

Television Age

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APR 15 1969
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WCTV-land *LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS*

WCTV-LAND SALUTES FLOWERS INDUSTRIES!

Flowers Industries, Inc., of Thomasville, Georgia has just had a public offering of its stock and now is a publicly held company with outside directors on its board. Within six months present plans are to move on to the American Stock Exchange from the over-the-counter market, thereby creating a broader marketing base to better fit into plans for growth through acquisition both in the snack food, bakery and non-related fields. The company depends heavily on television advertising for product identity in the markets it serves in Florida, Alabama and Georgia.



Mr. William H. Flowers
 Chairman of the Board
 Flowers Industries, Inc.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

COMING

effervescent
as champagne...
sly as a furtive wink...
hard as diamonds...
and cool as a
blue steel gun barrel.

THE AVENGERS

83
one-hour
TV shows
in color

starring
PATRICK MACNEE
DIANA RIGG

**4 big
seasons
on ABC network**



Syndication by
American International Television • 165 West 46th Street • New York, N.Y. 10036 • Circle 5-3035

WTAR-TV

Norfolk, Virginia
Channel 3—CBS
announces the
appointment of
Harrington, Righter
and Parsons, Inc.
as national
representative

Effective April 1, 1969

Why is Nano learning

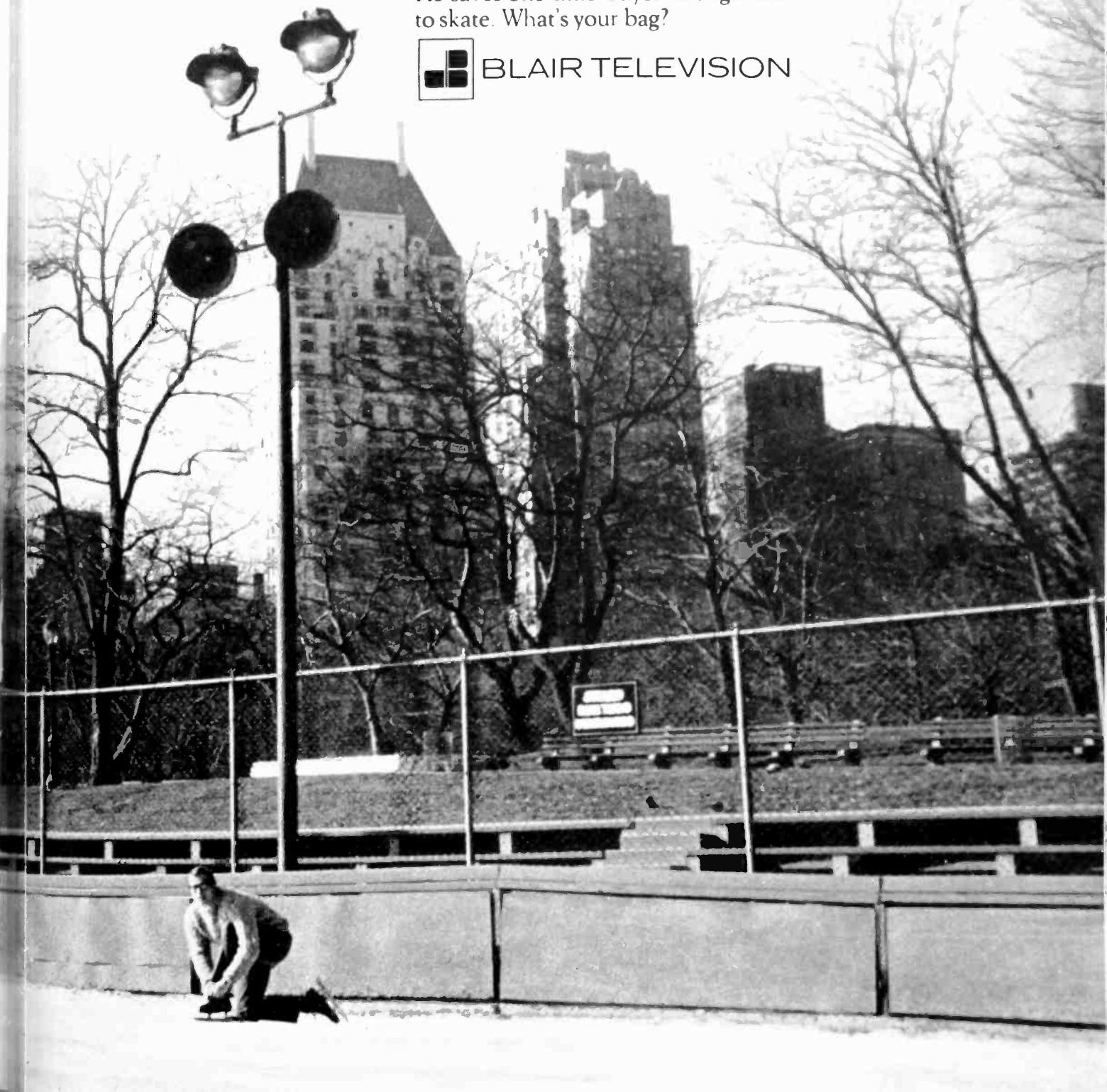


burghart's Blair man skate?

To keep up with Nancy. She's a time buyer at Grey Advertising, and one of the swiftest women on ice. Besides being an award-winning speed skater, Nancy holds the national women's bicycling championship. No wonder the pace of her workaday world doesn't faze her. Nancy buys TV time for active accounts, and often needs confirmations fast. That's where her Blair man comes in. Fast. Because the most extensive and sophisticated facility for gathering and analyzing broadcast information is at his fingertips...at Nancy's...and at yours. So call your Blair man. He saves one time buyer enough time to skate. What's your bag?



BLAIR TELEVISION



Dayton's Best Television Buy!



FEATURING



**AWARD WINNING
DAILY COVERAGE
OF THE
INDIANAPOLIS
"500"**

Represented
- by



APRIL 7, 1969

Television Age

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Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe

Managing Editor: Bill McGuire

Associate Editor: A. N. Burke

Staff Writers: Mark Chait

Sue Bricker

Washington Correspondent: Jay Lewis

Editorial Assistant: Martin Asher

Advertising

Advertising Director: Norman Berkowitz

Assistant 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

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Television Age, April 7, 1969

BOISE... MAKES NEWS:

In the past five years the Boise market has had . . .

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedi-
cated to the service of the Boise area.
(KBOI-TV leads in late afternoon news
5:30 to 6 pm with a 57 per cent share.
Source: November ARB).

**KBOI**
TELEVISION

KBOI-TV Boise, Idaho



REPRESENTED BY
KATZ TELEVISION



A CBS AFFILIATE



ook'em.

Howard Duff
Dennis Cole
Ben Alexander
Also known as
THE FELONY SQUAD

Three successful seasons on ABC-TV

1st Year — 34 share of audience*
78% of The Felony Squad's audience was adult**
42% of the time period's young-adults were
tuned in to The Felony Squad

2nd Year — 30+ Shares in major and
intermediate markets***

3rd Year — Maintained its outstanding young-adult appeal**

Praise and acclaim from critics across the country

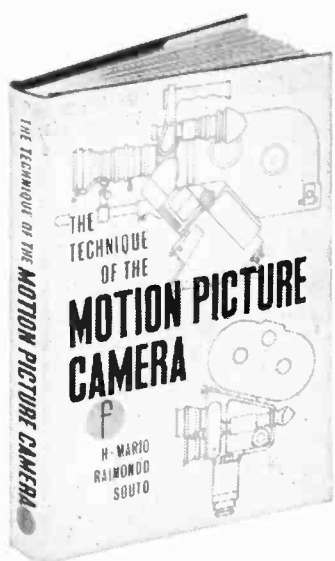
73 Half-hours in color

Taut drama — Hard-hitting realism
Location production
Contemporary crimefighting

Call 20th Century-Fox Television



JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

\$14.50 each

TELEVISION AGE BOOKS

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

It's that season again

It's hunting season in Congress.

The spate of investigations, inquiries, hearings and proposed legislation involving the broadcast business has become a seasonal venture. This Spring activity seems to come out with the cherry blossoms, the dogwood and azaleas and it's not nearly as pretty.

It's not a pleasant sight to see Congressmen bird-dogging around for some aspect of the broadcast business that they can draw a bead on.

Many a politician on the Hill knows that the way to attract attention in this hypersensitive industry is to put together a bill that will "hit 'em in the bread basket." as one Congressman put it.

Harley O. Staggers (D-W.Va.), chairman of the House Commerce Committee, has introduced a bill (H.R. 9583) to regulate conglomerates in the broadcast field. This is a very popular subject on the Hill these days. His bill would bar companies that derive more than 10 per cent of their income from activities other than broadcast. He has also introduced a bill incorporating the majority report of the full committee on the WBBM-TV "Pot Party." This bill deals with so-called "deceptive practices in broadcast news." Hearings are likely on both these bills.

Meanwhile, the committee is proceeding with hearings on cigarette advertising and is scheduling hearings on CATV after the Easter recess before the Communications Subcommittee under the chairmanship of Torbert H. Macdonald (D-Mass.)

J. J. "Jake" Pickle (D-Tex.) has a bill in the hopper to regulate the networks. His bill is so vague and badly worded that even he admits he will have to revise the language.

Rep. Henry B. Gonzales (D-Texas) also has a bill that calls for licensing of television networks, and regulating network newscasts.

A total of 22 bills on broadcast legislation have been introduced in the House since the first of the year.

On the Senate side, John O. Pastore (D-R.I.) occupies the center of the stage. His crusade on violence is almost becoming an obsession. Normally, he is a reasonable legislator knowledgeable on broadcast matters. He struck hard at the license renewal policies of the FCC when he said "a broadcaster should not be placed in jeopardy and have his license put up for grabs." The broadcasters were listening but the message was intended for the Commission.

While there have been hearings, inquiries and proposed legislation in other years, much of the recent activity is directed at network news and documentaries. Should the legislators succeed in cowing the broadcast industry what will remain will be a vapid shell devoid of vitality and the public would suffer. The FCC is also busy, tooling up for the next action on renewals, and one-to-a-customer rule-making procedures.

It would seem that the body broadcast has two sets of doctors; the FCC and the Congress. Both are operating furiously and if the patient survives it will be because of his amazing strength in the face of amateur surgeons trying to carve him up.

Cordially,

THE DETROIT WAY



Distributor ignition points, as small as they are, make the vital difference between an automobile running smoothly or not running at all. The small points work like light switches—opening and closing with precise timing. They control the amount and intensity of electric current delivered to the spark plugs. At 65 mph the average set of distributor points flicks on and off 16,000 times per minute.

...where vitality works!

Detroit found out a long time ago that little things like distributor points make a world of difference in the operation of a car.

The WWJ Stations found out a long time ago that *vitality* in broadcasting makes the same kind of difference. With it, there's extra spark...there's imagination, innovation, community involvement, pride in accomplishment.

Listeners and viewers know it. So do advertisers. They know that *vitality* works... to intrigue audiences—and to sell products. And they know that making vitality work is the WWJ/Detroit way of doing things.

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.

NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.

Represented by Edward Petry & Co., Inc.
The Original Station Representative



Secret weapon.

Channel 40's nose for news has made it southern
New England's favorite news medium.

No less than 22 local NEWSbeat reports each week
keep over 1,000,000 New Englanders

(\$2 billion worth!) turned on. And on. And on.

Which makes NEWSbeat great news for advertisers
with a nose for profits.

Because it means that at least 22 times each week,
Channel 40 isn't Channel 40 at all.

It's Channel 1.

WHYN TELEVISION/SPRINGFIELD, MASS. 01101

Letters to the Editor

Intermixing Jacksonville

In your analysis of the November ARB sweep (*The share holders*, TELEVISION AGE, February 24, 1969, page 27), you do not show Jacksonville as an intermixed market in the table on page 28.

FRED WEBB
Executive Vice President
Rust Craft Broadcasting
New York

• *Our error.*

Finger right on Pulse

Your recent article on diary-keeping research done by *The Pulse*, I (*Spot Report*, TELEVISION AGE, February 24, 1969, page 49) was a fine job of making the experiment and its implications clear.

HARRY M. LOND
Client Service Director
Henry J. Kaufman & Associates
Washington

Measuring CATV

I found your article on CATV measurement (*Tv's measurement in grains*, TELEVISION AGE, February 19, 1969, page 28), extremely interesting reading.

FREDERICK W. FORD
President
National Cable Television Association
Washington

Women in production

I'm so thrilled with your article on women in commercials production (*You've come a long way, baby*, TELEVISION AGE, February 24, 1969, page 36) that I've worn out the magazine showing it to friends. The writer did a fantastic job of reporting, and skillfully wove in all the comments.

Thank you so much for doing the story. There are so many women who are interested in production, and who become disheartened. This will help them.

MRS. CATHERINE Z. LAM
Vice President
Grey Advertising, Inc.
New York

Television Age, April 7, 1969

Four Star's syndicated daytime serial

No one's tried a syndicated daytime serial for years. But Four Star International says it's close to offering a package. Details are confidential but it's understood that the series for the half-hour tape series will be self-contained over an undetermined number of episodes. The characters will tie the stories together. Alan Curtis, Four Star executive vice president, says the distributor will seek 26-week commitments from stations. Four Star is now gathering scripts for five pilots. It's time to kick off a separate story.

The company is also close to rolling with *On Trial*, a new, taped, dramatic series, made for stripping and featuring fictional courtroom plots. Buzz Blair, producer and part owner of the show, says he'll knock out each episode (130 in all) in two days, one for rehearsal, one for shooting. About 10 stations have signed up for the series, including the Metromedia group, and Curtis says all that Four Star needs to start production is a "couple" of stations.

The move away from talk shows, as evidenced in the past by these Four Star developments, means higher-cost programming and, consequently, indicates syndicators are confident of filling the better time periods. The same shows may cost up to three times the nut for a talk show.

First-step okay for invoice form?

It looks like first-step approval is about wrapped up on the station spot invoice form developed by TvB and the IAB. The form is a variant of the "Systems of Spot" invoice worked out by TvB and the accounting firm Arthur Young & Co. two years ago.

Minor changes may yet be worked into the form by a subcommittee of accounting people headed by William E. Hatch, senior vice president, financial and insurance of Ted Bates. However, it is understood that the subcommittee feels that, although more information and suggestions would be desirable, there is a practical limit to what stations can be asked to provide.

The next hurdle is approval by the subcommittee's parent, the Fiscal Affairs Committee. Members of the latter group have not seen the form yet.

How the stations will react is anybody's guess. In general, agency people are not optimistic about getting station approval of standard procedures. However, it is hoped that experiences with spot paperwork during the past few years may push station management to bend a little.

Spot paperwork untangles a little more

National Television Representatives have developed a procedure they say will solve many of spot TV's paperwork problems. Instead of sending a contract back and forth with each time order, they have sent a copy of their standard Terms and Conditions to all agencies, and they accept all time orders on this basis. From this point on, the only paper involved is the "confirmation

of order" and the agency's shipment of commercials with instructions completes the agreement.

Dick Hauschild, director of research and sales promotion, said RTVR will not use the standard contract form the IAB's is working on when it becomes available because it will only complicate paperwork again. They tested the new system with a major agency for three months, and Hauschild said the only problem was a minor one—time bought on baseball games. The rep firm is now using the policy with all agencies, and expects no further problems with it.

CATV rushes in where tv fails to tread

CATV operators are filling the void in weekday children's programming which networks and stations have left in search of adult, and particularly, housewife demographics. Already 21 operators are originating *The Baby Sitting Channel* distributed by Tele-Mation Program Services.

This consists of two to four hours of children's programming a day. Such programs as *Felix the Cat*, *Little Rascals*, *Mack 'n Myer for Hire* and *Hercules* are carried generally in two two-hour sections. The first part generally is carried from 9-11 a.m., the material tailored to younger children. From 3-5 or 4-6 p.m. the second segment, aimed at an older group, is shown.

Since several of the programs are currently in syndication, no CATV operator can run the programs within the Grade A contour of a station carrying the show.

Goodson-Todman's CATV plans

Goodson-Todman Productions is entering the CATV field, a novel activity for a syndicator, and is planning to set up a counseling service on programming for other CATV operators. At the present time, they have a franchise for Elizabeth, N. J., and others pending in six states. The firm will also produce CATV shows.

Nielsen's potential people

The Nielsen Co. may have to revise its "people potential" category to include income. "People potential" is one of seven market breaks added to the November-December NTA/NAC National Audience Demographics Report. It estimates the buying potential of the lady of the house on the basis of how many consumers she buys for. But, a large family with a low income would rank higher than a small family with a high income, and the true potential would be distorted. A Nielsen spokesman said they will have to find a solution to the problem.

The other six categories are refinements of three existing ones—household income, education of head of household and occupation of head of household. These categories were developed from suggestions from ad agencies. Jackie DaCosta, associate director of media information and analysis at Ted Bates, said they will be more helpful in research and client presentations than in planning and buying.

RKO RADIO REPRESENTATIVES

PROVIDE
DEDICATED, IMAGINATIVE, AGGRESSIVE
SALES SERVICE
TO THESE LEADING MAJOR MARKET STATIONS

WOR AM & FM, New York

KHJ AM & FM, Los Angeles

CKLW AM & FM, Detroit-Windsor

WRKO & WROR, Boston

KFRC & KFMS, San Francisco

WGMS AM & FM, Washington D.C.

WIXZ Pittsburgh

WWTC Minneapolis

WHBQ AM & FM, Memphis



RKO RADIO REPRESENTATIVES, INC.

New York • Chicago • San Francisco • Los Angeles • Atlanta • Toronto

Business barometer

For whatever it means, the signs for 1969 are auspicious. They may not mean much, for tv is a volatile, sensitive business. On the other hand, there is every reason to believe that the patterns of '68—which showed growth in all three sectors of tv advertising—will repeat themselves.

Both local and network compensation revenues were up in January, the former a healthy 20.3 per cent, the latter by 3.9 per cent, which, considering past history, isn't bad.

Local revenues reached \$29.8 million, compared with \$24.8 million in January of '68. This also compares to a peak of \$52.8 million last October. However, local merchants are even more disposed than spot advertisers to play it cool during the first month of the year.

This is pointed up by comparing January, '69, figures with those of December, '68, which came to \$46.9 million—a record for the month.

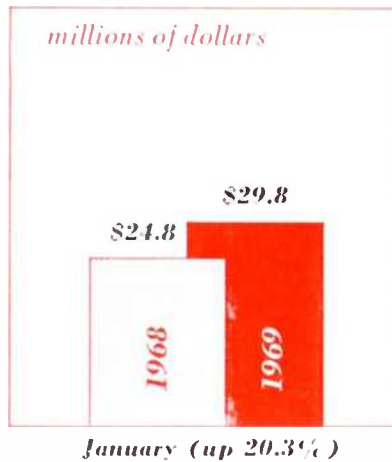
The January "Business barometer" sample reported local business down by 25 per cent from December, '69, which differs a bit from the dollar figures—one reason being the samples of stations for each month differ a bit.

The network compensation level for January was \$20.4 million, as against \$19.6 million the previous year. The "Business barometer" sample reported revenue down 2.3 per cent from December, '68.

The station size figures: In local business, the larger stations did best, going up 22.1 per cent. Medium stations rose 16.5 per cent, small outlets 12.7 per cent. Comparable compensation figures were up 4.0, 3.1 and 7.3 per cent.

Net report: data on spot revenue in February in the May 5 issue.

LOCAL BUSINESS

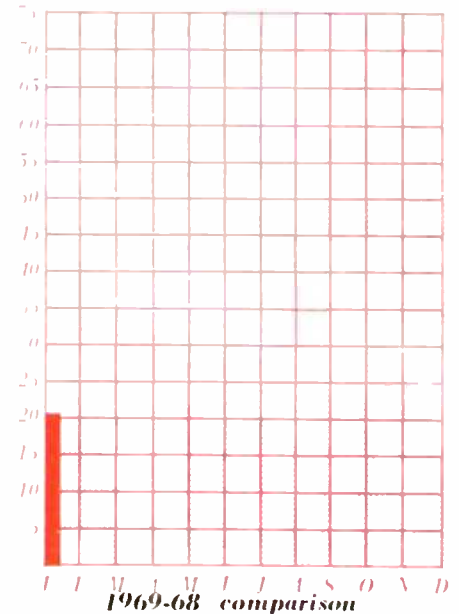
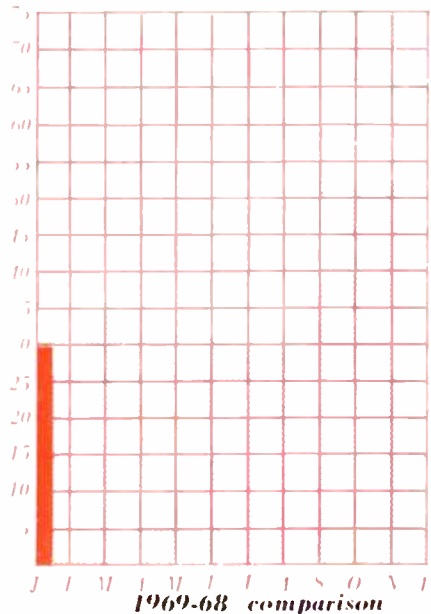


NETWORK COMPENSATION



Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+12.7%	+7.3%
\$1-3 million	+16.5%	+3.1%
\$3 million-up	+22.1%	+4.0%



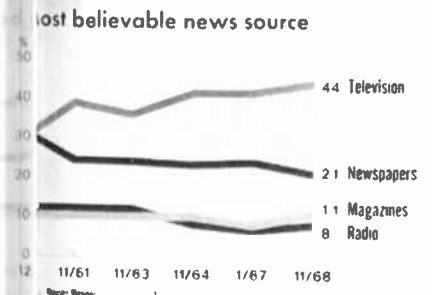
Copyrighted feature of TELEVISION AGE. Business barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.

The TIO survey

Television scored well in two major areas in the latest Roper study for the Television Information Office. On the one hand, its standing as a believable source of news remained high—indeed, first—among all news media. On the other, its acceptance as an advertising medium was also high.

Based on personal interviews among 1,995 adults during November 14-23, 1968, the national study is the sixth in a series done by Roper for TIO since 1959.

The study, which will be published in booklet form about May 1 and



which was aired by TIO director Roy D. Ash at the NAB convention March 26, found that the credibility of tv as a news source was more than twice that of newspapers.

In answer to a question regarding the most believable source of news, 44 per cent of respondents named tv; 21 per cent, newspapers; 11 per cent, magazines, and 8 per cent, radio.

Re: on tv. It was also apparent from answers that Americans rely heavily on tv for news. One of the standard questions of the Roper surveys is where respondents get most of their news about what's going on in the world. Tv's margin over the second medium was the biggest since the surveys began. In the 1963 study, tv moved into first place in this question and has remained there since.

Fifty-nine per cent of the sample named tv as the source of most their news; 49 per cent cited newspapers, 25 per cent, radio and 7 per cent, magazines. The total exceeds 100 per cent because of multiple answers.

However, an analysis of exclusive mentions—that is, how often a med-

ium was mentioned as the primary news source—showed 29 per cent of respondents mentioned only tv, and 19 per cent mentioned only newspapers.

The figure for those mentioning both tv and newspapers was 25 per cent. In addition, newspapers and other media, but not tv, were mentioned by 5 per cent, while tv and other media, but not newspapers, were also cited by 5 per cent.

As to acceptance of commercials, in four studies since 1963, the following question was asked: "Do you agree or disagree that having commercials on tv is a fair price to pay for being able to watch it?"

Most agreed. In each of the four, about eight out of 10 agreed. The latest figures were: agree, 80 per cent; disagree, 10 per cent; don't know, 10 per cent. The lowest percentage of those agreeing was 77 in 1963.

The same four studies asked respondents: "Which of these four statements comes closest to describing how you feel about commercials

Having commercials on television is a fair price to pay for being able to watch it

	11/63 %	11/64 %	1/67 %	11/68 %
Agree	77	81	80	80
Disagree	14	10	9	10

on television?" The four statements were: (1) "I dislike practically all commercials on television." (2) "While some of the commercials on television are all right, most of them are very annoying." (3) "There are some very annoying commercials on television, but most of them are perfectly all right." (4) "The commercials on television seldom annoy me—in fact, I often enjoy them."

Considering the first two statements negative and the last two positive, negative mentions in the latest Roper survey totaled 38 per cent, while positive mentions totaled 57 per cent. This compares with 39 and 55 per cent, respectively, in 1963,

when the question was first asked.

The percentage which dislike commercials was 10 in 1963 and 13 in 1968. The percentage which often enjoy commercials was 24 in 1963 and 22 in 1968.

One of the issues tackled by the Roper surveys has been the contention that "upscale" viewers (upper income and college-educated) have been deserting the medium.

The last four Roper surveys show that, while upscale viewers spend less time with tv than the average viewer, the richer, better-educated person has been increasing the amount of time he spends with tv.

Median daily hours of viewing for college-educated people was 2:17 in 1968 and 1:48 in 1963. As for the upper income group, the respective medians were 2:24 and 2:02. The average for all viewers was 2:47 in 1968 and 2:34 in 1963.

The general rise in viewing is in line with a similar pattern shown by the Nielsen Audimeter sample.

The Roper study unveiled little evidence that Americans believe tv to be a prime cause of violence. Respondents were asked to rate 12 possible causes for violence. Two of the causes covered television—one for tv news and one for tv entertainment.

The responses showed that tv news ranked ninth and tv entertainment 11th among the 12 possible causes of violence.

Causes ranked. Here are the percentage of mentions for the dozen causes: (1) a general breakdown in respect for authority, law and order, 74 per cent; (2) use of drugs, 68 per cent; (3) laws that are too lenient or not letting the police do their job, 64 per cent; (4) bad examples set by parents, 60 per cent; (5) conflict between blacks and whites, 50 per cent; (6) poverty and poor housing, 43 per cent; (7) youthful rebellion, 42 per cent; (8) theatres showing movies with violence and sex, 39 per cent; (9) coverage of riots and crime on tv news, 35 per cent; (10) coverage of riots and crime in newspapers, 30 per cent; (11) violence in tv entertainment, 27 per cent and (12) the war in Vietnam, 26 per cent. ■

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

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 blocky, with a slight shadow effect behind them, giving it a three-dimensional appearance. The 'R' and 'C' are particularly prominent.



THE BEST AIR FARE IN CHICAGO

THE MIKE DOUGLAS SHOW

It's always nonstop entertainment with Mike Douglas in charge. 90 minutes of laughs and lively talk with top-name performers. Week nights.

Girl Talk



Famous women let their hair down when they join hostess Virginia Graham in interesting and often astonishing conversations. Weekday mornings.

THE JIM CONWAY SHOW

Special co-hostesses and guests join Jim to bring Chicagoland housewives thought-provoking ideas on subjects close to every woman's heart. Weekday mornings.

STEVE ALLEN

Anything goes when the master of the offbeat free-wheels through an hour of hilarious comedy and conversation. Weekday afternoons.

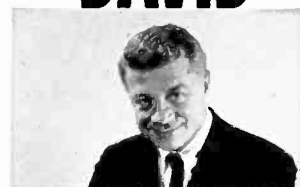


THAT SHOW



Comedienne Joan Rivers mixes celebrities with authorities from various fields to dish up one of the most sprightly talk shows on TV. Weekday mornings.

DAVID



SUSSKIND

Penetrating questions, revealing answers—you can always expect both when David Susskind interviews his famous guests. Sunday nights at 10:30.

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TELEVISION · CHICAGO

Some clients and agencies feel market specialists can do a better job than the brand buyers



Divide and conquer

Everybody, including my mother, thinks they're a media specialist," complained a senior vice president and media director of a large agency recently. "With the tremendous amount of money going into spot today," he continued, "clients are scared and are looking for some panacea to solve the cost problems that surround the handling of spot buying."

He was talking about market specialists, a central, if controversial issue in media departments and one of the developments that have made the past two years one of the most dynamic periods in the history of broadcast buying, though specialization is not exactly a shiny new idea.

Partly explaining the turmoil has been the rise of the media buying services. Their claims of superiority in buying have hit media departments where it hurts and have been one of the reasons for the focus on market specialists as well as the increasing emphasis on buyers who are tough negotiators.

Some agency personnel directors say that, as often as not, an experienced buyer is hired for aggressiveness as much as for his knowledge of the business.

A couple of important advertisers have apparently settled on one type of buying after some backing and filling. General Foods, after



a lot of thought, has finally installed a market specialist system among its stable of agencies and covering primarily 28 top markets. Campbell, which last year, divided the country into four regions and gave one to each of its agencies, has gone back to a centralized spot buying system, but giving each of its agencies different media to buy.

On the other hand, Standard Brands is entering its fourth year as a client who relies on centralized buying, while Bristol Myers in continuing with market specialists, dividing its buying between the five agencies that handle its account.

But change continues, for better or for worse. The rise of the 30-second rate as the basic unit of time-buying has dampened the belief of some clients that market specialists are needed to coordinate piggybacked commercials. Others feel that it will make no difference and say market specialists are still needed in order to get better buys.

Meanwhile, P&G, the biggest user of spot but not the bellweather it used to be, is sticking by its tried and true brand buying methods. "What we've got works," said a P&G agency man.

But George Simko, Benton & Bowles manager of media, predicts: "Whatever we have today, is going to be different five years from now."

What they have today are four all-media buying-planning groups. While two handle diversified groups of accounts, the third has P&G, and the fourth encompasses the General Foods' market specialist buying system, in this case in seven markets. In addition to the original six that were assigned late last year—Denver, Kansas City, Chicago, Seattle, Dallas, and Cincinnati—Minneapolis, which was formerly with Doyle Dane Bernbach who has now retired the account, has been added.

Six buyers make up the GF buying group. Of these, two are market specialists. The balance are involved in planning and checking the buys made by other agencies for their products.

Hard to pinpoint

Is General Foods getting better buys because of this system?

Simko says that while he believes GF is getting better buys, he can't pinpoint the benefits.

"I can't tell you they're getting better cpm's yet, but we're convinced this is a better system for GF. We see it as a better way to get efficiency and good spots.

"The system works well for GF because they have highly localized short flights built around 30-second spots. It would be difficult to piggyback if everyone placed their own spots. In addition, the buyers have a little more leverage because reps know that any GF business coming their way will have to come from one buyer."

BBDO's vice president and director of media Herb Maneloveg questions the value of the specialist system.

"We look askance at the basic philosophy of market specialists," Maneloveg says. "If you are convinced you have 15 experts, fine. But there aren't 15 experts in media. Just because a buyer is given the title 'market specialist' doesn't mean that he is any better as a buyer.

"Under the GF arrangement you really don't know who is doing the better job because costs are different. If a market is a seller's market this will effect the type of buy you can make."

A General Foods media executive explains, however, that every month all buys are put through a computer evaluation. The system, which has been in effect for about a year,

checks each buy for cost efficiency. This gives the company a continuous picture of how cost-effective a buyer, or brand or agency is.

The company is apparently satisfied with the buying so far (it has been in effect for about 18 months). One source said that the markets which the market specialist buying is confined to now will be expanded to include all GF markets by the end of the year. Problems in putting together a staff at the company to oversee the buying was cited as the cause of the delay.

Until the changeover, the markets which are not included among the 28 under the market specialist system are bought by the agency on record for the brand.

In addition to Benton & Bowles other GF agencies and the markets they buy include Young & Rubicam, New York, Philadelphia, Sacramento, San Diego, Pittsburgh, Indianapolis, Charleston-Huntington; Grey Advertising, Baltimore, Boston, Buffalo, Portland, Washington, and Milwaukee; Ogilvy & Mather, Cleveland, Los Angeles, Miami, St. Louis, San Francisco, and Detroit; McCa Erickson, Hartford-New Haven and Phoenix.

Y&R and GF

At Young & Rubicam the market assignments fit in nicely. Markets are assigned to the Y&R regional buyer whose area includes the GF market. At the agency, regional buyers buy for all brands. Planning is done by a separate group of brand planners.

There were originally nine regions in the Y&R system, last week this was reduced to seven regions, the north-west and southwest and the mid-Atlantic and southern regions each being combined.

Y&R believes the system will work better with the addition of more

... in place of regional super-
 ...
 Y&R revealed that initially they
 ... \$180,000 to \$200,000 in ad-
 ... costs into setting up the new
 ... specialist system. The media
 ... of another agency said he's
 ... told the figure was closer to
 ... 00,000; Young & Rubicam re-
 ... this figure calling it "exces-
 ...
 Y&R also rejected the charge of
 ... sources who claim they see
 ... increase in the turnover of media
 ... buyers at the agency. A media di-
 ... reported he has two resumes
 ... on Y&R buyers on his desk now,
 ... and that he knows of two others who

have recently left. In addition, Alan Miller who headed up the market specialist buying set-up has since left, and has been replaced by Jerry Baldwin.

Don Foote, a Y&R group supervisor, said he hasn't seen any increase in the turnover of buyers because of the changeover. He added there'll always be people leaving and joining any agency.

In spite of what may be said about it, Foote reports that the set-up is generally working well, though it is still too early to get client reaction.

The BBDO attitude toward market specialists reflects some experience

with the system. Last year the agency jointly tried the market specialists setup with O&M, Needham, Harper & Steers and Leo Burnett for Campbell. The idea was dropped after it was discovered that it took too long for information to be transmitted from one agency to another. With four agencies trying to coordinate, there were a dozen channels of communication.

A GF executive admitted communications problems arose initially in connection with market specialization. The biggest snafu was not in sending specifications from the brand

(Continued on page 62)



Among current crop of market specialist buyers are (r.) Dave Specland, Ted Bates (Colgate); (below l.-r.) Paul Fitzgerald, Y&R, (mid-west); Judy Adler, Ogilvy & Mather (General Foods); Peter Murray, Benton & Bowles (GF).



How D-F-S keeps its golden boys happy (and productive)

The care and feeding of creative types, the golden boys of the modern agency, present a number of dilemmas aside from such crass problems as how do you keep Joe satisfied at \$30,000 per when Art had to be offered \$40,000 to lure him from another shop.

One of the dilemmas is how to keep creative people happy and productive when they've moved up to management and near-management levels. They may like the status and the money but they may not cotton to administration. If they're worth their salt, they're aching to sit down at a typewriter or drawing board and, as a matter of fact, it's to the agency's best interests that they do.

One answer to this problem is supplied by Dancer-Fitzgerald-Sample, which recently put its creative foot forward, making a strong bid for attention at a time when not to be creatively-oriented is akin to heresy. The agency revamped its creative department in New York, made promotions wholesale, and considering its dislike of publicity in the past, appeared downright voluble about its operation.

Somehow D-F-S has managed to give its top creative people more authority, responsibility and status while providing them more time for creative chores.

At least that's the way it looks so far. The revamping is still being digested and there's bound to be some waste motion in the beginning. But, already, those moved up are beginning to feel the elbow room.

For whatever it means, Dancer is not generally considered a "creative" agency by Madison Avenue definition. D-F-S president Stuart B. Upson concedes the agency might have been overlooked insofar as creative reputations go but is confident that the agency, especially in the

Co-equal creative directors are, l. to r., Richard Goodman, Charles Blakemore, Jack Keil, Frances Kennedy, Duna Blackmar, Greene Fenley.



Agency revamping
by creative people
more responsibility
and, hopefully,
more time to do
what they do best

past couple of years, has been turning out great work.

He remarked recently: "D-F-S has always been probably the strongest agency in the country on the management and marketing side, so much so that some people might forget that our accomplishments would not have been possible without matching strength on the creative side."

Lion's share is in tv

When Upson talks creative, he's talking television since about 80 per cent of its billings goes there. The New York office places advertising for such clients as General Mills, Glenbrook Labs (Sterling Drug), P&G, Peter Paul, Best Foods, Frigidaire, R. J. Reynolds, Schick and Rival.

Its commercial of Joe Namath shaving off his mandarin mustache with a Schick electric razor got a million bucks in publicity last year. The agency also got a lot of attention in the trade for its deft revival of "I'd walk a mile for a Camel." And it's certainly been turning out better than run-of-the-mill blurbs for Oxydol and Frigidaire.

The agency is particularly proud of its work for Oxydol (with Pat Carroll), not only because of its humor-with-a-point but because of the challenge presented by selling a laundry product against an array of not-so-different competitors. As a matter of fact, Dancer feels it has more than its share of not-so-different brands, meaning they require an extra measure of creativity. "Anybody can sell Polaroid," remarked a D-F-S creative chieftain.

It was because of such work as cited above that D-F-S management felt that moving up its best creative people was clearly indicated. A description of the changes will help explain what the agency is driving at.

(1) The half-dozen key creative people, all formerly group heads, were promoted to the new position of senior vice president and creative director. They are Dana Blackmar, Charles N. Blakemore, Greene Fenley, Richard E. Goodman, Jack M. Keil and Frances Kennedy.

They are listed in alphabetical order, which is another way of saying they are all equal. There is no overall creative manager at D-F-S. Some of the implications of this fact will be discussed later.

(2) With the exception of Mrs. Kennedy, each creative director is now in charge of two groups instead of one, or, depending on how you look at it, in charge of a larger group. However, each of five creative directors now has two group heads reporting to him, and that, as will be seen, makes a big difference.

(3) The Creative/Management Review Board has been revamped and trimmed to give creative people a stronger voice. Mrs. Kennedy is now permanent administrator of the board, which reviews all new campaigns before they are submitted to clients.

(4) Nine of the 10 new creative group heads have been appointed vice presidents. Anthony R. Jaffe has been a vice president since 1967. He and Ann Haggerty report to Blackmar, Edwin Corley and Gordon F. Dropps came under Blakemore's wings, Eugene L. Cleaves and Edward J. Doyle are Fenley's group heads, Robert Kilzer and Nancie J. Schutz are in Goodman's bailiwick and Stephen M. Vengrove and Richard W. Stevenson both answer to Keil.

(5) A somewhat unique aspect is the newly-created post of vice president and executive art director. Seven have been named, each responsi-

(Continued on page 67)



The toymoil"—that's how one veteran adman refers to the toy industry—an explosive, on-again off-again amalgam of boom items, bust items, hot lines and cold lines. "It's a crap-shoot," continues the adman, with a rueful smile, "and the dice are loaded with tv."

They're loaded all right. According to the Television Bureau of Advertising, manufacturers and wholesalers of toys went for some \$23.4 million in network and \$20.8 million in spot during 1968, for a total of about \$44.2 million.

These figures represent percentage increases over 1967 of 10.6 in spot, 33.1 in network and 21.5 overall.

An increase in toy manufacturers' television budgets is in the cards for '69. The industry is coming off an excellent year (manufacturers' sales exceeded \$1.8 billion in 1968, a gain of 16.9 per cent which marked the biggest year-to-year increase in the history of the business.)

Competition hasn't lessened, and the big boys in this business are rather free spenders where tv is concerned. The big boys include Mattel, Ideal, Topper, Remco, Kenner, Hasbro, Louis Marx and maybe a couple of others. Their rule-of-thumb is to budget about 10 per cent of each television item's projected sales into tv advertising. It makes for a fat kitty.

Just about all of the aforementioned big guys will spend more tv money this year, but that doesn't necessarily mean greater saturation—and clutter—in the conventional toy advertising season of September through December 15. One of the trends noted by TELEVISION AGE during last month's American Toy Fair in New York was a move to earlier-on as far as tv is concerned.

Kenner started 14 tv items off in January. Ideal did the same with

three of its categories. Remco will be on television some weeks earlier than last year. The thing to bear in mind here is that these are bona fide television toys, selling, for the most part, at \$5 and up, rather than the conventional \$1.50-\$2.50 Spring tv items.

That's one indicator that toy manufacturers' use of television is maturing—it's no longer exclusively a matter of jumping in 13 weeks before Christmas, riding it down to the wire, then jumping out.

Year-round advertisers

There's an even stronger sign of toy advertising maturity—the advent of the 52-week television advertiser—but it's doubtful that this can ever become a sure-enough trend, since only a handful have that kind of money to spend. This approach was pioneered by Mattel, the industry's dollar volume leader (last year, Mattel did a record-breaking \$211 million). For 1969, a second advertiser, Kenner, a General Mills subsidiary, joins Mattel in the exclusive 52-week club. And, starting next September, Hasbro will go the same year-round route.

Kenner says it will spend \$5.5 million on tv this year, Hasbro some \$5 million. Though Mattel won't tell, about \$10 million would be in the ballpark.

Ideal's current schedule includes every month but July and is budgeted at about \$6.5 million, with about \$8 for total promotion, while Remco skipped only January and says it's in for \$5.25 million on tv.

While Louis Marx & Co. talks to no one, it's known that the company spent \$1.2 million with the networks and \$538,000 in spot last year.

Topper, which leans very heavily on television, says it will put \$8.75

million into the medium, a fit to add in its catalog. "To live what it promises."

There's a definite swing away from item advertising toward the overall or full-line concept among manufacturers of television toys.

"Manufacturers are looking for ways to advertise items or categories that will help sell other things in the line," says one toywise adman. "It makes good economic sense. The market is a lot tougher than it used to be. You can't late tv behind a single item. You have to make it pay off, because competition has been climbing fast—numbers of viewers."

Ideal crashed through with its new line of advertising. In February when it anteed up \$250,000 for a full day's work on stations in 10 markets, it was perhaps the leader in the three-dimensional game business, us-



They're not toying with tv



Ted Bates filmed toy auto commercial (at left) for Louis Marx in Hollywood. Helfgott & Partners used pro athletes in Ideal game commercial shot in Chicago (below).



Toymakers, who spent \$44 million last year, will be on tv earlier, bigger, longer in '69

time exclusively to push its extensive game line, calling the promotion "Games Day."

Abe Kent, Ideal's vice president in charge of merchandising labelled Games Day "a great success," but only smiles enigmatically when asked if he'll do it again this year. Best guess is that he will.

Remco, a publicly-held company which did \$35 million last year, has come up with a new angle (for a toy manufacturer) designed around the line concept of advertising. It's an eminently loveable, Gepetto-like live character called The Little Old Toymaker.

"We created him," says board chairman Saul Robbins of Remco, "as a replacement for the m.c.s. who used to front kids' shows and deliver testimonials for the items. The way it is now, with one cartoon after another, or cartoons and films alternating, there's no commercial-to-commercial continuity and nothing to tie the items together into a line."

Heavy exposure

The Little Old Toymaker will do just that, Robbins and his cohorts hope. They'll use him on television (some 25 to 30 exposures a week on *Captain Kangaroo* alone), in commercials, in stores as a demonstrator and builder of goodwill, and imprinted on packages, newspaper ads and catalog sheets.

While the vast majority of toy companies will remain zeroed in on the moppets this year, Ideal will pull a switch by aiming a good percentage of its stuff at adults too. Ideal's management took a long look at the clutter, confusion and profusion of messages with which children are bombarded, and decided that parents *must* be making most of the toy-buy-

(Continued on page 63)

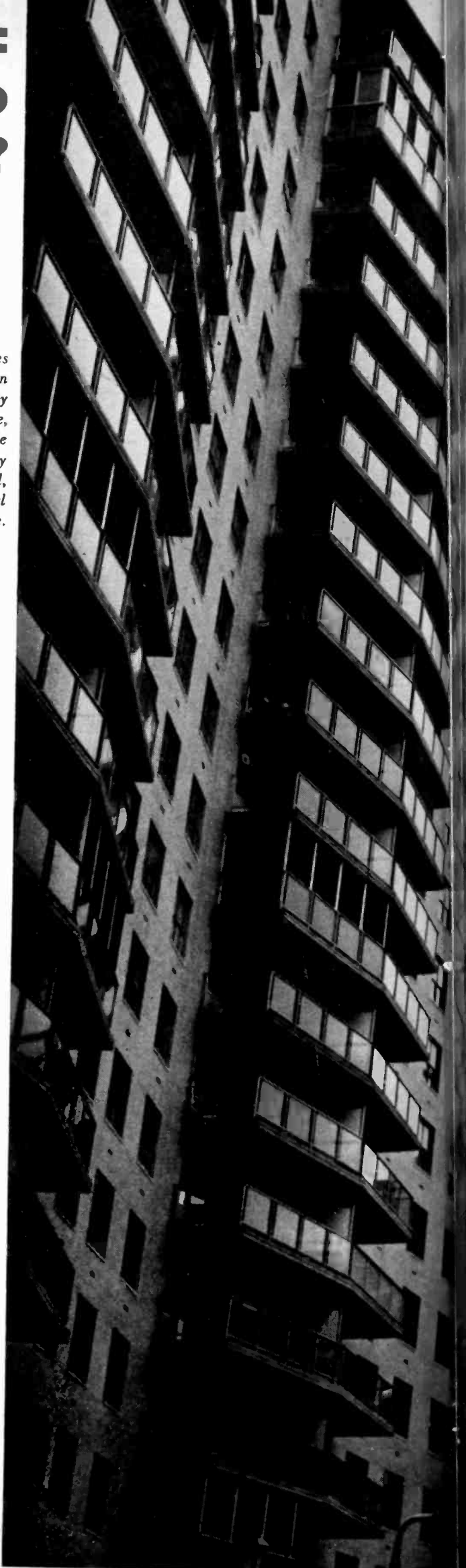
CATV: Why is it so complicated?

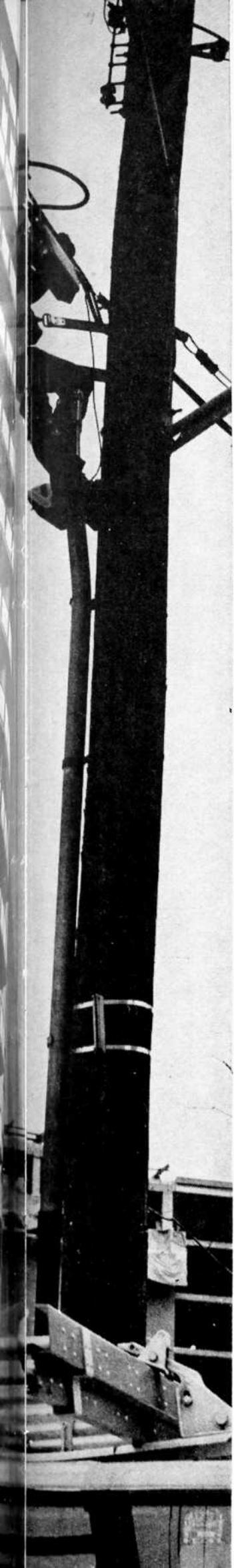
The Commission, the cable operators, and the broadcasters are now going through a transition period. It may be difficult for a while, but we hope it will lead to a better balance between the competing private interests and provide the basis for the development of a system making the best possible utilization of both elements. For a while we will be applying the Second Report and Order, as modified by the interim procedures specified in our Notice of December 13, 1968. If the proposals made at that time are adopted, we will then move fully into the new arrangements which we tentatively believe will represent the most desirable pattern for the future.

The dispute over cable television and its future still involves the basic issues with which the Second Report and Order was concerned: unfair competition, carriage, non-duplication, and distant signal importation. To these, our new proposal has added the following: compulsory CATV program origination, possible commercial support for such origination, making spare channels available on a common carrier basis, pay television by cable, the applicability of certain broadcast policies to cable operations, possible limits on ownership, technical standards for cable operations, reporting requirements for the cable industry, and division of regulatory responsibility in the cable field. I would like to briefly touch on all of these aspects of the problem.

The Commission is still gravely concerned about what it regards as the unfair competition which a cable system importing distant signals imposes on the local stations in its community. If the cable operator had elected to provide a new program service—either over the air or on one of the channels of his system—

*Workman prepares lines
for cable reception
in New York City
apartment house,
well within 35-mile
zone set up by
recent FCC proposal,
but where signal
importation is no issue.*





Part II
The thinking behind the
FCC rules on signal
importation and approval
of retransmission rights

By *KENNETH A. COX,*
member, Federal
Communications Commission

he would have had to hire performers, acquire rights to filmed or taped programming, buy equipment with which to display it, hire people to run the machines, develop revenues to finance this effort (whether from subscribers or advertisers), and otherwise conduct himself very much like his broadcast counterparts.

Duopoly rule

If he chose the broadcast medium for his service, our duopoly rule would limit him to providing only *one* competitive service. If he went the cable route instead, he would undoubtedly not try to add a second channel until the first one was well established—and even then would not add another channel unless he expected it to produce more than its projected cost, whether from added subscribers, increased subscription rates, per program charges, or advertising revenue.

In other words, either regulation or economic realities would limit him to a single competitive service—and it would be a service whose costs would be comparable to those of a broadcast station.

(We are proposing that cable operators be limited to programming only one channel—in addition to automated channels providing time and weather, stock ticker, news ticker, and similar services. We are also considering applying the Fairness Doctrine and other broadcast policies to such CATV originated programming.)

But the usual CATV pattern—and certainly the one that would prevail if there were no regulatory restraints—is much different. The cable operator typically seeks to provide a substantial number of additional television services—apparently feeling that the promise of improved reception of the local signals plus the

usual automated services and the kind of local origination provided by a few operators would not, in themselves, attract enough subscribers.

The only way to get such multiple program services is by importing broadcast signals from other markets. This not only produces a quantum jump in channels, but requires no payment for broadcast rights, no expensive personnel, no efforts to enlist advertiser support—only the costs of head-end equipment and of microwaving in the more distant signals.

This is where we think the unfair competition comes in. Not only does the cable operator who pursues this course avoid the costs and regulations which face his broadcast competitors, but he undercuts the latter still further by doubling or trebling the number of signals with which they must compete for the attention of the audience.

Lose benefit

This competition is particularly damaging when the programs brought in include some for which the local stations have paid for exclusive rights—only to lose the benefit of their bargain because the cable operator, without making any payment, presents the programs before they do.

Cable spokesmen often say that *they* do not compete with the local stations, but merely enable distant stations to do so. But the benefits from this infusion of distant signals accrue not to the originating stations but to the cable operators. While the individual broadcaster profits only when people watch *his* station, the CATV entrepreneur profits whenever he can offer enough more than is available off the air locally to attract a substantial percentage of viewers

(Continued on page 59)

After many years of releasing broadcast billing figures from data compiled by LNA-Rorabaugh, Television Bureau of Advertising has switched its source of information. Recently TvB started releasing figures compiled by Broadcast Advertisers Reports. For the first time, TvB will be a source for local, spot and network figures at the same time.

The system is completely new to TvB. It will be based on fewer markets and figures will be based on one week out of the month. BAR does make a monthly projection, however, and TvB will be releasing this.

TvB hasn't ironed out its plans completely but Harold Simpson, manager of information services, said they will at least release network figures monthly and spot and local figures quarterly. Eventually, they hope to release spot and local on a monthly basis also.

Network figures for January and February have already been released. The report provides net time and program billings by day parts and by network, including the percentage of change from the same period of the previous year. Figures include agency commission.

The spot and local rate figure used is usually somewhere between the one-time and end rates, but this depends entirely on the individual station. J. Walter Thompson advises BAR on the rates the station is selling its spots for. Based on this and the rate card BAR determines the

rate to be used for the spot, and treats all advertisers alike.

These rates are continually being revised, according to Pro Sherman, director of sales development at BAR. They are constantly checking for revised rate cards and when they are found, BAR makes the necessary changes in the rate it is using.

Getting network average

Costs for network minutes and programs come from the networks directly. The rate is an average of what all advertisers are paying for a given minute or a given show. These costs are then checked by several agencies for accuracy. Sherman said that in the three years he has been doing this, he can think of only one case where the network report was inaccurate.

Quarterly reports for spot and local will be somewhat similar to those issued by TvB when it was releasing figures from LNA-Rorabaugh. These include estimated expenditures of the top 100 national and regional spot advertisers, and estimated expenditures by product classification. The new reports will also include information on day part advertisers, but will not go into brand details. However, the data coming from BAR will not be comparable to previous TvB reports based on LNA tabulations, according to George Huntington, general manager of TvB. Therefore, 1969 will be Year One so far as comparability is concerned.

BAR's information comes from a monitoring system. A field office is equipped in each of the 75 top markets with an audiorecorder and an FM tuner for each station. The recorder is turned on one full week each month, randomly, and is then shipped to BAR's processing plant in Philadelphia. There are about 70 people who listen to tapes, and record commercial information. The information is processed through a computer system is used to record spot and local information.

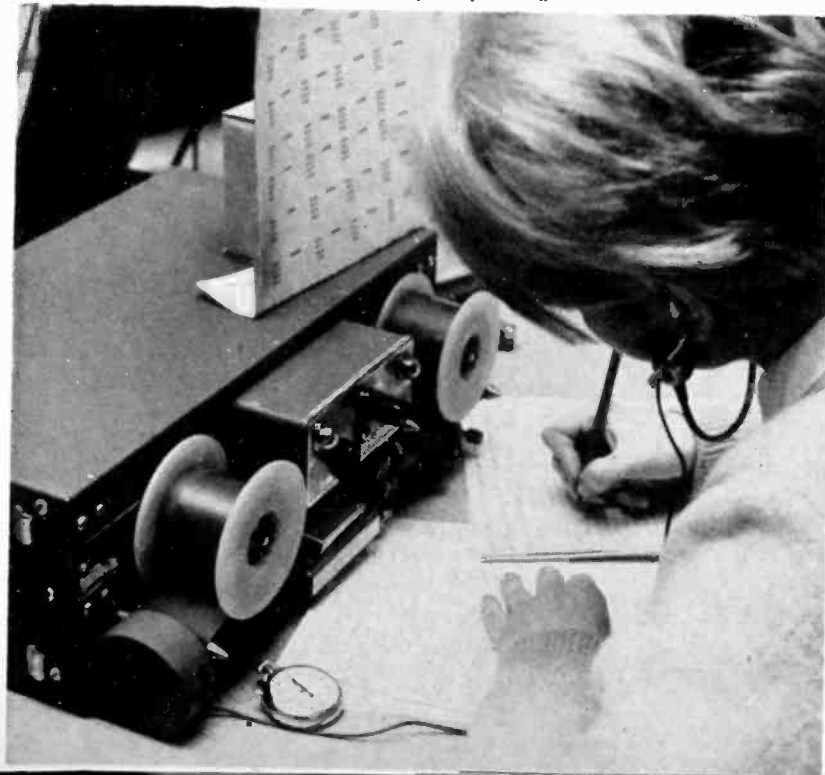
Monitoring the nets

Network broadcasts are recorded off a network line rather than on air as is done for spot and local. This is done to eliminate errors that might be the result of local changes in commercials, according to Simpson. These changes may be due to local testing of a product or a particular commercial. Monitoring of network broadcasts is done on a weekly basis, rather than one week a month.

The 75 markets that BAR monitors represent about 85 per cent of spot billings in the country. Weekly figures for the 75 markets combined are projected to a monthly total. One company, one of the top 10 tv advertisers, studied BAR's projections against their actual figures for the period from July, 1967 to June, 1968, and found that the

(Continued on page 35)

A BAR listener logs tape from one of 75 field offices.



**Figure
control:
TvB
style**

***In a new departure
Television Bureau
of Advertising
becomes single
source for network
spot and local
billing figures***

Wherefore art thou, violence?

Senator John O. Pastore has currently discovered one of the oldest of all political tricks for getting headlines—attack an institution, one which is completely familiar to everyone in the country, from the side of ambiguous righteousness. In this case it's violence on television. There is no doubt that he is getting strong support from newspapers, which are hardly impartial when reporting their strongest competitor. They relish the attack. The same similar tv headliner was Senator Thomas J. Dodd. The main idea seems to be that there is an excess of violence on television, and that this, in turn, may lead to a reaction causing crime in the streets. The evidence is vague or nonexistent. Some say there is a causal relationship between television and crime. Others say, *contraire*, the vicarious experience on television actually prevents crime by letting potentially unbalanced individuals commit violence in their dream world instead of in real life.

Whatever the answer, the subject has been thoroughly treated in past articles here, in many ANA and AAAA committees, by industry spokesmen, by network executives, by public groups and by many individuals. Senator Pastore is old hat. As a matter of fact, the producers have almost over-reacted to advertiser pressure against excessive violence, to the point of diluting the drama.

The suggestion of having the NAB code administrators—some fellow, in reality—review dramas that are suspect is one of those ideas that look good on paper but are naive and unworkable in practice. All films which are suspect would be screened about a week before air date. If there were an objectionable incident it would be impossible to reshoot, re-edit and reprint in time without prohibitively high costs. Further, there is going to be no man making that decision and his opinion, which has to be subjective since there are no agreed criteria to measure excessive violence, really cannot be any better than those of the present network censors and the advising executives who also review the programs.

President Frank Stanton of CBS says the plan would substitute one man for 204 affiliates, which is true only to the extent that 204 engineers could flip a switch in the middle of an objectionable scene as they viewed it on the air. Of course, they wouldn't know when to flip it back on again—a pretty sloppy procedure at best. What it boils down to is that all three networks are aware of the pressure and have reacted by cutting down on types of shows that lend themselves to violence. NBC-TV and CBS-TV have been fully reported, with the conclusion that their 1970 schedules would be more bland. A review of ABC-TV now completes the Fall plans.

Saturday and Sunday stay as is. It is somewhat ironical that Lawrence Welk and *The FBI* are the long-range hit shows on ABC. Monday is experimental night, with two 45-minute shows—that's right, 45 minutes. First *The Music Scene*, 7:30 to 8:15, in which *Billboard* picks likely hits. The Committee (that's a singing group, man) produces the new groups, and songs. At 8:15-9 comes *The New People*, wherein Rod Serling does a *Lord of*

the Flies with a group of dissidents on a Pacific Island. In the 9-10 slot is Harold Robbins' *The Survivors*, with Lana Turner, George Hamilton and Kevin McCarthy. This is a tough story about rugged individualists, and will have Robbins' vigorous plotting. From 10-11 is *Love American Style* a trilogy starring a brass bed with sturdy springs.

Tuesday starts with *Mod Squad*, 7:30-8:30, and *Movie of the Week*, a mini-movie from 8:30 to 10, made by many different film companies. At 10 to 11 is a doctor story *Marcus Welby, M.D.* with Robert Young as the old G.P. trying to convince a young doctor that this is the way.

Wednesday is *The Flying Nun*, followed by *The Courtship of Eddie's Father* starring Bill Bixby, followed by *Room 222* which is a kind of "To Sir With Love" featuring Lloyd Haines with the usual black teacher problems. *The ABC Wednesday Night Movie* closes the night.

Thursday starts at 7:30-9 with the transplant *Ghost and Mrs. Muir*, *That Girl*, and *Bewitched*. At 9 to 10, Tom Jones offers a variety show, and the evening closes with *It Takes a Thief* with Fred Astaire as an added starter.

Friday starts with *Let's Make a Deal* 7:30 to 8, followed by *The Brady Bunch* 8-8:30, in which a widow and a widower merge with a resulting family of six girls and six boys. At 8:30-9 is a modern version of *Mr. Deeds Goes to Town* with a do-gooder philosophy. At 9-10 is *Here Come the Brides* and ABC's Serutan answer to Lawrence Welk. At 10 to 11, Jimmy Durante and the Lennon Sisters—enough said.

Viewed as a whole, it appears that ABC is trying to experiment in several directions, but with no logical



Lana Turner, Kevin McCarthy in "The Survivors," new ABC hour.

pattern. Of course, they may know more than they're telling, but half the new shows seem to be big, loosely constructed crap shoots. The other half are situation comedies, with which ABC has done well, a formula doctor series and top plotters with Serling and Robbins.

As far as violence is concerned, Senator Pastore won't have much to watch. *The FBI*, *Mod Squad* and *To Catch a Thief* have been fairly moderate in that direction, with a few exceptions.

This much is certain: no matter how well ABC's proposed programs turn out, they still smack of Grade B movies. On the other hand, this just might be the only answer to the network's problems.—J.B.

ilm/Tape Report

DEBT OF OPPORTUNITY

It's no secret that there's a lack of minority group members in the film production field. The encouraging signs left in the wake of a recent forum between Film Producers Association and the Group for Advertising Progress indicates that progress and change may be in the offing.

Since the forum, and because of it, Harold Klein, executive director of the FPA has formed an employment committee to investigate sources of manpower. Sam Magdoff, last year's FPA president, will head the committee. In addition, Klein has set up appointments with the AAAA and the ANA to try and get their cooperation in this area.

The FPA is also negotiating with the Directors Guild of America about a program to train assistant directors. The program, beginning this Summer, will be open to minorities.

Union reps who were invited to the forum are beginning to react to allegations that "you have to be born into the union to be a member." IATSE local 644 (cameramen) has approached Doug Allgood, president of GAP and an account executive at BBDO, and asked if any GAP members were interested in the union. Allgood hopes this may be some kind of breakthrough. One of the problems for anyone trying to get into the field is the lack of opportunity for exposure. To remedy this, Fred Rogers, who headed the GAP panel and is assistant to Bob Gage, executive vice president and creative director at Doyle, Dane, Bernbach, has arranged to host tours of minority advertising personnel through Pelican and Elektra Film Productions; to familiarize them with actual production techniques and operations.

Also, as a direct result of the GAP program, film producers have set up individual meetings with Allgood and Rogers. At least one minority-grouper has been hired so far.

Allgood believes that many non-whites would like to come into the film production industry. He added, however, that GAP would like to overcome the reluctance minority people have in looking for jobs by telling them they do have a chance. "But first we want to be sure we're

absolutely right about this.

"We are not saying anybody owes us a living," says Allgood, but perhaps there is a debt of opportunity."

The Group for Advertising Progress is an organization of non-whites all productively employed in the ad industry, and who strive to encourage other minority group members to seek careers in advertising.

PIGSKIN FORECASTS

Computerized football forecasts, which Bing Crosby Productions had been syndicating as information only, are being converted into a program format.

The new show, called, not surprisingly, *Computer Football Forecasts*, will be available next Fall on tape. It features Paul Christman, former all-American college half-back and pro star.

The program is actually split into 190-second segments, some two dozen in all. Stations must make a basic buy with additional segments of the college and pro game forecasts optional. Segments, of course, are tailored to be worked into existing station sports shows.

Crosby Productions gets its football predictions from Cox Broadcasting, which has been making forecasts for two seasons. Last season the distributor put the data together and passed it along to stations for their own sportscasters to play around with. Now Christman will make comments on the computers predictions. However, the EDP forecasts will not be changed.

There will be 19 weekly "programs." Crosby Productions will get the forecasts on Sunday after all games are in and put it together in time for stations to receive the tapes on Tuesday or Wednesday from Chicago, according to Edward S. Broman, vice president in charge of syndication sales.

The format was unveiled at the NAB convention in Washington. Also introduced at that time was a five-minute news commentary strip, featuring Dr. Albert E. Burke. Broman said 260 segments will be produced. Another new offering was *Beat the Odds*, a half-hour strip game show hosted by Johnny Gilbert.

ANY CHALLENGERS?

Dimension Productions and Grey Advertising teamed up to show how to eliminate red tape in commercial production, but its doubtful they want to try it on a regular basis. The two companies did a commercial in four days, from conception to proved answer print.

It began on a Friday evening 5:30 when Dimension director Ehrlich was called in by Grey creative director Manning Rubin to cover the commercial while it was being written by Stella Lester.

On Monday morning, a bedroom set was designed and built and props were purchased. At 10 a.m., the actors began to arrive. Shooting commenced at noon and, with only lunch and dinner breaks, continued until 10 p.m. By 11 that same evening the film was at the lab.

Tuesday morning at 11, a screening was held for the agency and those involved. The takes were picked and editors went to work. At the same time, Dimension's Bill Ungar was working with Grey's Stella Lester and Maurice Martin recording the music and sound effects. The music score had been written Monday by Miller-Martin.

Wednesday, rough-cut approval was made and sent to The Optical House.

Thursday morning, the finished optical negative was lined up with the track. By noon the negative was delivered to the lab for an answer print. At 5 p.m., the print was delivered to Grey and immediately approved.

Director Sol Ehrlich attributes the quick work to the agency's cooperation . . . and a little bit of luck.

N. LEE LACY MOVES

A townhouse at 160 E. 61st St. is the new New York home of N. Lee Lacy Associates. The film production company has been operating out of the Delmonico Hotel on Park Ave. until now.

In addition to executive offices, conference rooms, and complete dining facilities, the townhouse includes accommodations for personnel brought to New York for specific assignments.



PROD. NO.	TAKE	SOUND
SCENE	1	1/3
DIRECTOR		
CAMERAMAN		
DATE	EXT.	INT.

All the world's your stage, with film.

Color film is the portable, affordable commercial medium that can go anywhere with you, bring back the action for you, and bring home the bacon for advertisers. What's film got that others have not? Just versatility, flexibility, see-anywhere ability, utility, agility, practicality, familiarity, and people.

It's really the people who count when you start adding up the advantages for film. Sure, at Eastman Kodak we help film stay on top with new products. But, it's people like you who really keep film the vital, fresh medium it is. So why build boundaries for your talent? Remember, the people who go everywhere in this business are film people.

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New York: 212/MU 7-7080; San Francisco: 415/776-6055

Kodak

NOW! ALL NEW! WCD STAGES!

Four Floors of Production Area . . . 33 Foot Ceilings . . . Overhead Crane . . . Insert Stage . . . Kitchens . . . Shops . . . The Most Efficient Studio Arrangement in the City . . . Ramp to the Big Studio for Cars and Large Products.

Round Trip Limousine Service from your office to the studios at

421 EAST 6th STREET

Less than 15-minutes from most Agencies!

Our Producer/Directors

★ Bob Carlisle ★ Rex Cox ★ Doug Fithian
★ Mike Stehney ★ Joel Weisman

are enthusiastic about the New Freedoms these stages give them in working out creative problems with you.

We would like you to see these studios . . .
come to lunch!

And for your convenience . . .

WCD INC.



EXECUTIVE OFFICES,
SALES AND EDITING, AT
820 SECOND AVENUE,
New York, N. Y. 10017
(At 44th Street)
telephone (Area Code 212)

986-1351

Los Angeles, California — 1028 North LaBrea Avenue

AD MAKERS

RON SEMLER has joined the staff of Warren, Muller, Dolobowsky and Associates as copywriter. Previously, he was with BBDO where he worked for such clients as Gillette, United Fruit, American Express and American Tobacco.

LAWRENCE B. WILLIAMS has joined Campbell-Ewald as director of broadcast production on the Chevrolet account. Williams goes to C-E from Zimmer, Keller & Calvert where he was vice president and manager of the radio and television department.

LOUIS S. MIANO has been appointed vice president and copy chief of AC&R Advertising, a member of the Ted Bates Group.

Prior to joining AC&R, Miano was a writer for ABC-TV, and then West Coast editor of *Show* magazine. He has also been on the staffs of *Life* and *Tv Guide* magazines.

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Advertising Directory of SELLING COMMERCIALS

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ENTERING SYNDICATION

Warner Bros.-Seven Arts has just released Volume 14 of *Films of the 50s and 60's*.

Among the titles included in the package of 50 films (31 in color) are *The Comancheros*, *From the Terrace*, *The Glass Menagerie*, *North to Alaska*, *Carousel* and *Move Over Darling*.

VIA-TV TAKES EMMY

For the first time in the six-year history of the National Academy of Television Arts and Sciences' Station Award, a non-commercial educational station has walked away with the honors. WHA-TV Madison, won an Emmy for *Pretty Soon Runs Out*. The award was presented on March 2 at the NAB convention.

Winner of the Special Citation was WFIL-TV Philadelphia for *Assignment: The Young Greats*.

Bud Wilkinson, consultant to the President in a range of subject areas including urban affairs, presented the station Emmy to Ronald C. Bornstein, associate director of tv at WHA-TV. Eugene McCurdy, station manager of WFIL-TV, accepted the special citation.

ON THE WAY

Ludden's Gallery, a new 90-minute five-times-a-week personality-variety show will be produced by Albets Productions in association with Metromedia Television for national syndication.

The series is scheduled to enter production this month. Its exact format is now being resolved.

Production at **Filmation** has been on Saturday morning tv series for next season. Series include *The Hardy Boys* mystery adventure series on ABC-TV, *Sabrina*, *The Teenage Witch*, part of the *Archie Comedy Hour* for CBS-TV and all new *Archie*

AT&T "Impulse" • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Cream of Wheat • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC. N.Y.

Armour Bacon • Young & Rubicam



PELICAN PRODUCTIONS, INC., New York

Denalan • William Esty Co.



SPI SNAZELLE PRODUCTIONS, San Francisco

Bratwursthaus • E. G. White Adv.



LOGOS TELEPRODUCTION CENTER, Arlington

Elanco Products Company • Clinton E. Frank



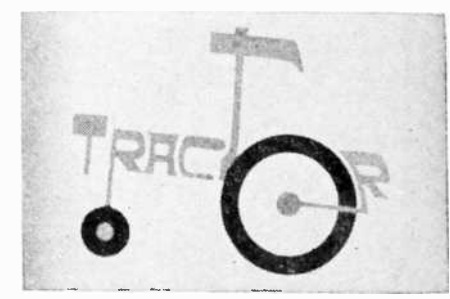
SARRA, INC.

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KING SCREEN PRODUCTIONS, Seattle

Esso Imperial Oil • Cockfield, Brown Ltd.



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Four Floors of Production Area . . . 33 Foot Ceilings . . . Overhead Crane . . . Insert Stage . . . Kitchens . . . Shops . . . The Most Efficient Studio Arrangement in the City . . . Ramp to the Big Studio for Cars and Large Products.

Round Trip Limousine Service from your office to the studios at

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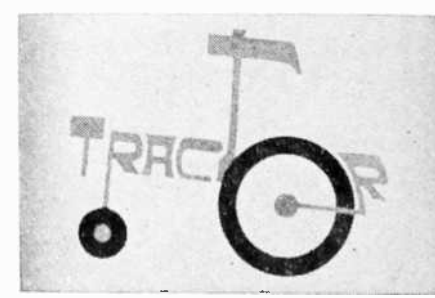
SARRA, INC.

Byer & Rolnick • Collin & Andrew



KING SCREEN PRODUCTIONS, Seattle

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

David Lucas stretching out . . .

chie segments for next season.

Scripting has begun on *The Archie Special*, a primetime animation special to air on CBS-TV in September.

The Government Story, a 40-part series of half-hours on three branches of the Federal government will make its debut this month on the **Group W** stations, and will also be available for syndication.

The programs tell the story of the government from its formation to the present-day operation of the legislative, executive and judicial branches.

ZOOMING IN ON PEOPLE

RAY M. RUSSUM, JR., has been appointed account executive for ABC Films' western division. Prior to joining ABC Films, he was with the Army Times Publishing Co. as Los Angeles manager.

Three appointments have been made at Group W Productions. JACK WARTLIEB has been named manager/program and production services for Group W Productions. Moving into Wartlieb's former position as production manager will be WILLIAM D. WEYSE. JACK REILLY has been named general manager of *The Mike Douglas Show*.

Wartlieb has been with the company since 1961, working as production manager on a number of shows, including *The Mike Douglas Show* when it was originally launched in Cleveland.

Weyse joined Group W in 1962. He joined WJZ-TV Baltimore as public affairs director, and has served as assistant program manager and executive producer since 1967.

Reilly had been serving as production manager of Group W's KDKA-TV Pittsburgh before being named to his new post.

RUSSELL P. WILLIAMS has been promoted to national accounts manager, group stations, for the Ampex Corp.'s video products division. He had been a video sales engineer in Houston. In his new position, Williams will be responsible for coordination of all purchases made by non-network group owners of stations.

JEROME M. WECHSLER has been appointed Midwest division manager, and JAMES GATES eastern division manager for Avco Embassy Television Sales. Wechsler is a veteran syndication executive. Gates comes to the company with an extensive background in television sales for RKO General.

MATT POULS has been promoted to the post of Eastern sales manager and DAVID FRIEDMAN moves up Pouls' former position of Eastern sales representative for Screen Gems.



POULS

Pouls joined Screen Gems two years ago after serving as local sales manager of WKBD-TV Detroit. Previously, he was a sales representative for Storer Broadcasting in that city.

Friedman joined Screen Gems in 1967 as assistant to Dan Goodman, vice president in charge of syndication for the company. Prior to that he was an executive assistant in the business affairs department of Columbia Pictures.

Also at Screen Gems, FRED STETNER has been named production executive in charge of syndicated program production in New York. He'll serve as liaison between Screen Gems and the various independent production companies headquartered in New York that are producing taped programs for the first-run syndication market which Screen Gems distributes.

BAER AND I

Jerry Baerwitz and David I. Kelmenson, both formerly of VPI Productions of California, have joined forces in their own commercial production company. Offices of Baer and I will be located at 3383 Barham Blvd., Hollywood.

COMMERCIALS MAKERS

BERNARD ROEDERER has been appointed general manager of King Screen Productions, Seattle-based film firm. Roederer was previously business manager of the film-making firm.

NIKI HALL has joined Film Fair, New York, as a producer/sales representative. Miss Hall was most recently a producer with Cascade Films in Los Angeles. Along with producing

Advertising Directory of SELLING COMMERCIALS

Commercials, she has also operated her own graphic design business in Hollywood.

FRANK CAMIEL and DINO KOTOPOULIS have joined Pelican Films as directors.

Camiel is a live action director who previously worked for various



CAMIEL

production houses on a freelance basis. Recently he has worked on commercials for Fresca, Progresso, United Nations and McKesson-Robbins Pharmaceuticals.

Dino Kotopoulos is directing both animation and live action commer-



KOTOPOULIS

From 1966 until joining Pelican, he was a director with Spungberg Works in Los Angeles.

As a designer, he frequently applies animation techniques to a commercial. He recently used a quill pen in drawing designs. Working only with his left hand, he was able to produce an unusual and new look to the spot. He has applied similar techniques to the stationery, posters, furniture and packages now in production by various companies.

PIX OF THE YEAR

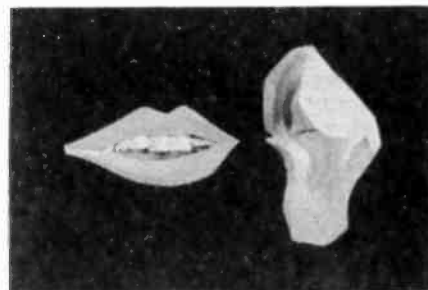
Here's a rundown of who won what in the 26th annual Pictures of the Year Newsfilm competition sponsored by the National Press Photographers Association and the University of Oklahoma School of Journalism.

Franco-American Macaroni • Leo Burnett



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Laura Scudder • Doyle Dane Bernbach



CASCADE PICTURES OF CALIFORNIA

Great Western Financial Corp. • E, J & L



GERALD SCHNITZER PRODS., Hollywood

The Marine Bank • K-VP-D



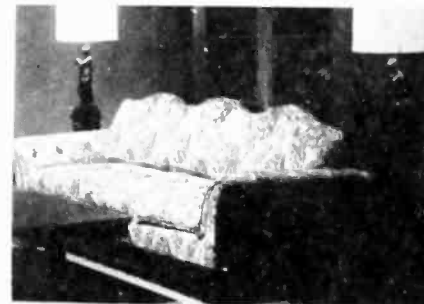
FRED A NILES—Chicago, Hollywood, N.Y.

Hubley Toys • Nadler & Larimer



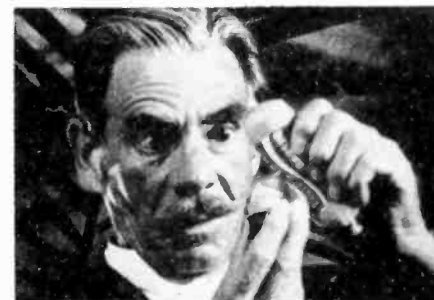
TELETRONICS INTERNATIONAL, INC.

Nelson Brothers Furniture • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Kraft "Embassy" • J. W. T.



RMP CALIFORNIA

Nissen's Bread • W. E. Long



JAMIESON FILM COMPANY, Dallas

Top prize in the general news category went to Phil Coolidge of ABC-TV for *Fish Industry*. Peter Bellendorf of NBC-TV took second place for *Marine Gordon at Meade River*, third place winner was Mahlon Brosseau of KOMO-TV Seattle for *Veteran's Day*.

There was a first place tie in the spot news category. Choi In Jip of ABC-TV and co-worker Steve Stanford had to settle for shared honors. Choi In Jip won for *Brave Company at the Y Bridge*, Stanford for *Miami Riots*. Second place winner was again Steve Stanford for *Quelling of Miami Riots*. Wolfgang Dollman of WFIL-TV Philadelphia was third place winner for *Normandie Fire*. Honorable mention was awarded to Bob Jennings of ABC-TV for *San Francisco State Demonstrations*.

Robin Still of WCBS-TV New York took first place in the feature category for *Thanksgiving*. Steve Stanford of ABC-TV was awarded second place for *Jimi Hendrix*. Third place was a tie between Choi In Jip of ABC-TV for *Vietnamese Peasant* and Bob Jennings for *Bernie Casey*.

In the news special category, only an honorable mention was awarded. Joseph Vadala of NBC-TV picked it up for *All Things New*.

First and second place awards were presented in the news documentary category. John Gunselman of WLWT-TV Cincinnati took first place for *Appalachian Heritage*. Richard Norling of NBC-TV placed second with *American Profile*.

In the team filming category, an NBC-TV crew won for *Vietnam's The New Year-The New War*. Cameramen were Vo Suu, Vo Huynh, Hoang Trong Nghia, Gary Moore, Phil Ross, James Nickless, Larry Travis, Earl Wells and Peter Dehmel. Second place was awarded to WHC-TV Pittsburgh for *Mine Disaster*. Third place went to WSB-TV Atlanta for *The Return of Private Youngblood*. Cameramen were Pat O'Dell, Roger Conner, John Pruitt, Ray Young and Dennis Suit. Honorable mention went to ABC-TV for *Hemingway's Spain*. Cameramen included Patrick Carey, Ron Headford, James Godfrey and Lewis McLeod.

Steve Stanford was named news-film cameraman of the year.

PHILIPS' NEW CAMERA

Not only is Philips Broadcast Equipments' new PC-100 camera radically different, the company took 90 commitments for it at the NAB convention. Each commitment was accompanied by a \$1,700 good-will deposit.

Among the early customers of the camera are RME, Ron Columbo television production company which has reserved eight, CBS-TV, KTTV, Los Angeles, Reeves Video, WEAA, Miami, Hollywood Video Center, WCKT-TV Miami, ABC-TV, Eastman Video Productions, Mobile Color, Tele-Color, Video Tape Enterprises, WHDH-TV Boston, WDCA-TV Washington, D. C. and Lew Ron.

The three-tube camera utilizes digital control techniques and small one-inch diameter pick-up tubes. Signals to and from the camera are multiplexed on a small-diameter axial cable which is one-tenth the weight of conventional camera cables.

The new camera is lighter than its predecessor, weighing only 110 pounds compared with 110. Another feature of the camera is the internal drive mechanism for the 14-140 zoom lens, which eliminates the bulky external cables normally used.

Transferral of information between the camera and its camera control unit via the lightweight triaxial cable is accomplished by multiplexing three channels of information through the cable.

The three channels include a video channel for sending encoded video from the camera to the control location, and a tele-command channel for transmitting all control, registration and set-up signals from the CCU to the camera. In addition to these controls, 100 volt dc power is supplied to the camera through the triaxial cable.

Up to a mile of triaxial cable can be used without repeaters.

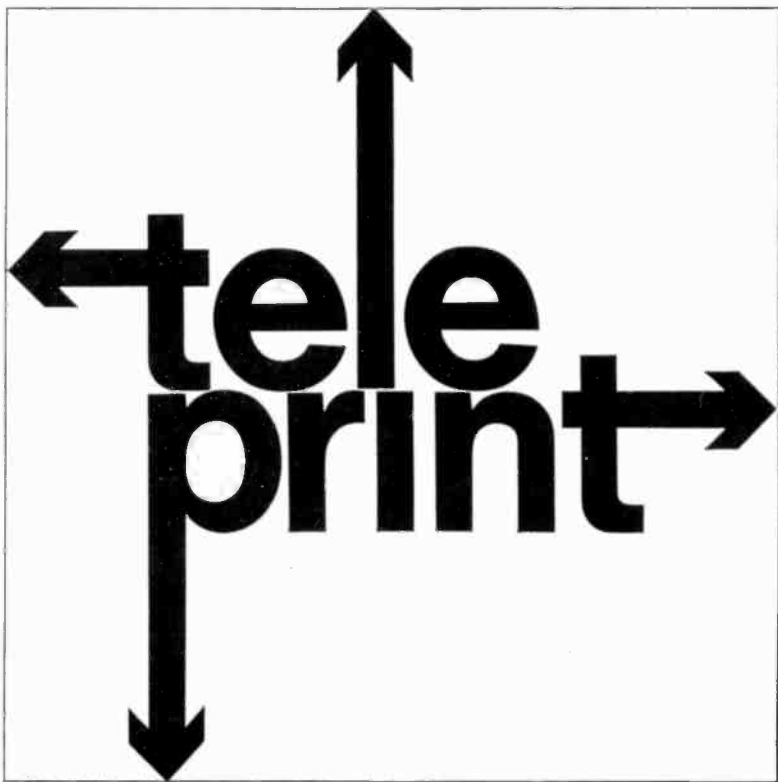
The PC-100 is priced at \$84,800 and will be available in early 1971.

AUSSIERS TRY HARDER

Australian Producers are making a bid to become the "third force" in the world tv-film market.

Late last year, the first all-Australian program series was sold to the U. S. *Skippy, the Bush Kangaroo* a half-hour adventure show, was placed by Kellogg's in 155 markets.

Skippy has been sold in 81 countries, and production of the third 3



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The most reliable post-production services in North America.
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Los Angeles, 6043 Hollywood Blvd., Calif. 90028

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cycle is underway.
A subsidiary of Norfolk International Films, Australia's largest production company and producer of *Skippy*, has just completed production of a full-length color feature, *Son of Sydney*, based on the *Skippy* series. It will be released in the U. S. this year.

Also in the works is a one-hour series based on the novels of Australian mystery writer Arthur Upfield. The hero is a crime investigator and Napoleon Bonaparte, who happens to be a half-caste aborigine with a college education.

Also in preparation is a series titled *Barrier Reef* about the adventures of an underwater explorer who operated from a heavily equipped submarine off northern Australia.

The major selling point the Aussies have here: violence has long been restricted on tv there, so they've had a lot more experience producing non-violent programs than just about anybody around.

TH DOTTED LINE

Warner Bros.-Seven Arts has announced 37 new sales of specials, series and cartoons during the past few weeks.

Stations acquiring one or more of the Warner Bros.-Seven Arts series including *Mister Roberts*, *Sugarfoot*, *Bravo*, *Colt .45*, *F Troop* and others are WHIS-TV Bluefield, WGR-TV Buffalo, WTVI-TV Charlotte, WLW-D Dayton, WRDU-TV Durham, KEZI-TV Eugene, KVIQ-TV Eureka, WBTW-TV Florence, WNCT-TV Greenville, WLVA-TV Lynchburg, WKRG-TV Mobile, WDSU-TV New Orleans, KZAZ-TV Tucson, WRK-TV Rockford, KSBW-TV Salina, KREM-TV Spokane, WWLP Springfield, KSD-TV St. Louis and WDO-TV Toledo.

Sales of *Johnny Cypher*, Warner Bros. and *Out of the Inkwell* cartoons were completed with WHDH-TV Boston, WUSN-TV Charleston, WHTN Huntington, KCMO-TV Kansas City, WLVA-TV Lynchburg, WITI-TV Milwaukee, WIR-TV Norfolk and WEAR-TV Pensacola.

First in for MCA TV's *Universal Star Time* are the ABC-TV owned stations WABC-TV New York, KABC-TV Los Angeles and KGO San Francisco. The initial sales of the 30 color hours were followed shortly thereafter by an additional 18 sales.

Remaining the ABC-TV stations are KPM-TV Beaumont, WTVC Chat-

Pepsi Cola International • J. W. T.



FILMFAIR, NEW YORK

South Carolina Gas & Electric Co. • C, W&A



JEFFERSON PRODUCTIONS, Charlotte

Rockwell • Marsteller Adv.



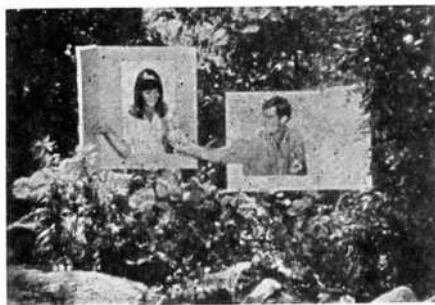
SANDLER FILMS, INC., Hollywood

Southern Bread • Sage Adv.



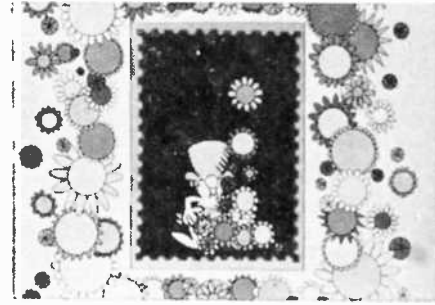
BANDELIER FILMS, INC., Albuquerque

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N. Y.

Top Value Stamps • Campbell-Mithun



PANTOMIME PICTURES, Hollywood

7UP Company • J. Walter Thompson



THE HABOUSH COMPANY, Los Angeles

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York



RALPH KESSLER
NEIL KOBIN

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

Where
in the world
can you
get a good
commercial
today?

See page 37.

tanooga, WKYC-TV Cleveland, WHIO-TV Dayton, KBTB Denver, KJEO-TV Fresno, WFRV-TV Green Bay, KORK-TV Las Vegas, KOSA-TV Midland, KETV Omaha, KODE-TV Joplin, KATU Portland, KPLR St. Louis, KOMO-TV Seattle, KZAZ-TV Tucson, WSAU-TV Wausau and WYTV Youngstown.

Two additional stations have been added to the line-up carrying *Max*, *The 2,000 Year Old Mouse*, in syndication through **Krantz Films**. CKLW-TV Detroit and WAGA-TV Atlanta have signed to carry the five-minute cartoon series.

INTERNATIONAL SALES

Paramount Television's *Mission: Impossible* series has been sold in 71 foreign markets in 16 different languages. The other two current Paramount Tv series have also been sold extensively on the international market. *Star Trek* is broadcast in eight languages over 56 foreign outlets, and *Mannix* is sold in 14 languages in 49 foreign markets.

POWERHOUSE! 69

That's the title of the 14th annual communications conference of the Art Directors Club, New York. The two-day conference will be held May 1 and 2 at the Americana Hotel.

Among the headliners who will discuss and illustrate art-in-communications at the conference are fashion photographer Hiro, Edward McCabe, vice president and copy director of Scali, McCabe, Sloves, Peter Max, illustrator and designer, William McCaffery, executive vice president and creative director of deGarmo, McCaffery, Ronald Rosenfeld, senior vice president and creative supervisor, J. Walter Thompson, Ruth Ansel and Bea Feitler, editorial art directors, *Harper's Bazaar*.

Also Aaron Burns, designer/typographer and senior vice president of Type-Graphics Communications, Sam Magdoff, president of Elektra Films, Tony Schwartz, writer music producer, Neil Calet, senior vice president and creative director of Delehanty, Kurnit & Geller, Jerry Della-

Femina, president of Jerry Della Mina & Partners, Peter Geer, president of Geer, DuBois, and He Lubalin, president of Lubalin, Smi Carnase.

AUTOMATED VTR EDITING

Ampex has introduced a new random-access tape controller which, for the first time, permits synchronized search, cue and playback of one more broadcast videotape recorder. The unit is designed for use by stations, networks and commercial production houses in automatic playback on air or in the production of commercials and other programming where fully or partially-automated editing is desired. The system may vary from a single, manually operated machine to an automated multiple-machine system controlled by computer.



Tape controller

The RA-4000 permits true random access of a videotape recorder. It records an address to identify each frame, then automatically searches for a desired address, stops, cues itself ahead of the address and waits for a normal roll command.

Rehearsal of entrance and exit cues is also possible for the first time with the RA-4000. A rehearsal button permits editing of a program or commercial to be rehearsed in its entirety without actually recording.

Any one of five control modes may

djm FILMS INC.
25 WEST 45 STREET, NEW YORK, N.Y. 10036 582-2320

582-2320

EQ FRIEDMAN
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

or random-access program-
atching or editing of re-
ith a digital time code re-
the cue track by a time
generator. Consecutive hours,
seconds and frame number-
provided by the time genera-
ode can be recorded on the
el of a tape in the field at
of original recording, or in
adi prior to playback and edit-
The address structure permits
ifig data to be carried over
ive tape copies.

A-4000 random access pro-
m system includes the con-
le, in conjunction with one
VR-2000s equipped with
electronic tape editor, and
ode generator.

of the RA-4000 start at
500 The time code generator
\$350. Both will be available
e Fl.

TECHNICAL TOPICS

Data Memory Inc. has intro-
d a line of video disc recorders
color tv broadcasting. Four new
order make up the line intro-
d by the Mountain View, Calif.,

VR-222-J, the top of the line
provides 25 seconds of color re-
ing with stop-action and slow
ever motion in playback. The
is priced at \$69,500.

ext line is model VDR-222-C.
h ll record and play back
signals and is designed for top-
ed circuit, educational and
stri applications. It costs \$37,-

ose with an eye to color
n, Data Memory has avail-
mlel VDR-222-II, a mono-
recorder which meets all hor-
d field-by-field stability re-

quirements of the FCC and broad-
cast industry. It can be converted to
color with the insertion of color elec-
tronics to the pre-wired plugs-ins.
This b&w, stop action, slow-motion
disc recorder costs \$32,500.

The basic unit for industrial ap-
plications which do not require criti-
cal stability circuits is the VDR-222-S
monochrome model. It is priced at
\$24,500.

International Video Corp. has
introduced a three-tube Plumbicon
color television camera, billed as the
lowest priced camera of its type.

The IVC-300 sells for \$29,500, in-
cluding tubes and lens. Called the
Maverick, it's designed for broadcast
use.

Its light weight (86 pounds) makes
the Maverick suited for mobile or re-
mote telecasting.

Communications Finance Corp.
has announced plans to offer
long-term equipment leasing as well
as overall station financing.

The company is able to provide
loans of from \$25,000 to \$25,000,000.

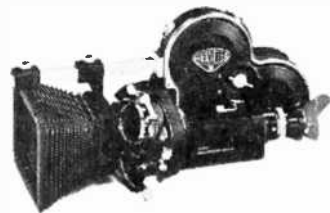
An electronic news display system
which can be remotely controlled for
any distance over standard telephone
lines has been developed by **Clarke
Chapman & Co. Ltd.** of England.
The electronic newscaster can be of
practically any size. Typical installa-
tions range from four feet high by
50 feet long to 10 feet high by 100
feet long.

Ampex Series 401 low-noise
mastering audio tape, for use with
professional recorders, has been
placed on the market in two new reel
sizes. Both the 1-mil series 444 tape
and the 1½-mil series 434 tape, pre-
viously sold only on 10½-inch reels,
are now available on 8-inch reels and
12½-inch reels. The series 444 and
434 tapes are available in 1-inch and
2-inch widths.

CAMERA MART



ARRIFLEX 16mm CAMERA



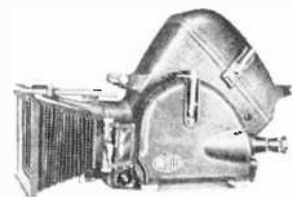
Whether you choose the standard Model
S or the new gear driven Model M with
Built-in electric slate and sync generator
or the latest Model Q noiseless Arriflex—
you choose one of the finest 16mm re-
flex cameras available. Rock-steady reg-
istration pin movement.

ARRIFLEX 35mm CAMERA



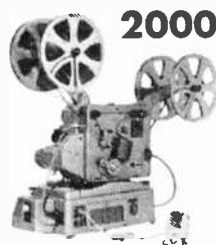
Model II-C incorporates the latest im-
provements in 35mm Reflex cameras.
Quick change magazines, mirror reflex
shutter. Also available with variable
shutter, built-in electric slate and sync
generator.

ARRIFLEX SOUND BLIMPS



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

SIEMENS PROJECTOR



2000 A high quality optical-
magnetic interlock
sound projector. Rec-
ords 200 mil Mag-
netic track. Mix and
playback. Single sys-
tem optical, single or
double system mag-
netic tracks in perfect
sync!

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

the **CAMERA MART** inc.
1845 Broadway, New York 23, N. Y.
PLaza 7-6977

Key to Quality

FILM
OPTICALS
inc.



for the **AMERICAN SPORTSMAN**

Wall Street Report

Not for widows. At least for the moment, Sonderling Broadcasting clearly has no desire to be a widow-and-orphan stock.

In Wall Street, "a widow-and-orphan" means exactly what one would expect—an equity that trades pretty quietly for its size; rises only moderately in share value over the years; but, like a well-greased printing press, cranks out those old dividend checks every year for \$2.40 per share, or whatever. It is suitable for persons who must live on the income from a small hoard of capital, but it leaves the more gung-ho investor completely cold.

The opposite extreme to a widow-and-orphan probably is an unproven, wild-blue-yonder gold mine in Peru, and somewhere in between lies the growth stock. Sonderling Broadcasting has most of the earmarks of a growth issue, and will have in the foreseeable future. It plows earnings back into the business, rather than paying dividends. This practice, when well managed, results in higher income, which results in a higher price for the stock. Sonderling has just reported that 1968 income was \$1.28 a share, up from the previous year's \$1.15 a share, as restated to reflect the effect of recent acquisitions. The stock, which traded as low as \$23.50 a share on the American Stock Exchange last year, has been as high as \$40 a share this year and has been hovering lately at around \$34.

Logical expansion. Like most growth companies, Sonderling is acquisition-minded, but not in a way that is likely to get it into the kind of hot water with the Justice Department that recently has engulfed several conglomerate companies—the kind that diversify rapidly and aggressively into totally unrelated fields like children's wear and aircraft guidance systems.

Sonderling tends to stick to its own or closely related fields. For instance, the company, which owns or controls two television stations, six AM stations and four FM stations, made its move last year into the procurement, traffic and distribution of tv commercials. It acquired Modern Teleservice and Trim Telefilm, then merged

them into a wholly owned subsidiary called Modern Teleservice, Inc., or—to the trade—Modern/Trim. This unit serves an increasing number of advertising clients and ad agencies through exchanges in New York, Chicago and Los Angeles. Sonderling recently installed Denny DeSio, who had been a partner in Trim Telefilm, as general manager for sales, responsible for the three offices.

Egmont Sonderling, president of the parent company, in announcing the 1968 earnings results, said he expected an increase in revenues and income from this operation, as well as from the recent acquisition of WAST-TV—an outlet serving Albany-Troy-Schenectady—and of Bernard Howard & Co., Inc., a national radio representative firm.

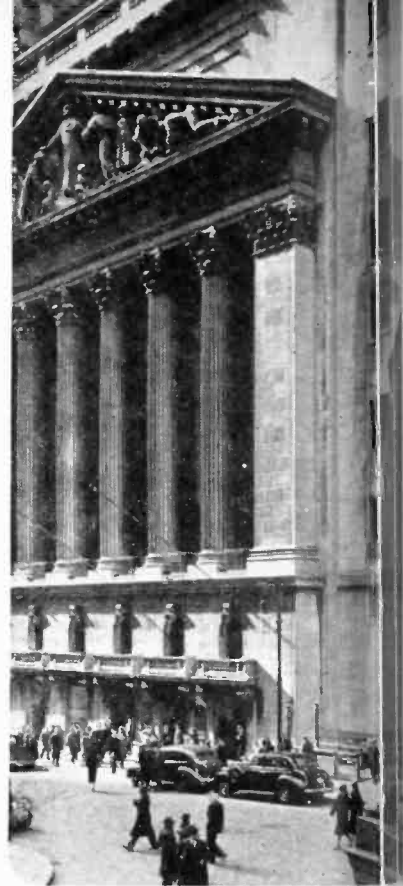
Plowing it back. In an interview with TELEVISION AGE, Sonderling indicated that the company paid no dividends as a matter of policy, not a matter of necessity. "We're putting all we can back into the operation," he observed. "Our aim right now is growth."

Although more than a third of the issued and outstanding shares of Sonderling are held by the Sonderling family or closely related interests, the president said there was a fairly large float—the supply of stock available for trading among public investors.

Sonderling has 984,895 shares outstanding, of which 350,000 are in the hands of insiders. "We know where a lot of the rest of the stock is, and it's in what you'd call friendly hands," Sonderling said. "But there certainly is a float for the public."

Based on 1968 income and the recent market value of about \$34, Sonderling is trading at 26.6 times earnings, which is about par for the industry. (It would be too high for a maker of automotive drive shafts, and rather low for some hot, new electronics issue.)

Up \$2.4 million. In terms of dollars, Sonderling had revenues last year of \$13.7 million, up from \$11.3 million in 1967. After taxes it cleared \$1.26 million, a gain from \$1.06 million the preceding year. These



figures are given on a pooling interest basis to include Sonderling's recent acquisitions.

It hardly needs to be said that all broadcasting stocks, Sonderling shares in the somewhat uncertain outlook for tobacco advertising could be affected by a number of FCC decisions (see *Wall Street Report*, March 24). But, a real change in the tobacco ad area may not come before late 1970. Like an increase in interest rates, the tobacco problem is an issue that gets talked about weeks or months before it occurs. The market tends to discount bad news in advance, and the price of stock that is involved gives clear signals of what investors think is likely to happen.

A second woe that is shared by Sonderling with the rest of the business community is the 10 percent income-tax surcharge. The Internal Revenue Administration has just announced officially what it has been whispering ever since it moved into office: the surtax will not be suspended in the Summer, but will remain in force for at least another year.

Egmont Sonderling noted that the company's earnings would have been \$1.41 in 1968—instead of \$1.26 a share—if the surtax had not been imposed. But, again, this is a fact of which the stock market is painfully aware. It is not a surprise that will jump out of the blue as a surprise, affecting the value of Sonderling suddenly.

APRIL 7, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

An advertiser planning a campaign in the top 50 markets would have to pay about \$30,000 to place one 30-second spot on one station in each of the markets in primetime. To place the spots in daytime slots, it would cost over \$4,000.

Adding the next 50 markets would add on cost about \$7,000 more in primetime, bringing the total to just over \$37,000. Daytime in the first 10 markets would cost about \$5,500. Replacing a minute on one station in each of the top 100 markets in early fringe would cost a total of over \$1,000, and during a late news show, close to \$14,000.

These figures are from Katz Television's Spot Television Cost Summary No. 43, based on rates published as of August 15, 1968. Rates are generally based on five announcements per week, but in a few cases where there was no five-per-week rate, a six-per-week rate was used. Where fixed-position rates were available they were used, but in a few cases pre-emptible rates were recorded.

These rates, taken from *Standard Rate and Data*, are for the second most expensive station in each market. The data tabulated is for 200 markets ranked in order of tv homes according to ARB's 1968 *Television Market Analysis*.

There are some major changes from Summary No. 42, published last year. At the time it was sent out, a questionnaire was also distributed to about 300 media planners and buyers asking for suggestions. One of the most significant changes is that 30-second rates are now shown for all day parts with cumulative totals for the first 150 markets.

In last year's summary, rates for 30s were only shown for primetime, and the cumulative total was for the first 100 markets.

In some cases, 30-second rates for the second most expensive station were not available. Where this occurred, Katz estimated it at 60 per

cent of the minute rate except in primetime, where the 20-second rate was used for 30s also.

Also, rates for primetime half-hours and transition preceding announcements have been omitted from the market-by-market tabulation.

Katz has instituted a new service too—a spot tv cost per rating point guide. Covering the top 180 markets, the rates are also based on five-per-week, usually fixed position, for the second most expensive station.

The purpose of the guide, according to Dan Denenholz, vice president for research and promotion, is to help planners estimate the cost of schedules on the basis of gross rating points. Cost per rating point is shown for 20-second spots in primetime, and for minutes in all other day parts.

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

American Cyanamid Co.
(Sullivan, Stauffer, Colwell & Bayles, New York)

An eight-week buy for BRECK BASIC broke shortly before issue date in over 20 markets. Minutes and 30s are running in early and late fringe time, in an attempt to reach women. Claudette Roman worked on the buy.



Jan Meyer buys for Borden's Cre-mora and Campbell soups at Need-ham, Harper & Steers, New York.

American Home Products

(John F. Murray, New York)

A buy for various AMERICAN HOME products got underway shortly before issue date in 100 markets. Minutes and piggybacks are running for 13 weeks in an attempt to reach women 18-49. Mary Tricoli and David Rubin worked on the buy.

Beaunit Corp.

(Smith-Greenland, New York)

A buy for BEAUNIT carpets breaks issue date in a minimum of 30 markets. Day and early and late fringe minutes are being used for one week to reach women. Ed Moir is the buyer on the Beaunit account.

Beechnut Co., division of E. R. Squibb

(J. Walter Thompson, New York)

A buy for BEECHNUT baby food is in about 20 markets until the end of June. Day and early and late fringe 30s are being used to reach young mothers. Dorothy Thornton worked on the account.

Best Foods, division of Corn Products, Ltd.

(Dancer-Fitzgerald-Sample, New York)

A buy for SKIPPY nuts gets underway April 21 in about 10 markets. Daytime 30s will run until June 15. Georgette Robinson placed the buy.

(Continued on page 50)

Rep Report

JACK KINCAID has joined Katz Television, Los Angeles, as a member of the sales staff. He had previously been with H-R Representatives and with Venard, Torbet & McConnell.

MALCOLM KAHN has been appointed an account executive for the Chicago office of CBS Television



KAHN

Stations National Sales. He had been an account executive at WCBS-TV New York for the past year, and before that was with Katz Television.

LEWIS ERLICHT has been appointed an account executive at ABC Television Spot Sales, New York. He had previously been an account executive at WLS-TV Chicago, an ABC-owned station. He also served as director of research for ABC-TV Spot Sales from 1964 to 1967.

DOUGLAS CLARK has joined Television Advertising Representatives, Chicago, as an account executive. He previously was on the sales staff of WGN-TV Chicago.

LEE SMITH has joined Edward Petry & Co., New York, as an account executive. He had previously been with the Hollingberry Co. and with CBS Radio Spot Sales.

THE "QUADS" PER HOUSEHOLD INCOME RANKS AMONG THE TOP 30



The Quad-Cities* is a growing market, needing lots of care and attention in the form of food, clothing, health aids . . . you name it.

It takes a lot of money to keep the Quads going and growing. The Quad-City earning power ranks among the top 30 in the nation.

When you are selecting markets for your next campaign shouldn't the Quad-Cities be on your market selection list? Let WOC-TV show you how we deliver it!

Just compare

	Rank**
QUAD-CITIES	30
Milwaukee	31
Des Moines	32
St. Louis	65
Kansas City	81
Peoria	84

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.

WANTED
T.V. SPOT DEALS

 National cosmetic mfg. co. directing campaign to women will buy spots 25's—50's sec. color. Tape or film supplied with cut in for local dept. store logo. No barter—no commissions. Direct deal 13 wk. schedules. Interested also in special women's programs. Best possible rates. Absolute confidence. Advise interest or avails. Box 262, Television Age.

NEW WAY TO READ THE RATINGS

Recently, the A. C. Nielsen Co. introduced a supplemental weekly rating report for use in markets where availability of over-night ratings is non-existent. It is designed to provide NSI subscribers with estimates of individual week contributions to the "four-week average" audience estimates.

With this report, station management has the ability to determine more accurately rating success or failure of specific shows. For example, if a new program started in the middle of a monthly rating period, it was most difficult to determine a precise rating because of the rating mix with shows previously run in the time period.

Let's assume the monthly NSI report revealed that a Saturday 10-11 p. m. time period on KZZZ delivered a 10 rating. The program title would have an asterisk next to it indicating that "other programming" ran in the time period. The 10 rating indicates that over a four-week period the time period delivered 10 rating points. Station management does not know if the new show, which started the last week of the survey period, was typically low or high in its rating performance. However, the supplemental report would indicate weekly delivery as follows:

	DMA Rating %				
	4-Wk.	Wk. 1	Wk. 2	Wk. 3	Wk. 4
Saturday					
10 p. m.	10	8	7	8	17

It is now apparent that the new show, starting fourth week in the time period, inflated normal rating performance. The individual rating indicates a successful program change. With this knowledge, station management now has the ability to initiate a rate increase in the time period, without the delay of waiting for a monthly report.

However, what if this new show was just a one-time-only special program? The 17 rating inflated the average delivery of the preceding three-week performance. The monthly NSI report indicates a 10 rating for the show in the time period, while normal delivery is an 8 rating. The advertiser thinks he's getting more than he really is.

Competitive salesmen, adept in the use of the supplemental weekly report, may point out the rating discrepancy to the buyer as a switch pitch proposal. Many additional sales approaches and techniques are possible with the information supplied by this report.

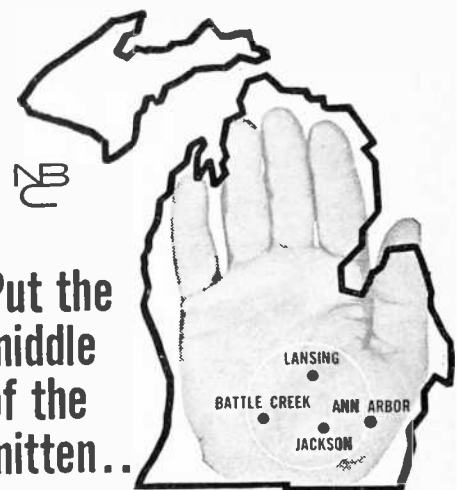
One-time-only specials may be sold on an estimate, and a competitive salesman will show the actual delivery to be a lesser value. The influence of network specials on ratings may be noted and analyzed.

The inflationary affects of network primetime movie runovers on late news telecasts can be clearly observed by the example below on a hypothetical affiliate.

	DMA Ratings %				
	4-Wk.	Wk. 1	Wk. 2	Wk. 3	Wk. 4
Saturday					
10 p. m.	12	16	9	9	14

Here, the buyer can evidently see that when the movie ran past 11 o'clock as in weeks one and four, a high rating was achieved in the time period. However, when the movie ended at 11 o'clock, as in weeks two and three, the actual news rating was significantly lower. The four-week average again is misleading, since you do not run in the time period when the movie runs late.

The supplemental weekly rating report can be an excellent programming and sales tool when used effectively. Judgement is also necessary since there exist "larger statistical tolerances due to the use of quarter samples for the weekly path." As each individual week sample is approximately one-fourth the size used to compute tolerances for the standard "Viewers-in-Profile" report, the tolerances for individual week late will be approximately double those indicated in the monthly report.



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

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

WHO'S WHO FOR MOVIES IN DES MOINES?



WHO TV

...that's who!

• COLOR 13 • DES MOINES, IOWA

Color 13's "Big Show" (8-10 PM Saturdays) is the week's top rated movie—network or local (A. C. Nielsen, Nov., '68) (ARB, Nov. '68)

Agency Appointments

DONALD D. ASHLEY and HERBERT S. EHRENTHAL have been appointed vice presidents at Ted Bates & Co., New York. Both were previously account supervisors with the agency.

CHARLES E. OVERHOLSER, JR. has been named a senior vice president at Young & Rubicam, New York. He has been with the agency since 1957 and prior to that worked in the advertising department at Corn Products Co. JAMES M. SCALA has been appointed vice president in charge of operations for the Montreal office.

STEVE AUBREY and ROBERT L. EDENS have been elected to the executive committee at J. Walter Thompson. Aubrey is executive vice president and manager of the New York office and Edens holds a similar position in the Chicago office. JOHN F. DEVINE has been elected to the new position of executive vice president for corporate administration. Devine is a member of the company's board of directors and of its executive committee.

ALICE S. GOLDBERG and CECILIA M. MULROONEY have been appointed vice presidents at Benton & Bowles, New York. Mrs. Goldberg joined the agency in 1956 as a project director for market research and Miss Mulrooney has been business manager.

WARREN A. DECHTER and ROBERT SCHOENFEIN have been elected vice presidents at Grey Advertising. Both were previously account supervisors. Dechter joined the agency in 1964 and Schoenfein in 1965.

SY COLLINS and BILL HOLMES have been appointed vice presidents at Doyle Dane Bernbach, New York. Collins was previously assistant research director and Holmes senior marketing executive.

ARTHUR W. SCHULTZ has been elected executive vice president at Foote, Cone & Belding, Chicago. He joined the company in 1948 and has been a director, senior vice president and general manager of the agency's Chicago office.

RICHARD D. LAMLEY has been appointed senior account executive at Norman, Craig & Kummel, Inc. Lamley was previously with General Foods as assistant product manager on Gainesburgers.

RICHARD L. CULLEN has been promoted to vice president-client service at Leo Burnett Co. Cullen has been with the company since 1963. Formerly he was with the Curtis Publishing Co.

DAVID LADD has been appointed general manager of the Boston of-

ice at Kenyon & Eckhardt. Ladd had previously been vice president and management supervisor of packaged goods accounts. LEONARD CARLTON, who was previously general manager in Boston, will become the agency's vice president, marketing, New York.

GLYNN L. ARMITAGE has been promoted to regional account executive at Campbell-Ewald's Dallas office. Armitage has been with the agency since 1964 and was previously assistant to the director of Chevrolet field services. JOHN J. HICKEY has been appointed account executive on the agency's Admiral Corporation account. He was previously director of sales at the Parkway Inn Convention and Conference Center.

ROLLIN WEARY has been elected vice president at Clinton E. Frank. He had previously been an account executive with the agency and prior to that worked in the advertising department of the Chicago Tribune. PAUL HERMBERG has been appointed account executive at the agency. He was previously director of advertising and public relations at Twin Disc, Inc., Racine, Wisc.

PETER WARREN has been appointed account executive at Ogilvy & Mather. He was previously in a similar position at David Singer Associates.

HR&P sets up dual sales force

In a move to expand its service, Harrington, Righter & Parsons has opened three new offices and created a dual sales force. The new offices are in Dallas, Detroit and Philadelphia.

Four new sales managers have been appointed. In New York, Frank Morello and Carl D. Weinstein will each head a seven-man sales team.

Morello has been with HR&P for three years, and has been as-

sistant sales manager for the past year. Weinstein has been an account executive for the past two years. Both will report to John J. Walters, vice president.

In the Chicago office, Peter Childs and Edward Theobald, Jr., have been appointed to similar positions. Childs has been a sales executive at HR&P for eight years, and Theobald for seven. They will report to vice president Peter F. Ryan.



MORELLO



WEINSTEIN



CHILDS



THEOBALD

Spot (From page 48)

Borden Co.

(Ross Roy of New York)

A four-week flight for both instant and ground KAVA is underway. Day, prime and early and late fringe 30s are being used to reach adults over 35. Bill Maher worked on the buy.

Chesebrough-Pond's

(Papert, Koenig, Lois, New York)

Prime IDs are being used in a few markets to sell WIND SONG cologne and perfume for seven weeks. Bud Fullois placed the buy.

Continental Baking

(Ted Bates & Co., New York)

A 12-week buy for WONDER SNACKS begins in 80 markets on April 14. Minutes will run all day in an attempt to reach women. Margaret Berlin placed the buy.

Geigy Chemical Co.

(Cunningham & Walsh, New York)

Buys have been placed for MILOGARD and ANTREX. Four separate flights will be running with the start date for the first just past. The final date for the last flight is June 17. Both 20s and 30s are being used but one Milogard flight is all 20s. Doris Berman worked on the buy.

(Continued on page 52)

months ago Young & Rubic
invented something they
regional supervisor. Rather
buying for specific products,
regional supervisor oversees an
the country and buys radio
television time for all agency
in that area.

Dick Matullo, who has been with
for five years, supervises the
Northwest region which in-
cludes Sacramento, San Francisco
and everything north of them.

A graduate of Rutgers University
New Jersey, Matullo always looked
Madison Avenue for a career,
advertising and marketing
first in school. His first job,
though was as a salesman, since he
with a background in sales would
have a better perspective on his
subfield.

Matullo's first experience with ad-
vertising outside of college was in
agency's media trainee program.
where he moved up to a client
service group, and was later ap-
pointed a media supervisor. Some of
the accounts he has worked on are
the O division of General Foods,



Eastern Airlines and Pittsburgh
Plate Glass.

Making the transition from media
supervisor in a client service group
to regional supervisor wasn't difficult
for him, Matullo explained, because
while buying and supervising on
Eastern Airlines, which uses a lot of
local media, he gained valuable ex-
perience working with station per-
sonnel.

One of the goals of a regional su-
pervisor, according to Matullo, is to
develop a rapport with station per-
sonnel. This, he feels, will help all
clients in the long run.

"The main job," he said, "is to
make the most efficient and most ef-
fective purchase for our client, and
that's where we come in."

A regional supervisor must know
what's happening in the market, and
what the problems are. Working in
the same market everyday, he has a
better opportunity to keep up with
the trends.

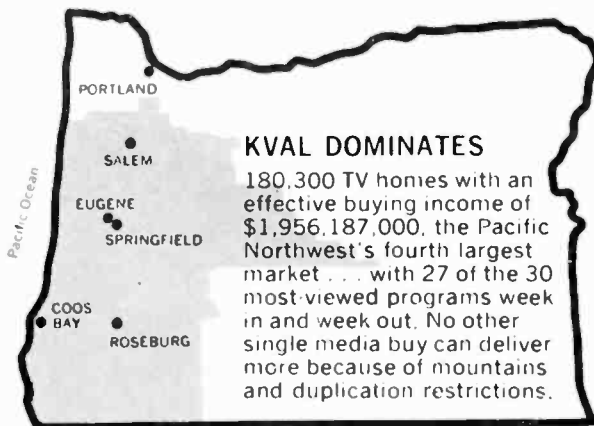
Supervisors, he pointed out, get
the brand objectives from buyers
in the client service groups and take
it from there, although there is com-
munication between the two while
the buy is being placed. Matullo finds
the work interesting and challenging.
He plans to stay in media.

Matullo's favorite sports are skiing
and golf, although he says his golf
score isn't as good as it should be.
In college, he played 150-pound
football, but said when he plays foot-
ball these days, it's touch rather
than tackle.

He and his wife live in Newark,
with their three-and-a-half year old
son who, of course, is going to be a
football player if Dad has anything
to say about it.

There's more to KVAL than meets the eye

Audience and related data based on estimates provided
by ARB and subject to qualifications issued by these services



KVAL DELIVERS

a 5 to 1 adult viewership lead in early evening
and late evening 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.

THE ONLY SMALL NUMBERS ARE THE CPM . . .

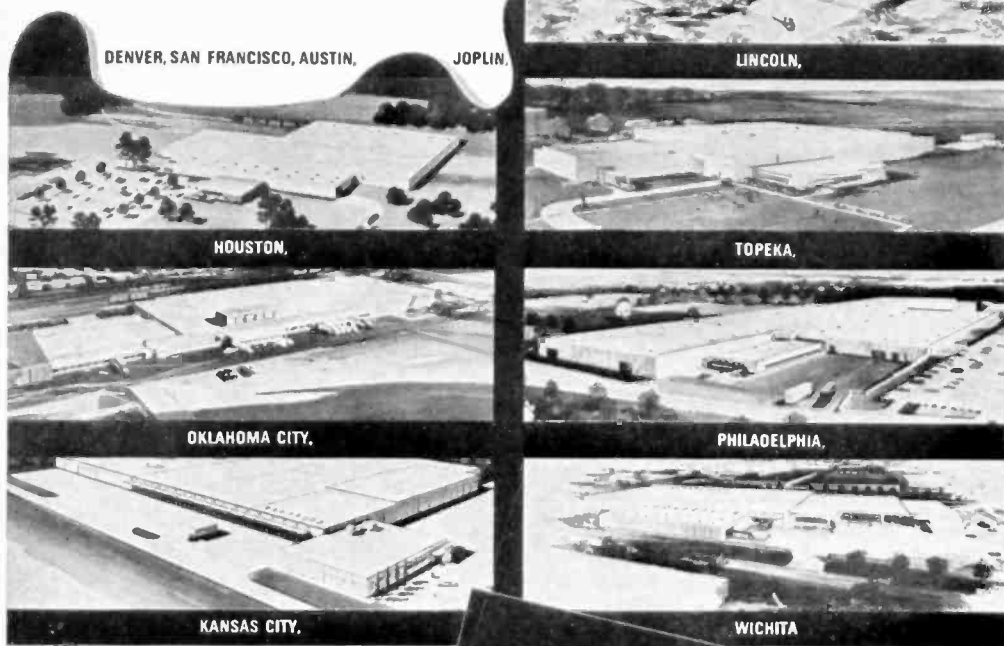


Ask your H-R TELEVISION, INC., man
or ART MOORE & ASSOC. in Seattle
and Portland.

KVAL | TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY
| KPIC-TV, ROSEBURG

Where's HEADQUARTERS?



Where else but...



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

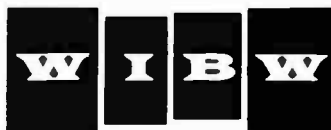
Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states... \$1,100,000,000 annual sales.

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

Spot (From page 50)

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

A corporate buy for GENERAL MILLS begins on April 28. Day and early and late fringe 30s and minutes will, in about 50 markets until May 25, in an attempt to reach adults. Carol A. Behn is one of the buyers on the General Mills account.

Gerber Products (D'Arcy Advertising, New York)

A six-week flight for TODDLER MEALS breaks April 14 in about 50 markets. Early and late fringe 30s aimed at young mothers will be used. Norman Selengut is the buyer on the account.

(Continued on page 51)

Media Personals

DAVE FULTON has been promoted to broadcast supervisor on Ivory Soap and to spot buying supervisor on all accounts at Compton Advertising, New York. He joined the agency in 1967 as a media research analyst. Also at Compton, JOHN BIEBER has been promoted to media supervisor on the Comet account. He had been a buyer on the account.

DON FARQUHARSON has been promoted to assistant media buyer at



FARQUHARSON

Clinton E. Frank Advertising, Chicago. He has been with the agency since September, 1968.

ROBERT BAUER has joined Campbell-Ewald Co. as media director of the Chicago division. He had previously been with Clinton E. Frank in a similar position.

JOSEPH BENJAMIN has joined Sullivan, Stauffer, Colwell & Bayles, New York, as associate media director. He will also serve as a member of the Media Plans Board.

Buyer's Checklist

Rate Increases

WV-TV New Bedford, a primary AB affiliate, from \$1050 to \$1200, effective September 1, 1969.

WD-TV Decatur, a primary AB affiliate, from \$100 to \$425, effective September 1, 1969.

WCS-TV Jacksonville, a primary AB affiliate, from \$200 to \$250, effective September 1, 1969.

WVL-TV Raleigh, a primary AB affiliate, from \$1300 to \$1350, effective September 1, 1969.

WKS-TV Shreveport, a primary AB affiliate, from \$725 to \$775, effective September 1, 1969.

WKY-TV Louisville, a primary AB affiliate, from \$500 to \$600, effective September 1, 1969.

WKE-TV Monroe, a secondary AB affiliate, from \$650 to \$750, effective September 2, 1969.

WFB-TV Baton Rouge, a secondary AB affiliate, from \$675 to \$725, effective September 2, 1969.

WTV-TV Jackson, a secondary ABC affiliate, from \$750 to \$800, effective September 2, 1969.

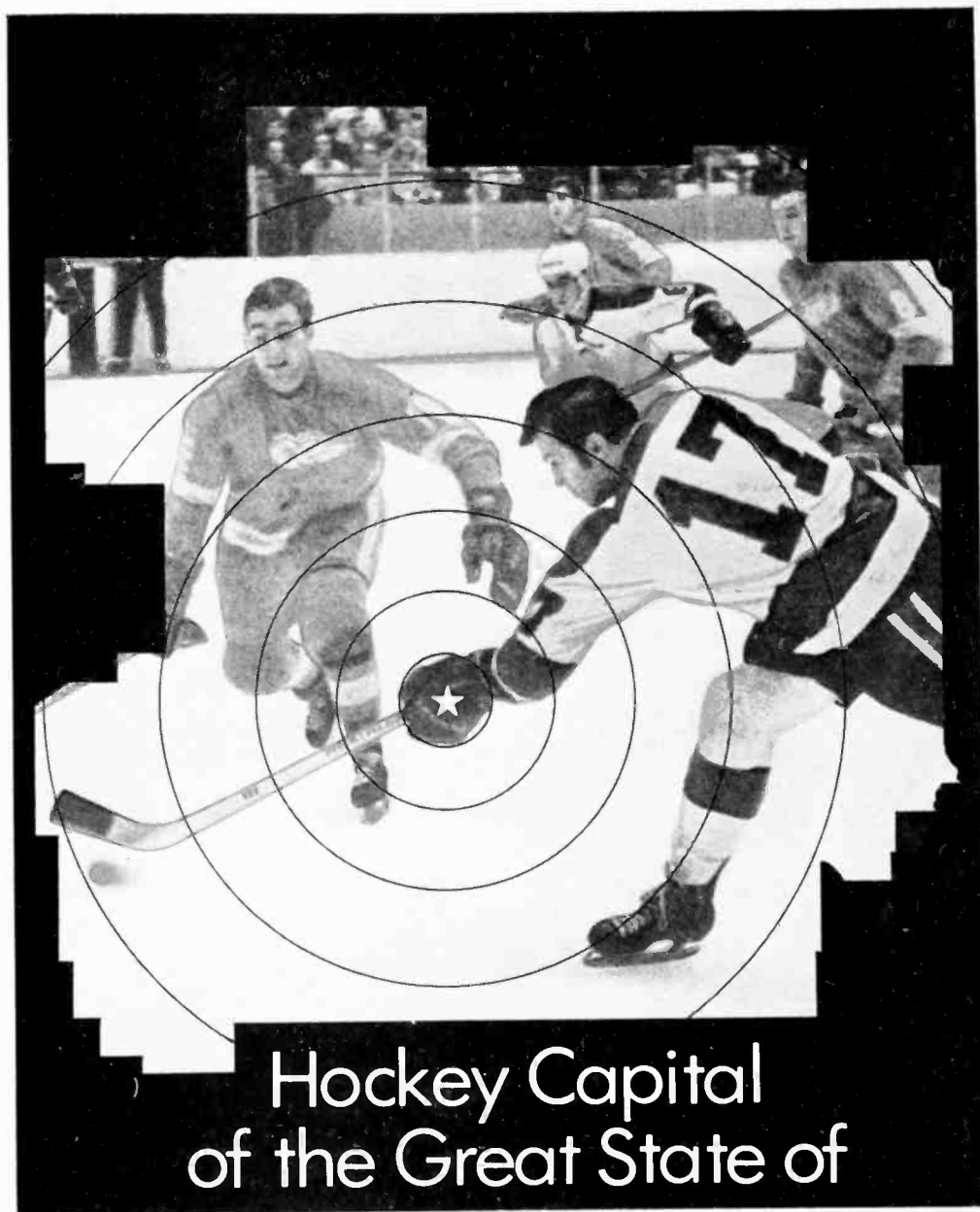
Petry guide

A comprehensive marketing guide has been released by Edward Petry & Co.'s market-division. It includes a profile for every Petry market covering media, demography, employment, and many other areas.

The guide represents the first time this type of information has been collected under one cover, according to William R. Muth, vice president.



William R. Muth has been appointed general manager of KTUL-TV Tulsa. He had been with Peters, Griffin, Woodward.



Hockey Capital of the Great State of

NW Texas

When the Central Hockey League was lining up clubs to face off against Houston, Oklahoma City, Memphis, Kansas City, Omaha, et al, Amarillo got the puck in the Great State of NorthWest Texas.

And why not? Here's a 50-county Retail Trading Area with ONE BILLION DOLLARS—plus sales... some 350 supermarkets... nearly 150,000 homes... Gross Farm Income greater than 26 of the other states!

Amarillo's where the Panhandle goes for action...as well as for about anything else affluent shoppers buy. Let Avery-Knodel help you get a piece of it.



TV - Radio - FM
AMARILLO

Affiliate: WIBW, TV Radio FM, Topeka, Kansas

Spot (From page 47)

S. C. Johnson & Son
(Benton & Bowles, New York)

A buy for various JOHNSON products broke shortly before issue date in about 50 markets. Early and late fringe and primetime 20s and minutes are running through June 30 to reach women. Larry Lametina is one of the buyers on the account.

Johnson & Johnson
(Young & Rubicam, New York)

Buy has been placed for PURIFY, BANDAID plastic strips and JOHNSON & JOHNSON baby powder. All

are using early and late fringe 30s in an attempt to reach women. Purify commercials broke shortly before issue date and will be running five weeks. For baby powder, the spots are running from issue date through the end of September. The buy for Band-aids begins April 13 for about six weeks, then goes back in for another six beginning August 8.

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

A buy for LYSOL disinfectant cleaner broke shortly before issue date in about 10 markets. Early and late fringe 30s will be running for six weeks in an

attempt to reach women. Olga Hoffman is the buyer.

Mars, Inc.
(Ted Bates & Co., New York)

A buy for various MARS candies breaks issue date in under 20 markets. Early fringe piggybacks will be running until July 31. Jim Kelly worked on the account.

Miles Laboratories
(J. Walter Thompson, New York)

Women are the target of a buy for various MILES products that broke shortly before issue date. Early and late fringe and prime 30s and minutes will be running in under 100 markets by the end of June. Bobbi Cohen worked on the account.

Mohasco Industries
(Smith-Greenland, New York)

April 14 is the start date for a six-week flight for ALEXANDER SMITH carpets. Day, prime and early and late fringe minutes will be used to reach women. Sylvia Alles worked on the account.

Old London Products
(Richard K. Manoff, New York)

A 13-week buy for OLD LONDON rings breaks in under 20 markets on April 21. Day and early and late fringe 1Ds will be used. Josephine DeRoche placed the buy.

Philco, division of the Ford Motor Co.

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

Issue date is the start of a flight for PHILCO color television sets. Over 100 markets will see 30s in primetime and late fringe until May 4. Jim McCollom worked on the account.

Pillsbury Co.
(Batten, Barton, Durstine & Osborne, New York)

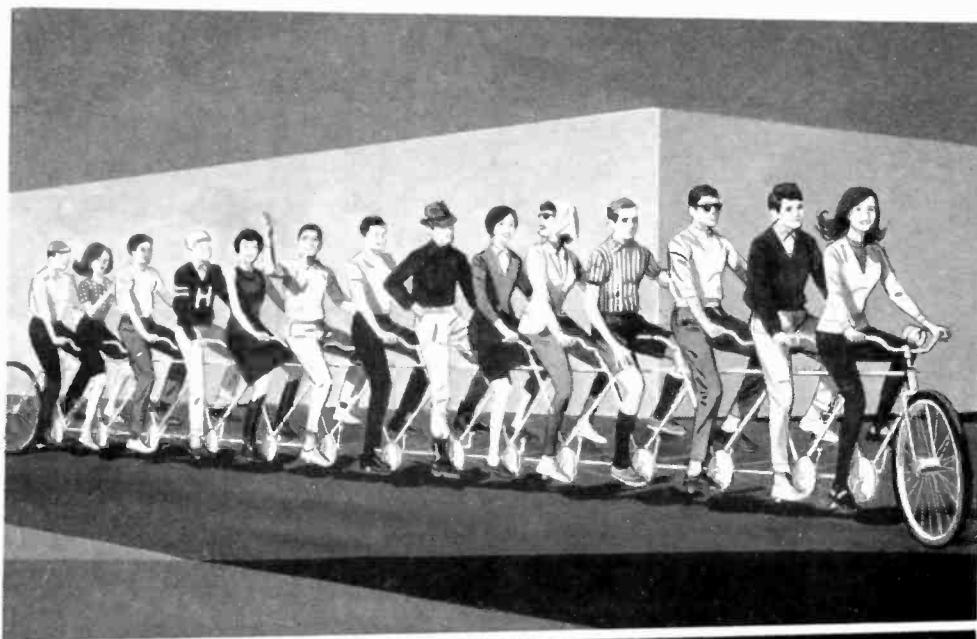
A buy for BURGER KING is in under 20 markets and will be running through the middle of May. Early and late fringe 20s, 30s and minutes are being used to reach kids. Bruce McQuilton worked on the buy.

Charles Pfizer & Co.
(Delehanty, Kurnit & Geller, New York)

Buy has been placed for three Charles Pfizer products. April 19 is the start date for spots for EMERAUDE and ELAN. April 26 is the start for IMPREX. Primetime 1Ds and 20s will run through May 9 in selected markets in an attempt to reach young women. Carolyn Fraser is the buyer.

F. W. Woolworth Co.
(Frank B. Sawdon, New York)

A buy for WOOLWORTH stores is underway in a few selected markets. Day and early and late fringe minutes are being used until June 13 in an attempt to reach women. Gale Gilchrest placed the buy.



YOU MAY NEVER SEE A 14-SEAT BICYCLE*

BUT...in the 38th TV market you'll see the biggest audience share on WKZO-TV

WKZO-TV gives you one of the lowest costs-per-thousand in the

top 50 markets. A 49% prime-time share in this giant 3-station Grand Rapids-Kalamazoo market makes WKZO-TV a top 50 best buy.

Ask Avery-Knodel how to become a big wheel in this 2 1/4 billion dollar retail sales market.

Source: SRDS and ARB, 1968.

*A 14-seat tandem bicycle 31 feet long was made in England in 1967.

WKZO-TV MARKET COVERAGE AREA • ARB



The Feltzer 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
KGIN-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



let's
assume
all
TV Color
looks
this good

...Then see
what happens
with the
CBS Laboratories'
Mark II
Image Enhancer...



CBS Laboratories' Mark II Image Enhancer with "crispended" comb filter

Vertical aperture equalizing is accomplished by comparing each line to those lines preceding and following it. When element changes are detected, corrective signals are introduced to enhance the sharpness of the element. This is far more effective than single line correction.

Horizontal aperture equalizing is accomplished by comparing each element to its adjacent elements and adding the difference to the primary signal — sharpening horizontal transitions.

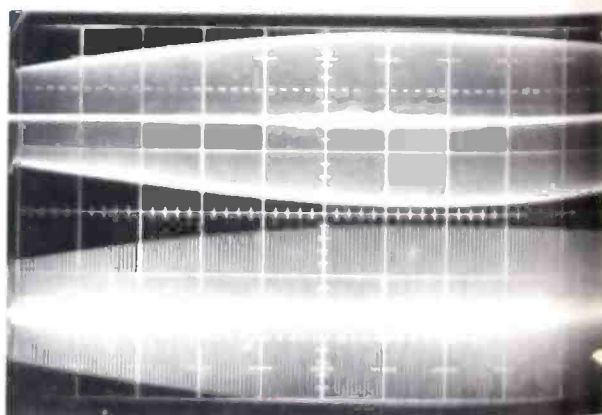
"Crispensing" — a remarkable process — works like an electronic retoucher — eliminates unwanted noise which would otherwise be "enhanced" to the detriment of picture quality while at the same time preserving the picture detail enhancement.

MODEL NO.	CAMERA
500	3-tube color cameras
501	NTSC program line
502	4-tube color cameras
503	Monochrome cameras

Write. Or better yet — call us collect:
(203) 327-2000.

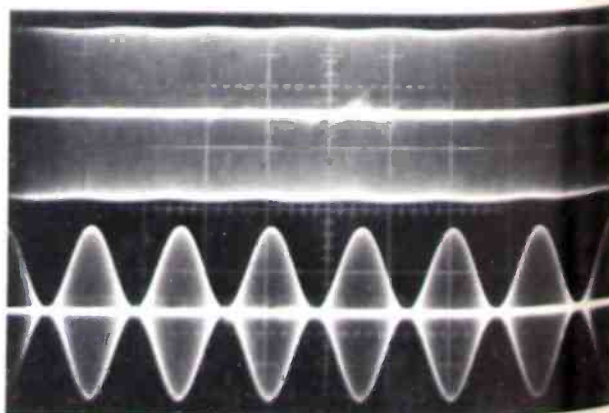
PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stamford, Connecticut 06905
A Division of Columbia Broadcasting System, Inc

Actual oscilloscope readouts showing horizontal element waveform with and without "crispended" comb filter. Notice the separation of color signals from luminance signals affected by the comb filter, permitting luminance enhancing without color signal distortion.



Top Horizontal element waveform without "crispended" comb filter Mark II Image Enhancer

Bottom Horizontal element waveform with "crispended" comb filter Mark II Image Enhancer



Same waveform as above expanded, showing .5 cm. segment.

subscribe to his service. Once he achieves that goal, he doesn't care which channel his subscribers watch. He just wants them to use the added services he provides enough to continue to want the cable connection.

All of this—the multiplication of competing program services and the restriction of the broadcasters' first-come rights, both without the cable operator's paying a nickel for the programming he uses—seems to us to constitute unfair competition of a flagrant sort.

(This conclusion is not affected by the ruling of the Supreme Court in *Worshipful Society of the Holy Trinity Church v. United States*, 392 U.S. 390, which held that a CATV operator there was not liable for copyright payments for the use of the off-the-air signals carried in his system. In that case the Court was not concerned about the impact of the cable operation upon the local broadcasters in the Clarksburg area, but only with the question of whether copyright law requires the Clarksburg CATV system to pay the holder of the copyrights to the imported programs for such use of their property.)

When the Court did consider the issue of cable impact upon our over-the-air broadcast system, it held that the Commission has jurisdiction to regulate CATV operations in ways reasonably ancillary to the effective performance of the Commission's various responsibilities for the regulation of television broadcasting." (*United States v. Southwestern Cable Co.*, 32 U.S. 157.)

Carriage rule change

Leaders of the cable industry have generally conceded that the carriage and non-duplication requirements of the Second Report and Order were reasonable, though they would have preferred a rule requiring only simultaneous non-duplication rather than the same-day protection actually provided. Despite this top-level attitude, however, many individual systems have sought waivers of the rules—and I am informed that quite a few have continued to ignore the rules even after their waiver requests were denied. We have not changed the non-duplication rule at all, but have proposed one significant modification in the carriage rule.

The Second Report and Order embodied the basic proposition that a cable system could carry the signals of all stations which provide Grade B or better service to the cable community—subject to the exception set forth in Footnote 69, which applies where one major market lies within the Grade B contour of the stations of another major market. In such situations we designated cable applications for hearing to determine whether carriage of all the Grade B signals would have adverse impact on the development of the local market service. (See *Midwest Television, Inc.*, 13 FCC 478.)

In our current proposal we seek to avoid further hearings of this kind by codifying the Second Report's Footnote 69—but in terms of the new 35-mile standard that we are now suggesting should be applied to the importation of distant signals into the top 100 markets (see below).

We, therefore, propose to prohibit a CATV system operating in a community wholly within 35 miles of the main post office of a major market from carrying the signal of a television station in another major market—unless the community of the system is also located wholly within 35 miles of the main post office of the other major market (or unless retransmission consent is obtained—see below). We feel that this will eliminate the unfair competition discussed above in the essential area where the local stations' off-the-air signals are of higher grade than those from the other market.

We are proposing more substantial changes with respect to the importation of distant signals—which is the aspect of the present rules which has caused us the most difficulty and has led to the creation of the most serious procedural backlogs. In the top 100 markets, the Second Report and Order provided that no distant signal (i.e., one not of Grade B intensity over the cable community) could be carried on a CATV system within the Grade A contours of the market stations without establishing, *in a hearing*, that such importation would be consistent with the public interest, and specifically the establishment and healthy maintenance of tv broadcast service in the area.

However, almost all systems proposing operation within the Grade A contours of a top 100 market sought

waivers of this hearing requirement. We decided that all such requests in a particular market would have to be considered together in order to determine more accurately the probable cumulative impact of waiver in the communities under consideration and all others similarly situated. This proved to be a very slow and difficult process. We directed cable operators to provide us with studies of cumulative impact, but virtually none of them did.

Area restricted

We, therefore, had to deny many of the requested waivers and designate all or part of the cable proposals for hearing—which led to further complication and delay. (However, my colleagues did grant a good many waivers which seemed to me to erode the policy of the rules to an undesirable degree. See my dissenting opinions in *Susquehanna Broadcasting Co. et al.*, 7 F.C.C. 2d 578, and *Unicable Incorporated et al.*, 6 F.C.C. 2d 771.) Along with some other aspects of the regulatory scheme of the Second Report, this led to serious backlogs and really tremendous difficulties in administering the rules. This was one of the major factors which motivated us to seek relief through modifying the rules.

We are now proposing to substitute a fixed mileage standard in place of the Grade A contour as the basis for defining the area within which importation of distant signals is to be subject to restriction. We suggest, as I indicated, that this essential zone for the development of local market stations is the area extending 35 miles from the main post office in each of the market cities designated in the major market listing set forth in our proposed rules. This represents a substantial reduction—on the order of 66 per cent—in the area to be protected against unfair competition, since the Grade A contour of a VHF station may extend for 60 or more miles from its transmitter—though it must be conceded that the great bulk of the audience in most markets lies within that 35 mile radius we are proposing.

(In the early days of CATV development, most systems were located outside the Grade B contours of the major market stations—except for some in the mountainous areas of New Hampshire, Vermont, Pennsylvania, West Virginia, etc., where the

terrain prevented good reception. The Second Report allowed entry into the zone lying between stations' Grade A and Grade B contours, while the present proposal would permit penetration well into the Grade A service area.

(However, the targets for the modern systems of today, and those projected for tomorrow, are the hearts of the major markets where the great majority of our people live. The Commission has never opposed cable systems even there when they carry only local signals—as in New York City. Furthermore, our December 13 proposal contemplates, and seeks to encourage, “a new kind of CATV operation in the largest markets. (Par. 46). This concept includes CATV origination, provision of channels to other programmers on a common carrier basis, and use of distant signals for which retransmission consent is obtained—all of which are discussed below.

(But the Commission is still not persuaded that unlimited importation of distant signals into the hearts of the major markets would be in the public interest, because of the unfair competition aspects discussed above. We, therefore, propose to continue to exclude the importation of distant signals for which no payment has been made.

(This may well serve to block the early entrance of CATV systems into the major metropolitan areas, but it

is hoped that the “new kind of CATV operation” will become feasible in the not too distant future, thus providing a more significant diversity of programming than can be achieved by the easier route of simply importing distant signals. Certainly, early Congressional adoption of a copyright bill taking due account of both copyright and communications considerations would be a great step toward achievement of this goal.)

No exceptions

In view of our difficulties with waivers of the existing Grade A rules, we propose to adhere to this new 35-mile standard in every case. The resultant elimination of the need for processing hotly contested waiver requests or for complicated hearings as to impact on local broadcasting will have the advantage of administrative ease and will provide certainly for the affected industries. Since we propose to apply this proposed standard immediately through waivers of the existing rule—see discussion of our interim procedures below—the cable industry can now plan with greater certainty for any desired operations between the composite Grade A contours and the new 35-mile zones. This should allow for some CATV expansion while we are considering the more long range aspects of the problem.

(Since the 35-mile concept is as yet only a proposed rule, the Grade A

standard still remains in the rule. While we do not intend to waive the 35-mile standard if it is adopted, we will continue to act on requests for waiver of the old rule if they comply fully with our new proposals.

(While cable operators concede there is room for expansion under the proposal, they argue that the shift in their favor is more than offset by other aspects of our proposal. Thus the Jerrold Electronics Corp. contends that the potential market which this contraction of the major market zone of protection opens up for it and other manufacturers of cable equipment—who are allegedly the group hardest hit by our December 13 Notice—is much smaller than the market that they have lost through the proposed codification of Footnote 69.

(However, this is based on an assumption that cable operators would have been allowed, under the Second Report and Order, to carry the Grade B signals from overlapping major markets—e.g., could carry San Francisco signals in Sacramento-Stockton. I think this belief is erroneous, because to the best of my recollection every action of the Commission prior to December 13, 1968, looked toward the use of Footnote 69 to bar such carriage.)

As is suggested above, we do not totally exclude the possibility of importing distant signals into the top 100 markets. We could have sought to correct the unfair competition which such importation now occasions by simply continuing the present ban until Congress enacts copyright legislation. Indeed, that would have been simpler, because we would simply have maintained the present balance between broadcasting and cable until Congress devised a method of bringing cable operators into the program market where they could compete with the broadcasters in their communities, but on a more nearly equal basis.

Instead, the Commission, in its current rulemaking proceeding, is considering an alternative retransmission approach which could be implemented if Congress does not act on copyright and would allow at least limited importation into the major markets. Thus, we will not take final action on this proposal until enough time has elapsed to give Congress a chance to resolve this issue.



Irving Haberman (second r.), CBS photographer, receives Press Photographers Association's "Photographer of the Year" award from CBS president Dr. Frank Stanton. Looking on (from l.): James Patterson, "Daily News"; Harold Buel, AP; John Morris, "New York Times"; Larry DeSantis, UPI; and association president Harold Mathewson. Haberman, who was President Nixon's official campaign photographer, has also won U.S. Steel and Nikon camera awards.

If it does enact comprehensive copyright-communications legislation, there will be no need for us to make our retransmission concept. If it does not, we will have received comments on the proposal and will be in a position to take final action with respect to it.

The retransmission consent proposal parallels the rebroadcast consent requirement of Section 325 (a) of the Communications Act. Both provisions require one wishing to use a program broadcast by a television station to get the latter's consent. This suggestion seems to have attracted no opposition other than that mentioned in our Notice of December 13, 1968. These complaints seem based on two principal grounds: (1) That the proposal, in effect, trying to evade or circumvent the decision of the Supreme Court in the *Fortnightly* case, and (2) that the concept won't work because so many people would be involved in the retransmission consent process that it would break down.

At the first, we are not seeking to affect the law of copyright in any way. Copyright is concerned with the private rights as between the owners of artistic property and those who use it. We are concerned, instead, with the public issue of what we regard as unfair competition between cable operators and broadcasters. The Supreme Court held that *Fortnightly* is not required by the present copyright law to pay for use of its CATV system in Clarksburg, W. Va., of the programs of the United Artists broadcast by stations in Pittsburgh, Wheeling, and Steubenville. Nothing in our retransmission consent proposal creates any right in United Artists to sue for such use. Indeed, since we are according the same rights to all existing services, *Fortnightly's* Clarksburg system will not be affected. We have previously concluded, however, that in order to eliminate the unfair competition discussed above, we will not permit cable systems within 35 miles of the main post offices of the designated cities in the major markets to import distant signals unless they have obtained retransmission consent.

(The *Fortnightly* case did not involve distant signals. It seems to me that the Supreme Court's rationale in analogizing the CATV system to a well-placed antenna would not apply to the importation of distant signals

which cannot be received anywhere in the cable community and must be brought in by microwave—in some cases for hundreds of miles.)

As indicated above, this importation requires the cable operator to go to the station whose signal he wishes to carry. To the extent that the station licensee is broadcasting uncopyrighted material, or programs which he himself has originated and controls, or programs as to which he has acquired the right to authorize retransmission in the area concerned, presumably the CATV operator will be able to get consent upon reaching agreement as to compensation, if any is requested. As to other programs broadcast by the originating station, the cable operator—if he wishes to carry them—will have to negotiate with the other parties who own or control the relevant rights as to those programs. These will presumably be the owners of copyrights to the programs, or their licensees, or some performing rights agency to whom the interests of many copyright holders may be assigned for ease of administration.

Negotiation required

Thus, if our retransmission consent proposal is finally adopted, the cable operator will have to negotiate with copyright owners or their representatives as to part of the originating station's programming. But that is true of a broadcaster who wishes to rebroadcast a program presented by a nearby station but finds, when he seeks the consent of the latter required by Section 325 (a), that the station cannot legally give such consent and can only refer him to the network or other entity which controls such rights with respect to the program in question. (*Frontier Broadcasting Co. v. F.C.C.*, Ct. of App. for D.C. Circuit, Cases No. 21,594 and 21,598, decided February 26, 1969.)

No one has ever suggested that the *Fortnightly* decision invalidated the rebroadcast consent requirement of Section 325(a), though I suppose it could be argued that the case implies that the copyright owner could not sue if the rebroadcasting station used his program without his consent. If this situation were called to our attention, we might institute cease and desist proceedings or take other steps against the station rebroadcasting without consent, but we

would not render judgment for the copyright owner. (Letter to station KLTW, Tyler, Tex., and station KSLA, Shreveport, La., FCC 64-942, October 14, 1964: *KAKE-TV and Radio, Inc.*, 8 F.C.C. 2d 1119, 10 Pike and Fischer, R.R. 2d 799—1967.)

Indeed, he might have no recourse as to past uses of his programs if the *Fortnightly* case were held to apply to this situation. Exactly the same would be true under our retransmission consent proposal. We would proceed against the offending cable operator, but would not seek to enforce collection of any claim the copyright owners might have against him.

Furthermore, if and when Congress revises the copyright laws, it seems clear that it will require the cable operator to pay for the use of most, if not all, of the programming he uses. (The Commission has supported proposals that the cable operator not be required to pay for the use of local signals which our carriage rules require him to present.) If he wishes to present a motion picture on a local origination channel, he will obviously have to pay for the right to do so and arrange to acquire a print.

And if an interconnected network of CATV systems develops, which seems entirely likely, then clearly the central programming entity serving the many systems involved would have to pay for all the material it used—and at rates comparable to those paid by the television networks.

It seems equally clear to me that if the cable operator wishes to use programming broadcast on a distant station—and which the copyright owner either has sold, or hopes to sell, in the cable community as well—Congress will require payment for such use of the property of others for his own profit. This is generally conceded by responsible leaders of the cable industry, though NCTA, in our February hearing, presented the testimony of an economist who seemed to argue that a program broadcast anywhere in the United States is a free good which can be appropriated and transported for use anywhere else without payment to anybody.

I think such a concept is so disruptive of established patterns of distribution of television programming that Congress could never accept it.

The networks would not pay prices for programs based on controlled distribution on a nationwide basis if broadcast thereof over their New York City flagship stations made the programs available for unrestricted use everywhere else. And the motion picture industry and other program sources would not produce programming if they could not control its use, whether through a single national sale or a series of regional or local sales.

The whole system would simply collapse, leaving only cable network distribution as a feasible method of supporting program development and distribution, since signals confined within cable or microwave circuits could still presumably be controlled for purposes of sale. But this would mean, again, that the cable industry would have to pay for all its programs—and would have to bear the whole cost, since there would be no broadcast industry to carry the greatest part of the burden. And in the process, of course, millions of people would have been deprived of television because they could not afford cable service, or because the cable

industry could not afford to string lines to serve them. I do not think that Congress is looking for that kind of "progress."

The second objection to our retransmission consent proposal is that it would be so complicated that it would not work. It is pointed out that a multichannel cable system presents hundreds of programs a week, which are controlled by many different entities. It is claimed that it would be impossible for the system owner to determine what programs will be broadcast by the stations whose signals he carries and to arrange for consent for their use—quite aside from the possibility that he could not negotiate for consent at a reasonable price. Of course, broadcast stations now have to arrange for the rights to the programs of others which they use, either directly or through networks or other purchasing entities.

Central source

It is the cable operator's own choice which multiplies the responsibility for clearance by eight, 10 or 12 times, depending on the number of broadcast signals he carries—though he probably would not be required to clear for the programs broadcast by local stations.

If and when Congress enacts new copyright legislation, I think—for the reasons set forth above—that it will require payment for the programming of distant stations. Thus the cable operator will have the same problem of arranging for clearance of many, many programs by virtue of the nature of his operation.

It may be that performing rights agencies similar to those which handle rights to nearly all copyrighted music would be developed to act as clearing houses for large blocks of television programming. But that would also be likely to take place if, in the absence of copyright legislation, we finalize our retransmission proposal. (In fact, we have indicated that we could act to deal with unreasonable withholding of consent. See Footnote 17 in our Notice of December 13, 1968 in Docket 18397.) So in either case I think the cable industry would be able to identify and negotiate with the representatives of those whose consents it would need. ■

(A third installment of Commissioner Cox' analysis of CATV will appear in the April 21 issue.)

Market specialists (From 27)

agency to the buying agency, but the buying agency trying to no each brand agency what had bought. Often commercials were the air before the brand agency received confirmation that they were bought. General Foods points out that this problem has been solved however.

Admitting there were some communications problems, Campbell's advertising manager W. P. MacFarlane says the reason for change was "positive" one and not due to a failure of the specialist system. "I thought it would be easier to administer buying if we dealt with one agency rather than try to coordinate the operation here in Camden."

Under the new system, BBI buys evening network and prime time; NHS buys daytime network and L Burnett buys spot. O&M buys everything but spot tv for the Pepperidge Farm division.

American (formerly American Tobacco) Brands is another client who has turned to the master contract arrangement. BBDO buys all spot and network. As in the case of other accounts, BBDO buys for all markets and don't limit themselves to small groups.

Bristol-Myers and American Home Products are two more clients who are using market specialization as a way of media buying.

Bristol-Myers assigns markets to five agencies based on the size of the brand accounts at the agency. The market specialist system started in 1967 as a pilot project. In early 1968 the full system was underway.

According to a B-M executive while the system helps lessen the piggyback partner problem and gives the buyer better dollar leverage, actually proving the buys are "better" is difficult.

The executive added that Bristol-Myers is continuing to examine their buying practices in the hope they will be able to improve agency buying.

American Home Products divided up the markets for their agencies in a way that one agency executive described as "political."

The division of accounts is hardly straightforward. John F. Murray buys all spot for all divisions including Boyle-Midway in 30 markets. Cunningham & Walsh buys Boyle-

Where
in the world
can you
get a good
commercial
today?

See page 37.

...rav in New York and Los An-
...but not Whitehall Labs. In 10
...ets C&W buys both Boyle-Mid-
...and Whitehall Labs. Other mar-
...are bought by the division
...gency.

...William White, senior vice presi-
...of media at Cunningham &
...Wh, believes it's the buyer and not
...the method that can make the differ-
...en

...f we saw any difference in mar-
...ket specialists, we would have
...ged. A bad brand buyer can't
...any better buys just because
...his title has changed."

The first to try

...andard Brands claims to be the
...company to use a master control
...ng set up. The program will cele-
...brate its fourth anniversary this
...Ju.
...originally the buying was consol-
...id at E. Walter Thompson. Today
...as moved over to Ted Bates,
...e JWF continues to share the ac-
...count responsibilities.

...andard Brands switched over to
...entralized buying to minimize the
...blems of piggyback buying. To
...facilitate communications between
...encies requests for buys to be
...e are sent by periods within each
...quarter. These requests are put into
...B's computer which spews out the
...per combinations.

...he buys are then made like any
...r buy. As soon as they are final-
...ized they are put into a computer
...uation system which accesses the
...by brand and market.

...If this helps to evaluate the per-
...formance of the buyer, and gives an
...mediate picture of the advertising
...right for any product in any mar-
...ket.

...he most obvious benefit of this
...system is that it enables the agency
...to see if all goals have been met and
...to correct any deficiencies that may
...occur.

...since the buying is centralized
...they can be moved from one mar-
...ket to another if necessary, which
...the agency believes would be very
...difficult if separate agencies handled
...different markets.

...five buyers make up the Standard
...Brands spot buying group. Although
...the titles include one senior buyer,
...two buyers and two assistant buyers,
...one is responsible for some major
...and minor markets. All are on a first

name basis with most of the station
personnel in their markets.

One buyer with the help of the
planners buys spot radio for the
company. Planners at both Bates and
JWF buy print, and network tv is
rotated by quarters.

One of the changes that tends to
complicate an already difficult pic-
ture is the rise of the 30 second spot
as the basic unit.

Some media people believe that
master control and market special-
ist systems came into existence pri-
marily because of the complexities of
piggybacks. These methods of buying
seemed to lessen the complexities
that surround trying to put a multi-
tude of tiny pieces into a large jig-
saw puzzle of availabilities.

It would seem therefore, that a
plan to make the 30-second spot the
basic rate would be welcomed. It
would eliminate the need to piggy-
back to get a lower rate, and, possi-
bly, ease the pressures for the vari-
ous types of centralized buying.

A General Foods executive feels
that the 30 second rate won't elim-
inate piggybacks. "We want to know
who our partner is," he pointed out.
"We are not really concerned about
the little bit of efficiency we may
lose since our products are so
similar."

Agreement with this was expressed
by others in industry. Many adver-
tisers feel it is important to have con-
trol over who your spot is running
next to. This, perhaps, is the over-
riding reason for maintaining piggy-
back commercials.

There is, however, a danger that
many foresee with the coming of the
30-second rate, which the small ad-
vertiser will have to face even if
the big clients who will continue to
piggyback don't.

The media director at a major
agency sees the new 30-second rate
like a stock which has just split.
"It's only a matter of time," he be-
lieves, "before we see an escalation
in the price of a 30."

Undoubtedly the 30 will cause
some changes in media buying. For
some agencies it may eliminate the
need for piggybacking and, in some
cases, market specialists, which many
agencies have developed to meet the
problems of centralized buying. How-
ever, there are other factors that may
well keep the specialist in the run-
ning. ■

Toys (From page 31)

ing decisions.

Result: Buyers at Grey Advertis-
ing, Ideal's toy agency, and Helfgott
& Partners, Ideal's game agency, will
be looking for programs that children
and parents watch together. The com-
pany will buy some primetime this
year, but the programming has yet to
be selected.

Targeting the adult led Ideal to try
a new type of commercial in the three
half-hours of *The New Adventures of
Huckleberry Finn* that it bought last
season. The company combined three
of its games in one 90-second com-
mercial produced in a family format.
"Dad" delivered the pitch, which was
keyed to quality, family fun and
price.

The 90-second commercial moved
the goods at a pace which the three
individual kid-oriented announce-
ments originally produced for them
had not been able to duplicate.

One of Ideal's new commercials is
somewhat of a radical departure in
that it has children telling adults
why they should buy the toy. Grey's
producer brought a group of children

Your Blair Man Knows...

ANOTHER MULTI-MILLION DOLLAR Housing Development is scheduled for Spring! The Sanford Construction Company of Cleveland reports their 364 acre site project in the outskirts of Wheeling will get underway as soon as weather permits. The new project will offer 220 one-family homes, a high-rise apartment building, town-house-type apartments, another apartment complex and streets, lakes and recreational areas that will overlook a four million dollar enclosed shopping center. As the forward-moving pace of the Wheeling-Steubenville area quickens, the thrilling NEW Central Seven headquarters of WTRF-TV and WTRF-STEREO reports all the excitement to an active, building-buying and avid TV audience. Are you reaching this crowd?

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

Where SRDS fits in the READER'S DIGEST promotion mix.



Top DIGEST promotion execs; on-camera, on tape; talk about purpose, approach and results.

Kent Haydock: "We feel that what we're doing in Standard Rate is worthwhile in our promotion mix. We get extra emphasis there with the people who are actively buying. In Standard Rate we can get information to them at the time they want to back up an advertising program they have developed. They can use it to support their recommendation of READER'S DIGEST. "The Standard Rate ad gives cues to help buyers remember a variety of factors. We want them to review the whole picture, not just one aspect, such as total audience."



Bud Stock: "I think the key to the success of our advertising in Standard Rate is that we set out to tell the buyer what we know he wants to know. We talk to buyers of advertising. We have learned the questions buyers ask when they compare us with other magazines and, for that matter, with other types of media.



"When we prepare our advertising for Standard Rate & Data we raise these questions ourselves and then try to answer them the way we would want to see them answered if we were

buyers. As a result we put in a lot more copy points than we would put in an ad in the advertising press or the newspapers or anywhere else. We do this because we know that when people go to Standard Rate this is the information they are looking for.

"Since they come to Standard Rate & Data looking for information I think we'd be remiss if we failed to give them as much factual information as we can."

Don Horton: "There's a tendency in our business to think mainly of the top 25 agencies where such a high percentage of the advertising comes from. These are mainly huge agencies and they have large research departments and large staffs of professional media people and our men spend a lot of time with them. But there are still somewhat over 2,500 other agencies that, in the aggregate, are placing a sizable amount of advertising. Many of these do not have the sophisticated facilities for conducting their own research or investigating to quite as full an extent the many comparative factors in evaluating magazines. These agencies get much of their basic information from Standard Rate & Data and we think it is very important to have complete information in Standard Rate for their convenience. "Actually, I know for a fact that our ads in Standard Rate are read and used in agencies of all sizes, because I





From left to right: Don Horton, Promotion Director; Bud Stock, Director of Sales Communication; Kent Haydock, Associate Director of Promotion

...ve seen some recommendations where I found some of the phraseology; sometimes even a lot of it, word by word from our ad."

Kent Haydock: "Today we have a tremendous amount of research and other information to convey. The main task here is to pick out the most important highlights and let it be known that further information is available if needed. We include the source of the research, because we know that the person using Standard Rate can't use the information in it unless he knows where it came from, and that it is up-to-date."



Bud Stock: "A lot of important decisions on media are made at times when your salesmen cannot possibly be there and when buyers don't have access to voluminous information and they have to do the best they can from what they find in Standard Rate and I think a lot of this sort of thing goes on at times when they are deciding which magazines to call in. They can't possibly read them all in and that's one of the big reasons I think it's important to have a lot of points covered about the READER'S DIGEST."

Don Horton: "I think the READER'S DIGEST salesmen are very much in favor of what we are doing in Stand-

ard Rate. They understand the difference between this and what we are doing in magazines and newspapers. I am sure that they like the idea of being represented where buyers go for information because they surely know better than anyone that their inability to be everywhere at once is a serious limitation of selling."



Bud Stock: "They like it because it highlights the very points they use when they make calls. As a matter of fact, we lifted the type right out of this ad and put it in a pocket-sized booklet which the salesmen carry and use on their sales calls."

Kent Haydock: "We all know there has been an information explosion and a proliferation of research data not even dreamed of years ago. Our 'Tell-All' ads attempt to boil a large and complex story down to the most important elements to help buyers sift out values when they are making comparisons."



SRDS STANDARD RATE & DATA SERVICE, INC.
 the national authority serving the media-buying function
 Walter E. Botthof, Chairman of the Board
 5201 Old Orchard Road, Skokie, Illinois 60076 312-YO 6-8500
 Sales Offices: Skokie • New York • Los Angeles



into the studio, gave them the item (KliKit, a construction toy) to play with, and asked them to tell what they liked about it as they played.

Three days of filming and tape recording were painstakingly edited down into a novel 60 whose only script is a few words in and a few words out, with lifts of the talents' ad lib comments comprising the bulk of the audio.

"Strictly an adult commercial," says Ideal's Kent. "I wouldn't even show it in kids' time."

Ideal, like most of the other major toy manufacturers, is putting a bigger hunk of its television budget into network than it did last year. More and more, the big league toymakers are pigeon-holing spot as a supplement to network.

The deciding factor in spot vs. network is distribution. While spot is clearly the better route for a manufacturer whose distribution is regional, or national but, spotty, toymakers feel it becomes prohibitively expensive for the line that's solid from coast to coast.

Hasbro provides a good example. This company had been a network advertiser, but went exclusively to spot two years ago because, in the words of a spokesman, "our distribution couldn't keep up with the network reach." Now Hasbro has its own sales organization (it had been operating with reps), "and we can move our goods everywhere."

Last year, Hasbro was in 75 spot markets, no network. This year, it will be in 25 spot markets and, starting in September, on NBC-TV for 52 straight weeks.

Mattel is the prime example of a network toy advertiser. This year, Mattel will be on CBS-TV and ABC-



E. V. "Gene" McPherson has been named vice president of tv programming for Avco Broadcasting.

TV for 52 weeks, both Saturday morning and Monday-Friday, and expects to buy NBC-TV during "certain parts of the year."

One of Mattel's network buys will be a renewal of its participation in *Julia*. Another will be somewhat of a breakthrough—sponsorship of a Bill Cosby special in animation, which will recount the childhood experiences of Cosby and his black friends.

Mattel was in just 10 spot markets last year, will only say that it will be "heavier" in spot this year.

"Network's our best medium," Jack Jones, vice president in charge of advertising, told TELEVISION AGE. "We've got 100 per cent distribution, so what we need is a long lineup of stations."

Enter the Jobber

Toy manufacturers don't buy all their television time from networks and stations. Nearly all of them buy some of it from toy jobbers, or wholesalers, who are wont to pick off large blocks of the choicest local kids' show time in their markets, then sell it off to exposure-hungry or sales-hungry manufacturers.

Jobber tv has few proponents among manufacturers, many opponents—and most of the latter will tell you it's diminishing. The fact of the matter seems to be, however, that jobber tv is increasing. The great majority of the country's 50 to 60 big-time jobbers are in the time sales business, including several this year who weren't in it last year.

"It's no secret," remarks one major toy wholesaler, "that some jobbers have made a bundle out of television. Manufacturers know it, but they want that order and the only way they'll get it is to buy a piece of the tv the jobber has for sale."

How big a factor is jobber tv in the toy business? One wholesaler (and he's not the biggest) buys an average of \$125,000 worth of local television a year—although he has gone for as much as \$200,000 worth.

He buys it through his house agency (which takes its 15 per cent commission), and earns the end rate. He sells it off to manufacturers at his cost, preferring to make his money from the sales which the extra promotion will generate in his market—but he's in the minority.

Most jobbers who buy tv split their volume discounts with the manufac-

turers to whom they sell the tv. Some bump the price to the one-time rate and pocket the entire discount.

Manufacturers have an innate trust of jobbers bearing tv. They it's often impossible to find out what the jobber actually paid for the tv. Some have policies. Mattel says it won't buy a dime's worth of tv from a jobber. Kenner says it won't pay a jobber more than the comparable agency would have paid for the same time. Ideal says nothing.

The initial contact between shopping jobbers and stations is usually made during Toy Fair in early March, with the jobber's house agency often handling matters of availabilities and rates. It's not uncommon for jobber and house agency executive to tour Toy Fair together, with the exec pitching tv and the jobber basing his toy order on the manufacturer's television order.

There are those in the advertising fraternity who consider jobber tv an excellent thing. Mel Helitzer, president of Helitzer Advertising, New York-based specialist in the youth market, is one.

"It's the best way for a small- to medium-sized toy manufacturer to buy in television," Helitzer says. "It gets good advertising at a good price—the best local shows at 10 or maybe 15 per cent off the one-time rate. And every time he hooks up with a jobber in tv, the manufacturer knows he's got an ally in that market."

The most vocal critics of jobber tv are, it seems, the major toy manufacturers—and there are those who suspect that their criticism is based on the knowledge that, without the time cost advantage and sales push supplied by jobbers, dozens of small manufacturers could never afford to make the tv scene. The competition would then be cooler.

Helitzer, in any case, sees jobber

Toys on television

Year	Commercials	Manufacturers
1968	253	32
1967	214	26
1966	278	39
1965	293	47
1964	221	32
1963	169	29
1962	211	32

Tv toys appear to be moving back toward their 1965 peak. Figures show toy commercials approved by NAB's Code Authority, and include nearly all toy ads.

largely responsible for the current agency trend toward flat-feeing. "It's to side-step the two 15 per cent commissions on the time," he points out. "Flat fees also seem to fit the toy business. Toy budgets are volatile—they go up, they go down. You make a deal with a manufacturer in January, but he doesn't start shipping until September or even October—and that's eight or nine months of no income for the agency."

In spite of the continued preponderance of losers among tv toys (it's reliably estimated that three-quarters of them don't make the grade at retail television is conceded to be far and away the best medium for toys.

"Believe it," says Mattel's Jack Johnson, "but you've got to use tv correctly. Use television when you've got a product to distribute, but never use it to force distribution—if you can't deliver what you advertise, you're cooked.

"Don't oversell the product in commercials, stick to good taste levels, and remember that hard sell comes to a dead end. Kids are very cynical these days and they're watching you on tv like little hawks."

D-F-S (From page 29)

ble to one of the five creative directors overseeing groups (two creative directors each have two executive art directors reporting to them).

In the words of president Upson, the seven, "will each be responsible to a creative director for visual effectiveness of all the creative work under his responsibility." What's the point of this additional layer of review? The major reason is that every one of the creative directors came up via the copy route.

Filling the executive art director's posts are John L. Davidson, George J. Procak, Frank V. Arundell (a vice president since 1968), Joseph Harris, Donald Higgins, Gordon H. Price and James J. Boden.

(6) A new creative committee consisting of the six creative directors has been set up. They appraise creative work, set standards and jointly tackle creative problems—in short, they sometimes act somewhat like an executive committee making high policy decisions, except that, in this case, they deal exclusively with creative matters. However, final decisions on major operational changes

are for top management to make.

(7) Finally, there's the positioning of Mrs. Kennedy as "creative advisor" on certain brands, one of them being Gold Medal Flour, with which she's been associated for years. She's also available to the other creative directors and the new business committee for developing creative ideas.

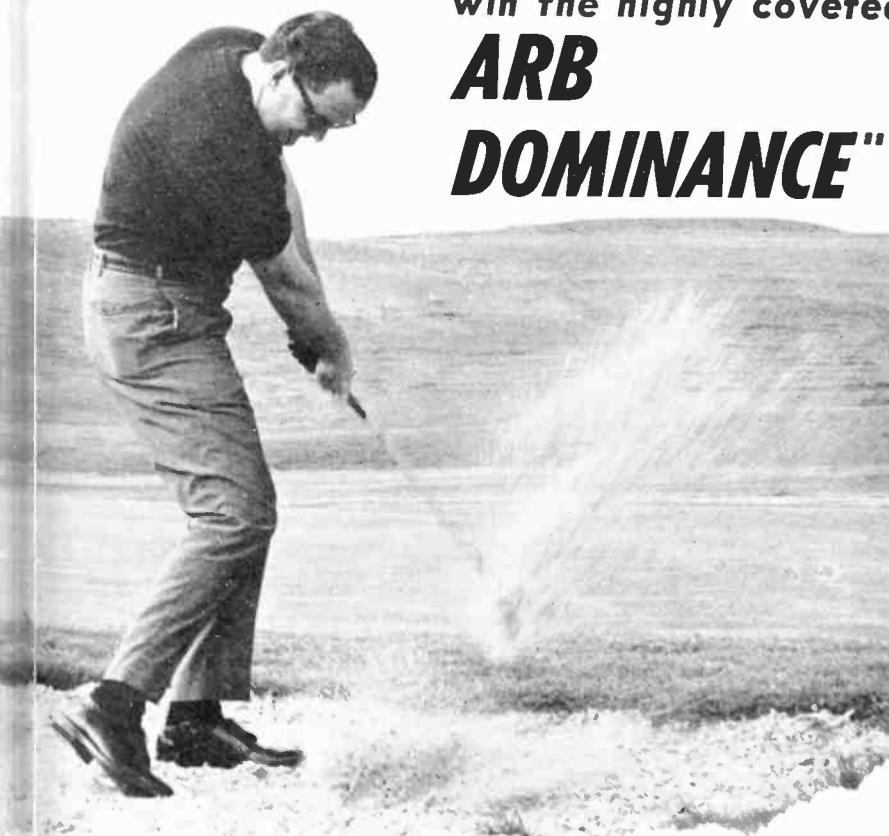
She's the dean

A former model and still a handsome woman, Mrs. Kennedy is the dean of the creative managers, having come to D-F-S in 1947. As is obvious from the description of her duties, her creative talents are highly respected. While her responsibilities go beyond trouble-shooting, she can often be found where the trouble is.

Another change involving a woman executive in the creative area is that affecting Gertrude Brooks, who was a group head and is now a consultant to the agency. Her work will now be confined to special assignments, an area she has handled in the past, for both clients and the agency. The internal work might involve booklets, speeches, publicity,

**"... from the South's MASTER MARKET
the professionals at WJBF
win the highly coveted November '68**

**ARB
DOMINANCE"**



Noon to 5:00 pm Mon.-Fri.	Homes*
WJBF	23,300
Station B	10,800
5 to 7:30 pm Mon.-Fri.	
WJBF	40,600
Station B	20,600
6 to 6:30 pm News Mon.-Fri.	
WJBF	46,600
Station B	20,100
7:30-11:00 pm Sat.-Sun.	
WJBF	41,600
Station B	34,100
*Subject to limitations of survey	

THE PROFESSIONALS
Augusta, Georgia



Represented by H-R TV

and so forth.

So much for the revamping, the second major creative restructuring in about two and a half years. The earlier change involved what is by now SOP at big agencies—a switch from the departmental to the product group system.

In explaining how new responsibilities for creative directors can go hand in hand with more time for creative work, Fred T. Leity, executive vice president of D-F-S and the man to whom the directors report administratively, says:

“The creative directors are more involved in administration, hiring and in morale but they are freed from day-to-day development work.”

Jack Keil, one of the six, pointed out that since most D-F-S clients are not in New York, he used to spend considerable time in travel when he was a group head. “I had to be there when presentations were made. I still have to be present when a major push is involved but now my group heads will be taking some of the load.”

Keil estimates that he used to average two out of every 10 working days out of town.

Mrs. Kennedy noted similarly that as a group head she had to attend all product group meetings in the New York office, a responsibility she no longer bears. In addition, she, as well as the other creative directors, will not have to spend as much time breaking in trainees.

Does this mean the creative directors are actually spending more time clacking away at the typewriter? Not necessarily. “We all sit down and write ads on occasion,” says Mrs. Kennedy, but Keil notes, “We can’t spend too much time writing; we have to direct.” The latter also has a theory that the best writing is done by someone who’s at it eight hours a day. Thus, what the creative executive must offer is judgement, ideas and the ability to extract the best work from those under him.

With 13 new positions created in the New York office (the changes have been confined to headquarters), it’s clear D-F-S is investing heavily in creative salaries. When the current wave of staffing is completed shortly, the creative personnel total will be about 15 to 20 per cent higher. The agency is attempting to run a lean operation in some of its other

areas, however. It’s employee total for fiscal 1968 (ending August 31) was 803, compared with 893 the year before. Total billings in both years were about the same (\$160 million), the lack of growth being accounted for mainly by the loss of the Falstaff account.

From an agency profit point of view, this is not the ideal time to hire creative people. Leity sees no evidence the creative salary escalation is leveling off, and he ought to know.

Closer supervision

By all that’s right, the agency should be getting better advertising for its money and, of course, it expects to get it. It is certainly getting more supervision of its advertising and that kind of result raises some questions, particularly the one about too many cooks.

An agency the calibre of D-F-S is not likely to ignore this perennial question. The first point to be made is that internal review is now more a creative function and less a top management prerogative.

For instance, the review board sessions are attended by—in addition to those representing account management and the creative people responsible for producing the campaign—Mrs. Kennedy, who is in on all sessions, and two creative directors not on the account. As agency president Upson puts it: “This puts creative in the majority. I and/or Leity attend only *ex-officio*.” Apparently, the operative word here is “only.”

After five sessions of the review board, some patterns are emerging though it is too early to tell how they will finally develop. Mrs. Kennedy lays great stress on the belief that, as a peer group, members of the board can be frank with one another. In one of the sessions, she said, serious questions were raised about a proposed campaign.

Yet, added Mrs. Kennedy, all of the creative directors are conscious of the need to nourish the individuality of each and not impose any one point of view on all.

Leity appears not in the least concerned with the question of too much creative review. “It’s refreshing to me that the attitude of the top creative people is to encourage the young ones—and we have many—to use all their abilities, to avoid imitation,

cliche. The emphasis is on fresh, not masterminding. When it comes to execution, it’s interesting to see how much agreement there is and how the execution is imaginative.”

The creative committee, said Leity, is not an approval committee. It reviews advertising, but in a general sense. It asks itself whether an agency’s advertising is up to standard, whether certain campaigns couldn’t be improved. It plans for the future. The committee seems to have had great success. It was supposed to meet every two weeks, but has been meeting every week.”

If the six co-equal creative directors respect each other’s personal stamp and try to draw out what’s best in those under them, they still have to “pose” their individual points of view within their respective bailiwicks.

Says Dana Blackmar, one of the six: “Each of us attacks a problem differently. With me it’s personal involvement. Right now I’m insisting that pre-production meetings involve me. To me, the production house is very important. Hopefully I will have to go to pre-production meetings six months from now after the executive art director learns what I want.”

“I also get personally involved in selling the client. Nothing is more important to a creative man than to have his idea bought. I coax and nurture. When I’m satisfied I’ve gotten the best creative work, then I’m in there, educating the client.”

Blackmar is hung up on how a commercial is “mounted.” The words “flair,” “style,” “modernity,” occur again and again when he talks. Casting is a big thing with him. “When you get the right casting,” he says, “you can improve an idea 20 per cent.”

It is no criticism of his peers to say that to them these facets may be less important than others. Which is as it should be. In individuality there is strength. The good points of each person add together synergistically and, hopefully, the bad ones cancel each other out.

Decentralization of creative authority makes it less likely there will be a “D-F-S look,” and which top management in any agency influences the type of advertising turns out, at D-F-S those who run the agency have let it be known that they have enough confidence in their creative people to let them carry the ball.

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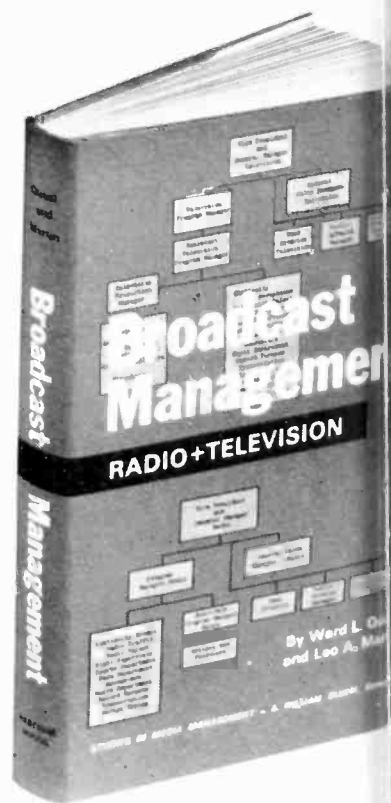
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(From page 34)

ington said he would have to see if there is a need to expand in this direction. He said if advertisers and agencies were interested in this and were willing to pay for it, he would consider it.

The cost for BAR's service to an advertising agency depends on the agency's billings. Minimum subscription for one year is a basic rate of \$1,320, but there are also surcharges. The cost can, and often does, go as high as \$30,000 to \$40,000 for an agency billing hundreds of millions.

Because BAR's system leaves out part of the country, LNA-Rorabaugh is offering a service to stations in non-monitored markets. Tom Miller, president of LNA-Rorabaugh, claims that about 70 per cent of tv homes in the country are outside of BAR's range. Also, even though only about 15 per cent of total spot billings is omitted by BAR, a study by LNA showed that up to 34 per cent of an individual brand's budget may be in non-monitored markets. Information for LNA's report will come directly from the station, as previously, and will show spot billing figures.

In monitored markets, LNA is planning a service that Miller said will provide a concrete sales and management tool for station personnel.

LNA's system will cover billings for a full month, rather than for one week. Miller says LNA will return a complete market report within three weeks after receiving the information, which will include billings by day part with brand details and length of commercial. The cost to a station will range from \$1,000 to \$1,500 per year.

In this system, too, information will come from the stations. Three different methods are available for submitting data. Either they can fill out the Rorabaugh reporting forms, submit copies of invoices without dollars, or submit machine print-outs if the equipment is available.

The disadvantage to Miller's system, say observers, is that the information has to come from the stations and many of them won't cooperate because of the time and expense involved in compiling the data. This is the reason LNA withdrew from supplying TvB with data.

TvB admits that they don't know the exact form spot and local reports will take, and may not work out anything permanent for several months.



Jackie Da Costa (r.), vice president and associate director of media information and analysis, Ted Bates, receives commission in Nebraska Navy from A. James Ebel, vice president and general manager KOLN-TV/KGIN-TV Lincoln, Grand Island.

There are also other questions involving expansion of the system that have to be considered. Huntington said, however, that from TvB's point, the important thing is that "television has been put back together, and this is a big step forward." ■

Where
in the world
can you
get a good
commercial
today?

See page 37.

against their actual figures for the period from July, 1967, to July, 1968, and found that the program always came within at least 10 per cent of the actual figures. The margin of error has left BAR open to some criticism, and Sherwin admits that working with a unit as small as a week may cause a 10 per cent percentage of error. But the reasons are made, he said, because advertisers want to know what they have spent for the whole year.

Future expense

Huntington said he doesn't see any reason for expanding into more than 10 markets in the near future. He pointed out that with the coverage now has it would probably add about nine or 10 markets to add one percentage point in billings and it wouldn't be worth the expense. There is a possibility, however, of increasing the coverage pattern—for example, extending the monitoring to two or three weeks. This, he said, would make more sense than adding markets.

Huntington, on the other hand, said there is a need to go into more markets. TvB has been talking about something to expand the service, but said if BAR didn't do it, it would have to be done by someone else. The data would be comparable to BAR's. Huntington said they would want to release two reports a year to sets of markets.

As for the possibility of monitoring more than one week, Hunt-



K. Propes, Miss Texas of 1969, welcomes first factory shipment of new RCA TK-44A color camera to WBAP-TV Ft. Worth.

1968 spot expenditures

Television Bureau of Advertising has released spot tv expenditures for 1968, and for the last quarter of 1968. This is the last time TvB will be releasing data compiled by LNA-Rorabaugh (see *Figure Control, TvB style*, page 34).

An estimated \$1,275,991,600 was invested in national and regional spot television last year, representing an increase of 6.9 per cent over 1967. There were 1,263 advertisers whose expenditures exceeded \$20,000, as compared to 1,197 in 1967.

There were no major changes in the percentage of spot expenditures going into each time period. Prime-time again had the highest figure—36.6 per cent—which was 1.8 per cent higher than 1967.

Dollar figures for different commercial lengths showed 20s and 30s with the largest increase—up \$130.9 million over 1967. Expenditures for minutes, piggybacks and 1Ds were up also, but dollar figures for programs dropped almost \$10 million.

In product classifications, food and food products represented the largest class with an estimated expenditure of \$313.5 million, up two per cent over 1967. Drugs and remedies replaced beer and wine in the top five in 1968 with a 20 per cent increase over 1967.

Hotels resorts and travel services recorded the largest gain—up 92 per cent over 1967. Other categories with sizeable increases are automotive, entertainment and amusement, household equipment, and television, radio, musical instruments, etc.

Eight advertisers recorded increases of \$3 million or more in spot for 1968. The biggest increase, almost \$10 million, was for General Foods. The other companies are American Tobacco Co., American Home Products, National Dairy Products, Sears Roebuck, General Motors Dealers, Norton Simon and American Dairy Association.

For the fourth quarter of 1968, advertisers invested \$335,074,800 in spot tv, compared to \$314,811,700 in 1967. Fifteen advertisers increased their fourth quarter investment by \$1,000,000 or more.

Top 100, 4th quarter

1. P&G	\$19,811,300
2. General Foods	12,027,600
3. Lever	7,851,000
4. Colgate	7,760,800
5. Coca-Cola	7,668,500
6. Am. Home	6,017,400
7. Bristol-Myers	4,701,000
8. Am. Tobacco	4,392,300
9. General Mills	4,121,100
10. Sears	4,114,100
11. Wrigley	3,753,500
12. Pepsico, Inc.	3,606,500
13. Warner-Lambert	3,500,200
14. Kellogg	3,452,400
15. R. J. Reynolds	3,202,400
16. Gillette	3,104,200
17. Int'l. Tel & Tel	3,070,600
18. Ford Dealers	2,978,500
19. GM Dealers	2,827,600
20. Alberto-Culver	2,751,300
21. Norton Simon	2,488,900
22. Shell	2,488,700
23. Am. Tel & Tel	2,412,300
24. Motorola	2,399,900
25. Miles Labs.	2,376,000
26. National Dairy	2,374,300
27. Standard Brands	2,366,100
28. DeLuxe Topper	2,307,700
29. Campbell Soup	2,270,500
30. Ralston	2,217,600
31. Ideal Toy	2,161,100
32. Nestle	2,131,800
33. British-American Tobacco	2,108,100
34. Borden	2,098,600
35. Sunbeam	2,023,200
36. Armour	2,009,800
37. Sterling Drug	1,996,500
38. Quaker Oats	1,980,300
39. Philip Morris	1,951,800
40. Remco	1,914,200
41. Chrysler Dirs.	1,873,300
42. General Motors	1,867,500
43. Pillsbury	1,808,400
44. Carter-Wallace	1,770,600
45. Corn Products	1,763,200
46. Richardson-Merrell	1,736,600
47. SCM Corp.	1,724,900
48. Seven-Up	1,720,400
49. American Can	1,708,000
50. H. J. Heinz	1,699,600
51. Mars	1,686,800
52. Chas. Pfizer	1,582,300
53. General Tel.	1,552,700
54. Jos. Schlitz	1,542,300
55. Chesebrough-Ponds	1,513,600
56. E & J Gallo	1,481,000
57. Avon	1,445,700
58. Royal Crown	1,442,200
59. Carnation	1,393,700
60. Pet	1,363,200
61. Woolworth	1,262,800
62. Pabst	1,262,600
63. GE	1,257,100
64. S. C. Johnson	1,245,800
65. Johnson & Johnson	1,235,800
66. Scott Paper	1,211,600
67. Norwich	1,153,000
68. Canadian	1,093,400
69. RCA	1,081,900
70. Nixon-Agnew	1,059,400
71. United Vint.	1,044,200
72. Noxell	1,027,700
73. Am. Dairy A'n.	1,007,600
74. Green Giant	1,006,900
75. Am. Cyanamid	1,000,500
76. U. S. Borax	970,600
77. Standard Oil (Ind.)	948,200
78. Lanvin	943,900
79. U. S. Tobacco	940,500
80. Plough	925,900
81. Beatrice Foods	897,700
82. National Biscuit	885,100
83. Eversharp	880,300
84. Textron	874,900
85. Toyota Dealers	864,300
86. No. Am. Philips	860,400
87. Eastern Airlines	858,300
88. Kim. Clark	858,100
89. United Air Lines	852,800
90. American Airlines	851,500
91. McDonalds	849,200
92. Castle & Cooke	847,500
93. Peter Paul	838,600
94. Swift	836,800
95. Schering	795,900
96. Revlon	783,800
97. Int'l. Wool	736,100
98. Clark Oil	731,300
99. Falstaff	714,700
100. Teledyne	714,600

Top 100, 1968

1. P&G	\$80,944,900
2. General Foods	51,904,500
3. Colgate	33,281,100
4. Coca-Cola Co.	29,923,000
5. Lever	23,647,900
6. Bristol-Myers	23,088,400
7. Am. Tobacco	22,792,100
8. Wrigley	20,777,100
9. Am. Home	18,145,000
10. Int'l Tel & Tel	17,158,800
12. Ford Dealers	14,357,600
13. General Mills	13,952,800
14. Alberto-Culver	13,284,200
15. Kellogg	13,264,300
16. GM Dealers	12,856,100
17. Pepsico	12,840,500
18. Nat'l Dairy	12,777,800
19. Sears	12,190,300
20. Gillette	11,618,300
21. Shell	11,202,000
22. R. J. Reynolds	10,803,600
23. Corn Products	10,340,800
24. GM	10,297,400
25. Norton Simon	10,213,500
26. Miles Labs.	9,893,700
27. Sterling Drug	9,599,900
28. Johnson & Johnson	8,820,400
29. Seven-Up	8,756,700
30. American Can	8,675,600
31. Chrysler Dirs.	8,668,300
32. Campbell Soup	8,569,400
33. Ralston	8,561,600
34. Philip Morris	8,515,500
35. Quaker Oats	8,435,100
36. Jos. Schlitz	8,129,200
37. Pillsbury	7,765,100
38. Standard Brands	7,687,400
39. Carter-Wallace	7,522,300
40. Nestle	7,444,900
41. Am. Tel & Tel	7,430,000
42. Borden	7,300,000
43. Scott Paper	6,900,000
44. Armour	6,700,000
45. H. J. Heinz	6,400,000
46. Mars	6,300,000
47. Avon	6,200,000
48. Carnation	6,200,000
49. Royal Crown	5,900,000
50. Canadian Breweries	5,800,000
51. Pabst	5,600,000
52. Nat'l. Biscuit	5,400,000
53. Chesebrough-Ponds	5,300,000
54. United Airlines	5,000,000
55. British-American Tobacco	4,870,000
56. Standard Oil (Ind.)	4,820,000
57. Squibb	4,770,000
58. Beech-Nut	4,770,000
59. Falstaff	4,610,000
59. Standard Oil (Calif.)	4,600,000
60. Richardson-Merrell	4,590,000
61. Norwich	4,390,000
62. Am. Dairy A'n.	4,380,000
63. Beatrice Foods	4,100,000
64. S. C. Johnson	4,080,000
65. Eversharp	3,850,000
66. Ford	3,830,000
67. Pet	3,810,000
68. Ideal Toy	3,760,000
69. U. S. Borax	3,700,000
70. Loews Theatres	3,680,000
71. DeLuxe Topper	3,580,000
72. Eastern Airlines	3,490,000
73. Plough	3,440,000
74. Consolidated Foods	3,370,000
75. Woolworth	3,300,000
76. Union Oil Co. of Calif.	3,270,000
77. Noxell	3,260,000
78. Liggett & Myers	3,220,000
79. Kimberly-Clark	3,190,000
80. TWA	3,170,000
81. Uniroyal	3,150,000
82. Motorola	3,100,000
83. Toyota Dealers	3,100,000
84. Heublein	3,080,000
85. McDonalds	3,060,000
86. Sinclair Oil	3,020,000
87. American Airlines	3,000,000
88. Chas. Pfizer	2,990,000
89. SCM Corp.	2,970,000
90. E. & J. Gallo	2,890,000
91. Mobil Oil	2,850,000
92. United Vint.	2,830,000
93. Wallace & Tiernan	2,810,000
94. General Tel.	2,670,000
95. Aamco Transmissions	2,680,000
96. Greyhound	2,620,000
97. Olympia Brewing	2,600,000
98. Anheuser-Busch	2,560,000
99. RCA	2,520,000
100. Associated Brewing	2,490,000

In the picture



Richard F. Casey
Uses computers two ways

This year's chairman of the Advertising Research Foundation, Richard F. Casey, senior vice president and director of administration management at Benton & Bowles, has a number of basic convictions which will help shape his contributions to ARF.

He believes that the glamour and prestige of syndicated retired services have misled some people and subverted their judgement.

He believes that the real job of a computer is not to automate advertising, but to make it possible for agency men to do better many of the things they're already doing.

He believes that one of the advertising industry's next major commitments will be the development of a communications theory for advertising.

Casey feels that his job as chairman of ARF is to provide program and policy guidance. He must also serve as a sounding board for the president as well as staff. It's hard to conceive, however, that a man such as Casey with firm insight and convictions on the approach and future to advertising research will be only a sounding board. More likely than not, he'll have a few things to say about what's happening.

One of Casey's strongest beliefs is that in too many cases the volume of attention which pours forth from the undisciplined research services has affected (negatively) the judgement of the people who use it.

"The way the material is presented," he points out, "too often suggests for it which may or may not be valid. Breakouts for certain demographic categories may not be valid but they are used anyway. A man 18 may not belong in the same group as a woman of 34, yet they are lumped together by the services, and not everyone accepts this. Yet, we don't know if both individuals will react the same way.

"In the same vein, a critical eye is often not focused on the data. The people who use figures often take the gospel and don't examine the accuracy or validity."

Casey believes that the ARF must

discover its members' concerns and find ways of meeting them. One possible way is by telling the members the validity of information.

Also it must address itself to ratings data. He believes the ARF should learn the actual effect of ratings on the industry. It must also answer the question of the validity of ratings.

As B&B's director of administration management, Casey is responsible for a myriad of duties, including overseeing the research, finance, and office operations of the agency. His interest in computerization is two-fold. First is its use as an accounting tool. Next is its place as an evaluation instrument.

The first part of a three-phase computer development program is already completed at B&B. Casey points out that the agency has gotten all of the bugs out of its console spot buying system. This system writes estimates of buys, pays the stations, bills the clients and provides information for analyzing cost efficiencies of what has been purchased.

The next two phases of computer development at B&B will emphasize media evaluation and the construction of plans.

Out of this Casey hopes will come a clear view of what is the abstract theory of communication. Working with small problems one at a time, and getting the bugs out of each as they go along, B&B is pointing to the day when each of the problems will resolve itself and all of the pieces of the puzzle will fall into place.

The result, Casey hopes, will be the ability to simulate market response, maximum penetration of brands, media weight, and alternative message units.

Since there are so many variables in the communication of an advertising message, this will be no easy task. Casey points out that there are possibly variables affecting the advertising message of which we are not yet aware. The biggest of these is the message itself.

Casey feels that there is much to be done in the analysis of a message and the response to it. In fact, he

feels the message is probably more important in advertising than anything else.

This all ties in with the development of a theory of communication for advertising, which may come out of his work with computers.

"By identifying those parts over which we have control, and observing alternative responses," Casey explained, "we can get a better picture of what's happening and why it happens."

Casey's experience in research goes back to post-WWII years when he was employed by the Air Conditioning and Refrigeration Machine Association as a researcher. Later he worked for National Analysts as a senior research executive.

Casey joined B&B in 1957 and was director of information management before being named to his present position in 1965.

Despite his already heavy work load, Casey is glad he has management supervisory duties on the Norwich Pharmacal and Chemical New York Bank accounts. "It gives me a constant feeling of what's happening and what needs to be done," he says.

"The problem of semantics between the researchers and the people who use research has slowed down progress."

Fortunately Casey not only gets to watch the game, he can play it, too. ■

For want of a kola nut . . .

Joseph J. Tonna really didn't want to film a commercial in the jungle between Nigeria and Biafra because, as he said, "I love my family, and I love living and breathing."

But as hard as he looked, there just didn't seem to be another place in the world that the commercial could be made.

Tonna, a producer for D'Arcy Advertising in New York, was given an assignment to film a commercial for Diet Rite Cola. Since Diet Rite is already the largest selling diet cola, the company decided to change the ad approach and emphasize the taste, rather than the drink's advantages when you step on the scale. This, they hoped, would attract a large segment of regular cola drinkers. And that's where Joe Tonna, Nigeria and the kola nut came in.

The storyboard for the commercial said Diet Rite uses the West African kola nut. Not wanting to make a trip to West Africa, Tonna took off for Jamaica, probably the only other place the nut grows. There, accompanied by an agronomist, he found what he was looking for and calmed his quaking nerves with the thought that he wouldn't have to go to Africa after all.

But back in New York, while he was making arrangements to bring a crew to Jamaica, D'Arcy's lawyers said they were sorry, but truth in television demands that if you say "West African kola nut" you'd better show a West African kola nut.

And so, quaking once again, our hero took off for the jungle accompanied by a small crew which included Larry Goldwasser and Gayne Rescher of TeleVideo Productions (Rescher, who served as director/cameraman, was director of photography for *Rachel, Rachel*).

Tonna tried his best to avoid Nigeria. He went to Senegal, Liberia and Ghana, but each time was told the kola nut just didn't grow there. With no other choice left, he took his crew to Nigeria, and went to the American Embassy in Lagos.

Robert Wallace, the U. S. commer-

cial attache at the embassy, told Tonna in no uncertain terms that he was out of his mind. Five French cameramen had been killed the week before because they were mistaken for mercenaries trying to help the Biafrans.

But Tonna insisted, so Wallace sent him to the Ministry of Agriculture, which provided him with a letter giving him permission to travel anywhere in the area, and with detailed maps of the jungle and the region he was going to be in.

The crew then headed for the jungle, traveling along the main highway with a native driver. At a routine roadblock, for some unavailable reason, the driver went through instead of stopping. Well, he stopped pretty fast when the guards started after them.

One of the guards released the safety catch on his rifle, and placed the barrel in Tonna's ear. As calmly as he could, Tonna thought about the five French cameramen. Then he heard two shots fired.

"I thought I was dead," he said. When he looked up, however, he realized the guard had pointed the rifle skyward before he fired the shots.

It took a lot of explaining to get themselves out of that situation. The guards couldn't read the letter of permission because it was written in English.

Tonna tried to explain what they were doing, but the guards thought the camera tripods were machine-gun tripods. He showed them the maps he had, hoping that would help, but the Nigerians decided they were maps of some detailed military strategy. No matter what they did, they appeared to be mercenaries on their way to aid Biafra.

Finally, an English-speaking guard came along, and read their letter of permission. They explained they were going to the Cocoa Research Institute and the guard let them through. Fortunately, future roadblocks proved to be less exciting.

Amid various other hazards—poisonous flies and snakes, for example—they went on. "I was watch-

ing out for flies," said Tonna. "This time I couldn't care less about kola nuts."

They finally reached the Cocoa Research Institute where they found a plant with kola nuts—yes, one—only one, little, waist-high plant. An agronomist explained that kola nuts were out of season.

That's not quite the end of the story, however. This was the first variety of kola nut, but Tonna remembered a second variety—Acumenata.

"Yes," the agronomist said. "That's in season now." Unfortunately, the second variety was roughly 400 miles further into the jungle—a rather unpleasant thought.

But Tonna had come to make a commercial and he wasn't about to give up. They rented a seaplane and flew toward the Niger River, where most of the fighting is going on. They landed in the river to take a break and heard drums in the distance.

"I expected to see Tarzan swimming out to the plane," said Tonna.

What he saw wasn't exactly Tarzan. It was canoes filled with villagers led by the chief's son, who spoke English. And when he was close enough for them to see him, they really took a good look. There was a man in a native grass skirt, white they expected, but he also had hornrimmed glasses and a Polish Athletic League t-shirt.

After an eventful visit to the village, the crew returned to the plane for an even more eventful take-off. The first six attempts didn't work. On the seventh try, they barely got up, tearing into jungle foliage and taking a few vines, and possibly a few other things, with them.

Tonna eventually managed to make the commercial and return to D'Arcy safely. He said he wouldn't want to go back—it's too greasy and there are too many flies. "I prefer comfortable white sheets."

But he also said he wouldn't trade this experience for anything else in the world unless it was guaranteed to be better.

"After all, I wouldn't have gone to Nigeria for a vacation," he said.

A black and white photograph of two men in suits. One man is standing on the left, leaning against a wall, and the other is sitting in a wooden chair on the right. Both are smiling.

Pick the Winner

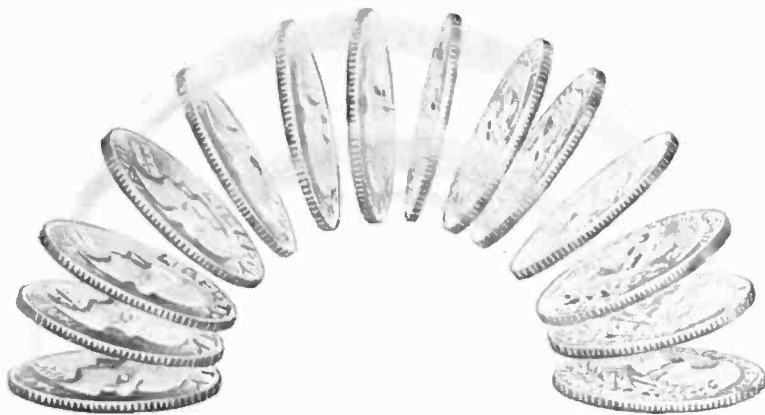
In statewide competition, United Press International presented two out of five First Place News Awards to WFAA-TV, the only television station in the market to win an award. And in separate competition, the journalists who judged the Annual Dallas Press Club Awards, gave WFAA-TV two First Place Awards and three Honorable Mentions in the three TV News categories.

Viewers in the Dallas-Fort Worth area have known for some time what the judges just found out; WFAA-TV News is the best in the market. Join the award-winning award-winners at WFAA-TV

WINNERS
BEST SPOT NEWS
BY: Neil Reynolds WFAA-TV
on the story of a narcotics raid in
state capital.
BEST FEATURE STORY: Bert Shipp WFAA-TV
on the unusual film story of freeway construction
to road music.

WFAA-TV DALLAS-FT. WORTH

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Tails you win.

The Scene Tonight, at 10. The Scene at 6. Either way you can't lose with WCCO Television and not one — but the *two* most-watched newscasts every night of the week. The innovative Scene Tonight (10-10:45 p.m.) delivers more homes than any other news show in this 13th largest TV ADI market. Twenty percent more homes than the nearest competitor.*

The Scene at 6, just months old, already delivers more of the key 18-49 year-olds than any other station. 76% more than station "B".** The odds are in your favor, any time of day, with WCCO Television. So take your choice. Flip a coin, if you like. Better yet, use that coin to call Peters, Griffin, Woodward, Inc. or the WCCO-TV Sales Department. Soon.

WCCO TELEVISION **4**
Minneapolis / St. Paul

*ARB Sun.-Sat., Nov. '68. **ARB Mon.-Sat. 6-6:30 P.M., Nov. '68. Audience ratings are estimates only, based on data supplied by indicated sources and are subject to the limitations of the source.