 weeks. Irene Fulrath is the buyer.

Agency Appointments

ARTHUR MOUNTREY has been appointed an executive vice president at Compton Advertising, New York. Mountrey, who has been with the agency since 1951, is also a director.

HAROLD GRIFFIN has been elected a vice president and account supervisor at Kenyon & Eckhardt, Inc., New York. Previously he was a creative director at Lehn & Fink Products Corp.

TONY TRAPP has been named a vice president at Benton & Bowles,



TRAPP

New York. He joined B&B in 1961 and is an associate media director.

RICHARD OWENS has joined Dancer-Fitzgerald-Sample, Inc., San Francisco, as an account executive. He had been with the Marschalk Co. in Atlanta.

PATRICK MORIN has joined Post-Keys-Gardner Inc., Chicago, as an account executive. Previously, he was with J. Walter Thompson.

HAROLD HOGAN has joined the agency's Detroit office as vice president/account supervisor. He had been with Campbell-Ewald.

J. RICHARD DINDORF has been elected a vice president at Batten, Barton, Durstine & Osborn, Inc., New York. He has been with the agency since 1964, and is currently an account supervisor. Before joining BBDO he was a product manager at Colgate-Palmolive Co.

A. E. MCKEOUGH has been named vice president in charge of client service at Leo Burnett Co., Chicago. He has been with the agency since 1960. PETER HUSTING and MICHAEL MILES have been promoted to account supervisors. Both have been with the agency for several years. In Burnett's Hollywood office, WALLACE RUGGLES has been appointed a vice president. He has been with Burnett since 1950.

STEPHEN LOEWENBERG has been appointed an account executive at Grey Advertising, Inc., New York. Previously, he was with PPG Industries. BLAIR PLOWMAN, PETER ROSOW and HERB ZITTMAN have been elected vice presidents of the agency. All three are account supervisors.

RALPH WEMHOENER has been appointed a vice president at Ted Bates & Co., New York. He has been with the agency as an account supervisor since 1966.

WILLIAM WEILBACHER has joined J. Walter Thompson Co. as director of research. He had previously been a partner at Jack Tinker & Partners.

JOSEPH BLALOCK has been elected a vice president at Benn & MacDonough, Inc., New York. He has been with the agency since 1967, and before that was an account executive at Doremus & Co.

HAROLD HAYES has joined Norman, Craig & Kummel Inc., New York, as an account executive. He will work on the TWA cargo account. Previously, he was with D'Arcy Advertising.

LELAND ROSEMOND has joined the Aitkin-Kynett Co., Philadelphia, as an account executive. He had been with N. W. Ayer & Son.

JOSEPH HAYDEN and LYNNE STEWART have been appointed account executives at Spade and Archer, New York. Hayden had been with Young & Rubicam. Mrs. Stewart was an account executive at Chirurg and Cairns.

fringe 30s will run until March 2 in an attempt to reach adults. Irwin Meadel placed the buy.

Bonded Oil Co.
(Warren, Muller, Dolobowsky, New York)

A buy for gas and oil began shortly before issue date in six markets. Prime 30s are being used through the end of March primarily to reach men 18-49. Myrna Titan placed the buy.

Carter Products

(Sullivan, Stauffer, Colwell & Bayle New York)

Forty markets are seeing commercials for ARRID extra dry deodorant. Early and late fringe 30s will run until March 30 to reach women 18-49. Val Sauri did the buying.

Coca-Cola Co.
(The Marschalk Co., New York)

A buy for MINUTE MAID breaks on issue date in 46 markets. Fringe 30s and 60s will be used for four weeks. Johnny John made the buy.

Colgate-Palmolive Co.
(Ted Bates & Co., New York)

A buy for various COLGATE-PALMOLIVE products begins this month and runs through December. Day and fringe minutes will be used to reach people in 95 markets. Marcia Bernson is the buyer.

Continental Baking Co.
(Ted Bates & Co., New York)

Two buys have been placed for PROFIL bread. The first breaks on issue date and runs until March 9. The second buy will start March 3 and run for four weeks. Day, fringe and prime 30s and 60s will be seen in a total of 30 markets. Margaret Berlin and Bart Scofield placed the buys.

Eastern Airlines
(Young & Rubicam, New York)

A six week buy for air travel is underway in about 20 markets. Early and late fringe minutes are being used. Barry Summerfield is the buyer.

Economic Laboratories
(Hicks & Griest, New York)

March 24 is the start date for commercials for various products. Fifty markets will see day and fringe 30s and 60s for five weeks. Larry Linehan made the buy.

General Foods
(Ogilvy & Mather, New York)

Women 18-49 are the target of commercials for regular MAXWELL HOUSE coffee. Fringe 30s and 60s will run from issue date through March 17 in 20 markets. Pat Twyon is the buyer.

General Mills
(Dancer - Fitzgerald - Sample, New York)

A corporate buy for GENERAL MILLS starts February 24 and runs through March 30. About 35 markets will see 30s and 60s all day. Mike Perkis is the buyer.

General Motors
(Dancer - Fitzgerald - Sample, New York)

Commercials for various FRIGIDAIRE appliances are underway in 40 markets. Fringe and prime 60s will run until March 23. Ed Gallen and Mike Perkis worked the buy.

H. J. Heinz Co.
(Doyle Dane Bernbach, New York)

A buy for various HEINZ products starts February 17 in 40 markets. Piggybacks will be seen until the end of March. Mike Gottisman placed the buy.

Lea & Perrins Co.
(Humbert & Jones, New York)

(Continued on page 46)

American Motors, Inc.
(Wells, Rich, Greene, New York)

A buy for AMERICAN MOTORS cars begins in early March in a minimum of 10 markets. Fringe and prime minutes will be used for about four weeks to reach men. Norman Hinton worked on the buy.

Block Drug Co.
(Sullivan, Stauffer, Colwell & Bayles, New York)

Commercials for RELIEVE sore throat mist are underway in about 8 markets. Early

DEMOGRAPHICS: WOMEN VS. KIDS

There are certain questions in spot buying and selling about which it is difficult to get agreement.

A classic example is the continual debate about the value of an early morning program delivering many women 18-49, but also a considerable amount of children and teen-agers. Some will argue that this area is acceptable to the advertiser with a demographic target of women 18-49, as long as efficiency against the target group is acceptable. Others maintain that showing delivering more children and teens than women is of no value no matter what the efficiency against target women.

One salesman argues that in order to deliver young women in early morning you must expect to find children and teen-agers in the same audience. He says that programs such as *I Love Lucy*, *McHale's Navy* and *Gilligan's Island* are not basically children-appeal programs. They differ from such children-appeal programming as cartoons in that they are not-type shows and require thought to follow the story line.

However, if the above comedy shows are programmed against early news as they are in most markets, where do you expect the kids to go? They are not going to watch the news, are they? Consequently, this salesman continues, the child and teen-ager passively sit and watch while young mommy changes the channel to watch *I Love Lucy*. After all, young mommy does not watch early news either.

Now the counter argument appears. The only reason shows of the *Lucy* and *Gilligan's Island* type do well at all is the fact that most of their audience is children and teen-agers. Who do you actually think is controlling that set? It's not young mommy. She's in the kitchen preparing supper. The only reason she appears in the ARB or NSI as part of the audience totals is that when she fills out the weekly diaries, she remembers the kiddies watched the show and that she just happened to see parts of it when walking to and from the kitchen. How could she possibly remember our commercial message? Even if she was accidentally sitting and watching the show for any length of time, the noise from all those children will prevent any commercial impact whatsoever.

Well, if these shows are so strongly children-oriented, counter-argues salesman number 1, why do they deliver less children per household than cartoon shows? Why do they usually deliver less children than the cartoon shows will usually lead-in to them, even though the cartoon shows deliver a lower rating?

Salesman 2 then says stations would not schedule these shows following cartoons if they were not basically children's programming.

The debate is endless. There is no simple answer. The issue remains a matter of personal judgement, tempered by specific product nuances.

However, let's look at the following analysis. The latest BAR in the market reveals that 35 of 51 accounts in *McHale's Navy* (a show that fits into the category described above) were purely adult accounts. An additional comparison will point out that there are more teens and children watching the first half-hour of *Laugh-In* than there are women. The same is true to a greater degree of *Get Smart*. *Julia* enjoys only 6,000 less kids than women, while *Wild Wild West* and *Mothers-In-Law* both deliver more teens and kids than women. How many spot television buyers would hesitate to buy a spot in any of the above listed network shows because of the high teen and children composition?

The interesting and rather paradoxical comparison is that buyers seemingly use different yardsticks when considering primetime network participations versus fringe time local station availabilities. The hesitation one buyer may feel in buying programming such as *I Love Lucy*, *My Favorite Martian*, *McHale's Navy*, *Gilligan's Island*, etc., for a woman-oriented account does not exist in the consideration of network programming with similar demographic profiles.

THINK

POWER . . .

Texas' highest maximum rated power . . . full color . . .

THINK

POTENTIAL . . .

Greater buying opportunity reaches total market . . . not available on any other station in area . . .

THINK

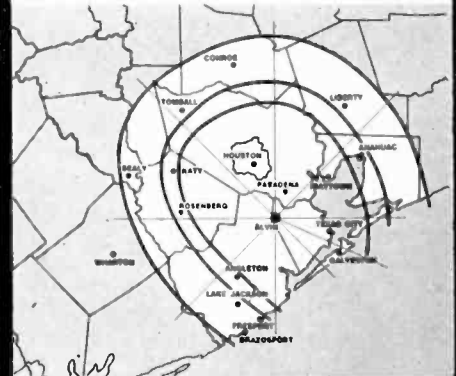
PROGRAMMING...

Stock Market . . . Business and World News . . .
Children's Programs . . .
Spanish Programming . . .
Bullfights . . .
Variety Shows . . .
Movies . . .

THINK

BIG . . .

Covering Houston-Galveston . . . Texas' richest market.



Full Color and Texas' highest maximum rated power.

KVVU-TV

CHANNEL 16 / KVVU-TV

Executive Sales Offices at 1217 Prairie
Houston, Texas 77002
Represented by the Hollingbery Co.

Agency Appointments

ARTHUR MOUNTREY has been appointed an executive vice president at Compton Advertising, New York. Mountrey, who has been with the agency since 1951, is also a director.

HAROLD GRIFFIN has been elected a vice president and account supervisor at Kenyon & Eckhardt, Inc., New York. Previously he was a creative director at Lehn & Fink Products Corp.

TONY TRAPP has been named a vice president at Benton & Bowles,



TRAPP

New York. He joined B&B in 1961 and is an associate media director.

RICHARD OWENS has joined Dancer-Fitzgerald-Sample, Inc., San Francisco, as an account executive. He had been with the Marschalk Co. in Atlanta.

PATRICK MORIN has joined Post-Keys-Gardner Inc., Chicago, as an account executive. Previously, he was with J. Walter Thompson. HAROLD HOGAN has joined the agency's Detroit office as vice president/account supervisor. He had been with Campbell-Ewald.

J. RICHARD DINDORF has been elected a vice president at Batten, Barton, Durstine & Osborn, Inc., New York. He has been with the agency since 1964, and is currently an account supervisor. Before joining BBDO he was a product manager at Colgate-Palmolive Co.

A. E. MCKEOUGH has been named vice president in charge of client service at Leo Burnett Co., Chicago. He has been with the agency since 1960. PETER HUSTING and MICHAEL MILES have been promoted to account supervisors. Both have been with the agency for several years. In Burnett's Hollywood office, WALLACE RUGGLES has been appointed a vice president. He has been with Burnett since 1950.

STEPHEN LOEWENBERG has been appointed an account executive at Grey Advertising, Inc., New York. Previously, he was with PPG Industries. BLAIR PLOWMAN, PETER ROSOW and HERB ZITTMAN have been elected vice presidents of the agency. All three are account supervisors.

RALPH WEMHOENER has been appointed a vice president at Ted Bates & Co., New York. He has been with the agency as an account supervisor since 1966.

WILLIAM WEILBACHER has joined J. Walter Thompson Co. as director of research. He had previously been a partner at Jack Tinker & Partners.

JOSEPH BLALOCK has been elected a vice president at Benn & MacDonough, Inc., New York. He has been with the agency since 1967, and before that was an account executive at Doremus & Co.

HAROLD HAYES has joined Norman, Craig & Kummel Inc., New York, as an account executive. He will work on the TWA cargo account. Previously, he was with D'Arcy Advertising.

LELAND ROSEMOND has joined the Aitkin-Kynett Co., Philadelphia, as an account executive. He had been with N. W. Ayer & Son.

JOSEPH HAYDEN and LYNNE STEWART have been appointed account executives at Spade and Archer, New York. Hayden had been with Young & Rubicam. Mrs. Stewart was an account executive at Chirurg and Cairns.

fringe 30s will run until March 2 in an attempt to reach adults. Irwin Meadel placed the buy.

Bonded Oil Co.
(Warren, Muller, Dolobowsky, New York)

A buy for gas and oil began shortly before issue date in six markets. Prime 30s are being used through the end of March primarily to reach men 18-49. Myrna Titan placed the buy.

Carter Products

American Motors, Inc.
(Wells, Rich, Greene, New York)

A buy for AMERICAN MOTORS cars begins in early March in a minimum of 10 markets. Fringe and prime minutes will be used for about four weeks to reach men. Norman Hinton worked on the buy.

Block Drug Co.
(Sullivan, Stauffer, Colwell & Bayles, New York)

Commercials for RELIEVE sore throat mist are underway in about 8 markets. Early

(Sullivan, Stauffer, Colwell & Bayles, New York)

Forty markets are seeing commercials for ARRID extra dry deodorant. Early and late fringe 30s will run until March 30 to reach women 18-49. Val Sauri did the buying.

Coca-Cola Co.
(The Marschalk Co., New York)

A buy for MINUTE MAID breaks on issue date in 46 markets. Fringe 30s and 60s will be used for four weeks. Johnny John made the buy.

Colgate-Palmolive Co.
(Ted Bates & Co., New York)

A buy for various COLGATE-PALMOLIVE products begins this month and runs through December. Day and fringe minutes will be used to reach people in 95 markets. Marcia Bernson is the buyer.

Continental Baking Co.
(Ted Bates & Co., New York)

Two buys have been placed for PROFILI bread. The first breaks on issue date and runs until March 9. The second buy will start March 3 and run for four weeks. Day, fringe and prime 30s and 60s will be seen in a total of 30 markets. Margara Berlin and Bart Scofield placed the buys.

Eastern Airlines
(Young & Rubicam, New York)

A six week buy for air travel is underway in about 20 markets. Early and late fringe minutes are being used. Barry Summerfield is the buyer.

Economic Laboratories
(Hicks & Griest, New York)

March 24 is the start date for commercial for various products. Fifty markets will see day and fringe 30s and 60s for five weeks. Larry Linehan made the buy.

General Foods
(Ogilvy & Mather, New York)

Women 18-49 are the target of commercial for regular MAXWELL HOUSE coffee. Fringe 30s and 60s will run from issue date through March 17 in 20 markets. Pat Twyon is the buyer.

General Mills
(Dancer - Fitzgerald - Sample, New York)

A corporate buy for GENERAL MILLS starts February 24 and runs through March 30. About 35 markets will see 30s and 60s all day. Mike Perkis is the buyer.

General Motors
(Dancer - Fitzgerald - Sample, New York)

Commercials for various FRIGIDAIRE appliances are underway in 40 markets. Fringe and prime 60s will run until March 23. Ed Gallen and Mike Perkis worked the buy.

H. J. Heinz Co.
(Doyle Dane Bernbach, New York)

A buy for various HEINZ products starts February 17 in 40 markets. Piggybacks will be seen until the end of March. Mike Gottisman placed the buy.

Lea & Perrins Co.
(Humbert & Jones, New York)

(Continued on page 5)

One Seller's Opinion . . .

DEMOGRAPHICS: WOMEN VS. KIDS

There are certain questions in spot buying and selling about which it is difficult to get agreement.

A classic example is the continual debate about the value of an early fringe program delivering many women 18-49, but also a considerable amount of children and teen-agers. Some will argue that this area is acceptable to the advertiser with a demographic target of women 18-49, as long as efficiency against the target group is acceptable. Others maintain any show delivering more children and teens than women is of no value no matter what the efficiency against target women.

One salesman argues that in order to deliver young women in early fringe you must expect to find children and teen-agers in the same audience. He says that programs such as *I Love Lucy*, *McHale's Navy* and *Gilligan's Island* are not basically children-appeal programs. They differ from such children-appeal programming as cartoons in that they are plot-type shows and require thought to follow the story line.

However, if the above comedy shows are programmed against early news as they are in most markets, where do you expect the kids to go? They are not going to watch the news, are they? Consequently, this salesman continues, the child and teen-ager passively sit and watch while young mommy changes the channel to watch *I Love Lucy*. After all, young mommy does not watch early news either.

Now the counter argument appears. The only reason shows of the *Lucy* and *Gilligan's Island* type do well at all is the fact that most of their audience is children and teen-agers. Who do you actually think is controlling that set? It's not young mommy. She's in the kitchen preparing supper. The only reason she appears in the ARB or NSI as part of the audience totals is that when she fills out the weekly diaries, she remembers the kiddies watched the show and that she just happened to see parts of it when walking to and from the kitchen. How could she possibly remember your commercial message? Even if she was accidentally sitting and watching the show for any length of time, the noise from all those children will prevent any commercial impact whatsoever.

Well, if these shows are so strongly children-oriented, counter-argues salesman number 1, why do they deliver less children per household than cartoon shows? Why do they usually deliver less children than the cartoon shows will usually lead-in to them, even though the cartoon shows deliver a lower rating?

Salesman 2 then says stations would not schedule these shows following cartoons if they were not basically children's programming.

The debate is endless. There is no simple answer. The issue remains a matter of personal judgement, tempered by specific product nuances.

However, let's look at the following analysis. The latest BAR in the market reveals that 35 of 51 accounts in *McHale's Navy* (a show that fits into the category described above) were purely adult accounts. An additional comparison will point out that there are more teens and children watching the first half-hour of *Laugh-In* than there are women. The same is true to a greater degree of *Get Smart*. *Julia* enjoys only 6,000 less kids than women, while *Wild Wild West* and *Mothers-In-Law* both deliver more teens and kids than women. How many spot television buyers would hesitate to buy a spot in any of the above listed network shows because of the high teen and children composition?

The interesting and rather paradoxical comparison is that buyers seemingly use different yardsticks when considering primetime network participations versus fringe time local station availabilities. The hesitation one buyer may feel in buying programming such as *I Love Lucy*, *My Favorite Martian*, *McHale's Navy*, *Gilligan's Island*, etc., for a woman-oriented account does not exist in the consideration of network programming with similar demographic profiles.

THINK

POWER . . .

Texas' highest maximum rated power . . . full color . . .

THINK

POTENTIAL . . .

Greater buying opportunity reaches total market . . . not available on any other station in area . . .

THINK

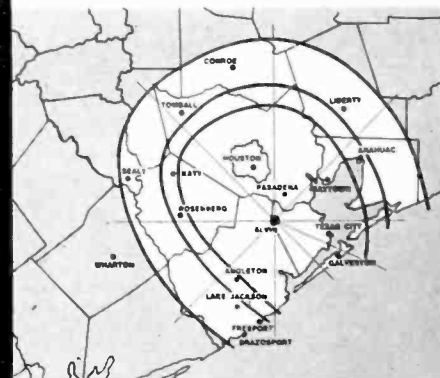
PROGRAMMING...

Stock Market . . . Business and World News . . .
Children's Programs . . .
Spanish Programming . . .
Bullfights . . .
Variety Shows . . .
Movies . . .

THINK

BIG . . .

Covering Houston-Galveston . . . Texas' richest market.



Full Color and Texas' highest maximum rated power.

KVVU-TV

CHANNEL 16 / KVVU-TV

Executive Sales Offices at 1217 Prairie
Houston, Texas 77002
Represented by the Hollingbery Co.

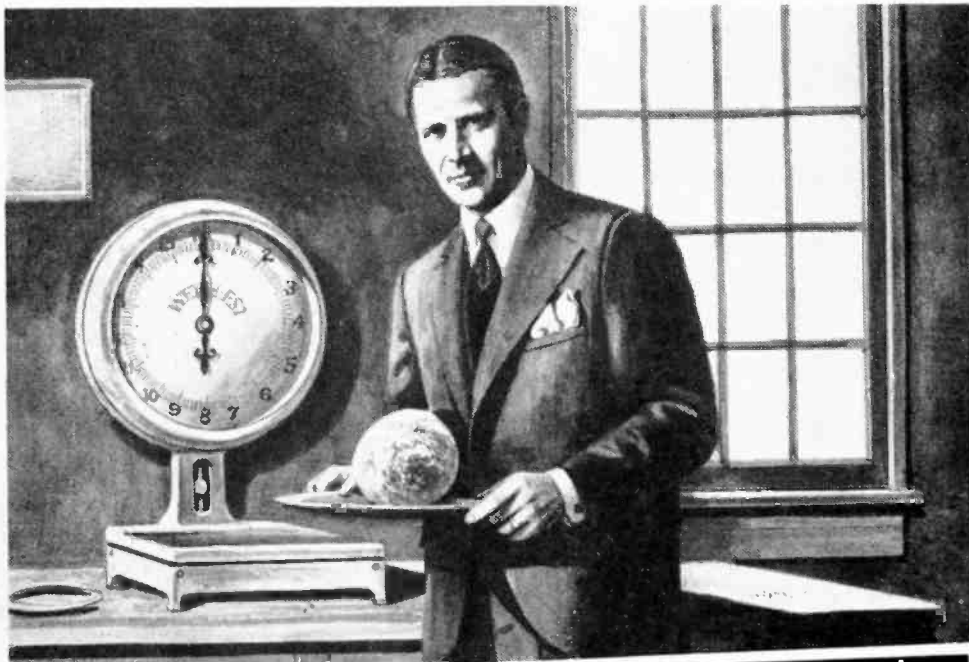
Media Personals

FRANK E. REILLY has joined Dancer-Fitzgerald-Sample, Inc., San Francisco, as associate media director. Previously, he was with MacManus, John & Adams, New York, in a similar position.

NATHAN PINSOFF has been named senior vice president and media director at North Advertising, Inc., Chicago. Formerly he was with J. Walter Thompson Co. and Edward H. Weiss Co.

JACK ARNOLD has been named corporate director of programming and media, and DANIEL PEARSON has been appointed associate media director at Post-Keyes-Gardner, Inc., Chicago. Both men have been with the agency for several years.

CAROL BILD, SUSAN DEMSKI and TTY MATTSON have been promoted to assistant media buyers at Clinton E. Frank, Inc., Chicago. All three joined the agency as estimators.

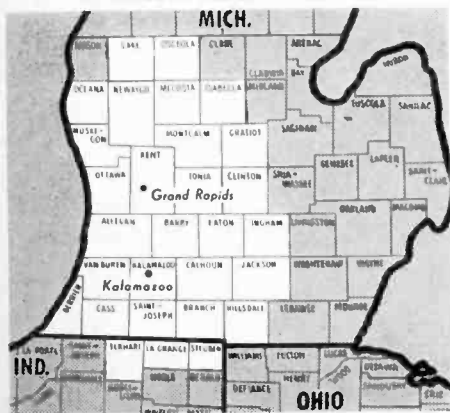


YOU MAY NEVER SEE A 1½-LB. HAILSTONE*—

BUT...You Can Forecast Giant-Size Sales in the 38th Market with WKZO-TV

With a 49% nighttime share in a 3-station market, WKZO-TV brings

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



a ray of sunshine to Grand Rapids-Kalamazoo and the Greater Western Michigan market . . . now the 38th television viewing market.†

Your Avery-Knodel man can help you improve your sales climate. And, if you want to warm up the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add WWTV/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

*A hailstone with a 5.4 inch diameter was recorded in 1928 in Nebraska.



The Folyer Stations

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

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Rep Report

MARTY ROSENBERG and GENE HOBICORN have been appointed to the sales staff of Tele-Rep, Inc., New York. Rosenberg had been a senior buyer at Dancer-Fitzgerald-Sample, and Hobicorn was with Ogilvy & Mather.

RICHARD KAPLAN has been named director of research and sales promotion for CBS Television Stations



KAPLAN

National Sales. Kaplan had been manager of market research since 1964.

DICK O'DONNELL has joined Blair Television's market division sales staff in New York. O'Donnell, who has been with Blair since 1964, had been in the company's Boston office. DICK HAYES, with Blair since 1961, has been appointed manager of the Boston office, where he will be assisted by JOHN SWORDS. Swords had been with Compton Advertising.

ROBERT AISSA has joined the New York sales staff of Katz Television-West. Previously, he was with The Hollingbery Co., NBC and Avery-Knodel.

PETER FARRELLY has been appointed to the New York sales staff



FARRELLY

of Storer Television Sales. Previously, he was with the Corinthian division of H-R Television.

Media buying can, and should, be creative, according to Ed Gallen, group head at Dancer-Fitzgerald-Sample, New York. Gallen supervises spot buying on Peter Paul Gies and Frigidaire appliances. Creativity is possible because of flexibility in clients' needs, programs, time periods, markets, and personality of the buyer," said Gallen. So, if the salesmen who call on you make pliable offers, you can go further with the client's money." Gallen feels it's up to the buyer to manipulate these factors properly to get the best buy possible. A well-placed ad is placed not only on the basis of cold, hard facts but also as a result of the buyer's knowledge combined with his instinctive and creative abilities. The kind of show a spot is in is as important as the demographics," said Gallen. "I'm partial to live, fresh, first-run programming." He sees the use of computers in agencies as a great help to buyers, not as their replacement. Computers



should handle most of the detail work and leave the buyer free to do more creative buying.

Timebuying services haven't had much of an effect on the media department at D-F-S, according to Gallen. He said they've always negotiated to get better buys, and emphasized that this, too, is part of creative buying. He feels the middlemen may have had an effect on those agencies that didn't negotiate in the past.

Gallen was interested in advertis-

ing before he actually got into the field professionally. Born in New York, he was raised in Columbus, Ohio and majored in business at Ohio State. He minored in radio-television and worked at the radio and tv stations at the university.

He came back to New York to work in station clearance at the ABC Television Network. From there he went to BBDO as a buyer/planner, and then to Carter Wallace as a media supervisor. He's been at D-F-S for over two years as a group head, a position in which he supervises spot buying but not planning.

Gallen and his wife, a caseworker for New York City, will soon be moving into a house in Brooklyn Heights that they just bought. Both enjoy auctions and they're in the process of furnishing their new home with antiques.

Their favorite hobby is traveling, and they recently returned from a trip to Europe and North Africa, where they went swimming in Marakech on Christmas Day.

BUYS IN BRIEF

two-minute television commercial will be the highlight of an ad campaign for GIGLES POPCHIPS, a new General Foods product. This is one of the first times a two-minute spot is being used to introduce a product. Popchips are just going into markets now, starting with the St. Louis area. *Grey Advertising*, New York, is the agency.

spots for TASTER'S CHOICE, Nestle's freeze-dried coffee, are being seen in Westchester, New York and Northern Pennsylvania. This is part of an introductory campaign which began in New England and the New York metropolitan area last year. *Leo Burnett Co.*, Chicago, is the agency.

spot campaign for SELCHOW & RICHTER is underway in New York over WNEW-TV and WNUC-TV. The spots, for RSVP, a three-dimensional crossword game, will run during station breaks and news and talk shows. The agency is *Warwick & Legler*, New York.

National spot tv is one of the highlights of an extensive first-quarter campaign by HASBRO INDUSTRIES, a toy manufacturer. The campaign, which also includes network and print, is a multi-million dollar effort. Since Hasbro has designated February as "National Ghost Month," they are giving an extra push to Kooky Spookys, a new family of glow-in-the-dark ghost figures designed to haunt the country.

Commercials for NOXEMA LIME shave cream are being seen throughout the coun-

try. A heavy spot campaign will be used in all major cities for the whole year to sell Noxell Corp.'s new product. *William Esty*, New York, is the agency.

Spot tv is being used in Augusta, Ga. to introduce ENCORE beer, a product of Joseph Schlitz Brewing Co. The agency is *Leo Burnett Co.*, Chicago.

Faberge is planning a 25 market spot campaign for BRUT, a men's toiletries line. Previously, the line was only advertised prior to Father's Day and Christmas, but year-round promotion is now being planned. *Nadler & Larimer*, New York, is the agency.

Miller-Morton Co., a subsidiary of A. H. Robins, has scheduled a spot campaign for CHAP STICK and CHAP-ANS. The spots, which will be shown in more than 20 major markets, are part of the largest tv campaign ever made for the two brands. *Cargill, Wilson & Acree*, Richmond, is the agency.

Television is being used as part of a campaign to introduce H-O OATMEAL'S new line of instant oatmeals in individual flavor packs. Spot commercials will run in metropolitan New York beginning February 17, and will be supported by print and point-of-purchase display. The flavors to be introduced are Sweet & Mellow, Raisins & Spice, and Dates & Caramels.

Another new product about to be introduced via spot tv is strawberry cream cheese cake, from the kitchens of SARA

LEE. A mid-Winter promotion for all Sara Lee cheese cakes will also be utilized until April 5. *Doyle Dane Bernbach* has prepared a special 30-second commercial for the products. The spot campaign is also being supported by print.



George R. Guyan has been appointed vice president and station manager at KTAR-TV Phoenix, a subsidiary of Combined Communications Corp. Guyan will also serve as assistant manager of broadcast operations for the corporation. He has been with the station since 1958.

Disaster fund

WIC-TV Pittsburgh raised \$70,200 for its Mine Disaster Fund. The drive aided the families of 78 miners who lost their lives in the November tragedy in West Virginia.

The station conducted a four-week campaign which included editorials by general manager Leonard Swanson. All station personalities made on-camera

appeals for contributions. There were also hundreds of 20- and 30-second spot announcements requesting funds from people living in the area.

More than 12,000 contributions ranging from 25 cents to \$1,000 were received from schools, church groups, labor unions and several other organizations and individuals.

THE AFFLUENT QUADS SPEND \$652 MILLION ANNUALLY



The spending power of the Quad-Cities* is just as strong as their vigorous growth in other areas. Their super-healthy expenditure of \$652,768,000 in Total Retail Sales ranks them above the other markets in the area.

JUST COMPARE

	Rank**
QUAD CITIES	78
Peoria	80
Des Moines	89
Rockford	90
Cedar Rapids	163

When you're ready to select markets for your next campaign, specify the Quad-Cities. It figures. And let the senior station in the market . . . WOC-TV . . . show you how we deliver the Quads. They're our babies!

WOC-TV . . . where the NEWS is

WOC-TV . . . where the COLOR is

WOC-TV . . . where the PERSONALITIES are

* Davenport-Bettendorf, Iowa • Rock Island-Moline/East Moline, Illinois
 ** SM Survey of Buying Power, June, 1968



We Deliver the Quads

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



Spot (From page 46)

A buy for LEA & PERRINS Worcestershire sauce begins in mid-February and runs for 8-10 weeks in 15 markets. Fringe and prime 20s and 60s are being used to reach women 18-34. Dolores LaFalce is the account executive.

Pet, Inc.

(Gardner Advertising, New York)
 A Valentine's Day promotion for WHITMAN chocolate just began in 15 markets, and will run through February 13. Early and late fringe and prime minutes, and spots on sports shows are being used in an attempt to reach men. Dick Macaluso is the buyer on the Whitman account.

Philco Co., division of the Ford Motor Corp.

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

A buy for various PHILCO products gets underway February 17 in 66 markets. Early and late fringe 30s and 60s will run for four weeks in an attempt to reach men. Jim McCollom is the buyer.

C. Schmidt & Sons, Inc.

(Ted Bates & Co., New York)

A buy for SCHMIDT's beer is underway in 15 Northeastern markets. Fringe 60s and prime 20s are being used til the end of April. The Schmidt's buy is trying to reach men. Don Kimball works on the account.

E. R. Squibb & Sons

(J. Walter Thompson, New York)

An eight week buy for SWEETA has started in 20 markets. Day and fringe 30s are being used to reach women. Dorothy Thornton is the buyer.

Volvo, Inc.

(Scali, McCabe, Sloves, New York)

A buy for VOLVO cars just began in 30 markets. Minutes will be used in both early and late fringe time and in sports shows in an attempt to reach men until June 7. A similar buy in 17 Canadian markets begins on February 24. Harry Falber placed the buys.



Mark Wodlinger has been elected president and chief operating officer at Intermedia, Inc., Kansas City. Intermedia, a new, wholly-owned subsidiary of ISC Industries, will serve as an operating company for acquisitions in the communications field.

Now Available

1969 TEN CITY MAJOR MARKET GUIDE

- New York
- Chicago
- Los Angeles
- San Francisco
- Detroit
- Atlanta
- Dallas-Fort Worth
- Philadelphia
- St. Louis
- Minneapolis-St. Paul

Handy, pocket size.

Complete listings of:

Agencies

Representatives

Networks and Groups

Television & Radio Stations

Trade Associations

Research

News Services

Trade Publications

Film Distributors

Film/Tape Services

Transportation Facilities

Hotels

Restaurants

Accurate, up-to-date, practical

\$1.00 PER COPY

\$5.00 FOR 10

Makes the ideal "give-away" for stations, syndicators, station representatives.

**Order
Now!**

Television Age

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

Gentlemen:

Please send me _____ copies of the 1969
TEN CITY MAJOR MARKET GUIDE at \$1.00 per copy
\$5.00 per 10 copies.

Name _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed



Gail Roman has joined WCBS-TV New York as the station's first lady salesman. She previously had been media director at Diener Hauser Greenthal Co., New York, where she started as a buyer in 1965.

Blair acquisition

John Blair & Co. has acquired the 49% minority interest in American Printers & Lithographers, Inc., a subsidiary of which Blair had previously owned 51%.

This acquisition will enhance the consolidated earnings of Blair and strengthen the company's financial structure, according to Blair president Francis Martin, Jr.

Wallace Weinress will continue as president of American Printers & Lithographers and as a director of Blair.



Robert L. Glaser has been named general sales manager at WOR-TV New York, an RKO station. He had been Midwest television sales manager for RKO Station Representatives in Chicago for the past two years.

WCTV-land

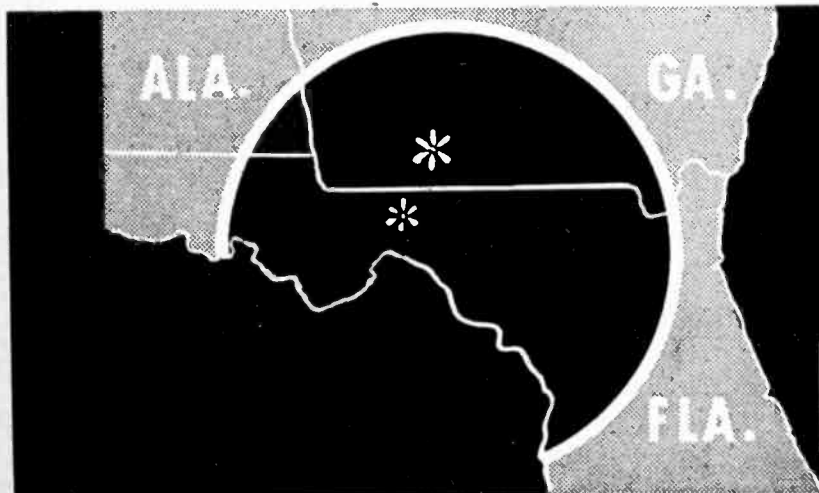
LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

WELCOME PUBLIX SUPER MARKET TO WCTV-LAND!

Publix Super Market brings a new concept in food merchandising to Tallahassee. Now, all on one premises — every one of the big conventional departments plus complete bakery, delicatessen, and ice cream manufacturing plant! And of course, new income and new jobs for WCTV-land. Welcome!



George W. Jenkins of Publix Super Market who is anticipating their grand opening in the soon-to-be-completed, beautiful Leon Mall.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

commercially exhibit the players' pictures on television?" "Both sides in the dispute are betting that television rights will increase in dollar value. This became clear during recent meetings between the association and the owners' negotiating committee at which the amount of money took a back seat to the source of the money.

Will talking at the \$5.1 million level, the owners said, in effect, "We'll give you money on a flat-sum basis, but we won't specify where it's to come from." (I.e., no more 60/40 money formula; no more mention of, in fact).

Thus, the players' association has backed down immediately. They want, in Miller's words, "a continuing coalition between the television revenue and financing of the benefit plan." In other words, they want to know that tv is paying the freight.

If the owners believed the peak of money had been reached," says Miller, "they'd be stuffing the 60/40 formula down our throats."

One could have added that if the association thought the peak had been reached, it would be trying to force a flat-sum agreement down the owners' throats.

In the last report, the two sides seemed hopelessly deadlocked, and a players' strike appeared to be a distinct possibility. Chances of a strike were increased by the fact that players wouldn't get paid for Spring training beyond meal money and room.

To strike into or even through Spring training would cost them little financially, and might impress the owners with their determination. To strike at that time could cost the players—and the clubs—in other ways, however.

Pitchers need six or seven Spring weeks to round into shape to the point where they can throw hard without the danger of hurting their arms. Infielders and outfielders who are pushing 30 or past it need five or six weeks to reach playing form. On the other hand, what's to prevent striking players from working out on their own?

Not one of those in the areas of team management, tv sales or advertising queried by TELEVISION AGE felt that any strike which might occur would carry over into the start

of the season on April 7. If Marvin Miller thought so, he wasn't saying.

Should there be a protracted strike, it would pour rain on Tom Villante's parade. Villante, a vice president and director of BBDO, is management supervisor of the agency's Major League Baseball Promotion Corp. account, which could turn out to be just what the doctor ordered for professional ball in 1969, its centennial year.

Lots in the bag

The Major League Baseball Promotion Corp.'s equipment bag is stuffed with plans for contests, premiums, television specials, fan-participation ideas, a traveling display, a licensing operation, and youth tie-ins—all calculated to revitalize baseball and give it a new and contemporary identity.

The Major League Baseball Promotion Corp. came into being in late '67 when the then-20 owners agreed (an oddity in itself) that baseball badly needed a series of creative shots in the arm on the national level, administered by a promotional pro. They formed the promotion corporation and offered its full-time executive directorship to Villante, whose sports credentials include six years as executive producer of the Brooklyn Dodgers games on tv and radio, credit for helping establish Sports Network, Inc., and creation of tv's *Schaefer Circle of Sports*.

Villante, a one-time Yankee bat boy who enjoys life at BBDO, declined, but pitched for the promo corporation as an account. The agency landed it in June of last year.

First project of the Major League Baseball Promotion Corp. was the design of a centennial year emblem (see page 21) which all big league players and umpires will wear as a patch through 1969. The striking red-white and blue emblem will also be widely used as a logo (all game telecasts will begin and end with it).

Next, Villante put into work a 240-page digest of baseball, *Professional Baseball: The First 100 Years*. The book will be on sale at every major league ball park and in bookstores.

Now enter Campbell Soup, also a BBDO account, with a massive promotion hooked to big league baseball (1969 is Campbell's 100th year, too). Campbell will make more than 500,000 of the books available as premi-

ums for \$1.25 plus four soup labels. Not only that, but this premium begets premiums.

Into each of these half-million copies of the book will go an insert in the form of a premium catalog showing a dozen baseball-oriented items that can be secured in exchange for a combination of soup labels, major league ticket stubs and nominal amounts of cash.

Premiums include batting glove, fielders' sunglasses, autograph book, imprinted T-shirt, belt, charm bracelet, equipment bag, bank, ring, wrist watch, a device to test the power of a batter's swing and, for fans old enough to chugalug, a tankard. Where practicable, premiums bear the new baseball logo.

One more detail involving Campbell: 500 million soup labels will be imprinted with the logo. This, Villante figures, will gain exposure for baseball's new look in a brand new milieu—mothers in supermarkets. Campbell, of course, will come into the stores with display materials by the ton.

So much for the commercial phase of the Major League Baseball Promotion Corp.'s program. The institutional side of things will be headed by the "Greatest Players Ever" activity, which will be, in the words of Villante, "the biggest single baseball promotion this year."

Starting with Spring training and ending in May, fans of each club will vote for the 10 greatest players in their team's history (eight fielders and two pitchers, a right-hander and a southpaw). Fans of the four expansion clubs will vote without regard to teams.

The 24 greatest lineups will be sent to the Baseball Writers of America, who will then select the "Greatest Players Ever" from among them.

The dream team and the single greatest player ever will be announced to the nation via television, on Monday evening, July 21, the eve of this year's All Star Game. The vehicle will be a dinner staged by the Major League Baseball Promotion Corp. at the Sheraton Park Hotel in Washington (the All Star Game will be played in Washington on Tuesday night, July 22).

The dinner and the 60-minute telecast of it will be produced by Al Cantwell, veteran producer of the Miss America Pageant and telecast.

Villante is hoping that President Nixon will be at the Sheraton Park that night. He knows that a raft of Hall of Famers *will* be there, plus Curt Gowdy and Joe Garagiola who will have a hand in the proceedings. An original score for baseball by George Romanis will premiere at the dinner (Romanis has done outstanding commercial scores).

NBC wasn't buying

Unaccountably, as far as Villante is concerned, NBC turned down the program. "If ABC doesn't buy it," he says, "we'll go to Sports Network. One way or another, it'll be sold, and wait till you see what it does against the Summer rerun junk."

There will be six commercial minutes in the show, which, says Villante, will be sold in thirds or larger. The Greatest Players Ever promotion will, he's convinced, give baseball's surviving greats a new, latter day identity, and will move the Major League Baseball Promotion Corp. a long way toward its goal of creating a contemporary image for the game.

The corporation has also planned a promotion aimed at college kids. In this one, each major league club will contact the colleges within its tv signal area, inviting the schools' sports editors and radio sports directors to a luncheon or dinner at the park, arranging interviews for them with players in the bargain.

The college papers and radio stations will then submit to the clubs the best sports story and radio tape based on the interviews. Winners in each category as selected by the teams will be sent along to the baseball commissioner's office.

Next, a panel of celebrities connected with sport will pick two grand winners. The newspaper winner will get a Summer job writing sports for a leading newspaper chain; the radio winner will call a couple of innings on radio and tv for all the major league teams.

This, Villante believes, will encourage young men to choose sports reporting as a profession, and will help revive interest in baseball among college-age people.

Also up the Major League Baseball Promotion Corp.'s sleeve are these plans and accomplishments:

- An entertainment-oriented centennial baseball tv special, slated for April, with Joe Cates of C&F Produc-

tions as producer. This is being handled by the William Morris Agency.

- Production of at least one institutional commercial that all big league clubs will be able to use ("The teams can't afford to sink \$30,000 into a commercial," says Villante, "so we're doing it for them.")

- Creation of a theme line for baseball that conveys the game's spirit and emotionalism: "Baseball—it's more than just a game."

- Centennial posters, to be designed by Bob Peak, whose credits include posters and album jackets for *My Fair Lady* and *Camelot*, and posters for the New York World's Fair ("No handlebar moustaches this time," Villante remarks. "The Gay 90s thing is just what we want to escape.")

- Production of an LP record telling the story of baseball, laced with audio pickups and re-creations of the sport's greatest moments (the disc will be in the stores, and Villante is searching for an advertiser to take it on as a self-liquidator).

- A "baseball caravan" consisting of two 40-foot trailers which will back-to-back into an 80-foot mobile exhibit of both old-time memorabilia (Babe Ruth's locker, for instance) and modern mementos (Mantle's 500th home run ball). The first year out, the caravan will tour the 24 big league cities, parking at the ball parks. Second year it will play major recreation areas like Central Park. Third year, it will hit the key minor league towns. Right now, Villante is on the prowl for a sponsor to grab the tab.

- Production of a television cartoon series hooked to baseball, a Saturday morning type of entry, tentatively titled *The Big Leaguer*. Discussions are underway with Hannah-Barbera, and the word is that a combination of live and animation may be used. In any case, *The Big Leaguer* will not make it to the tube before 1970.

The Major League Baseball Promotion Corp. is clearly an ambitious undertaking. Who pays the freight, since nothing here is commissionable and the corporation got only initial financing from the clubs?

Operating income comes from licensing. Licensing Corporation of America, which is handling this phase, pays the corporation a guarantee and kicks in a percentage of

all income from licensing. So far agreements number an even dozen. Toys predominate.

The work of the Major League Baseball Promotion Corp. should certainly help the cause of baseball should help cure "what's wrong with the game"—although no one seems to agree on exactly what, if anything, *is* wrong.

One network sports executive who's convinced that the game needs to be speeded up, is all for cutting strikes and balls down to two or three respectively and trying it out in the Winter leagues. Other insiders say the fans would never swallow a fundamental change.

Tom Villante feels that the "what's wrong syndrome" has been created and publicized by disgruntled sportswriters who resent the interminable travel that the California and Texas franchises have brought.

"Double headers still draw a half of a lot better than single games," he points out. "Does that sound like baseball's become a drag?"

Needed or not, more action bound to materialize this year in the wake of the Rules Committee's decision to lower the mound and shrink the strike zone. Hitters, of course, will benefit at the expense of the pitchers. The minors will use "wild card" pinch hitters and runners.

The vanishing sponsors

Those charged with the job of selling commercial minutes in big games welcome anything that figures to make the sport more appealing. "Once upon a time," says a television sales manager, "you could get beer, an oil company and maybe a cigarette in for a third each, and you had it knocked. Today, you're lucky to unload one third at a crack, and that leaves you six innings to peddle the hard way—participation."

The kicker, of course, is cold. There are few major league cities that can produce three non-competitive sponsors capable of underwriting a modern baseball package. In cases where a single company buys the rights, it usually sells two-thirds to somebody else—most often a broadcaster—who then hustles out to make a buck by selling it off.

Meanwhile, the original purchaser has succeeded first in shutting out his competition, and second in capturing most of his investment.

The key cost factor is line costs—high now and, if AT&T's current application for an increase goes through, due to go higher. Line costs are a prime reason why West Coast clubs televise so few games (this year, all six West Coast teams will air a total of only about 100 games; in contrast, the White Sox alone will televise 135 games).

Radio is a strong part of the broadcast packages of Coast clubs, largely because, as a San Diego Padres spokesman put it, "In our geographical location, we couldn't come out on tv alone. St. Louis is as far away as we're going to go with television, and at that it'll cost \$10,000 in lines, engineering and production for a single Sunday game, and \$17,000 for two games, Saturday and Sunday."

The Padres can send a game home from Los Angeles, which is 135 miles from San Diego, for \$4,600.

According to an executive of the Seattle Pilots, line cost alone from Boston home comes to some \$9,000.

And on top of that, the timing is poor. An afternoon game from Boston would start on tv here at 5 p.m.—what kind of audience?"

As of early February, the Pilots have not been able to find a rights buyer who would pay their price. "This used to be a minor league city," says a lightly exasperated club official. "Now it's big league, but some of the thinking is apparently still minor league."

Sees nets taking over

It's the feeling of Joel Nixon, sports director of Doyle Dane Bernbach and a knowledgeable veteran of the television sports scene (he produced the Gillette Cavalcade of Sports, and the New York Mets) that under the steady increase of rights prices and transmission costs, regional telecasting will dwindle to almost nothing and national Game of the Week type network coverage will move into the dominant position. "After all," says Nixon, "there's only so much baseball advertising money out there, and it comes down to how much an advertiser is willing to spend to keep reaching essentially the same audience and to black out his competition."

The logical direction looks like a drop of national spot participation in network games, with regional tv



Secret weapon.

Channel 40's NEWSbeat keeps such a sharp eye on

the local scene that it has become southern

New England's favorite news medium.

No less than 22 local reports each week keep over

1,000,000 New Englanders watching NEWSbeat.

That's \$2 billion worth of customers, hey.

Now isn't that an advertising buy worth

keeping an eye on?



WHYN TELEVISION/SPRINGFIELD, MASS. 01101

dropping back to a few games per team per season. Eventually, the network deal will probably consist of regional packages."

As regional television declines, Nixon points out, the individual clubs' radio packages will increase sharply in value, for this will be the broadcast audience's only source of day-to-day information.

According to Nixon, the West Coast teams are already setting the pattern by limiting tv, largely to protect the gate, and creating very valuable radio packages. Among them, these six clubs will televise not one home game in '69—and the Dodgers' radio alone is reportedly worth \$1 million now. ■

(From page 29)

CATV included controlled counties in the top 30.

"If a station wants us to edit for non-duplication," says Dr. Munn, "we need documentary evidence. But we must get it from the system, not the station." He pointed out that stations and CATV systems are conflicting parties in this situation. A station which requests protection in an FCC filing may be countered by the system's filing for a waiver of the rules.

What ARB wants is an affidavit from the system to the effect that it is protecting the local station. There is no objection, of course, if the affidavit comes by way of the station.

Indeed, the station must provide details of the programming protected since the system will often only indicate blocks of protected time without spelling out each program affected.

The documentary evidence must be solid, says Dr. Munn, because "when we edit, we may take audience away from one station and give it to another." Under ARB editing policies, if a system does not actually provide the protection it says it does—that is, if it feeds the outside station's duplicate program when the local station is protected—the local and not the outside station gets credit for the viewing.

One exception to these affidavits is in the case of metro or home counties, where none is required. ARB feels there's enough monitoring going on to make sure that any slipups are caught.

Unlike ARB, Nielsen relies on direct contact with CATV systems as the basic source of information. While Nielsen checks the *Television Facts Book* (in addition to a number of other sources), it feels the directory information is not current or complete enough for its purposes.

First mail, then phone

All known systems are mailed questionnaires twice a year and those who don't answer are followed up by phone calls (Nielsen has the WATS lines, anyway). In addition there are further contacts with systems when new ones are unearthed or when major changes in subscriber totals appear to warrant such calls.

The questionnaire asks the system to list stations carried, plus details on program protection. The station information requested includes call letters, over-the-air channel number, cable channel number, network affiliation and which signal strength contour the system falls in.

Nielsen also seeks information from stations. "They are not helpful about supplying it," says George Blechta, NSI product manager.

The company says it is particularly careful about confining CATV connections to residences in listing subscriber totals. It was pointed out, for example, that Atlantic City, N.J., has about as many hotel rooms wired to homes.

Other sources of information include diary placement calls (these include a question on CATV hookup and the diary itself, which asks if

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

MILAN 16-25 April 1969
19th CINE-MEETING

2 GRAND AWARDS
FOR TV-FILMS

The International Film, TVfilm and Documentary Market (MIFED) is an international centre where feature, TV and documentary films are traded on a worldwide scale. Contacts are made there for negotiating agreements in any branch of film production, co-production, financing and the issue of import and export licences.

Its comfortable quarters are provided with all modern facilities and include numerous studios for the projection of cinema and TV films. International telephone, cable, telex and telefoto services are available. Bar, dining rooms and medical assistance on the premises.

The cost of a three-day visit to MIFED, including booking-in fee, first-class hotel accommodation, three meals daily and transport to and from hotel, is approximately US \$ 70.

Special reductions on MIFED's service and hotel charges are offered to businessmen who make one or more purchases. The last date for booking in is 25 March 1969.

MIFED

For information and bookings write to:
MIFED - Largo Domodossola 1 - 20145 Milano (Italy)
Telegrams: MIFED - Milano

ation on systems, channel num-
er etc. The research firm also
has FCC listings, though it does
regard the government agency as
a secondary source. Finally, other pub-
lic information, including the
press, is scanned.

Wells has two specialists work-
ing full-time on CATV. They are John
Wells and the statistical research
department, who develops subscriber
ratings and the number and loca-
tion of every known CATV system at
least twice annually and sometimes
monthly in fast growth areas, and
for G. Boos of the field depart-
ment, who supervises the semi-an-
nual census and direct contacts with
station operators.

Rating and editing of CATV diaries
is handled separately from the
ratings. System data are on hand on
boards, which show the towns
and stations carried, including
channel shifts, and protection ar-
rangements.

A county is "well projected" if all
the following three conditions ob-
tain: (1) CATV penetration is be-
tween 10 and 90 per cent, (2) there
are at least 10 in-tab households and
(3) there's at least one CATV and one
non-CATV diary.

A "well projection" refers to the
method of adjusting viewing by tak-
ing into account disproportionate
diary returns from CATV and non-
CATV homes. In essence, it involves
the same type of adjustments as ARB
ratings.

The adjustment concept is a sim-
ple one. The rating service starts off
with the ratio of CATV and non-
CATV homes. When returns come in,
CATV and non-CATV diaries are
related separately. Viewing levels
for each group are then calculated
separately.

But overall viewing estimates are
based on the known ratio of CATV
and non-CATV homes, rather than the
ratio of returns. If there is a higher
percentage of returns from CATV
homes, which is usually the case,
a CATV home has less weight in
the overall viewing calculation than
a non-CATV home. This reduces
viewing levels since CATV homes view
less than others.

In spite of the methods set up to
avoid errors, stations often fear that
they may get by. Leonard Stevens, vice
president for operations of U.S.
Communications Corp., UHF group,
is an example of his fears:

"On one system in New Jersey,
our station (WPHL-TV Philadelphia),
which is on channel 17, comes in on
channel 7; WNEW-TV New York,
which is on channel 5, comes in on
its assigned channel. Now, we both
carry *McHale's Navy*. If a viewer
sees the show on channel 7, he isn't
likely to say channel 17, but he might
say channel 5."

Editing is uneven

This mistake presumably would be
caught by editing, since information
is likely to be available on channel
shifts for that system. However, one
rep familiar with rating service pro-
cedures says:

"There's poor editing and good
editing. It depends on the people.
During rating service sweeps, tem-
poraries are often used."

In addition, the rep went on, sta-
tions sometimes fail to send complete
data on their programming.

"If you look at the diaries, you
can see evidence of fatigue. You can
see cases where a station sometimes
gets proper protection, sometimes
not."

Another rep gave an example of
how CATV can confuse people. "This
happened with a system on the fringe
of two UHF stations. A game show
sponsored by a supermarket chain
was carried on both. It involved
prizes for winning numbers in a
bingo format and there were differ-
ent winning numbers on the two UHF
stations. People were calling local
stores with winning numbers from
the UHF station that was *not* in their
market. They weren't aware the two
stations were in different markets.
The stores, of course, pointed out
they were not winners and the view-
ers were wondering what was going
on. In the end, the chain cancelled
the programs."

What can be done about such prob-
lems? The worriers admit they have
no basic quarrel with the methods
the rating services use to pin-point
CATV viewing. They can only urge
that whatever is done be done better.
This could involve more money, and
there's the question whether stations
would want to pay it.

As for the rating services, they are
aware that the problems can only be-
come tougher as CATV spreads and
new developments, such as in-city
CATV, get a foothold.

As if ratings aren't enough of
headache already. ■

ALPO (From page 32)

Hunsicker recalls it, it seemed like
common sense. The product—100 per
cent meat, no cereal—was well suited
for demonstration, Pets, like babies,
are a natural for viewer involvement.
And tv had—and still has—tremen-
dous appeal to chain store buyers and
buying committees.

A regional brand at the time,
ALPO went into the spot newscasts,
personality shows and other types of
programming with four-to-eight-
week flights.

In 1959, the first year in tv, the
buying was careful. Flights were
few and far between. Not all mar-
kets were covered. The agency kept
away from primetime. But the budget
called for 60 per cent of all ad ex-
penditures to be pumped into video.

In 1960, the ratio for tv dropped
to about 50 per cent but sales that
year were 30 per cent above the year
before. So, in 1961, the share to tv
went up to better than 80 per cent.
And sales rose 36 per cent. The next
year, with the tv share also better
than 80 per cent, sales rocketed 47
per cent. In 1963, when the tv ratio

Violence and tv

Television has been unjustly
criticized for emphasizing vio-
lence in the news, according to
John T. Murphy, president of
Avco Broadcasting Corp. In
the *President's Newsletter*, a
new publication of the com-
pany, Murphy states that be-
cause television brought the
news of violent and tragic
events to the public in 1968,
some people concluded that
tv caused these events.

While television has done
some soul-searching as a result
of the increased violence, Mur-
phy does not feel that all the
charges that have been leveled
against it are justified.

He cites the dangers of over-
regulation of the "electronic
press" to a free society and
urges broadcasters to continue
to report the news as they see
it. "To act," he says, "is to in-
vite disagreement and to invite
disagreement is to risk more
regulations. But not to act is
death itself."

dropped to 62 per cent, the sales increase was only 20 per cent, lowest figure during the 60s.

All this time, distribution was increasing, so ALPO tried to win the West with network television. Weightman started with *Today* and *Tonight* on NBC-TV, later added the two other networks.

The product later went after the more affluent families via Huntley-Brinkley and Cronkite and the 35-to-49-year-old housewife via daytime tv. Last year, Allen Products sponsored three CBS-TV specials—*The Trial Lawyers*, *The Football Scholars* and *60 Minutes*. These represented the first fully-sponsored hour shows by a dog food company on network tv.

As might be gathered, Allen Products has been increasing its network tv investment steadily. Last year, it amounted to 72.4 per cent of the entire ad budget, the company revealed. This is the highest it's ever been. By the same token, the share to spot in 1968—10.6 per cent—was the lowest share of the total ad budget since ALPO went into tv.

DIVORCE COURT

lands with
IMPACT
in market
after market

In San Francisco

DIVORCE COURT

sent

adults up 220%
women up 117%

over the program previously
in the time slot
on KRON-TV,
Monday through Friday,
3:30-4 p.m.

ARB: JULY 1968 VS. JULY 1967

"Divorce Court"
consistently delivers
more homes,
more women.



30 Rockefeller Plaza
New York, N.Y.



Cherchez
Les Femmes

See page 36

TvB figures for the first nine months of 1968 allocate \$273,000 to spot and \$2.6 million to network. The year before, spot accounted for \$705,500 while the network total was \$2.3 million during the corresponding nine-month period.

This shows a 4.2 per cent drop. The figures must be analyzed with caution, since they are based on rate card prices. The data on spot, in particular, could be off because not all stations report their business and the figures are calculated on a one-time (rather than discount) basis. However, considering the rise in ALPO business last year and the fact that ad expenditures are closely related to sales, it is apparent that Allen Products contributed a little extra to L&M profits in 1968.

Future looks good

By the looks of things, L&M should do fine with all-meat ALPO in the future, too. A premium-priced product (it sells at an average 30 cents a can as compared with eight to 20 cents for most competitors), it appears to be riding high on U.S. affluence and the growing tendency to treat pooches as members of the family—it's called "humanization."

The pet foods business is not peanuts. According to consumer expenditure estimates by *Food Topics*, total sales in 1967, which amounted to \$848.5 million, were greater than (1) instant coffee or (2) cold cereals and aspirin combined or (3) baby food, tea and soft canned drinks combined or (4) canned soups or (5) frozen vegetables.

Most of this is dog and cat business (Allen Products is getting into the latter area now.) The Pet Food Institute figures dog food sales were \$661 million last year, compared with \$590 million in '67, \$505 million in '66 and \$455 million in '65.

Most dog-owning households use commercial dog food. According to 1967 raw Simmons data analyzed by *Life*, only 14.2 per cent of dog-owning households—19.2 million in all—use only non-commercial dog food. These tend to be in non-metropolitan areas. Of all U.S. households, the *Life* analysis found, 36.1 per cent own a dog and nearly a quarter of these own two or more.

Simmons data show the demographics of dog ownership run only roughly parallel to total U.S. demo-

graphics. Dog ownership is less than average in the central cities of metropolitan areas, a little above average in metropolitan suburban areas and in non-metro areas.

Dog owners tend to be more common among households with annual household incomes of above \$8,000. The above-\$10,000 household is particularly good market, there being more families above that level than between \$8-10,000. Dog-owning households are particularly numerous among households with children between six and 17, which makes the housewife in the 35 bracket is the key target. And, of course, the larger family is the preferred market.

Other earlier data, broken down differently, are more pointed. U.S. Bureau of Labor Statistics studies 1966, put together for marketers by the National Industrial Conference Board under the sponsorship of L&M, showed that income is the single most important determinant of pet food purchase. Families with incomes of \$10,000 and over, who account for 29 per cent of all families in the U.S., account for 45 per cent of pet food sales. The lower the income, the less spent on pet foods; this is consistent down the line.

Second most important factor is geography. Metropolitan area families outside the "urban fringe" report higher in per-family pet food purchases than those living elsewhere. However, their total purchases as a group are not particularly high.

Occupation factor

Next in importance is the occupation of the head of the household. The "managers/officials" category spends generously on pet foods and the "professional/technical" households only a little less so.

Other important indicators of household family pet food purchases: college education of household head, more than one earner in the family, western U.S. family, "foreman/craftsman" household head and home owner.

To sum up, it's a big market and one with a familiar demographic skew—upscale, large families, in the middle of the life cycle—the people that many, if not most, television advertisers want to reach.

It might be pointed out that at the trade level ALPO has a good thing

... aside from the television argu-
 et As a premium-priced brand, it
 le a higher unit margin and being
 d seller, this means supermarket
 per unit of shelf space is par-
 rarily attractive.

le industry divides dog food into
 re categories—canned, dry and
 moist. About half of all dog-
 vng families buy canned dog
 o and about 40 per cent of these
 yanned dog food only. Of course,
 e canned dog food category in-
 ts many non-premium brands.

recent report by SAMI, which
 eures warehouse withdrawals in
 a ets accounting for about 60 per
 cent of U.S. food sales, showed ALPO
 number one in "wet" dog food
 as, that is canned.

le Hunsicker brand had 21.5 per
 cent of the total, followed by Ken-L-
 on with 16 per cent, Kal-Kan
 if 11.2 per cent, Rival with 7.1
 percent and a host of others with
 ss than 5 per cent. Private labels,
 ecentally, only accounted for 4.8
 percent of the "wet" total.

all this indicates a good out-
 o for ALPO, there is at least one
 ct, however, that shapes up as a

possible problem. This was suggested
 in the *Life* analysis of the dog food
 market. It comes out of the fact that
 the U.S. population, during the next
 five years at least, will be getting
 younger.

New angles ahead?

This means, specifically, a major
 increase (18.3 per cent) in people
 18 to 34 years of age and a signifi-
 cant decline (3.4 per cent) in those
 35 to 49, the key market for dog
 food. While this may not be a serious
 problem for the dog food business,
 it suggests that new marketing ap-
 proaches may be in order.

Whether or not dog food growth
 does slow down, Allen Products, is
 already searching for new markets.
 Last year the company and its agen-
 cy completed sales and marketing
 plans for a line of canned cat foods
 called ALPO Cat Feasts. It consists
 of seven items—river herring, tuna,
 sardines, beef & fish, chicken & fish,
 liver & fish and House Special, a com-
 bination of meats and fish. It is now
 in test markets.

The cat food market is not as large
 as that for dog foods. The *Life*/Sim-
 mons data shows 19.5 per cent of U.S.

households own cats. Sales last year
 were \$229 million, compared with
 \$145 million in 1965. Of the 1968
 total, \$185 million was spent on can-
 ned, as opposed to dry, cat food.

The Cat Feasts introduction is sup-
 ported by a mix of four-color news-
 paper ads featuring a "buy four—get
 four free" coupon offer (used suc-
 cessfully for ALPO dog food) plus
 60s and IDs on tv, bus posters, trade
 ads and product publicity.

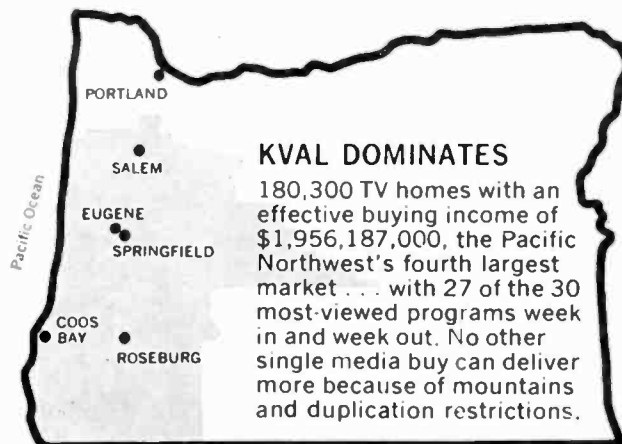
The tv commercials, incidentally,
 have already been chosen by the Film
 Producers Association of New York
 for its exhibition reel of the "50
 best."

An eye on the FTC

While Hunsicker has cause for sat-
 isfaction, his current mood is one of
 worry. This stems from disputes with
 the Federal Trade Commission over
 proposed new guidelines for pet food
 advertising and labeling expected to
 be promulgated shortly. These, says
 Hunsicker, would force ALPO off tv,
 and would affect other brands, too.

In contention is the requirement
 that advertising would have to spell
 out in detail the meat and chicken by-
 products used in eight out of 12
 ALPO dog food varieties. By-prod-

There's more to KVAL than meets the eye



KVAL DELIVERS

a 5 to 1 viewership lead in local news, prepared by
 the market's largest full time local news team . . .
 proven feature programming with Mike Douglas,
 Merv Griffin, live children's shows and the area's
 most respected public service department.
 Check your current ARB or NSI Eugene.

THE ONLY SMALL NUMBERS ARE THE CPM...



Ask your HOLLINGBERRY man,
 or ART MOORE & ASSOC. in Seattle
 and Portland.

KVAL | TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY
 KPIC-TV, ROSEBURG

Audience and related data based on estimates provided by
 ARB/NSI and subject to qualifications issued by these services

ucts like kidney and tongue are "meat," Hunsicker maintains, and are commonly understood to be so. But the FTC thinks otherwise.

Would the fact of a new administration in Washington, presumably friendlier to business, have any effect on the proposed guidelines? Hunsicker doubts it.

Confrontations with the FTC along with his other responsibilities have been keeping Hunsicker busy but he's been getting more help these days. In October, Raymond J. Mulligan, who was director of sales and marketing for Allen Products, was named executive vice president, a new title. "But I haven't slacked off very much," he says.

Currently occupying his attention is his decision to establish a chair at Haverford College, Pa., his alma mater. He will announce this at the TvAR luncheon.

The chair will be devoted to "the study and teaching of entrepreneurship," for obvious reasons a subject close to Hunsicker's heart. His battle with the FTC may have been a factor in his decision, since he's convinced over-zealous government regulation is discouraging young men from risking their time and money on their own ventures. What this country needs, he says, is to encourage efforts where tweaking the nose of Goliath can be more rewarding than wiping it for him. ■



Richard B. Rawls (r.), general manager of WPGH-TV Pittsburgh, U.S. Communications Corp. outlet on air this month, shakes hands with Martin S. Pollins, general sales manager.

Salaries (From page 27)

buyers adequately, training them properly, holding the right people and paying them enough. One of the problems is that people use timebuying jobs as a stepping-stone. If there was only some way to attract and hold buyers. But I don't know what the way is. Money alone won't do it."

Able Personnel's Young said there just aren't enough competent people looking for buyers' jobs. Bill White, media director at Cunningham & Walsh, said that while there is a shortage of good media people, the shortage has existed for about 17 years. Another media director said he can get as many buyers as he wants, but he can't get enough people who are qualified for the job.

A rung on the ladder

Several buyers echoed the idea that timebuying jobs are often used as a stepping-stone. Capable people, they agreed, usually go into media planning or account work.

Louis Fischer, senior vice president and media director at Dancer-Fitzgerald-Sample, said there certainly isn't an oversupply of personnel. There just aren't that many people looking for media jobs, he said.

The solution here again seems to be a reorganization from within, according to many media people. Improving the buyer's job, and improving his salary, should bring more qualified people into the field, and keep more of the qualified ones already there.

Timebuyers' salaries today are, on an average, about \$1,000 higher than they were two years ago, according to David Young. While he didn't comment on the future of the salaries, other people at employment agencies saw a bigger rise in the next few years. From their viewpoint, they said, there are too many jobs and not enough people, and the laws of supply and demand are going to push the salaries up. Other agency jobs are being filled more easily, they said, so those salaries will probably only increase to fit the increasing national economy.

It's difficult to fit buyers' salaries into categories, since the same titles at different agencies don't necessarily mean the same thing. It depends how much buying, planning and analysis goes into the job.

The range of salaries listed here

(see table page 27) is \$13,000, but there are no dividing lines in regard to position. A buyer at a particular medium-sized agency may make \$15,000, while a senior buyer at a large agency makes \$13,000. They may, however, have similar responsibilities. At a medium-sized agency the buyer is likely to do more planning than a buyer at a large agency which has a planning staff. This also counts for some salary differences.

Even within the agency there are salary differences for the same position. Most media directors said it is a completely individual thing—buyers get paid on the basis of what they've done and what they're doing. The media director of the agency that pays buyers up to \$15,500 stresses the fact that not all his buyers make that much now, nor will they later.

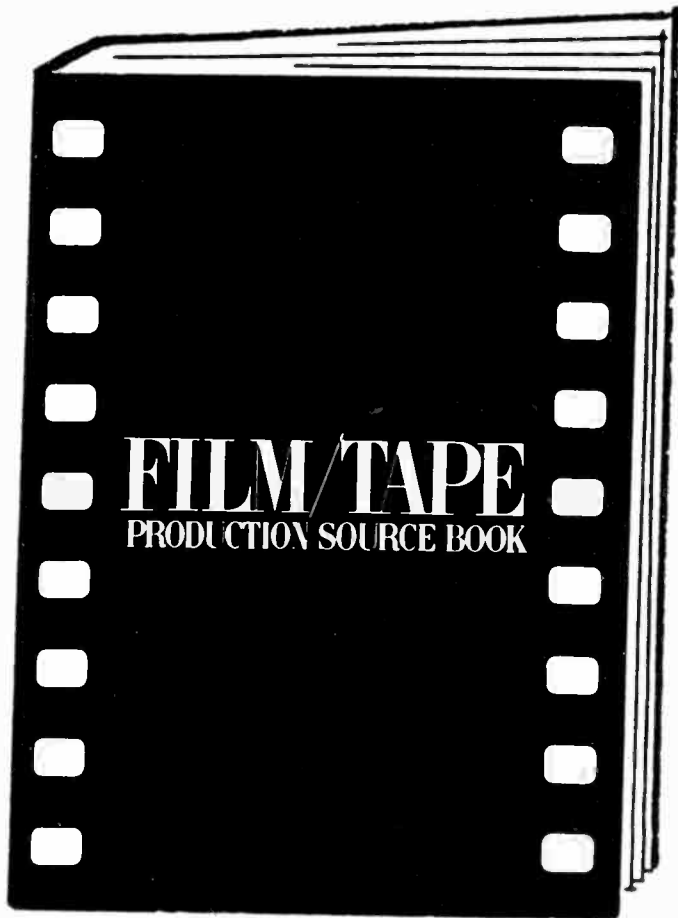
Help wanted ads in a recent issue of the *New York Times* showed salaries to be higher than media directors said they are. One ad offered \$10-12,000 for an assistant timebuyer, and other salaries ranged as high as \$20,000. However, one employer, who said that if these ads are accurate, salaries certainly are going up, also suggested that they might just be bait to get people into employment agencies.

Timebuyer salaries are, however, rising faster than the agency average.

Individual opinions of media directors indicate a change for the better in the buyer's paycheck. More than twice as many people surveyed said they do see the change taking place now or very soon as those who did not.



Hank Malja (center), Cunningham & Walsh, receives \$1,000 prize for winning WBTV Charlotte's contest to pick top programs in market. Presenting check: Joe Segall (l.), account executive, TvAR, New York. Peter Yaman, eastern sales manager, TvAR.



*If you
have anything
to do with
Film or Tape
Production . . .*

**You need the
revised, up-to-date
January - June
1969**

FILM/TAPE PRODUCTION SOURCE BOOK

(Published by Television Age)

Here, in one, easy to read volume you will find complete listings of

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

\$4.00 each

Limited
supply
available

Use handy coupon to order.

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

Gentlemen:

Enclosed find \$..... Please send me copies
of the January-June 1969 FILM/TAPE PRODUCTION
SOURCE BOOK at \$4.00 each.

Name

Address

City State Zip

Vietnam tv

For years several United States and Vietnamese agencies have been working to bring Government of Vietnam television to the Mekong Delta. On November 11, 1968, THVN-TV Can Tho made its first official broadcast. The full impact of the station hasn't been felt yet, both U.S. and Vietnamese officials are optimistic about the vital role it can play.

Half of the air time is devoted to educational and documentary films, and to news of local, national and international affairs. Many of the documentaries come from the Joint United States Public Affairs Office in Vietnam.

The other half of the programming is devoted to entertainment, but even this part is mostly educational. Such things as Chinese operas, amateur and professional musical productions and full length Vietnamese feature films have been scheduled.

About one-fifth of the total broadcast time is originated locally, giving the people of the area even more chance to become involved. Local programming is done live or on videotape.

Most of the other programming originates in Saigon.

The staff of THVN-TV is made up of six men who operate station equipment, three clerical assistants, and one girl who does all local news broadcasting. The station transmits for three hours a night, and the station manager says he has received many favorable letters from viewers.

Some of the most modern electronic equipment in the world is being used at the station, according to the Information office of the Department of the Army. A microwave remote control system, which permits broadcast operation without anyone at the transmitter, has been set up. Michael Rausch, field engineer for American Forces Vietnam Network, says this is the first such accomplishment in the world.

Other equipment at the studio includes a complete film chain, five monitors, two vidicon cameras and a video tape recorder. And, the studio is air-conditioned.

Shows are sent out over a 25,000 watt transmitter with a 400-foot antenna. The studio, transmitter and antenna were built by an American firm under the guidance of American Forces Vietnam Network.

Tv news restrictions threaten viewer: Goodman

The threats of controls on television news coverage affect the public more than they do the broadcaster. This was the warning issued recently by NBC's president Julian Goodman. The warning came in a speech Goodman delivered late last month at the 11th annual KMTV television public service awards dinner in Omaha.

Restrictions on television journalism strike at the public's right to a free flow of information, the NBC president stated. "It is a matter of history that censorship is never directed at the transmitter of information but at the receiver," said Goodman.

The awards, which recognize outstanding service to the public through the use of KMTV, were presented by Nebraska Gov. Norbert T. Tiemann. Two executives of the Omaha Urban League were joint re-



Winners of KMTV public service awards are Jack V. Clayter (second l.), executive director, Omaha Urban League, and K. Patrick Okura (second r.), league's president. Others are (l. to r.), Owen Sadler, executive vice president and general manager, May Broadcasting Co.; Gov. Norbert T. Tiemann of Nebraska; Julian Goodman, president, NBC; Edward May, president, May Broadcasting Co.

cipients of the 1968 award. They were Jack V. Clayter, executive director of the league and K. Patrick Okura, president of the league's board of directors.

The league was cited for coordinating the production of the station's *Hiring Line* program. Governor Tiemann noted that since its premiere more than a year ago, the program has helped secure employment for more than 841 people. Clayter and Okura were also cited for their year-round use of KMTV in explaining the league's work.

The NBC president declared that because tv is a regulated industry it has "made us more sensitive to our responsibilities, because our facilities are licensed on the condition they will be used to serve the public interest. It has also caused us to guard our freedom carefully against any additional encroachments or restrictions, particularly as broadcasting has developed as an important medium of journalism."

Goodman found it ironic that the area in which tv has won its greatest acclaim is the one being threatened with restrictions and controls. "But because," he said, "many of the facts we report are disturbing and threatening, and because television brings the public into close contact with them, the medium is too often associated with the disagreeable news it transmits, and too often held accountable, in some strange way, for the events it reports."

Goodman said he is convinced that television news coverage and news analysis during the recent months "of national discontent have been fair and responsible."

In the picture

Though Douglas MacMullan gave up a career in the foreign service for the advertising game, traveling abroad still remains his major interest.

The Georgetown School of Foreign Service graduate who recently took his vice president stripes at D'Arcy Advertising, where he is associate media director, says, "I plan to see a major part of the world while I'm still young enough to enjoy it."

In recent years MacMullan has traveled France, Greece, Haiti, and England. His last trip was to India, and he compares the density of the population there to New York by saying, "Take the number of people coming out of an office building during rush hour, quadruple it, and that's how thick the congestion is all the time in Bombay."

Back on Park Avenue where it is as crowded, MacMullan recalls his summer job in the advertising department of an ethical drug firm. This gave him his first real background in advertising. Later, when released from the service, he took a job for six months at MacManus, Jon & Adams.

Joining Compton Advertising in 1957, MacMullan worked on the broadcast buying side of the office (which was divided into separate print and radio-tv units). During his six year stay, he was a buyer, planner and media supervisor, working on several Procter & Gamble brands. "It was a good training ground," he reports, "but I was interested in the opportunity of working at an agency with a wider variety of accounts."

In 1963 he moved to D'Arcy and began working on several different accounts. Today, working for such clients as Aetna Life, Royal Crown Cola, and SCM, he finds his challenge working with products and services that are not always packaged, and that have smaller budgets than the big accounts did.

Working on a variety of products at an executive level, MacMullan is exposed to developing trends and is effecting media.

He applauds the development of

the individual 30 as a fine stimulus for the tv business.

"Advertisers who up to now couldn't use television for any one of several reasons, can now realistically investigate using the medium."

He points out that advertisers with restricted budgets may now find the 30-second commercial within their reach. In addition, single product advertisers who could not use tv for lack of a piggyback partner, will now have no trouble in landing avails.

The benefits of the acceptance of the 30 as the basic unit of time in spot is not without ill effects, however; product protection, MacMullan warns, will be the victim of the new trend.

"If we approve of the 30," he remarked, "then we have to appraise what time separation means.

"Stations have an obligation to protect us," the associate media director points out. "There should be separation between commercials for competitive products. Stations say that they will provide reasonable separation, but the question is, what is reasonable? Our policy is that if the separation is under 15 minutes we have a talk with the station. If we continually are not given separation by a station we will either stop using it, or substantially reduce the amount of business we give them.

"Of course, with the 30 we may find that we can no longer hold to 15 minutes separation, and that we require a new policy. There will be a greater need to evaluate the merits of the loss in time separation against the desire to keep the spot."

"The chainbreak protection story is not going to get any better," he pointed out. "Scatter buying on the networks complicates the protection picture.

"Scatter buys come in about 10 days before air date. As such, it is the monkey on the back of the nets. As scatter sales continue to get better, the situation will get worse.

"Although stations probably have access to network schedules, most probably can't go over them and adjust their own schedules accordingly."



Douglas T. MacMullan
Getting around is in his blood

One possible reason is that it is probably easier to run a spot knowing that there will be a conflict, and then try to get the agency to pay anyway; then telling the agency there is no other possible place to put the spot, and most likely get a cancellation.

Another problem area is the NAB code change which now allows four spots to be aired during one break.

"I don't like it," replied the D'Arcy Vice president, "but we really have no way of knowing how serious the problem is. Nobody really knows how much effectiveness your spot diminishes by the number of surrounding spots.

MacMullan also points out that it would be very hard to measure this type of information, since there are so many variables. Facts that must be taken into consideration include: the time of day the spots are running and the alertness of the audience, the creativity and strength of your spot as compared with the others and the nature of the other spots.

MacMullan who makes his home in New York is a bachelor and has a variety of interests. He is quick to point out however that his one major diversion is travel, and he spends much of his time planning for his next trip. Next Fall he plans a short trip to Europe, to be followed the next year by a trip to and through Russia. ■

"Our star just broke her leg. Do you think that frumpy wardrobe mistress can go on in five minutes?"

Dialogue like this will grace (?) the Atlanta tube this year as part of *The World's Worst Movie*, a program which made its debut on WQXI-TV February 2.

Says the station: "Sure to hold viewers to their seats by their sheer incredibility, the Saturday late night features will offer completely unknown stars, credits which even the most astute movie goer wouldn't recognize, early vintage production that would make Darryl Zanuck renounce the entire movie industry. . . . The selections were carefully chosen by the number of loud moans each elicited in channel 11's screening room."

The first feature was *Reported Missing*, a 1937 epic starring matinee idols Jean Rogers and Dick Purcell. It was spine-tingling, brain-deadening mystery about corpses stolen from an airplane. Others on the schedule are *The Man Who Cried Wolf*, *Little Miss Broadway* and *One Body Too Many*.

We hope the debut feature doesn't refer to the station's audience.

* * *

Marty Barris remarked on a segment of *The Merv Griffin Show* that "I was so dumb in school that I thought Humpty Dumpty had a great fall because he had a bad Summer."

* * *

Speaking of lousy movies, we recommend one of Rowan & Martin's earliest efforts, which qualifies on the basis of plot alone. It was called *Once Upon a Horse* and was made in 1958. And don't ask us how we know, but Ed MacKenzie, once a host on a late-night show on WXYZ-TV Detroit, had a bit part in it.

As you might figure, it's a western. Rowan & Martin rustle some poor girl's cattle and then find out the herd is worth less than the cost of feed. They try to ditch the herd, but they're foiled by the sheriff. They rob a bank but can't spend the money because the sheriff knows they arrived in town dead broke. They can't

get a loan to feed the cattle because their bank robbery left the loan company short of cash. When they steal a train it runs off the track. And to top it all off, they get trapped in a mass wedding.

* * *

A press release that came to us started off as follows:

"I think what children are seeing now is abominable, but it's the parents' fault. I'm talking about any of the cartoon shows on Saturday and Sunday mornings. They're nothing but violence and mayhem and mayhem and violence."

"Soupy Sales, who has been in the medium since 1949, took time out after taping his latest video venture, ABC-TV's color special, *The Pied Piper of Astroworld*, to speak candidly about what today's youngest generation are watching on tv.

"Sales went on to say that the fault lies equally divided between the networks' abysmal lack of creativity in this area and the parents who permit their children to watch that kind of show, thereby insuring high ratings.

"Obviously, Sales believes that *The Pied Piper of Astroworld*, which was taped entirely at Judge Roy Hofheinz' vast family amusement park next to the famous Houston Astrodome, is the kind of children's program needed to fill the creativity gap."

Oh.

* * *

At Ogilvy & Mather's annual end-of-the-year staff meeting, chairman Jock Elliott said to assembled employees at one point:

"Surprised by the number of newcomers? We're growing fast, but that's only one reason. The other is that we have to keep replacing girls who run off to get married instead of sticking to business.

"In 1969, no O&M girl will be allowed to get married. That's the way we make executive decisions around here. That'll be as effective as most of them, too."

Since advertising does so much to stimulate romance, all we gotta say is: He who sows the wind shall reap the whirlwind.

* * *

We hear from about a dozen sources that Mickey Mouse is wearing an Agnew watch.

* * *

Shari Lewis and her husband Jeremy Tarcher wrote a script for *Star Trek* and created the female lead in her own image. When it came time to cast, she was told, "You're not the type."

* * *

In case you missed Alan King in his NBC-TV special last month, we pass along a few King comments on suburbia:

"You buy a house. My wife convinced me we were getting it from an ex-GI. I think it was Benedict Arnold. We paid \$33,000. It was listed at \$12,500, but we wanted a few extras—like windows, floors and ceilings."

"A housing development is a community of 450 houses that all look exactly alike. It's called God's Little Acre, and only He can afford it."

"Babysitters are so expensive, you don't hire one. You put in a sealed bid."

"At parties, you can always tell the hostess. She's the one wearing toreador pants."

* * *

One of the scripts for *Green Acres* called for a machine gun typical of the kind a Hungarian guerilla would use—and you can imagine how they got into the plot. It was pointed out that gun permits would cost \$250.

Well, you know how they waste the dollar on tv so the advertiser doesn't have to pay too much money. So everyone agreed to have a mock weapon constructed—approximate cost, \$10. Eva Gabor balked.

"But dollink," she exclaimed, "would a gorilla be doing viz a machine gun?"

“Properly conceived
sales messages,
strategically placed
in SRDS, motivate
buyers of advertising
to initiate placement
of schedules”

That is why 31.5% of all advertising pages placed by U. S. television stations are placed in SRDS — why 43.2% of all pages placed by U. S. radio stations are placed in SRDS.*

In SRDS
YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.



STANDARD RATE & DATA SERVICE, INC.
The national authority serving the media-buying function
5201 OLD ORCHARD ROAD SKOKIE, ILLINOIS 60076





(And you'll get a lot more to think about from NSI)

Nothing like planning ahead when you're buying spot TV. In no other advertising medium is there more useful information available for making factually-based decisions. And, NSI offers the most complete measurement of seasonal viewing levels in syndicated television audience research.

Take the Spring quarter, for example. In May, NSI has quarter-hour reports

for 69 markets. Daylight saving time viewing activity for about 80% of U.S. TV households allows you to analyze and re-analyze to your heart's content.

So when you think Spring, and Spring timebuying, think about this broader-depth NSI quarterly concept. Your Spring will come sooner, and be warmer.

New York
(212) 956-2500

Chicago
(312) 372-3810

San Francisco
(415) 986-6437

Hollywood
(213) 466-4391



Nielsen Station Index

a service of A. C. Nielsen Company