

# Television Age

ould ad agencies get a higher commission for spot tv buying? **PAGE 19**

ew C&B balances communication and autonomy in the media department **PAGE 22**

allStreet's reactions to the uncertainties of cable television **PAGE 24**

Indiana University  
 JUN 13 1969  
 LIBRARY

If clean air  
 disappears,  
 so will we.



**TNT**

...llution. It's a dirty shame.  
 ...happens because everyone takes clean  
 ...air or granted. Until all the clean air is taken.  
 ...and when that happens, you can no longer  
 ...take your health for granted.  
 ...one Eastern city, the air is so polluted that  
 ...breathing it is equivalent to smoking a  
 ...pack of cigarettes every day.  
 ...we don't want things to get that bad in the  
 ...T- Cities. We feel a news medium is a public  
 ...trust. So, as a responsible part of the com-

munity, we attempt to call attention to prob-  
 lems like this.

In preparing our unique *Twin News Tonight*  
 (TNT) format, we started fresh. If some topic  
 justifies five minutes of coverage, it'll get five  
 minutes of coverage. Regardless of the length  
 of time, or the amount of controversy, it entails.

We think a program like *Twin News Tonight*  
 offers something extra to the viewer. And to  
 the advertisers that sponsor it. But primarily,  
 we run our program the way we do because  
 we believe in it.

You say we don't sound like an ordinary TV  
 station? We take that as a compliment.

**KSTP**   
 ST. PAUL • MINNEAPOLIS

Represented nationally by Edward Petry & Co.

**THIS BOY**  
**IS BEING**  
**TRAINED**  
**TO**  
**KILL!**



**“WHOSE HOME-  
THIS HOLY LAND?”**

School's out in the Middle East—where children are making history, not learning! With their fathers, they are fighting to determine who shall make his home in the Holy Land. This new one-hour special is an incredible on-the-spot report of the unbelievable events making today's headlines and tomorrow's news.

*Premiere telecast on WLW-TV in Cincinnati, pulled a 39% share of audience (ARB Telephone Coincidental) and you can do the same!*

**SCOOP YOUR MARKET: NOW IN FIRST RUN NATIONAL SYNDICATION**

Another timely special from AVCO the company which produced the award-winning specials "The Last Prom," "Appalachian Heritage," "Death Driver," "Two Wheels to Eternity."

**AVCO EMBASSY TELEVISION**

# You've decided to buy a program. O.K., so now you have the product. But do you also have a problem?

What do you really have once the salesman has your signature? What about service by the distributor from whom you've bought the product? And what about promotional support?

MGM-TV is concerned about such questions. We don't believe our customers should be. We want to be sure our post-sale service is the best possible. To find out we asked the operations and promotion people at stations

... the ones who rely on our services.

Results were great. Not that improvements can't be made, but our customers overwhelmingly like MGM-TV services and reliability and rate us *superior to the average in the industry.*

We'll give you some specifics in future ads. But enough now to answer the headline: The value of any product is company pride in maintaining customer satisfaction.

**MGM TELEVISION**





## **Our after-theater business is humming**

Now it's Broadway that's coming to life, as theatergoers pour from the playhouses lining those legendary 10 or 12 blocks. The performance is still fresh in their minds and they are humming the music. A hum that starts on the sidewalk and rides home in the cab... that continues over coffee, in the shower. It gives life to music that will remain popular for years.

At Broadcast Music Inc. we number many



the writers and composers of the new musical  
eat among those thousands whose performing  
htse administer.

BMI licenses much of Broadway's most-  
rformed music, from such with-it creators as John  
nd Fred Ebb (CABARET and ZORBA)...  
ry Jck and Sheldon Harnick (FIORELLO! and  
DL: ON THE ROOF)... Anthony Newley and

Leslie Bricusse (STOP THE WORLD I WANT TO GET  
OFF)... Jim Wise, George Haimsohn, and Robin  
Miller (DAMES AT SEA)... Jacques Brel, Mort  
Shuman, and Eric Blau (JACQUES BRËL IS ALIVE AND  
WELL AND LIVING IN PARIS).

It's because original cast albums, other  
recordings, and sheet music keep their music alive  
that BMI's after-theater business is humming.

All the worlds of music for all of today's audience.

**BMI**

BROADCAST MUSIC INC.

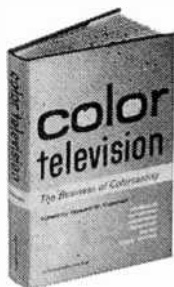
# NEW BOOKS OF INTEREST

## Color Television

### The Business of Colorcasting

Edited by  
H. W. Coleman

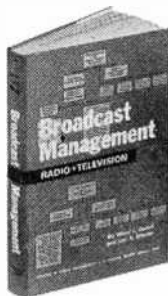
Twenty expert contributors authoritatively examine the components—from advertising to local station operation—that make colorcasting a vital communications force. 288 pages, diagrams, charts, index. \$8.95



## Broadcast Management

by Ward L. Quaal  
and Leo A. Martin

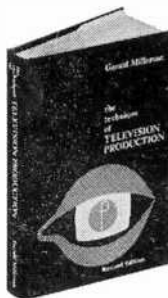
A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



## The Technique of Television Production

(Revised Edition)  
by G. Millerson

Revised and updated throughout, with a new section on color television, this encyclopedic textbook consolidates its position as the standard in the field. \$7.20 (paper) \$13.50 (cloth)

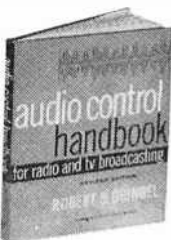


## Audio Control Handbook

### for Radio and TV Broadcasting

by R. S. Oringel

Written in clear, non-technical language, this text contains complete step-by-step directions and full explanations of every phase of audio control. Diagrams and photographs supplement the text. \$7.95



### TELEVISION AGE BOOKS

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

Please send me the following books:

COLOR TELEVISION \$8.95

BROADCAST MANAGEMENT

Paper \$5.60  Cloth \$8.95

TELEVISION PRODUCTION

Paper \$7.20  Cloth \$13.50

AUDIO CONTROL HANDBOOK \$7.95

Name .....

Address .....

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

Check Enclosed (Please add 50¢ per book for mailing and handling)

JUNE 16, 1969

# Television Age

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*Proposal to hike agency commission to 20 per cent has ad men and broadcasters taking a closer look at the whole commission system*

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# Television Age

OLXVI

No. 22

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S. J. Paul

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tected by copyright in the U.S. and in all  
countries signatory to the Bern Convention  
and to the Pan-American Convention.

## 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-TV Boise, Idaho

Represented by:  
PETERS GREEN WOODWARD INC.



A CBS AFFILIATE

## Letter from the Publisher

### *The chancy program biz*

The entire structure of programming for the networks undergoing an interesting transition. In the early days of network television, the networks produced their own dramatic programs, live variety shows, and other entertainment fare.

This was followed by the so-called film cycle, spearheaded by the entry of the film studios into television film production. The big Hollywood studios such as MGM, Twentieth Century-Fox, Warners, and Universal (MCA) were and still are packaging most of the network programs.

But with program costs spiraling upward, some of the majors such as Warner Bros.-Seven Arts have dropped out of program production. Others are taking a good long look at costs and the rate of return. It's an axiom of the program business that a production firm will lose money on the first year's run. Since most of the programs fall by the wayside after the first year, it can be seen that programming is a very chancy business.

What has happened is the emergence of independents both in New York and in Hollywood. These independents work closely with the networks in producing not only series, but specials as well. The networks finance these production based on the outlines, track record and proven abilities of the independent producer. In a sense the network is in partnership with these independents, giving them guidance and direction. This development has meant that the independents have become extremely important to the steady flow of program material.

### *FCC's proposed 50-50 rule*

It indicates, as well, that the FCC's proposed 50-50 rule is meaningless, since the idea behind the rule was to stimulate greater competition among program suppliers and prevent the network from exercising program monopoly. But the networks realize that no one has a monopoly on ideas and that by keeping the independents busy and competitive these program sources will continue to generate program ideas and provide production expertise.

Programming is the most volatile area of network operations. At the beginning of each year hope springs eternal for the upcoming Fall season. Many predictions are made but nobody has ever been known to bat 1.000 in this tough league.

However, we should point out that James Cornell of N. W. Ayer has probably come the closest to estimating the ratings for each primetime show. This year he will again make his predictions in TELEVISION AGE.

Cordially,

*S. J. Paul*

# Dayton's Best Television Buy!



FEATURING



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

Represented  
by





A B C D E  
F G H I J K  
L M N O P  
Q R S T U V  
W X Y Z

**Pacing spot television into the 70's—  
A new type face\*  
designed to tell the story that  
you can sell more with spot TV!**

**TELEVISION**

\*Type face registered "PGW Colonel," 1969

**PETERS GRIFFIN WOODWARD INC.**  
**Television Station Representatives**

Atlanta      Boston      Charlotte      Chicago  
Dallas      Detroit      Los Angeles      Minneapolis  
New York      Philadelphia      St. Louis      San Francisco



## Letters to the Editor

### A Film/Tape fan

We were absolutely delighted with the article in the May 5 issue of *TELEVISION AGE* regarding Pepper & Tanner's tv library ("Help in local production," *Film/Tape Report*, page 40). Pepper & Tanner executives have asked me to express their appreciation for a good reporting job.

THOMAS M. STEUR  
*Harshe-Rotman & Druck, Inc.*  
Chicago

### On newspaper advertising

The *Letter from the Publisher* in the May 19 issue of *TELEVISION AGE* (page 10), states that national ad placements in newspapers "have been whittled down to a few categories such as liquor and tobacco." I be-

lieve this may be somewhat misleading to your readers. Though tobacco is becoming a more important source of national revenue, it is only about 2 per cent of the total national ad revenue of the newspaper, while liquor is in the area of 6 per cent of the total.

There are other categories which form a greater share of newspaper ad revenue, such as passenger cars, food, transportation and publishing and media—and, in fact, as you undoubtedly know, total national revenue in newspapers was up 5.8 per cent from 1967 to 1968.

FRANK E. ORENSTEIN  
*Vice President*  
*Bureau of Advertising*  
New York

### Kudos from KKS

We at Kurtz Kambanis Symon are extremely pleased at the excellent job Mark Chait did on the article about our agency (*KKS and the outsiders*, *TELEVISION AGE*, May 19, 1969, page 28). We're happy with what the article said, as well as the way it was written. We would have considered

it very interesting even if it had been about us!

DONALD KURTZ  
*Senior Partner*  
*Kurtz Kambanis Symon*  
New York

### From an NAB seminar grad

I was most interested in your recent article on the NAB broadcast management seminars held at Harvard Business School (*Broadcast management with a Harvard accent*, *TELEVISION AGE*, April 21, 1969, page 26).

JOHN STILSON  
*General Manager*  
WGC  
Altoona, Pa.

### Tale of the tape

Your article on tape (*Tape's state of the art*, *TELEVISION AGE*, May 5, 1969, page 30) was, I feel, well written; and it presented the situation on tape in a very clear and fair manner.

MORTON DONALD DUNN  
*Vice President*  
*MPO Videotronics, Inc.*  
New York

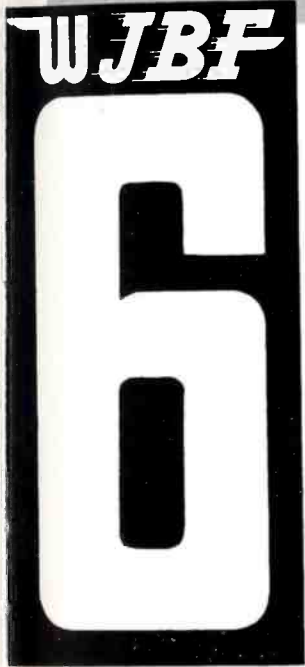
# Once the salesman has your signature, what have you got? Product, yes. Good prints? Maybe.

MGM-TV's recent survey of our customers asked them this question: "How do you rate the quality of our prints—poor, fair, good or excellent?" The answers from the over 120 replies showed 86% considered our prints good to excellent.

Not perfect. But who is? We do try and take pride in the effort. This poll does tell us that the pride pays off in customer satisfaction after the sale is made. Something you can count on whenever you deal with **MGM TELEVISION.**



# TOP **abc** TV STATION IN THE NATION!\*



## AUGUSTA, GEORGIA

9 AM to MIDNIGHT • MON thru SUN

METRO SHARE

SHARE OF TOTAL HOMES

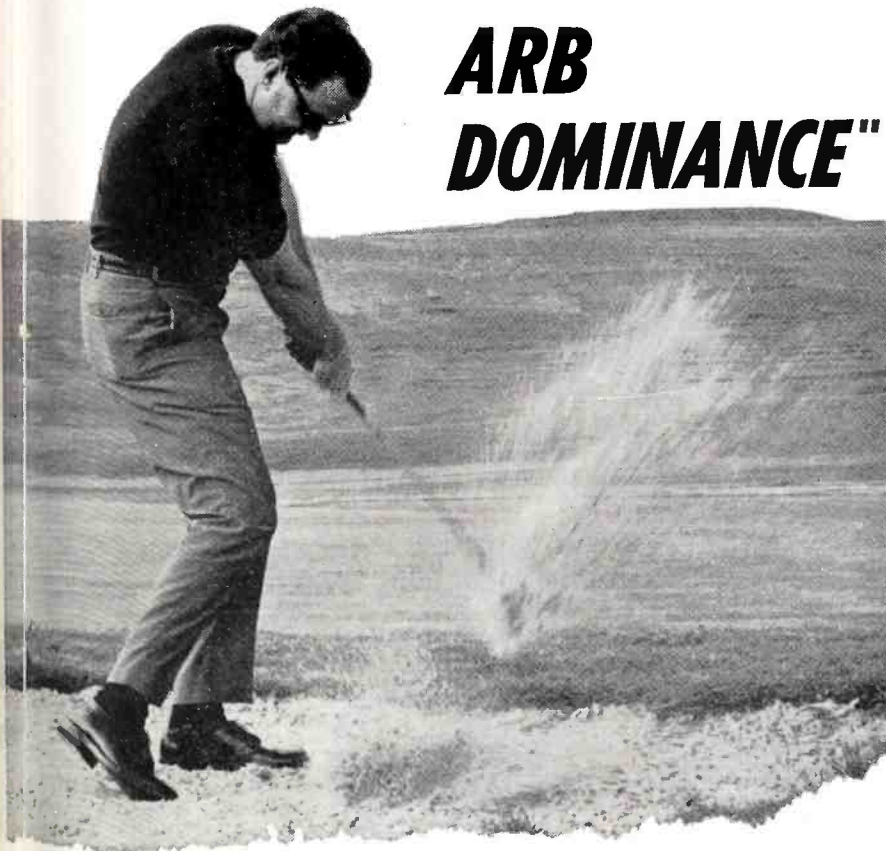
# 48%

# 57%

\* . . . in markets with three or more stations, as compiled by Television Age from Feb.-Mar., '69 ARB reports.

"... from the South's MASTER MARKET  
the professionals at WJBF  
win the highly coveted February/March '69

## ARB DOMINANCE"



| Time Slot   | Homes* |
|---|--------|
| Noon to 5:00 pm Mon.-Fri.<br>WJBF 24,200<br>Station B 10,900<br>Station C 1,900   |        |
| 5 to 7:30 pm Mon.-Fri.<br>WJBF 39,200<br>Station B 23,500<br>Station C 2,500      |        |
| 6 to 6:30 pm News Mon.-Fri.<br>WJBF 42,300<br>Station B 19,100<br>Station C 3,700 |        |
| 7:30-11:00 pm Sat.-Sun.<br>WJBF 39,000<br>Station B 34,500<br>Station C 3,200     |        |

\*Subject to limitations of survey

**THE PROFESSIONALS**  
Augusta, Georgia



Represented by H-R TV

# There are millions of reasons why "GIRL TALK" is celebrating its 8th anniversary...

## and they are all women!

On it goes into its 8th big year. GIRL TALK, television's longest running, most successful women's show, has become a daily habit with millions of women across the country.

Each year GIRL TALK retains its fresh appeal with the kind of stimulating, interesting people women like to see and listen to.

And now, a bright new hostess, BETSY PALMER, leads the conversation on GIRL TALK as it continues as the top-rated show in its time period market after market.

### ARB share of Audience—Feb/Mar '69

|                    |     |
|--------------------|-----|
| WJXT, Jacksonville | 62% |
| WKBW, Buffalo      | 50% |
| WTOL, Toledo       | 44% |
| WTIC, Hartford     | 42% |
| KGGM, Albuquerque  | 39% |
| KTRK, Houston      | 31% |
| WTVR, Richmond     | 65% |
| WBNF, Binghamton   | 63% |
| WDBO, Orlando      | 57% |
| WROC, Rochester    | 51% |
| WBNS, Columbus     | 45% |
| WBIR, Knoxville    | 45% |

GIRL TALK has also been performing strongly year after year on WGN Chicago, KTNT Seattle-Tacoma, WTMJ Milwaukee, KFMB San Diego, and in many more markets.

Why not join us for our 8th season? Call your ABC Films representative today.

## GIRL TALK

Daily in Color on Videotape



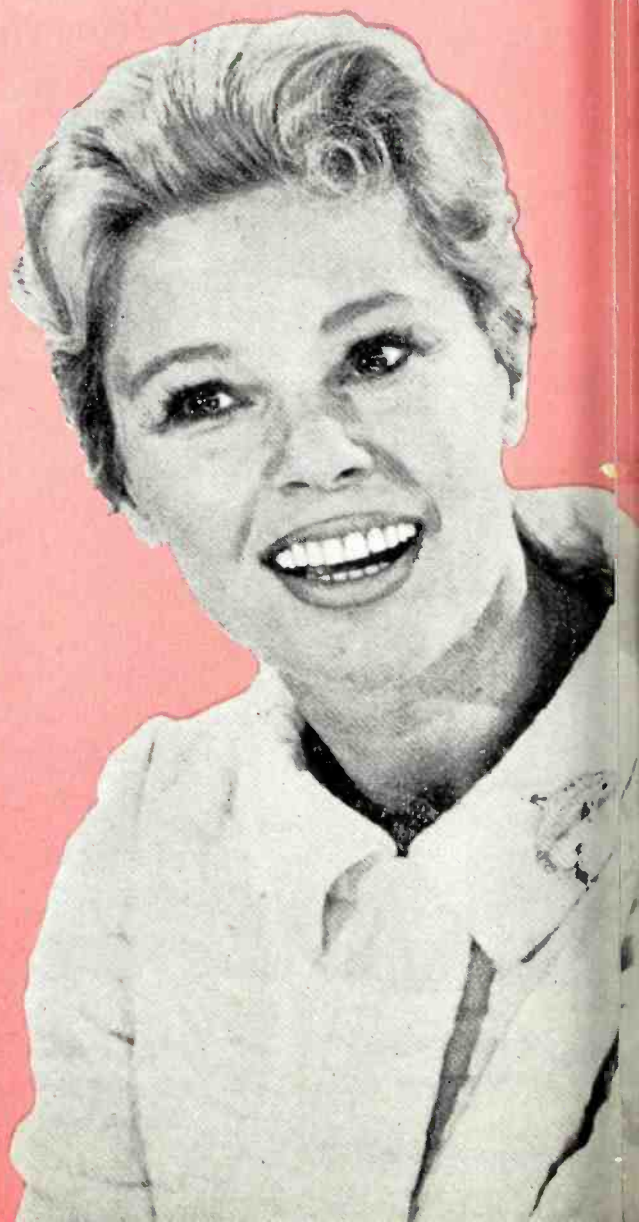
New York—212 LT 1-7777

Chicago—312 263-0800

Hollywood—213 NO 3-3311

Atlanta—404 255-0777

Houston—713 665-3107



**Sears now out in front in New York**

Sears has become the leading retail television advertiser in the New York market. The \$15,000 to \$20,000 which Sears now spends on tv each week in New York translates into an annual rate of \$750,000 to \$1 million, and local station sales managers feel that this rate will at least be achieved and probably exceeded in the 52 weeks ahead. Next to Sears in New York come Macy's (buying tv at an annual rate of \$600,000-\$750,000) and Abraham & Strauss (\$400,000-\$600,000). In New York Sears spends its local time among three stations, and is buying heavily in primetime.

Another indicator that the king of retailers is fast becoming wise in the ways of tv comes from Evansville, Ind., where, in an apparent attempt to corral working women, Sears has been running about 40 spots a week on three stations in nighttime. (For details on Sears' seasonal and local approaches to tv, see two recent articles in TELEVISION AGE: *Here's Sears*, April 21, and *Press on the local track*, June 2.)

**Y&R buyers to Timebuying Services**

Timebuying Services of New York, Sam Wyman's middleman operation, has lured three Y&R buyers from the agency's Broadcast Unit, set up earlier this year to bid on a regional specialization basis. They are Barbara Kellner and Dolores Marsh, both regional supervisors and Susan Bell, assistant regional supervisor. Currently expanding, TBS also tapped two buyers from D'S: Edward M. Gallen, 3d, who was a media supervisor and Edward C. Wittman, Jr., an assistant media supervisor.

**Blind Compton revamping**

The information flood was a basic reason triggering the media/marketing revamping at Compton. Restructuring put five departments under senior vice president Thomas H. Dunkerton, who was director of research and is now administrative director of marketing services.

The five units are media, now headed by Robert L. Lidel; programming and broadcast affairs, research, market development and the new information services department. Latter, key to the restructuring, put together under vice president Bernard Lipsky, media research and analysis, data processing, sales research and analysis and the research library.

By centralizing information, says Dunkerton, it's hoped that agency will get better use of data it has on hand. "We might be using only 10 per cent of what we have," he remarked.

One unpublicized aspect of the changes is the resignation of 30-year Compton veteran Frank Kemp, who was senior vice president of media and programming. He is mulling over offer of media director's job at major New York agency.

**After Max enters animation**

Peter Max, who's made the scene with his "psychedelic" graphics, is entering the field of tv commercials

animation in association with Krantz Animation, Inc. Stephen Krantz, president of the latter, signed a contract with Max, who will design, direct and create commercials.

Commercials originated by Max, who is 29, will be identified by his signature, "just as any piece of art I do." His work will be channeled through Ralph's Spot, newly-created animated commercials affiliate of Krantz Animation, of which Ralph Bakshi is executive director.

**The day of the black box approaches**

International Digisonics Corp. of America, whose Teleproof I automated electronic commercials monitoring system is now operative in Los Angeles, has established the following installation schedule for its next 25 markets:

June—New York and Chicago; September—San Francisco; October—Philadelphia, Boston, Detroit, Cleveland, Pittsburgh and Cincinnati; November—Minneapolis, Washington, St. Louis, Dallas-Fort Worth, Indianapolis, Baltimore and Houston; December—Seattle-Tacoma, Buffalo, Atlanta, Miami, Kansas City, Hartford-New Haven, Milwaukee, Memphis and Sacramento-Stockton. IDC equipment picks up off-air signal code placed on film or tape, but advertiser must agree to use code.

Digisonics brass expects Teleproof to begin clicking out its first reports to subscribers early in August. A computer system in Fort Lee, N.J., utilizing an IBM 1130, will poll Teleproof's black-box monitors each night as stations close down. In the current scheme of things, advertisers are expected to pay for the service.

**B&B's Morton-Norwich assignment**

Benton & Bowles will handle an estimated \$25 million in advertising this year as new agency of record for Morton-Norwich. It will coordinate tv and print buying for the company, a recent merger of Norwich Pharmaceutical and Morton International, which includes Simoniz. B&B, which had handled much of the Norwich advertising before the merger, will place buys for, in addition to its own accounts, Compton, SSC&B, Clinton E. Frank, Needham, Harper & Steers and J. Walter Thompson.

The merged companies spent about \$19 million in advertising last year of which \$15 million was in tv, mostly network. The naming of B&B is primarily to cash in on corporate discounts.

**ABC News' on-campus stringers**

ABC News has found campus correspondents a good way of getting an inside line on college turbulence, president Elmer Lower told a Seattle regional seminar of the Radio Television News Directors Association. The news operation started using campus correspondents last year, is represented in 29 schools in 25 states.

First Northwest seminar given by RTNDA, the Seattle affair on June 7 was under the auspices of KOMO-TV with Jack Eddy, news director, as host. There was a large turnout of news directors from along the West Coast, Montana and British Columbia, among other areas.

**KTVU**  
**2**

**SAN FRANCISCO-OAKLAND**

**Appoints**

**TELEREP**

**National Sales Representative**

**Effective**

**JULY 1, 1969**

**Joining:** **KCOP, Los Angeles**  
**WTCN-TV, Minneapolis-St. Paul**  
**KTNT-TV, Seattle-Tacoma**  
**KPTV, Portland**  
**KARD-TV, Kansas State Network**  
**KVOO-TV, Tulsa**

# Business barometer

monthly local revenue figures this year, in terms of percentage increases, have been running on an amazingly level keel. This follows the pattern of spot and, as has been previously mentioned, suggests a healthy stability in the television business. January local billings were up 20.3 per cent to \$24.8 million, February rose 20 per cent to \$27.9 million and the latest figures, covering March, show an increase identical to that January and revenue of \$41.0 million.

March level, according to the latest sample of "Business barometer" stations, is 29 per cent above their February figures, a better than seasonal increase.

Network compensation rose slightly—1.1 per cent—to \$21.6 million. This is well below the increases shown in the previous two months. The March compensation figure is 3.9 per cent above that of February, according to the latest station sample.

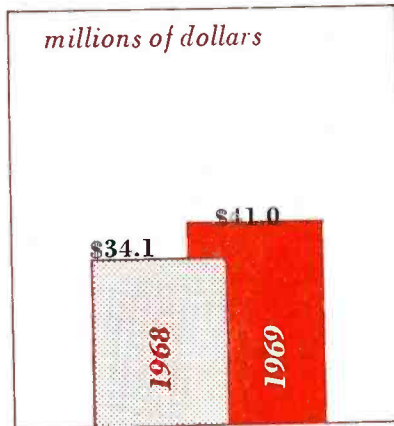
Station-size performance in March also followed previous '69 months in the local revenue area. Outlets in the over-\$3 million class again did best with an average increase of 22.4 per cent. The stations in the \$1-3 million group again did second best with a rise of 17.4 per cent. The under-\$1 million category averaged a local increase of 12.4 per cent.

Network compensation, the medium size stations performed best with an increase of 3.1 per cent; smaller stations averaged a rise of 1.1 per cent and the larger stations remained about the same.

For the first quarter, local revenue went from \$86.8 million ('68) to \$104.3 million ('69).

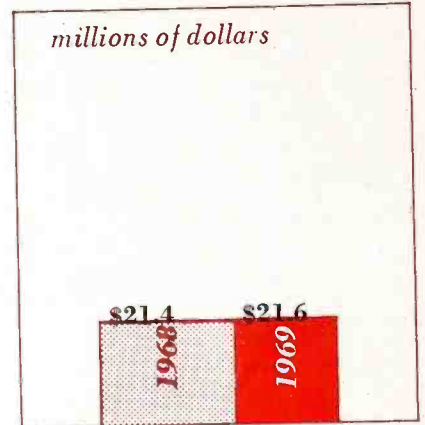
Next issue: spot revenue figures for April.

LOCAL BUSINESS



March (up 20.3%)

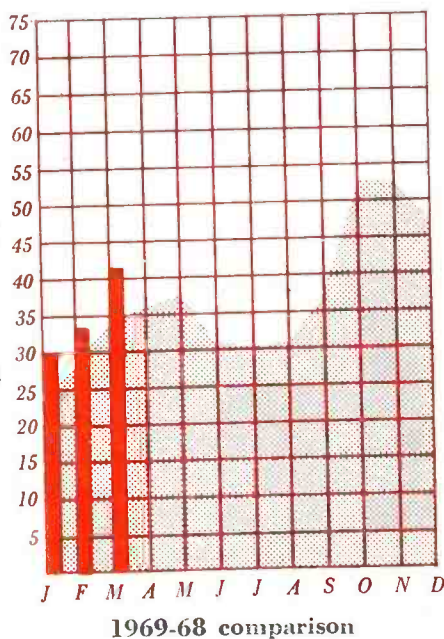
NETWORK COMPENSATION



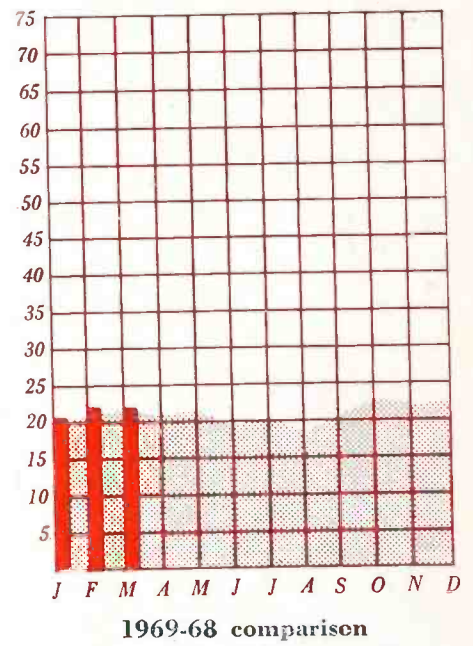
March (up 1.1%)

Year-to-year changes by annual station revenue

| Station Size      | Local Business | Network Compensation |
|-------------------|----------------|----------------------|
| Under \$1 million | +12.4%         | +1.1%                |
| \$1-3 million     | +17.4%         | +3.1%                |
| \$3 million-up    | +22.4%         | +0.1%                |



1969-68 comparison



1969-68 comparison

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

The Murl Deusing

# SAFARI

A 130 hour trip around the world.

SAFARI, hosted by world famous explorer-photographer Murl Deusing, is the most authentic series of programs ever produced about people and places.

Every show, recorded by award-winning photographers, captures the exotic color and beauty of each foreign land.

The narration is handled by professional explorers/lecturers who have travelled to all four corners of the globe in search of the unusual and the exciting.

Viewers are taken to places rarely ever seen as well as being escorted through all the popular sights and landmarks in over 100 different countries.

SAFARI, a tremendous rating success this season—(ARB ratings)

WTMJ-TV Milwaukee—

#1 in rating, share, adults and homes in its time period. (Jan. '69)

KOIN-TV Portland—

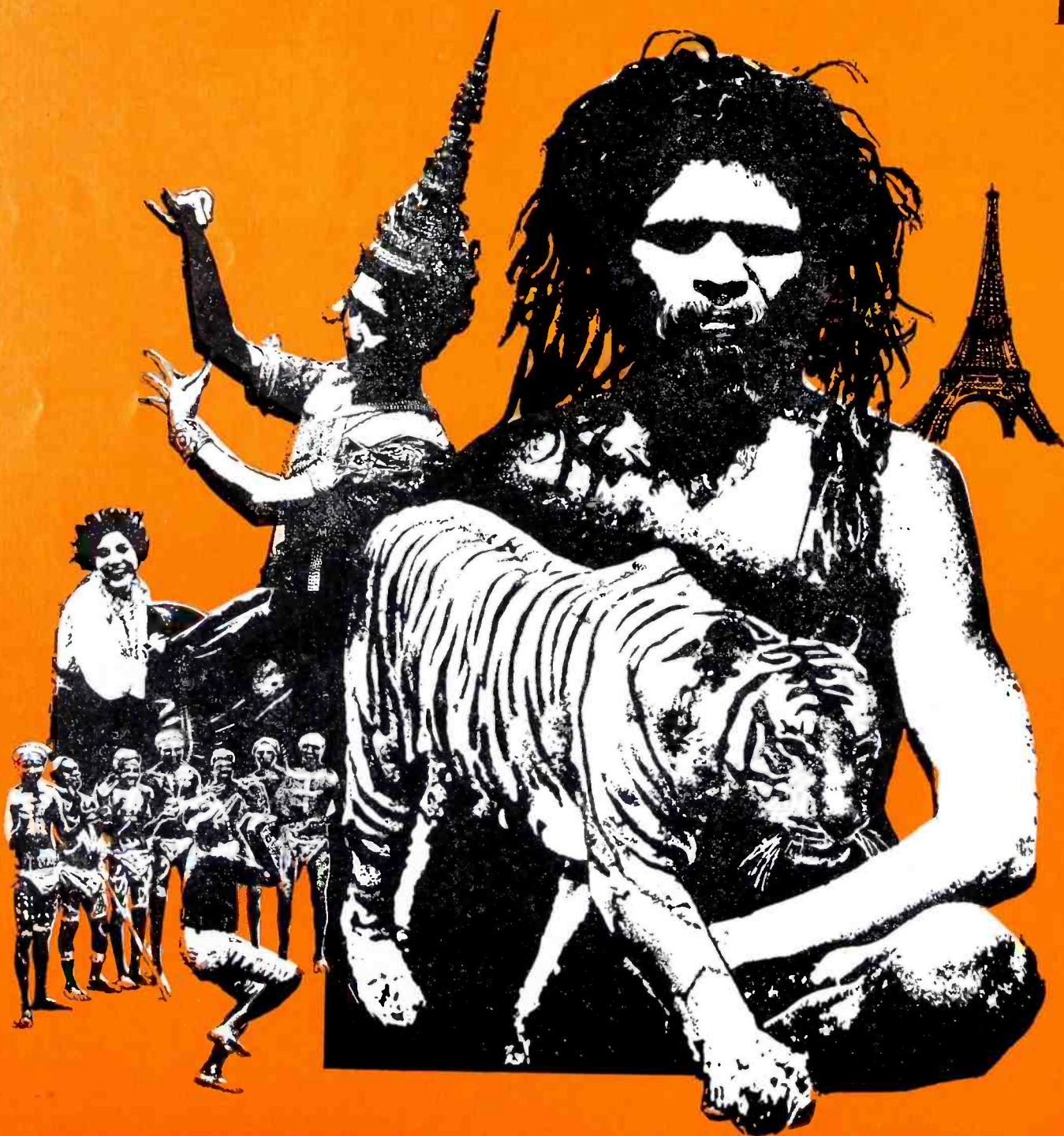
#1 in rating, share, adults and homes in its time period. (Nov. '68)

WLBW-TV Miami—

57% rating increase over previous program in time period. (Nov. '68)

SAFARI—an exciting travel-adventure for the whole family.

**130 Hours or 260 Half-Hours**  
Videotaped in color.





**ABC-TV progress**

My was the month of Festivals—  
 Day, May wine—and the affiliate  
 ceas of the three networks. In  
 the network affiliates are back  
 in their offices pondering *their* Fall  
 schedules, tooling up for the Fall  
 and deciding which programs  
 to preempt (if  
 they haven't done so already).

Like baseball teams in the early  
 spring, there are the guarded pre-  
 dictions of the hits and misses of the  
 coming season.

ABC-TV kicked off its affiliates  
 meeting at the luxurious Century  
 Plaza in Los Angeles amid an at-  
 mosphere of confidence, congeniality,  
 and with a slick, highly-polished pro-  
 fessional presentation of the new Fall  
 lineups. The affiliates and their wives  
 left the Coast with a Hollywood  
 afterglow.

The CBS-TV meeting was held  
 the following week at the New York  
 Hilton. It was well-planned with  
 good figures, and a certain degree  
 of mugness reflecting its number  
 one position.

**Most important.** Of the three, the  
 most important to the affiliates and  
 to the network was the ABC-TV  
 meeting, held at the Fairmont in San  
 Francisco the following week.

It was significant because the new  
 management team at ABC-TV was  
 entirely on its own. None of the cor-  
 porate brass attended with the ex-  
 ception of vice president Alfred Sch-  
 neier who was there in his capacity  
 as head of standards and practices.  
 Like the other two networks, this  
 division reports directly to a corpor-  
 ate vice president. As a result of the  
 Kinsey management study (dub-  
 bed around the network the Kinsey  
 Report), the affiliates had a good,  
 long look at the new manage-  
 ment team in action.

These included president Elton H.  
 Rule, vice president and general man-  
 ager I. Martin Pompadur, vice pres-  
 ident Martin Starger (program-  
 ming), James E. Duffy (sales), Dick  
 Baemyer (affiliate relations), Fred-  
 erick Pierce (planning), Herbert  
 Jenek (comptroller), and Richard

Zimfert (business affairs). Even the  
 cynics among the affiliates ("We've  
 heard *that* before.") were impressed  
 with the candor with which ABC-TV  
 executives outlined their future plans.

Rule demonstrated that he wasn't  
 running for cover, that ABC-TV in-  
 tended to stand up and fight with



ELTON H. RULE

some \$153 million being poured into  
 nighttime programming, \$23 million  
 of which will be invested in an entire  
 new Monday night schedule. An-  
 nouncement of the pro football games  
 to be broadcast on Monday nights  
 starting in the Fall of '70 was greeted  
 with a degree of reservation which  
 will remain until the affiliates know  
 where they stand with respect to  
 compensation and announcement  
 breaks.

**The evidence.** The network pointed  
 to its evidence of progress: 15 per  
 cent ahead in billing in the current  
 second quarter; third and fourth  
 quarters should top last year by a  
 considerable margin; 7½ hours a  
 week of new Summer programming  
 with such personalities as Dick  
 Cavett, Johnny Cash, and John  
 Davidson; a daytime lineup from  
 noon to 4:30 p.m. that is pulling  
 alongside NBC-TV.

If the Frank Reynolds-Howard K.  
 Smith news strip is nearly as effec-  
 tive as the dramatic Charisma presen-  
 tation shown to the affiliates, this  
 segment—under the direction of Av  
 Westin—should show some definite  
 rating progress.

But one of the biggest hangups  
 that ABC-TV has is station clear-  
 ances. The network's major market  
 affiliates do extremely well. In most  
 cases, they are ahead of the network's  
 national ratings. It is in the inter-  
 mediate and the smaller markets that  
 the network faces real problems. It is  
 for this reason that the network has  
 been offering attractive compensation  
 to stations in two-station markets  
 over the past few years. There are a  
 few deals cooking right now, and if  
 they come through, they will make  
 news within the next few weeks.

**Right track.** Wall Street seems to  
 feel that Elton Rule is on the right  
 track. When he took over 15 months  
 ago after the ITT fiasco, ABC stock  
 had dropped to a low of \$43 in the  
 first part of March, 1968. There  
 were many along Madison Avenue  
 who figured that Elton Rule was a  
 short term interim appointment and  
 that he would soon be exiled back to  
 Malibu Beach.

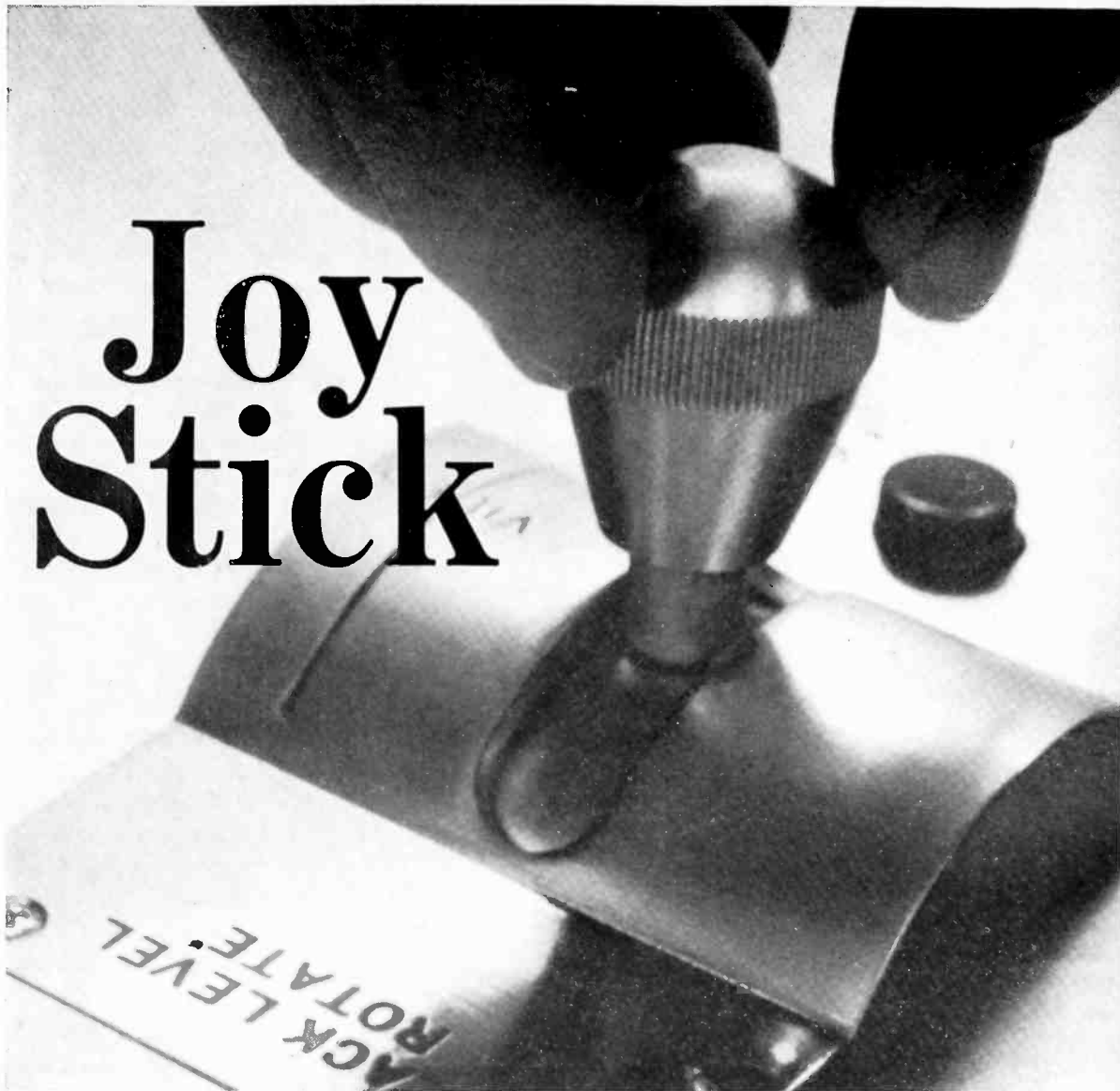
Wall Street saw it differently. The  
 stock began to move and is selling  
 around \$68. The security analysts of  
 several of the Wall Street brokerage  
 firms have pointed out in the past  
 that ABC had inherent management  
 weaknesses and that the book value  
 of the stock was much higher than  
 its market value.

The Street's financial prognosis  
 for ABC is optimistic. It's the con-  
 sidered opinion of analysts today  
 that the final score for 1969 will see  
 the network's revenues increasing by  
 about 10-12 per cent. Earnings for  
 the entire company are expected to  
 surpass 1968's \$3.43 a share.

For those inclined to think of ABC  
 as a small operation, it's well to re-  
 member that this is a company of  
 some 16,000 employees and 17,000  
 stockholders, with 25 million shares  
 outstanding.

How the new management team  
 will perform remains to be seen, but  
 it is going about its job on a planned  
 basis. If Elton Rule & Co. can  
 achieve part of their objectives this  
 Fall ("We're going to win them one  
 by one."), it may well be the greatest  
 turnaround in the history of network  
 broadcasting. ■

# Joy Stick



**Gives you "cockpit control" of one or many cameras . . . fingertip response to varying picture quality.**

This versatile instrument belongs in a busy studio like yours.

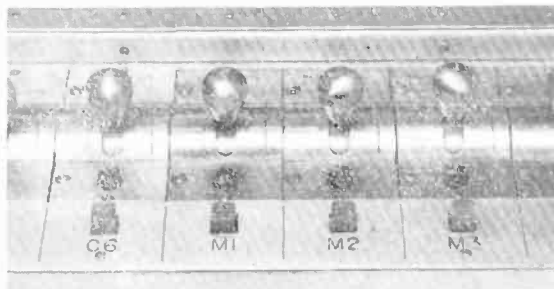
With Joy Stick, one video operator can monitor and adjust one or many cameras. Because all controls are within easy reach, a single operator can respond immediately to a rapidly changing video situation — such as uncontrollable lighting conditions in remote operations. That means the best possible on-air picture quality is constantly at his fingertips!

Equally at home in Master Control or a Mobile Van, Joy Stick can be used with either color or monochrome cameras. For color cameras, a Paint Control unit is available for quick and easy "repainting" of the color picture.

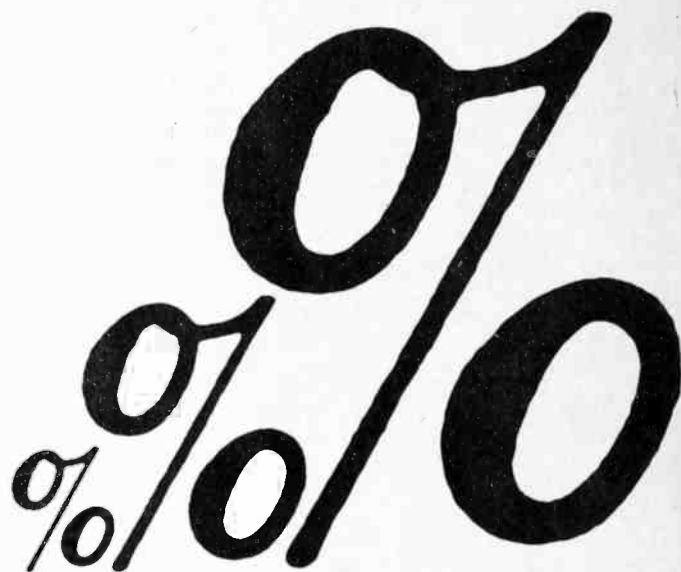
Price? Only \$375 for Joy Stick assembly. Just \$740 for Joy Stick assembly plus Paint Control. Small price to pay for so much self-control!

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

Joy Stick is so easy to use! Works like a pilot's joystick. Just move the stick backwards or forwards to control video level (iris). Turn the knob on top of the stick to control black level (set-up). Press the knob to switch a particular camera signal to a single monitor (individual monitors can be eliminated). Joy Stick Assembly or Joy Stick and Paint Control Assembly comes in a compact modular unit ready for installing — console style.



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



## Spot's 15% on the spot

*Proposal to hike agency commission to 20 per cent has admen and broadcasters taking a closer look at the whole commission system*

**T**he proposal of Richard A. R. Pinkham, senior vice president and chief of media and programs at Ted Bates, who suggested at the recent annual meeting of the 4As that the almost inviolate 15 per cent commission be raised to 20 per cent for spot tv, didn't create any obvious excitement at the scene.

That may well have been due to shock at hearing such a revolutionary proposal, for while the fee-vs.-commission argument has had a long history, the idea of raising the commission is almost unheard of.

The fact that the issue was raised at all testifies to the seriousness with which agencies regard the high costs of administering spot buys.

There seems to be a fairly widespread opinion among tv buyers and sellers alike at present that the overall commission structure, which dates back to before World War I, is inefficient, unfair and just plain out of date.

As the treasurer of one large agency put it: "The whole basis of compensation is wrong. Sooner or later something will happen and the commission system will change."

Television isn't the only ad medium in which the 15 per cent commission is under fire. The venerable tradition was also challenged recently by a panel at an American Business Press meeting as "the biggest obstacle to business press advancement."

Publishers were advised to examine alternate methods of compensation.

Just how the system might change is a matter of speculation. What is more definite is that general agency costs as well as media buying costs are spiraling upward as agency profits have been shrinking. (Example: net agency profits as a percentage of gross income among some 240 agencies fell 27 per cent from 1966 to 1967, from a high of 5.49 per cent to 3.99 per cent, the lowest profit figure since 1963. Predictions for 1968 are about the same as for 1967, according to early appraisals by the 4As planning staff.)

Many agency people think upgrading of the media department has been largely responsible, and Pinkham concurs. "Media departments have become busier, bigger and more expensive than ever, and we are certainly one reason why agency profits have reached a low," he told the 4As.

#### **Buyers are negotiators**

Explaining how this came about, Pinkham went on to say that "Any clerk can buy media by the rate card, but in television, that rate card is as obsolete as the brontosaurus. It has become the media man's function to negotiate the best deal out of his knowledge of the market and his instinct for a bargain. Unfortunately, the price tag on a man like that comes high."

Experienced people aren't the only high-priced item in running a media department. The financial head of one large agency says that the "real incremental costs are below the water line" — low and middle echelon clerical help whose salaries, in total, have skyrocketed, and computer time which is not only costly, but self-propagating.

How much have media costs

syphoned off total agency profits? Financial sources can't, or won't, say precisely, but their estimates range from "considerably" to "spectacularly." At Ted Bates, to use Pinkham's analogy, "new universes of information" and a "blizzard" of research have "more than doubled our expenses for research provided by outside suppliers in the last eight years. And we have had to install a computer and a substantial EDP staff to organize this voluminous data so we can address it to our clients' problems."

Total agency payrolls may be some indication of these costs. After six straight years of almost steady payroll decline from 1961 to 1966 (from 69.35 to 66.05 per cent of gross income among the 240 agencies), 1967 marked the first significant upturn, to 67.06 per cent.

Though Pinkham extended several possible solutions for recouping the high costs of handling spot, raising the commission seemed to him to be the most practical idea. Many agency and broadcasting people disagree, but in one influential quarter at least Pinkham has an ally. He is Barton A. Cummings, chairman and chief executive officer of Compton

*Richard A. R. Pinkham, senior vice president in charge of media and programs, Ted Bates:*

**Media departments have become busier, bigger and more expensive than ever, and we are certainly one reason why agency profits have reached a low.**



and the newly elected president of the 4As. Cummings declared upon his being named to the head of the organization:

"Tv stations should recognize the profit dilemma they have placed on their best customers in and should make spot tv less complicated and less expensive to buy and service, and they should raise their commission rate to 20 per cent."

Will the association champion a commission hike? "It's being studied," replied Cummings.

Another respected agency executive who thinks an increase might be justified is Warren Bahr, outspoken head of Young & Rubicam's media department. His argument is that stations, instead of wasting time away to time buying agencies, could give a higher percentage to agencies who could then use it to better the medium. Not all agencies deserve an increase, nor does

*Barton A. Cummings, chairman, Compton Advertising:*

**Tv stations should recognize the profit dilemma they have placed their best customers in and should make spot tv less complicated and less expensive to buy and service, and they should raise their commission rate to 20 per cent.**



in a full 20 per cent is entirely  
 acial.  
 Seventeen might be more like it,  
 estimates, and those who might  
 see it are the national agencies  
 to handle an entire campaign or  
 exceptional results with better ads  
 and better ad strategies. The stations  
 could benefit from the hike if agen-  
 cies were able to put the money into  
 research. "It's conceivable that this  
 additional money could be spent by  
 the agency to hire a greater number  
 of experienced personnel. Greater in-  
 vestment could be made in idea de-  
 velopment, if coupled with station  
 programming needs. We have some  
 very creative, tuned-in people who  
 can cooperate with broadcasters,  
 and we are not without experience  
 in program production or market  
 and audience perception."

**The dissenters**

The stations, naturally, comprise  
 a formidable army of dissenters to  
 the rate-increase idea. The spokes-  
 man for one major tv group summed  
 up his feelings this way: "If the  
 agencies took a united stand and de-  
 manded an increase, and if it were  
 legal, three things could possibly  
 happen: One, broadcasters would say  
 no and that would hasten a fee ar-  
 rangement between the agency and  
 the client; two, some stations would  
 say okay and go ahead and pay; or  
 three, some would say okay and hike  
 the rates."

However, this source continued,  
 the likelihood of any of these things  
 happening is dim because broad-  
 casters would probably stick together  
 and be reluctant to take ads from  
 agencies which demanded higher  
 commissions. "Most advertisers with  
 a national campaign in mind have to  
 use tv. They can't allow the cost of  
 getting their ads on the air to inter-  
 fere with their marketing intentions."

If the cost gets out of hand, they'll  
 simply have to cut back somewhere  
 else. Maybe they'll have to stop shoot-  
 ing their commercials in the South  
 Seas."

Station people aren't the only ones  
 who think the 20 per cent idea is  
 unrealistic. One media executive at  
 a good-sized agency doesn't even find  
 the suggestion desirable. "Raising  
 the commission rate would only en-  
 courage advertisers to shop elsewhere  
 for other ways to buy," he pointed  
 out. "And you know what that  
 means — timebuying services. This  
 would put the agency out of control  
 of the buy, but wouldn't release us  
 from the responsibility for making  
 media decisions as part of a cam-  
 paign. No, I don't think we'd go for  
 that."

Most other agency men queried on  
 the subject of an upped commission  
 rate thought it would be helpful in  
 making ends meet, but believed the

*Warren Bahr, executive vice president  
 and media director, Young & Rubicam:*

**Greater investment  
 (from a commission  
 increase) could be  
 made in idea  
 development, if  
 coupled with station  
 programming needs.  
 We have some  
 pretty creative,  
 tuned-in people who  
 could cooperate  
 with broadcasters.**



idea to be unsound because of the  
 storm it might arouse among broad-  
 casters.

**How stations see it**

Station people, on the other hand,  
 were outspoken and the nays were  
 loud and clear. Their reasoning went  
 this way: the high cost of adminis-  
 tering spot is the result of three trends  
 — (1) the advertiser narrowing the  
 beam of his message to reach certain  
 groups at certain times; (2) the in-  
 creased sophistication of advertisers  
 who now demand more research on  
 demographics for marketing de-  
 cisions, and (3) the great explosion  
 of piggybacking that has revolution-  
 ized timebuying concepts and caused  
 tremendous traffic problems in many  
 agencies. Since the great bonuses of  
 these trends, particularly the results  
 of demographic research, go to the  
 client he ought to be the one to pay  
 the freight.

One station manager, George  
 Comte, of WTMJ-TV Milwaukee,  
 summed up the feelings of many  
 (Continued on page 47)

*Tod Moore, executive vice president,  
 Katz Radio-Television:*

**The paperwork squeeze  
 is affecting reps  
 as much as it's  
 affecting agencies . . .  
 The problem was not  
 created by the reps  
 or by the station,  
 but by the way  
 the advertiser and  
 the agency buy spot.**



If you had to put a single label on Foote, Cone & Belding which would describe its organization, operation and philosophy the most apt would be: autonomy. From the structure of the corporation itself down to the operation of the media and other departments and even as far down as such units as media groups, the feeling of autonomy and the freedom of the individual and his group are prevalent.

This is not to say that at the seventh largest U.S. agency (1968 U.S. billings: \$209 million) the right hand doesn't know what the left is doing.

"We try to eliminate what most agencies call supervision but mean doing the other guy's job for him," reports Frank Gromer who, as vice president and director of marketing services, heads up the media, broadcast and research departments. "The people in this, as in every other department, work independently within groups and have the basic responsibility for decision making on their accounts.

The result is that FC&B is a large agency which could easily be mistaken for a series of small ones, all working under one roof.

While the Chicago office is slightly larger than the New York office, the latter is a relatively good example of what you can expect to find at any FC&B office.

The media groups, for example, often do their own hiring and firing. The associate media director, as head of a group, will do his own interviewing when openings occur. The final candidates are then screened by either Gromer or Sprague. There's also more client contact for buyers than you would expect at a large agency.

The titles personnel bear at the agency are often misnomers; more responsibility is often offered them than the titles indicate they would normally have.

It's not uncommon to find buyers concerned with test market development and planning. A senior buyer will often initiate plans. Further up the line, the associate media director has what would amount to a media director's responsibilities at some other agencies.

While there is autonomy between departments and groups there is also a great deal of horizontal communication between them. When research information is needed by a buyer, more often than not he'll go directly to the research department and get it. And he won't go to one of the assistants. He'll likely go to whomever can supply him with what he needs and it isn't uncommon for a buyer to go directly to Erwin Fishman, who heads the research department in FC&B's New York office.

"While there is a chain of command, it isn't necessarily followed in day-to-day operations," remarked Jeremy Sprague, vice president and director of media in New York.

A good deal of operational autonomy is possible because of the experience level of most of FC&B's media people.

Two-thirds of them have been at the agency long enough to have been promoted. Higher on the list of executives in the New York marketing services group (which includes

broadcast, media and research find that, of the seven key positions only one has had to be filled from the outside in the past 15 years.

While there has been autonomy at the operating level for some time, changes at the corporate level to create autonomy are quite new.

Last month the corporation announced plans to restructure the company into a parent company with three operating subsidiaries. They hope, they hope, will allow them to operate more aggressively by specializing their operations, and by more effective use of manpower and, by streamlined communication.

The three subsidiaries will be Foote, Cone & Belding Advertising Inc., which will be responsible for all advertising in the U.S.; FC International, Inc., which will be responsible for all advertising outside the U.S.; and FCB Cablevision, which owns several cable tv systems, mostly in California.

Each of the five offices of the



...ey in this country act as an independent unit. Each has its own creative account, media and research departments. There is no centralized buying for spot tv and no central research department which handles all the agencies needs.

Here it makes sense from an efficiency standpoint, certain functions are centralized, such as a computer operation in Chicago which is used for conventional housekeeping chores such as billing and accounting.

The result of this autonomy, as agency personnel see it, is that the

agency is more wieldy because it is split into manageable groups.

In the New York office for example there are three media groups. One, which buys specific markets for Bristol-Myers accounts, has ten people. Each of the other groups has only eight members counting all buyer personnel up to and including the associate media director.

At the head of each group is an associate media director. Arthur Pardoll is the vice president and associate media director for the Bristol-Myers group. Charles Hofmann and

Richard Nyborg, each vice presidents, head the other groups.

Reporting to the associate media director are generally an assistant media director and a media supervisor. Walter Reed is the assistant media director for Hofmann's group while Robert Rowell is the media supervisor. Reporting to them are three buyers, one assistant and a trainee.

#### *A pair of supervisors*

Nyborg's group is slightly different, with two media supervisors and no assistant media director. Nadine Martens and Seymour Parker hold down the supervisors' positions with three buyers and two assistants reporting to them.

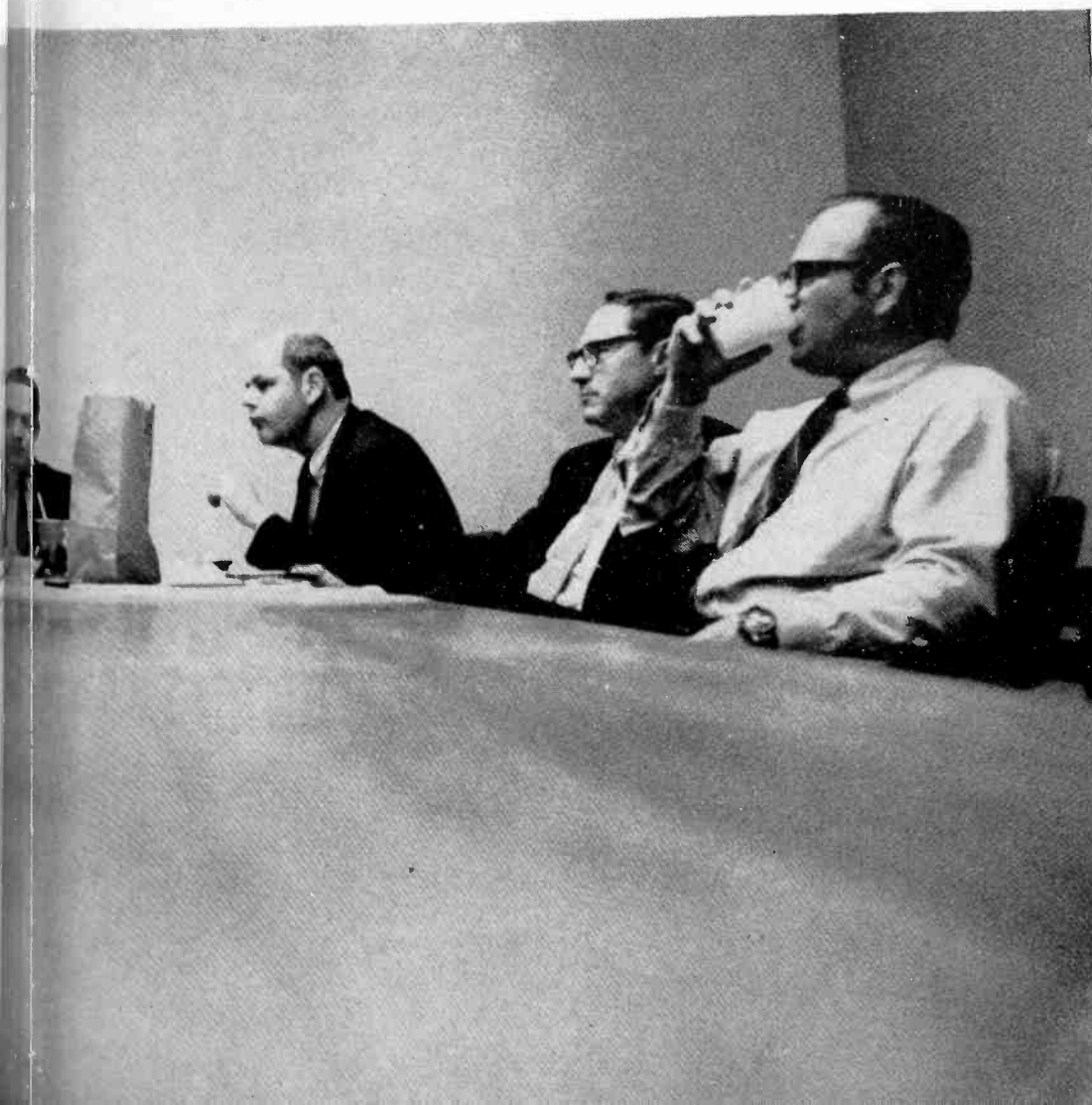
Pardoll's Bristol-Myer's group operates with five buyers and two assistants reporting to Manny Sternschien the assistant media director and Helen Sanford the media supervisor.

"We have a great deal of autonomy," said Nyborg, "but at the same time a great deal of responsibility.

*(Continued on page 47)*

*Foote, Cone & Belding  
gives media people  
considerable responsibility  
and treats them accordingly*

## **Look, client, no 'kids'**



*To assure smooth communication executives of New York marketing services group meet every Wednesday for lunch. Clockwise, from left the members are: Thomas Danbury, manager, National Information Systems; Arthur Pardoll, vice president, associate media director; Erwin Fishman, vice president, director of research; Jeremy Sprague, vice president, director of media; Frank J. Gromer, vice president, director of marketing services; Edward Barz, vice president, director, National Media Research; Charles B. Hoffman and Richard V. Nyborg, vice presidents, associate media directors.*

# Wall Street ponders: Whither CATV?

*Uncertainties created by FCC  
proposals cause financial community  
to push cable tv aside*

|                           | Price<br>yr. end<br>1968       | 1969 price<br>range<br>Jan.-Apr.<br>High Low |                                | Price<br>end of<br>April       | Com.<br>shrs.<br>outs.<br>(000) |
|---------------------------|--------------------------------|--|--------------------------------|--------------------------------|---------------------------------|
| Ameco, Inc.               | 13 <sup>7</sup> / <sub>8</sub> | 14 <sup>7</sup> / <sub>8</sub>               | 10 <sup>1</sup> / <sub>8</sub> | 12                             | 1,200                           |
| Cox Cable Communications  | 20 <sup>3</sup> / <sub>4</sub> | 20   | 16 <sup>3</sup> / <sub>4</sub> | 19 <sup>1</sup> / <sub>4</sub> | 2,550                           |
| H&B American Corp.        | 19 <sup>5</sup> / <sub>8</sub> | 20   | 13 <sup>3</sup> / <sub>8</sub> | 15 <sup>3</sup> / <sub>4</sub> | 5,016                           |
| Teleprompter Corp.        | 65 <sup>1</sup> / <sub>2</sub> | 66 <sup>1</sup> / <sub>2</sub>               | 46 <sup>1</sup> / <sub>4</sub> | 54 <sup>1</sup> / <sub>2</sub> | 1,006                           |
| TeleVision Communications | 18 <sup>3</sup> / <sub>4</sub> | 17 <sup>1</sup> / <sub>8</sub>               | 12 <sup>1</sup> / <sub>4</sub> | 14 <sup>7</sup> / <sub>8</sub> | 2,090                           |
| Vikoa Inc.                | 27 <sup>3</sup> / <sub>8</sub> | 33 <sup>7</sup> / <sub>8</sub>               | 23 <sup>1</sup> / <sub>2</sub> | 26                             | 1,716                           |

**C**ommunity antenna television has been on the scene for 20 years, but in Wall Street's view it is still a Johnny-come-lately to be regarded with suspicion.

Ask your broker about CATV, and the chances are you'll get a rundown on his favorites in computers, aerospace or optics—anything but the latest in the cable biz.

The money men's reticence about CATV is understandable. They frankly do not know what's going to happen and they are nervous about giving their people the wrong signal—and making themselves look foolish.

"To tell you the truth," said a chap at Blair & Co., a major brokerage house, "we haven't done anything in CATV for some time. There are too many unanswered questions."

"We're not that bullish about the whole thing," an account man at Merrill, Lynch offered. "But I'll tell you what, if you're looking for a good short-term gain we like Taft for about 10 points—but not because of CATV."

Does Wall Street know something the broadcast industry doesn't know? Is something happening in Washington that will be bad news for the cable companies?

The answer is "no." The Street is just fed up with the ups and downs of CATV as an industry. It's the old story: everybody got excited about the fledgling industry's promise, and then over-reacted on the down side when it didn't pan out as soon as they expected.

But CATV does have some friends

downtown. The Dynes market newsletter was pushing the group recently, urging the public to buy CATV stocks on weakness. Dynes pointed out that most of the stocks were at or near time lows and suggested that the long-awaited boom in cable just had to come sooner or later. Right away things perked up. Vikoa gained a few points, Teleprompter rose in a down market, H&B American showed some revival and even Ameco, which has been in a terrible trough, recovered a little.

But these minor rallies do little to brighten the gloomy picture of paper losses in CATV. Ameco, for instance, which was selling around 18 near the end of 1968 went to around 10 by the end of May. Cox Cable has slipped from the 20s to the teens, Cypro



communications went from 20 to around 16, H&B American went down from 25, Teleprompter plunged from 79 and Vikoa sold at around 25 compared with 34-35.

The CATV agreement to give up, for at least a while, such long-range growth plans as a cable tv network in return for the right of limited expansion was greeted cautiously in Wall Street. "Whatever they decide doesn't mean too much yet," one broker noted. "The FCC is the one that will be making the final decisions."

This comment followed announcement that the National Cable Television Association and the National Association of Broadcasters had worked out a proposed compromise to end the squabbling between the two groups on copyright fees, programming and interconnection of CATV systems.

The agreement to allow expansion—if approved by the FCC and Congress—would benefit CATV equipment makers almost immediately, analysts feel. The proposals, which followed the Dies letter, helped the CATV stocks jump a little farther, but the Street in general continued its wait-and-see attitude.

It's really not surprising that the recent flurry did not get brokers excited. "We've seen these swings before," a Shields analyst said. "They don't mean a thing—and they won't until there is some clarification of the status of CATV. Until all the proposals have been clarified, we are going to continue to avoid the whole issue."

But, while Wall Street isn't recommending purchase of CATV stocks, it isn't urging sale, either. The general feeling is that the future looks great . . . if.

The future looked great in June, 1968, when the Supreme Court ruled that CATV systems do not have to pay copyright fees on the material they

transmit. The decision resolved the suit filed in 1964 against Teleprompter Corp., one of the biggest CATV companies, by Columbia Broadcasting System. CBS charged that Teleprompter's systems were transmitting copyrighted programs without permission.

This lit a fire under the CATV stocks, but the Federal Communications Commission threw water on that by putting into effect regulations that, CATV people feel, will seriously curtail the growth of the industry—if they stand. The regulations are being contested in the courts. A whole briar patch of rules has sprung up to protect local stations.

### Constituents protest

"It could take years," one CATV official commented at the time. The FCC, like most government bodies, is not famous for its swiftness in situations such as this, but CATV has one thing going for it that could put the spurs to the FCC and sweep aside all other opposition. This one thing is that Congressmen are hearing from their constituents. It's hard to convince a viewer living behind a mountain or in a city canyon, that CATV is bad news. All he knows is that he can finally get a clear picture. And the argument that CATV is a parasite that could kill the parent industry doesn't impress him one bit.

CATV systems showed they had considerable public support a few months ago, when they sent out an NCTA-supported message to viewers: "Don't Let The Government Turn Off Your tv Set." In a few days Washington was blitzed with tons of protests and the telephone lines between the offices of Congressmen and the FCC grew warm.

Perhaps the most convincing argument for CATV's powerful potential is the fact that some of its enemies are still buying in. Broadcasters now have

interests in almost one-third of the 3,000 CATV franchise holders.

"If our stations get knocked out, we'd like to own a piece of what knocks them out," one broadcaster was recently quoted as saying. Among the sleeping partners in CATV are CBS and NBC. However, it's also true that some broadcasters are considering unloading CATV properties because of the FCC proposals to bar ownership of more than one service to a market.

AT&T is another CATV critic. AT&T is prevented by a Federal consent decree from operating a CATV system—so it's trying a round-about route. Bell is making it very attractive financially to CATV people to lease Bell equipment. The success of this approach is obvious: equipment in almost a quarter of the new CATV systems is owned by Bell.

Many observers feel that the broadcasters would much rather strangle CATV than make compensation money on the compromise. And CATV is also a threat to Bell, which is thinking of audio-visual supermarket shopping from home, and other way-out devices. And CATV could do it a lot quicker than Bell.

"The whole thing has degenerated into a dogfight," an analyst commented. "But it is still a wonderful thing, and I'm sure the growth prospects are great—eventually."

The CATVers themselves have messed up their own backyard, too, and the dogfighting is one reason the FCC stepped in to try and cool things.

When franchises are up for grabs, anything goes. The bidding in one case, for rights to serve Asheville, N.C., finally got to the point where one combatant offered the town 50 per cent of his gross receipts. He won.

Canadian-born newspaper tycoon Lord Thomson of Fleet, who made a fortune on his Scottish tv operation,  
*(Continued on page 52)*

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A five-year earnings-per-share record of six CATV companies will be found on page 53.

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Congress shall make no law . . . abridging the freedom of speech, or of the press. . .

The First Amendment could hardly be clearer, a simple yet eloquent statement of one of the basic principles on which our nation was founded.

To me, the first 10 amendments, known as the Bill of Rights, have always meant what they said. But there are men of good intentions, both in and outside Congress, who feel otherwise. To them, the freedoms guaranteed by the founding fathers are something to be tinkered with in times of stress.

Right now, broadcast journalism is under attack by important segments of the political establishment. The House Commerce Committee is pondering legislation which, among other things, would empower govern-

ment to punish broadcasters for "falsification" in newscasts by revoking their licenses to operate. I am confident this bill will never be approved—and if by some remote chance it were, that it would immediately be struck down by the courts as grossly unconstitutional. But what prompted the preparation of such a bill in the first place? I think we have to go back to the Republican National Convention of 1964, in San Francisco, when the assembled delegates jeered and hooted at the very mention of the press. As many politicians do, they assumed the newsmen must be biased against them if they were not actively boosting their candidate. And the GOP standard bearer that year did have inordinate troubles conveying his message through our main political medium, television.

Unfortunately for us Democrats, the shoe was on the other foot last year. It was we who were piqued at the networks for alleged damage done our cause in the reporting of our national convention in Chicago. One of my colleagues, a man of distinction in the House of Representatives, seriously believed the broadcasters were trying to "kill" the Democrats as a major political party by covering the street disturbances that at-

tended the convention.

As a former television news commentator, I found this anomaly more than passing strange; how the work executives, in some bizarre, massive shift of partisan loyalties, could logically be seen as turning the Republicans in 1964, and then turning right around and blasting the Democrats only four years later.

Be that as it may, a lot of news holders have been harboring a grudge against television—especially television news coverage—for some time. Remember, the average politician almost literally lives on his publicity; if it's good, he usually got it made, and if it's bad, he'd better start looking around for a new career. Not surprisingly, the group is unusually sensitive to what is said or written about themselves and their friends. And, as in a



Both '64 GOP and '68 Democratic conventions (scene of riot outside latter is shown above) created hostility by politicians to tv news coverage, says Congressman Van Derlin in explaining background to Washington tv news proposals.

love-hate relationship, their reactions to real or imagined affronts tend to be both emotional and excessive.

Broadcasters have had some success in keeping would-be government watchdogs at bay by frequently pointing out that television doesn't make news, only reports it. If there is any news in the world, the reasoning goes, it is not the fault of television which, after all, only mirrors events.

Unfortunately, there are some

May in this logic, since people, being  
human, react to cameras while  
tending to overlook the reporter with  
pen and pencil. Responsible broad-  
casters, of course, are fully aware of  
this and in recent years have been  
striving mightily to make tv a less  
visible presence in volatile situations  
such as riots.

Occasionally, though, a case comes  
along which provides both ammuni-  
tion and encouragement for those  
who would encroach on the First  
Amendment. In this category is the  
*PoPoParty at a University* program,  
produced in November, 1967, by  
WMM-TV, the CBS-owned station in  
Chicago.

Charges that the program was  
"aged" by the station, and that the  
young reporter involved actually pur-  
chased marijuana from one of the  
participants, seem to me to have some  
validity—although they are denied  
by CBS. Nevertheless, because there  
is no reason to believe that a station  
limits treatment of a controversial  
subject may have actually been more  
than a mere recorder of events, the  
damage was done.

### **The subcommittee pounces**

To the Special Investigations Sub-  
committee of the House Committee  
on Interstate and Foreign Com-  
merce, the program seemed like fair  
game for a full-scale probe. Accord-  
ingly, after several weeks of hearings  
by the Subcommittee in Chicago and  
Washington, the full Commerce Com-  
mittee assembled last March 13 to  
consider a bombshell of a report,  
which was adopted after a discussion  
lasting only one hour.

The five legislative recommenda-  
tions in the report almost outdo each  
other in offensiveness. The proposals  
would:

1. Broaden the law barring "de-  
ceptive practices" in quiz shows to  
cover "falsification" in news broad-  
casts as well.
2. Make "commission of a crime"  
by a broadcaster grounds for the re-  
vocation of his license or construc-  
tion permit.
3. Require stations to keep news  
tapes, including outtakes, for at least  
six months for possible review by

Government investigators.

4. Obligate broadcasters to show  
news previews to "all interested  
parties."

5. Authorize a study of possible  
limitations on the sponsorship of  
newscasts.

It's quite a package, one to raise  
the hackles of most constitutionalists.  
And it did not sit well with all my  
colleagues on the Commerce Com-  
mittee. Seven of them joined me in  
filing dissenting opinions of varying  
intensity with the committee report.

In nearly every instance, these  
recommendations raise the spectre  
of government censorship. Take the  
vague word "falsification." When  
applying it to news broadcasts, who  
would define it? The FCC? A federal  
judge? Or perhaps an irate politi-  
cian?

As anyone who's ever been a news-  
man knows, the way to handle news  
inevitably and unavoidably involves  
a choice of judgments in that some-  
where along the line someone has to  
decide what to print or air, and what  
to withhold. And, almost invariably,  
someone else not in that decision-  
making process is going to feel there  
is "falsification" in what is said, or  
unsaid, on the news program.

## **Intimidation— the threat to tv news**

### **Attacks**

**and legislative proposals**

**from Washington**

**can destroy**

**journalistic enterprise,**

**warns**

**California Congressman**

**and former tv**

**commentator**

**By REP. LIONEL VAN DEERLIN**

And are the news reporters and  
directors then to be held responsible  
for the actual "falsifications" voiced  
by persons interviewed for their pro-  
grams? Even our highest officials  
have, from time to time, asserted  
their "right to lie" in the interests of  
national security. Is the newsman  
through some wonderful sort of tel-  
epathy supposed to know just when  
the news source is prevaricating—  
and then call his bluff—or else face  
possible retaliation for not being a  
mind reader?

### **An empty threat**

The recommendation that licenses  
of law breakers be revoked is mean-  
ingless, since the FCC already has  
authority to challenge any license at  
any time. I was particularly intrigued  
by the strong implication in the re-  
port that any newsman who withholds  
knowledge of a crime from the au-  
thorities is invariably acting con-  
trary to the public interest.

It is one thing to say that broad-  
casters should not be contemptuous  
of the laws—but quite another to tell  
them they cannot even observe a  
criminal activity in order to expose  
it to public view.

A few years ago, CBS did another  
program, *Biography of a Bookie  
Joint*, which also ruffled the powers-  
that-be. For several months—not  
hours or days—the network secreted  
cameras and tape recorders in a Bos-  
ton establishment that was replete  
with communications equipment, tote  
boards and about 1,200 cash cus-  
tomers a day. Only after the meticu-  
lous investigation was completed was  
the U.S. Attorney General advised.

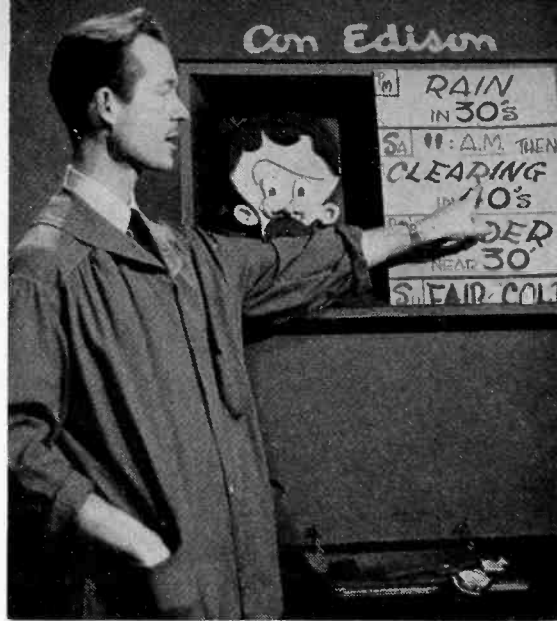
And the resulting exposé was a  
blockbuster. Because the CBS team  
had gone *quietly* about its business,  
enough evidence was gathered to  
bring about the convictions of nine  
bookmakers, the resignation of the  
corruption-tainted Boston police com-  
missioner and a thorough shake-up  
of the city's police department.

Are we now to say that reporting  
of this type threatens the public in-  
terest?

The report's suggested requirement  
that news departments retain their

*(Continued on page 49)*

*Weatherman Tex Antoine was utility's spokesman for many years, was dropped as part of p.r. revamping (see below).*



**W**hen a utility company has a reputation for poor public relations, it takes some doing to make its image shine. Consolidated Edison of New York is going through that process now, with the help of television.

Con Ed's first step in changing its image was to change its performance—which is the only effective way to change an image. In telling people about the change, it's using all media, but television is getting 65 per cent of the total advertising budget.

About five years ago, Con Ed was probably best identified, as far as tv was concerned, with Tex Antoine, then WNBC-TV's late night cartoonist-weatherman. Antoine's show represented almost everything the company had done with television. By 1968, however, Antoine's show had dropped, and the money spent elsewhere on tv.

Said Gilbert Goetz, general director of public relations for Con Ed, about the show, "We paid roughly \$1 million a year to present the weather, and for a number of years, 14 or 15, it was the best buy in New York. The cost per thousand was well

under \$2. On the other hand, the program format, the old-fashioned smock worn by Antoine, the cartoon style and the idea that presenting a weather forecast was a public service just outdated us."

To understand what Con Ed has been doing, it is necessary to understand what its problems were. Over the years, the company had thought it was quite successful in promoting its image. Unfortunately for Con Ed, it was promoting what Goetz referred to as a negative image. For example, the utility's trucks, tool carts, etc.—equipment frequently in public view—was not well maintained.

For about 15 to 20 years they had been making wide use of the slogan, "Dig We Must." Consequently, they had convinced New Yorkers they were responsible for 100 per cent of the digging when they were really only responsible for about a third.

***Utility company is using tv to help switch its image from negative to positive***

More negatives: stacks with smoke pouring out, once a symbol of prosperity; a gas tank near an airport that was well lit at night, and not very pretty thing to see; Con Ed substation in suburban Westchester County which didn't do much to the scenery.

As for the smokestacks, Goetz said, "It was difficult not to conclude that we're involved in producing smog." And, "We forgot that smoke pouring out of a stack was no longer in vogue."

Con Ed had become known as "the company you love to hate." Its relations with the public had been poor for years. The Citizens for Clean Air and many other groups as well as individuals, were helping the company tarnish its community reputation.

The change began in September 1967, when Charles Luce, Under Secretary of the Interior, became chairman of the board of Con Ed. Luce introduced Con Ed's new concepts—"Improved Performance," "Involvement with Environment" and "Devotion to Consumerism."

*(Continued on page 10)*

## Con Ed sees the light

*New public service approach includes tie-in with "Operation Safe City" of New York's Mayor Lindsay (c.). R., Con Ed chairman Charles F. Luce, l., vice president, public affairs, William E. Wall*



**ABC, the sports network**

The evolution of television is coming full cycle. ABC completed a deal with the National Football League for a series of 13 Monday night primetime games to be scheduled at different hours, depending on the time zone, but completely pre-empting normal entertainment on that night. Coincidentally, Monday night has been a bad loser for ABC competitively. Is carrying sports in primetime a good thing for ABC? If it is, is it a good thing for the television industry?

There's scarcely a man alive who can remember *Roller Derby*, the Friday night fights, the baseball games that in the beginning were the foundation of primetime programming (indeed there wasn't any time but primetime). Some of the biggest stars in television, next to Howdy Doody, were the wrestlers who made the time pass more agreeably on the weekends with their quaint version of the Grecian sport.

Slowly, film half-hours, variety shows, specials, and the feature movies crowded sports out of primetime—a few recent exceptions—and pushed them into the highly competitive sports ghetto in station option time on Saturday and Sunday afternoons. The renaissance of sports has forced advertisers and networks to review the problem, and history will probably reverse itself, as it has a tendency to do.

**Putting a block on Howard Hughes**

ABC's move was undoubtedly motivated by a defensive position against Howard Hughes, the spectre who has allegedly vowed to put ABC out of business since he was unable to acquire the network. Insiders figured that if Hughes bought the primetime games on Monday he would build a network of ABC stations, most of them having been disenchanted with the regularly scheduled ABC programming. Had this happened—and chances are it could have—the plight of ABC would have been a dismal one indeed.

Another undeniable factor is the lack of strong programming on the ABC drawing boards. Certainly no one could take the pilots ABC had lined up and make a strong case for them against live professional football games. Ergo, the potential revenue from football at \$50,000 a minute or so is easier to sell than untested shows, which, in a typical ABC scotch and rum deal, might go for as low as \$30,000 a minute with relative program costs. Even if ABC has a potential starter for Monday night that might make it, they can start it in the second season and do as well as they would have had they started it at the beginning. The new season is now commonplace and there may even be an advantage in presenting fresh programming when the regularly established shows have grown dull.

In any event, the 13 weeks' leadtime should theoretically result in a better product. If this logic is correct, it would lead to an overwhelming judgment that ABC, the little network that licked the giants in sports programming, is expanding its sports dominance in the only

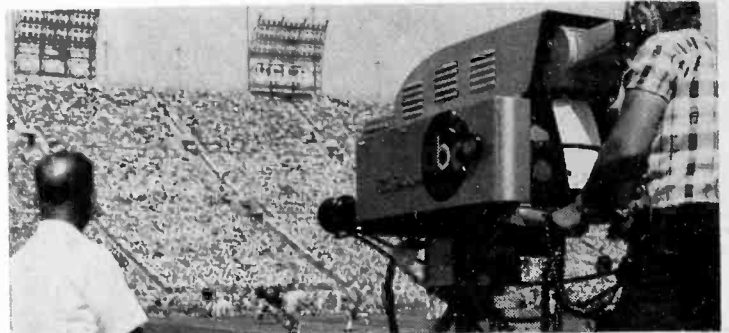
way possible, by moving from the daytime weekends to primetime in place of lesser programming, and at the same time projecting a unique image of the network instead of that of a poor third, me-too competitor to NBC and CBS. Ironically, it was NBC that experimented enough to determine the viability of nighttime sports programming, but ABC, having a greater need, seized the initiative and will probably run with it.

If this move is good for ABC, does it necessarily follow that it is good enough for the television industry? This question has to be answered with a resounding "yes." Television reaches its peak as a medium of immediacy when it does a live event with an ending that dramatically unfolds before the viewer's eyes. As a matter of fact, the Roller Derby has made a modest comeback because its inherent immediacy and drama are still better than some poor but expensive canned film, and unfortunately there has been too much like that in recent years.

**They're looking for primetime sports**

Matter of fact, most advertisers hoped that the Howard Hughes network would make it possible to buy sports events such as golf, bowling, racing, and others of general mix like *Wide World of Sports*, in primetime with the hope of doubling their audience over the weekend afternoons. The demographics of those audiences have been particularly suitable to cars, gasoline, tires, airlines and the like, but there's always been the limitation of too few sets in use.

By making these events available when everyone is theoretically available, and taking advantage of the rapid growth of second sets which enable the male to watch his own choice of show in a separate part of the house, the theory is that, for a little increase in time costs only,



Come 1970, and ABC's cameras will be picking up the pros. the male world of sports could be sharply and economically increased. Now it appears that ABC, instead of the Hughes network, will accommodate this large and important group of advertisers and viewers quite happily and comfortably.

Indeed, there should be cheers all around for this innovation. It is encouraging to watch the success of independent stations around the country with sports-oriented programs when the events are good ones. This success will undoubtedly be projected into the network plans of ABC in the future, and a new choice for the individual male, or the entire family, will greatly freshen the nighttime roster.—J.B.

# Film/Tape Report

## NEW SYNDICATION TREND?

Some months ago, Young & Rubicam announced they had purchased the U.S. syndication rights to *The Galloping Gourmet*. They planned to place the program in certain markets for several clients, and then make it available for syndication in the rest of the country.

If three more instances of similar entries into large scale syndication sponsorship by an advertiser make a trend, then a trend there may be.

Ford Motor Co.'s *Going Thing* special was produced by the company and then placed in over 200 markets. This was a one-time show, but Bristol-Myers commitment for *The Grand Ole Opry* is, by comparison, long-term.

B-M bought the tv syndication rights to the show and, as reported in *Tele-scope* in the June 2 issue of *TELEVISION AGE*, plans to offer the half-hour weekly series in 50 of the top markets. The company will purchase two minutes of commercial time in the show and allow stations to sell the other two on their own. Stations in other markets can buy the program but will not necessarily get B-M sponsorship.

Following in those footsteps, the American Dairy Association has announced plans to undertake a similar program commitment. The association will buy partial sponsorship in 70 to 100 markets of a new program to be produced by The Peterson Publishing Co., of Los Angeles.

*Somethin' Else* will be a half-hour weekly primetime show featuring contemporary groups.

Bob Dellinger, executive vice president of Peterson, which publishes a number of magazines and only recently has gone into program production and syndication, says he doesn't want the show to have a teeny-bopper look.

"We'll have stars like Johnny Hartford, Merilee Rush and Jimmy Webb. It'll be produced on film with a lot of location shooting, which will allow the action to enhance the meaning and message of the music and at the same time get the show away from a Saturday afternoon dance party look."

In markets where the American Dairy Association won't be sponsoring the show, it will be available for syndication. By the time it begins airing next January, Dellinger believes 125 to 150 markets will have the program. Thirty-nine weeks of programming are planned, enough for 52 weeks of programming with 13 re-runs.

## HEAVENS TO BETSY

The heavens were nice to Betsy Palmer, who recently was offered and accepted a contract from ABC Films to host *Girl Talk*.

Known for her association with *I've got a Secret* as a panelist, and



Looking on as Betsy signs are (l.) Jerry Smith, national sales manager, and (r.) Kevin O'Sullivan, president of ABC Films. Behind the star is "Girl Talk" producer Monty Morgan.

for her Broadway role in *Cactus Flower*, Miss Palmer has been host of the program since March when Virginia Graham walked off the show.

The program is entering its eighth year of syndication.

## THE COLOR CENTER

Out of the restructuring of VPI, which took place early this year, came a new post-production and distribution facility—The Color Center.

The facility differs from most in two ways. First, until January the 21,000-foot facility on New York's East Side (just a good tee shot from the 59th Street Bridge) was the production headquarters for VPI and the tv industry. When restructuring took place, the VPI production arm was separated from the rest of the op-

eration to be run as an independent division of Electrographic (the parent company). Now, in addition to servicing commercials, the company also handles program feature films and industrial accounts.

More importantly, the facility is setup to handle everything from one- and two-inch video tape (editing, duping, mixing and distribution) to films from 35mm. down to 16mm. The company will also handle filmstrips and filmstrips.

Immediate expansion plans call for doubling of the area to 40,000 square feet. This will include Series 8 printing equipment, which Barnett, Color Center president, points out will give them the flexibility to handle just about any requirement a client could need.

The facility comprises 96 workrooms, vaults and offices. Equipment includes a Hazeltine color analyzer, Oxberry animation stands, high speed optical printers, optical benches.

Directing the operation is Barnett, a fast working, talking, and moving executive who even a long-legged footer finds it difficult to keep up with when touring the facility.

Barnett has to move fast. Unlike many executives who stay chained to their desks, he attempts to keep on top of what's happening in the facility by being there. This means constant running between his seventh-floor office and the main-floor production area. The result, however, is first-hand knowledge of the bulk of jobs that pour through at any one time.

Barnett doesn't do it on his own, however. Sixteen service representatives are in charge of expediting customers' orders.

## ACC COMMERCIALS FESTIVAL

The All Japan Radio and Television Commercial Council's ACC Festival deadline is drawing near. Deadline for applications for the festival is June 30. Films must arrive at the ACC office by July 1.

Commercials are eligible in three categories for the International awards: live action, 15 seconds or under; live action, 16 to 45 seconds; live action, over 46 seconds; ani-

# Advertising Directory of SELLING COMMERCIALS

...ree minutes or under; series,  
... commercials in one series  
... nine minutes or under.  
... and second prizes are  
... in each category, as well as  
... at the discretion of the  
... dg.

There is no entry fee, and com-  
... or individuals connected with  
... production are permitted to enter.  
... address is All Japan Radio  
... Television Commercial Council,  
... Union Building, Kioi-cho, Chiyoda-  
... kyō, Japan.

## WIN FAMILY FOR P&G

Commercials have been shot under  
... pretty trying circumstances  
... through the years, and Marilyn  
... of the King Family has been  
... through at least one of them.  
... and four of the King kids  
... appeared in a commercial for Pro-  
... er Gamble's Bonus, shot earlier  
... his month. The difficulty was that  
... ay's wrist is broken and the  
... had to be taken off for the shoot-  
... ng and replaced later.

## BIG VALLEY IS BIG

... les of *The Big Valley* by Four  
... Sta Entertainment have totaled 50  
... mats in three weeks.  
... w sales include WUAB-TV Clevel-  
... an, WDHO-TV Toledo, WKBG-TV  
... Boon, WISN-TV Milwaukee, WSMS-  
... TV Fort Lauderdale, KTSM-TV El  
... Pa., WBRZ-TV Baton Rouge, WTVR-  
... TV Richmond, KCIT-TV Kansas City,  
... WIN-TV Charleston, WTVM-TV Co-  
... lumbus, WDAM-TV Hattiesburg and  
... WA-TV Lima.

## SMOKE IS EVERYWHERE

... he approaching date for the FCC's  
... decision on cigarette commercials  
... hasn't put a damper on cigarette  
... commercial production. Jerry Ansel  
... has done a number of spots for the  
... tobacco peddlers recently. First was  
... a Winston commercial, followed by  
... the 30-second spots for Chester-  
... field's "The coupon worth stealing"  
... campaign, and finally an assignment  
... to Tareyton.

## FILMWAYS ACQUISITION

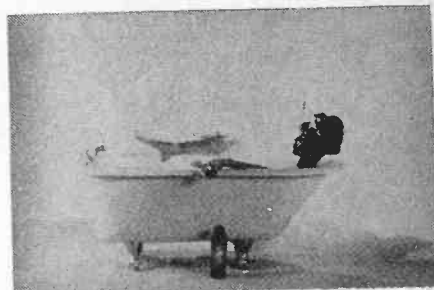
... Martin Ransohoff, chairman of the  
... bird of Filmways, Inc., and Mer-  
... r Heater and Robert Quigley,  
... principals of Heater-Quigley, Inc.,  
... have announced that the directors of  
... both companies have approved a  
... plan for the acquisition of H-Q by

Bardahl • Siedeman & Starrles



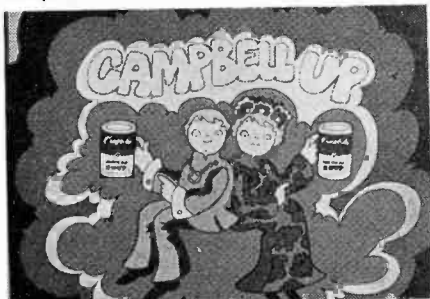
SANDLER FILMS, INC., Hollywood

Jean Nate Bath Gel • Clyne Maxon



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

Campbell's Soup "Poster" • BBDO



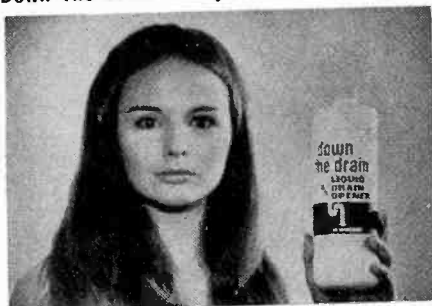
KIM & GIFFORD PRODUCTIONS, INC., N.Y.

John Hancock Life Ins. • Henderson-Buckram



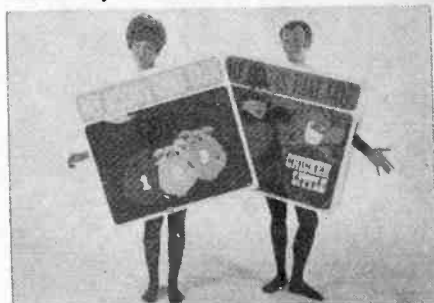
PELICAN PRODUCTIONS, INC., New York

Down The Drain • Doyle Dane Bernbach



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Kenner Toys • Leonard M. Sive



JAMIESON FILM COMPANY, Dallas

Eastman Kodak "Nice and Easy" • J.W.T.



GERALD SCHNITZER PRODS., Hollywood

Mirror Aluminum Co. • Cramer-Krasselt Co.



SARRA, INC.

Filmways for an undisclosed amount of common stock. H-Q will operate as a division of Filmways.

Heater-Quigley has several programs on the air, including *PDQ* with Dennis James which is now in syndication. Others include *Hollywood Squares* on NBC-TV, *Storybook Squares* on NBC-TV, *Wacky Races* in partnership with Hanna Barbera, and *The Perils of Penelope Pitstop*.

Filmways is producing the syndicated *Steve Allen Show*, *The Beverly Hillbillies*, *Petticoat Junction* and *Kraft Music Hall*, among others. The company is also engaged in feature production, broadcasting.

#### MOVE TO COMMERCIALS

The Film Factory, Hollywood-based production company is making its first move into the tv commercial field. Its first assignment is a group of seven spots for the Michigan Bell System.

The company has been producing song promo films, as well as film segments for the Dick Clark ABC-TV series.

#### BROWN NAMED AT WB-7A

William P. Brown has been named Warner Bros.-Seven Arts vice president of tv advertising and publicity. He takes his new position on July 1, when Harvey Chertok steps down from a position he has held since 1961.



BROWN

Brown, a vice president of Scope Advertising, is currently the agency's account executive on Warner Bros.-Seven Arts, and has worked with Chertok for nine years.

Before joining Seven Arts, Chertok was supervisor of advertising for

United Artists Associated for years. Prior to that, he was manager of the merchandising department for National Telefilm Associates.

#### SHOOT IN ISRAEL

The Central Film Corporation of Israel, a new firm specializing in the promotion and financing of tv productions, is being established in Tel Aviv.

The new venture will finance all types of movies, both domestic and foreign, to be produced in Israel. These will range from full-length features to scenes for commercial television.

The Office of the Government of Israel Investment and Export Authority in New York can supply further details.

#### NEW STUDIO IN VIEW

BILL FEIGENBAUM, recently NBC-TV's art director of tv promotions, has left to form his own studio, View Productions. The company is located at 20 East 35th St., New York.

Feigenbaum left NBC-TV to concentrate on a wide range of subjects. Among his current projects are promoted commercials, IDs and spots.

## There are two sides to every program deal:

- 1) The negotiation before signing
- 2) The service after signing

This aftermath matter can get troublesome in some places. MGM-TV, taking pride in its service but not taking things for granted, surveyed the customer.

For instance: "In general, what do you think of our film service?" The answer from 120 replies was excellent: 57%. That's satisfaction to us that we are thought of so well by so many. (In case you wonder if

any thought the service "required an improvement," 7% did. We're working on that now!)

We're happy to see as many successful sales negotiations as possible. Keep in mind that you can also look forward to satisfactory service to make your investment in our product as productive as possible.

MGM TELEVISION.





## GOING IN ON PEOPLE

LARRY HILFORD has rejoined Screen Gems as vice president in charge of international sales. Hilf, who previously held several executive positions at Screen Gems, had served as vice president, general manager and producer of the CBS/ABC broadcast EVR with the CBS/ABC Group.

He joined Screen Gems in 1959 as assistant to the vice president in charge of sales. In 1960, he was promoted to assistant to the vice president in charge of international sales, and in the following year was promoted to international sales coordinator.

ROBERT CURTISS has been appointed to the newly created position of research manager for Group W Productions and Group W Program Sales. He joined Group W last year and came from the research department from Ted Turner, where he was a media analyst.

MIKE GATES has been appointed as a division manager of Independent Television Corp. He was previously associated with the company, but most recently worked as sales manager of WNAC-TV Boston.

WALTER B. ADAMS has been appointed as a sales representative in the midwest division for MGM Television. He will



ADAMS

work out of the Chicago office. Prior to his current post, Adams was a sales representative for Westvaco Corp.

KEN ZOREF has been appointed as president of Berkey K&L Custom Services. KEN LIEBERMAN has been appointed executive vice president. Zoref will also continue as president of K&L Color Service.

ELWYN ROBBINS and RICHARD BICHELDER have been named vice presidents of Berkey K&L Custom Services.

DAVID NYREN has been named president of the Martin Goodman Co. He was previously senior vice president for radio and tv at Dancer-Fitzgerald-Sample.

# Advertising Directory of SELLING COMMERCIALS

Montsanto • Foote, Cone & Belding



FILMFAIR, HOLLYWOOD

Rambler American • Hiram Strong Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

N. Y. Telephone Co. "June Gift" • BBDO



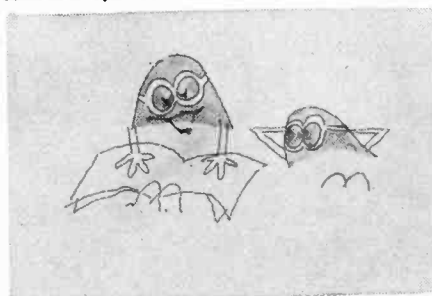
ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Rival Pet Foods • Dancer-Fitzgerald-Sample



JEFFERSON PRODUCTIONS, Charlotte

Noxell Corp.—Thera-Blem • SSC&B



TOTEM PRODUCTIONS, INC., New York

Schenectady Savings Bank • Hu Chain



LOGOS TELEPRODUCTION CENTER, Arlington

Piel's Beer • Papert, Koenig, Lois



TELETRONICS INTERNATIONAL, INC.

Toyota • Clinton E. Frank



THE HABOUSH COMPANY, Hollywood

## TRANSCOMMUNICATIONS +1

Transcommunications Corp., a Miami-New York based firm has acquired Eastern Video Productions, a Miami film and television center.

Live transmission and video tape recording will be the principal business of the company.

Eastern Video recently acquired a \$900,000 tape mobile unit designed and built by Philips Broadcast Equipment of Montvale, N.J. In addition it has leased a fully equipped sound stage at 432 East 90th Street in New York.

Total video capabilities, both locally and nationally of the firm are through direct lease-out of the equipment or equipment lease with partial or total Eastern Video Staff services.

## N.Y.S. PGA CHAMPIONSHIP

TMI Sports, a division of Transmedia International Corp., will televise the second annual New York State PGA \$40,000 golf championship. TMI is in the process of setting up a regional network of tv stations to carry the sports special, which will take place in Saratoga Springs on September 20.

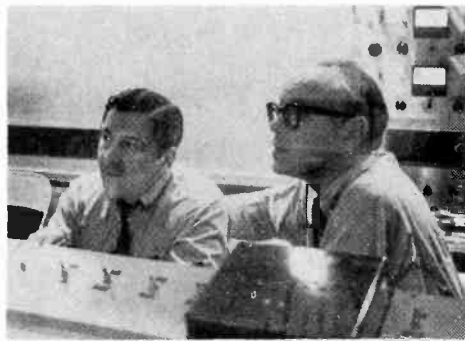


**RALPH KESSLER  
NEIL KOBIN**

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

## ALIVE AND WELL

Two names well known in the commercial production field have teamed up to create Spots Alive. The company, formed by Linc Diamant and Dom Cerulli, will handle all or part of broadcast advertising creative needs, from creative concept to air release materials.



Cerulli (l.) and Diamant during a recording session.

As an agency producer for 15 years, Diamant has worked on tv and radio spots for more than 200 advertisers.

Cerulli is well known throughout the music field, having produced a great many record albums, written comedy material and has served as an agency creative supervisor.

Spots Alive is located in the Pan Am Building at 200 Park Avenue, New York.

## BRITISH RESIDUAL SCHEDULE

A new scale of minimum fees for the use of United Kingdom commercials abroad has been agreed upon by the Practitioners in Advertising and the British Actor's Equity Association.

The agreement is based on a percentage scale of the basic studio fee rising proportionally with the number of television sets in a particular country. The scale goes from 10 per cent for countries with under 25,000 sets to 300 per cent for countries with more than 10 million sets.

## "FIFTH BEATLE" JOINS EDEL

The man who has worked with the Beatles as the composer, arranger, music director or producer on all (according to one source) of their works, has signed with Herman Edel Associates in the capacity of composer-arranger.

George Martin is well known in the pop music field, having also written for Gerry and the Pacemakers, Peter Sellers, Billy J. Kramer, Cilla Black and Rolf Harris. Recently he

composed and orchestrated the score for the Beatles' movie *Yellow Submarine* and wrote half the songs.

## PEYTON AND GILLIGAN SALES

In the first week of syndicated lease, *Peyton Place* picked up 11 Metromedia stations in New York, Los Angeles, Washington, D.C. and Kansas City.

Twentieth Century-Fox Television also sold the 514 half-hour *Avco Broadcasting* for stations in Cincinnati, Indianapolis and Columbus.

Of the 130 markets carrying *Gannett's Island*, syndicated by Uni Artists, 30 have bought additional multi-runs. These include KCOP-TV Los Angeles, WTCN-TV Minneapolis, KVDH-TV Denver, WISN-TV Milwaukee, WTVZ-TV Norfolk, KZAZ-TV Tucson, KSL-TV Salt Lake City, WDAU-TV Scranton, WKRC-TV Mobile, WLVA-TV Lynchburg, WTVK Knoxville, KZTV Corvallis, KMTV-TV Christy, KMJ-TV Fresno and WHYN-TV Springfield.

## THREE FOR SYNDICATION

GG Productions of Boston is planning to expand its activities to include the production of first-run programming for tv syndication. The company, producer of *Gadabout Gadsis*, *The Flying Fisherman*, which is now airing in 76 markets, will finance and produce specialty type programs for syndication.

The initial series to go into production is *The Animal Clinic*. The program will be directed to animal lovers who wish to learn how to care for their pets.

## THE DOTTED LINE

MPC's *Truth or Consequences* which is currently airing in over 100 markets has been sold in an additional 14 and renewed in 22 more.

Sales for the color half-hour series include KCEE-TV Rockford, KTVN-TV Reno, WGHP-TV Greensboro, KHON-TV Honolulu, WMC-TV Memphis, WJKL-TV Jacksonville, WTAE-TV Pittsburgh, KAUS-TV Austin, KTAR-TV Phoenix, WMT-TV Cedar Rapids, KCMT-TV Alexandria, KVAL-TV Eugene, KCPX-TV Salt Lake City and WTAR-TV Norfolk.

Renewals for the series include KING-TV Seattle, WIRL-TV Peoria, WBEN-TV Buffalo, WZZM-TV Grand Rapids, WOW-TV Omaha, KTTS-TV Springfield, WTOL-TV Toledo, KELP-TV El Paso, WPRI-TV Providence.

Also WCPO-TV Cincinnati, WGAN-TV Portland, WVTM-TV Milwaukee, WKJG-TV

Wayne, KXLY-TV Spokane, KPLR  
Louis, WGAL-TV Lancaster, WFRV-  
Green Bay, WJHL-TV Johnson  
WHYN-TV Springfield, KOCO-TV  
Oklahoma City, WDBO-TV Orlando  
OC-TV Davenport.

**Independent Television Cor-**  
**poration's** newly introduced *101*  
*Adventure-Suspense Hours* has been  
in 22 markets including seven of  
the top 10, prior to its general release  
and syndication this week.

The package includes *The Cham-*  
*berlain*, 20 new and 10 off-network  
shows; *The Baron*, 14 new and 12  
off-network shows; *Man in a Suit-*  
*case*, 13 new and 15 off-network  
shows; and *The Prisoner*, 17 off-net-  
work shows.

The *101 Hours* was bought in all  
part in New York, Los Angeles,  
Philadelphia, Boston, Detroit, San  
Francisco, Cleveland, Houston, Dal-  
las and Jacksonville, among others.

Other ITC properties include  
*Gunsmoke* which has now been sold  
in 29 markets; *The Action 6*, now  
sold in 48; and *Spotlight*, sold in  
86 markets.

**United Artists Television,**  
which released *The Mothers-In-Law*  
for tripping and is selling it in mul-  
tiple markets, has announced 16 sales in-  
cluding six of the top 10 markets.

The off-network show has been  
sold to WNEW-TV New York, KTTV  
Los Angeles, WGN-TV Chicago, KPLR  
St. Louis, WGR-TV Buffalo, KNEW-TV  
San Francisco, KOOL-TV Phoenix,  
KQO-TV Seattle, KMBC-TV Kansas  
City, WTEV Providence, KOVR Sacra-  
mento, WTTG Washington, WPHL-TV  
Philadelphia, KHTV Houston, KOLD-  
TV Tucson and KOIN-TV Portland.

**MCA TV's** *The Munsters* has  
been sold to nine new stations and  
renewed by six more. New to the  
lineup are WMCV-TV Nashville, WTVO  
Raleigh, KLFY-TV Lafayette, KXII  
Durham, KOGO-TV San Diego, KREM-  
TV Spokane, KDNL St. Louis, KOAM-  
TV Pittsburg and KTXL Sacramento.  
The program has been renewed by  
KRU-TV Portland, KTVT Fort Worth,  
WVTV Milwaukee, WKBS Philadelphia,  
WBD Detroit and KCOP-TV Los An-  
geles.

#### **GAND OPENINGS**

**Elysium Ltd.**, a recently formed  
production picture advertising/produc-  
tion house has opened offices at 322  
West 48th St. in New York. Its  
principals are Steven Gaines and  
Clifford Fagin.

Victor D. Solow has opened the  
doors of Solo Productions at 250  
East 49th St., New York.

#### **AD MAKERS**

Back at Foote, Cone & Belding is  
Miss PATT BODINE as a copy super-  
visor after two and one-half months  
as copy chief at E.G.R. Communica-  
tions. She rejoins the Polykoff crea-  
tive group, in which she had previ-  
ously worked for a year and a half.

At Norman, Craig & Kummel,  
JULIAN CARTER, a senior associate  
creative director, has been elected  
a vice president of the agency.

Carter joined NCK in March 1968  
as an art director, and was promoted  
to his present position in January  
of this year. Prior to joining the  
agency, he had been with Grey Ad-  
vertising, B&B and Y&R.

JOHN S. REGISTER has been pro-  
moted to senior vice president-execu-  
tive art director at LaRoche, Mc-  
Caffrey & McCall. In his new job, he  
becomes responsible for all work em-  
anating from the art and tv com-  
mercial production departments.

Register joined the agency in 1966  
from Grey. Prior to his appointment,

he was vice president, art and tv  
group head.

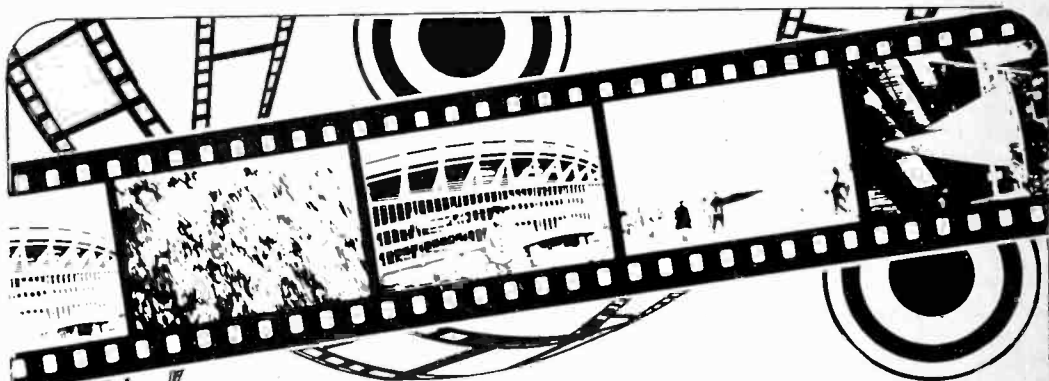
At the Chicago office of Reach,  
McClinton, ALAN SURGAL has been  
elected a vice president. Prior to his  
appointment, he served as broadcast  
creative director and has been af-  
filiated with the firm for 11 years.

Carson/Roberts has added three  
to its staff. MARIO CASSETTA joins as  
an art director/producer, and JUDITH  
BROLIN and JACK MARBLE as copy-  
writers.

Casetta has been a freelance  
graphic artist and art director, and  
an independent film producer. Miss  
Brolin was previously a copywriter  
in New York at Daniel & Charles,  
Y&R, Grey and DDB. Marble was  
a copywriter with Stein/Ross, Los  
Angeles for the past year.

Four senior creative people have  
been added to the staff of Post Keyes  
Gardner, Chicago. JOHN DOHERTY,  
formerly president of John Doherty  
& Co., becomes senior vice president  
and manager of creative services. He  
has held similar positions at Len-  
nen & Newell and Ted Bates.

BOB DOOLITTLE is joining PKG as  
vice president and group creative di-



## All kinescopes are NOT the same. And LOGOS can prove it.

Most people say you can tell the difference between a kine-  
scope and the original tape. LOGOS challenges you to try.  
Our kinescopes, in the opinion of many who have seen them,  
are the best around. That is because we have the latest equip-  
ment and the most skilled technicians handling them. We  
transfer 1" or 2" tape to everything from 35 millimeters down  
to Super 8. And we give you the same expertise when we dub  
and edit your program. Call LOGOS in Arlington, Virginia  
(just five minutes from Washington's National Airport) and  
ask to see our demonstration reel. Prove to yourself that  
there's more to LOGOS than meets the eye.



### **LOGOS TELEPRODUCTION CENTER**

3620 South 27th Street Arlington, Virginia 20006  
Phone: (703) 671-1300

rector. He was formerly creative group head at J. Walter Thompson.

HAL LARSON is the new head of the agency GTA Group, the special projects group formed two years ago. He was previously an associate creative director at J. Walter Thompson.

Also joining the staff will be DICK STROME, currently creative director of John Doherty & Co. He was also formerly a creative group head at Ogilvy & Mather.

DAVID FLEISCHHACKER has joined N. W. Ayer as a copy supervisor. He moves to Ayer from J.M. Mathes, where he was a copy supervisor/music director.

## ON THE WAY

Krantz Films will produce a second version of *Max, the 2,000 Year Old Mouse* for schools. The series will be called *The Children's Museum*. It will be exactly the same as the tv version except that its central character, Max, an animated mouse observer will be eliminated from the school version.

Mike Darrow, host of ABC-TV's *Dream House* and Don Reid, creator and executive producer of the series, have taped the pilot of a new show which will be aired in England next season under the auspices of Don Reid Productions in association with Granada-TV.

*Bon Voyage*, the new series, offers contestants expense-paid vacations ranging from weekend trips to three-week tours around the world. Negotiations are underway for the sale of *Bon Voyage* in the U.S.

## COMMERCIALS MAKERS

HAL PARSONS has been appointed a producer/representative of Take Two. Parsons was formerly with MPO and Van Praag Productions.

Also added to the staff is PETER MILLER, a production assistant, formerly with Sokolskyfilm and United Artists.

BURT HARRIS has joined Elektra Films as a director. Staff director at MPO and EUE/Screen Gems for seven years, Harris has headquartered in both New York and Hollywood, where he was one of the few West Coast directors using contemporary film techniques.

Harris has also seen the advertising scene from the other point of view, having spent five years with N. W. Ayer, during which time he supervised the television activities of

AT&T. He has also produced and directed over 2,500 live and film tv programs.

WILLIAM E. HOUSTON has been named vice president of sales at Rose-Magwood Productions. In his new position, Houston will head all domestic and overseas sales activities arising out of the production com-



HOUSTON

pany and its subsidiaries.

He was formerly a partner at VPI, which he joined as sales vice president in 1962. Previously, he was vice president in charge of sales at Transfilm-Caravel and also held executive sales positions with Screen Gems, MPO and Filmways during the '50s.

## MORE SYNDICATION SALES

*The Sound and the Scene*, 20th Century-Fox Television's entertainment special starring Bobbie Gentry, has been licensed in 55 markets.

Newest additions to the roster are WXIX-TV Cincinnati, WFMV-TV Greensboro, WTAR-TV Norfolk, KOCO-TV Oklahoma City, WIRL-TV Peoria, WJAR-TV Providence, KQVR-TV Sacramento and KVOO-TV Tulsa.

Warner Bros.-Seven Art's comedy series, *F Troop*, has now been sold in 97 domestic markets.

New stations which will carry the series include WAFB-TV Baton Rouge, WKYT Lexington, KIII Corpus Christi, WTVN-TV Columbus, WHTN-TV Huntington, WKPT-TV Johnson City, and KDTV Dallas.

The company's *Charlie Chan Film Festival* has been sold in 10 new markets, bringing the total to 59.

New sales include WBNF-TV Binghamton, KCRG-TV Cedar Rapids, KVAL-TV Eugene, KMST Monterey, WFTV Orlando, WGEM-TV Quincy, WRDU-TV Raleigh, WDBJ-TV Roanoke, KELO-TV Sioux Falls and WWNV-TV Watertown.

Avco Embassy reports that sales of *The Last Prom* have been made. Among the stations which carry the special are KELO-TV Sioux Falls, WUAB Cleveland, KTVB Buffalo, WTRF-TV Wheeling, WGR-TV Buffalo, KMSB-TV Minneapolis, WIRL-TV Peoria, WLUK-TV Green Bay, WITI-TV Milwaukee, KCRA-TV Sacramento, WTVN-TV Chattanooga, KTHV-TV Wichita, WLCY-TV St. Petersburg, WHEC-TV Syracuse, WKBT-TV La Crosse, WTVT-TV Miami and WHNC-TV Hartford.

As the July moon landing approaches, Trans-Lux Tv is getting inquiries about one of the films in its Top Draw features package. To date, 25 stations have asked to buy *Man in the Moon* starring Kent Rogers, More and Shirley Anne Field. It's a farce about the first man to reach the moon—or was he?

Reeves Broadcasting has purchased *The Government Story* from Washington Broadcasting for two of its stations, WBLG-TV Lexington and WUSN-TV Charleston.

Markap Television has made the first major sale in the East for *Zsa Zsa Gabor Show* with WPIX-TV New York. Markap principals report that the WPIX sale brought the highest price ever paid by an independent station for a new strip series. Production of the series starts this Summer.

## TECHNICAL TOPICS

Commercial Electronics Mountain View, Calif., has unveiled its new available-light color tv camera which, the company says, can perform in light levels as low as footcandles.

The camera, model 270, uses the SEC vidicons which the firm considers 100 times more sensitive than a Plumbicon tube. While Commercial Electronics doesn't go into detail on the specs, it says that applications for the new camera include broadcasting as well as CATV and industrial uses.

The Camera Mart is making the Dynalens available for sale, rental or long-term lease. The function of the accessory is to provide complete stabilization for pictures shot with handheld or vehicle-mounted movie cameras using zoom or fixed focus lenses.

At the front of the Westinghouse color camera that sent back pictures from Apollo 10 last month was the stock Angenieux 6 x 12.5B zoom lens. Two reasons for its selection were its light weight (one pound, or 16 ounces) and compactness (6"x2 1/2"

# Wall Street Report

a look. Taft Broadcasting worth a current look for a number of reasons. Its purchase of Philadelphia, an independent outlet, was recently approved by the FCC and Taft will take operations next month. It's set to acquire Coney Island, Inc., an amusement park in its headquarters (Cincinnati). And its annual report for the fiscal year ending March 31, 1969, was released late last month.

Analysts heard that Taft had set record revenues and earnings. The former hit \$41.8 million, a 14.3 per cent increase over the previous year's.

**Earnings rise.** Earnings after taxes amounted to \$6.9 million, up 8.7 per cent. The increase excludes the gain from the sale of WKYT-TV Lexington, a UHF affiliate, in the previous year. Earnings per share came to \$2.02 (the 10 per cent surcharge added 18 cents a share), a rise of 14.3 per cent over the previous year's.

Philadelphia acquisition brings Taft to its legal maximum of 12 VHF and two UHF stations. In expanding its list, Taft exchanged market with 98,800 tv homes and 78 per cent UHF penetration for one with 2,070,000 homes and 78 per cent UHF penetration (ARB ADI data, February-March, 1969).

Lawrence H. Rogers, II, president

should be more than offset by earnings of other new ventures."

Rogers also noted that two of the other six tv outlets are leaders in their markets—"leaders in ratings, billings, profits." These are WBRC-TV Birmingham and WNEP-TV Wilkes-Barre. Both are ABC-TV affiliates and thus their standings are a tribute to Taft management.

**Long way to go.** The other four have a long way to go, a fact Rogers did not duck in his address to the analysts. In Cincinnati, Taft's WKRC-TV, an ABC-TV affiliate, is bucking Avco's WLW-TV and Scripps-Howard's WCPO-TV. In Columbus, another ABC-TV affiliate, WTVN-TV, opposes another Avco station, WLW-C, and WBNS-TV, owned by local newspaper interests.

Taft also has two NBC-TV stations, WGR-TV Buffalo and WDAF-TV Kansas City. Said Rogers, "We have no excuse to be out of first place (in these markets), except that these facilities were very badly managed and very badly run down when Taft took them over." Gains in sales and profits have "surpassed expectations."

Hanna-Barbera, which Taft bought in 1966 had what the company calls "impressive" earnings in 1968-69 and says these will "almost certainly improve" during the current year.

But it hasn't been smooth sailing for Hanna-Barbera. *The New Adven-*



Two of H-B's shows, described by Rogers as "tremendous hits," will continue but as reruns. These are *Wacky Races* and *The Banana Splits* and Rogers complained that H-B is getting only a minimal budget from NBC-TV to upgrade the latter for next year. Because Taft feels the profit potential in *The Banana Splits* characters is enormous, the company will likely spend some of its own money to update the shows.

**Network sales.** The success of *The Banana Splits* resulted in another hour show—*The Cattanooga Cats*. This has been sold to ABC-TV. All in all, Taft will have its biggest year in new network sales.

Taft's newest subsidiary, Fouad Said Productions, supplies mobile equipment to the West Coast film industry. Said has recently taken delivery on eight mobile vans—six 35-footers and two 45-foot double-deckers. The latter will be able to transport, feed and supply toilet services to 46 people.

The amusement park deal is a preliminary agreement and is expected to take several months to complete. Taft has options on 1,200 acres just north of Cincinnati and its plans call for moving the Coney Island operation there gradually and under a new name. Hanna-Barbera's creative strengths figure importantly in future plans for the park. ■

## TAFT BROADCASTING CO.

Income Data (adjusted)

| Year ended next (Mar. 31) | Sales (million) | Operating income as % of sales* | Net income (million) | Net income as % of sales | Earnings per share |               |
|---------------------------|-----------------|---------------------------------|----------------------|--------------------------|--------------------|---------------|
|                           |                 |                                 |                      |                          | Amount             | Annual change |
| 1968                      | \$41.81         | 42.4%                           | \$6.89               | 16.5%                    | \$2.02             | + 6.9%        |
| 1967                      | 36.59           | 41.0                            | 6.48                 | 17.7                     | 1.89               | - 6.9         |
| 1966                      | 29.60           | 52.3                            | 6.81                 | 23.0                     | 2.03               | +15.3         |
| 1965                      | 27.23           | 50.8                            | 5.78                 | 21.2                     | 1.76               | +23.1         |
| 1964                      | 25.58           | 47.7                            | 4.70                 | 18.4                     | 1.43               | -             |

\* Before depreciation and income taxes.

Taft, told the analysts the company expects to lose money on the Philly independent through most of the next fiscal year, "but these losses

tures of *Huckleberry Finn* was an expensive failure. However, Taft has all the residual rights and hopes these will pay off eventually.

Last year, we made a television program that gave them their chance: "One Nation, Indivisible."

At a time when there really was fighting in the streets, we put seventeen blacks and whites into one room. And got them to talk to each other about their hates and fears and frustrations.

They proved there is an alternative to fighting.

And for 3½ hours of prime time, Americans in over 65 cities listened to what they said.

In at least one way that program was a success. It has just won a George Foster Peabody Award as outstanding television public service during 1968.

But you only have to look around you to see a lot remains to be done.

Group W stations are publicly committed to the solution of the problems of urban America as they exist in individual communities.

We propose to fulfill that commitment.

**GRO**  
**W**

WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON · WINS NEW YORK · KYW-TV PHILADELPHIA  
WJZ-TV BALTIMORE · KDKA-TV PITTSBURGH · WOWO FT. WAYNE  
WIND CHICAGO · KPIX SAN FRANCISCO · KFWB LOS ANGELES

**We'd rather see them fight it out  
in your living room than in the streets.**



JUNE 16, 1969

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

Six months ago, television's two major rating services, The American Research Bureau and A. C. Nielsen Co., each put forward a proposed plan for computerizing spot timebuying (*Computerized time-buying—snare for sellers?* TELEVISION AGE, January 27, 1969).

Now, after time to trial-ballooning their ideas and reflect on their proposals, both services are preparing revised schemes for putting some spot buying procedures on the computer.

Nielsen will probably put forward a revised version of its TNT (for "Teleprocessing in Timebuying") system within the next two months. It had presented its original proposal to some 50 agencies and 15 reps for comment.

Though Nielsen was not ready to disclose details of its latest computer plan, a spokesman for the service did point out that it would continue to recognize the "historical" role of the station rep, "expediting his paperwork but keeping him in business."

This was an obvious reference to criticism of ARB's initial computer plan, called TVX (for "Television Spot Exchange"). Many felt this system, if it caught on, would challenge, if not completely wipe out, the role of the rep. Nielsen's original computer system, much more modest than ARB's, called for reps to continue performing many of their traditional duties in familiar ways.

The major changes in the TNT system are (1) the latest version is a

multi-stage program, which would tackle assignments in series, the least complicated first, and (2) an added first stage which had been overlooked in the original but pointed out as necessary by agencies and reps.

Though ARB would not talk about details of its new system either, it indicated it would be made public in July or August. It has been reported by various sources that it will move closer to Nielsen's system. TVX was originally envisioned as an all embracing data bank into which stations and reps would pour data on availabilities, buyers would feed in their needs and let the computer perform the marriage.

Cost of implementing the systems was apparently another reason for new ones to be conceived. ARB originally speculated that its version

could cost up to \$15 million, with agencies and reps expected to bear at least part of the burden. Nielsen, on the other hand, visualized a much less expensive operation and said it might see its way clear to financing the whole setup on its own, the hardware and initial programming at least.

Paving the way for the new proposals from ARB, that service has announced a reorganization, splitting its media information system (MIMS) away from its standard media audience measurement service (MAMS). A section of MIMS has been established to deal with computer information, labeled ARB-SEC (for "ARB System for Spot Exchange"), and is being headed by Dr. Mark D. Munn, formerly vice president for marketing. Also involved in the realignment are Robert Owens, vice president, who takes over responsibility for all station sales, and William Shafer, who becomes vice president for tv station sales.

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

## Bristol-Myers

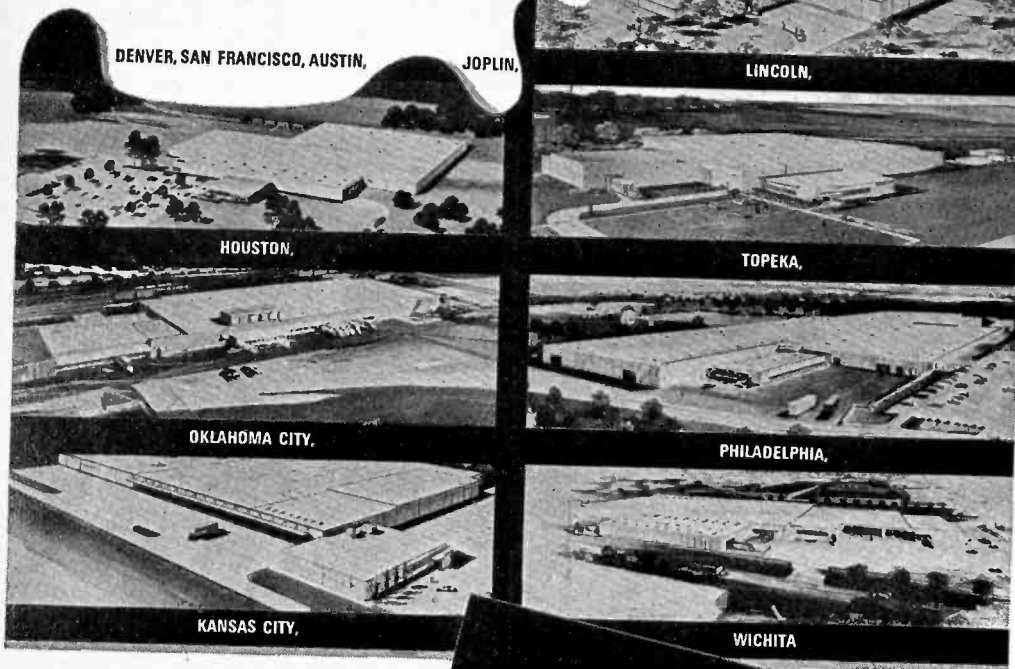
(Foote, Cone & Belding, New York)

A buy has been placed for EXCEDRIN starting on issue date and running through July 6 in about 15 markets. Appearing in early and late fringes, the 60s and 30s are intended for adults, 18-49. Dick Schoeman worked on the buy.



Judy MacGregor buys for Frito-Lay and Sears Hosiery at Foote, Cone & Belding, New York.

## Where's HEADQUARTERS?



Where else but...

**TOPEKA**

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

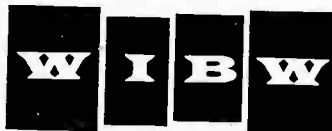
Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states ... \$1,100,000,000 annual sales.

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

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

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

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



TV Radio FM  
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

### Campbell Soup

(Ogilvy & Mather, New York)  
Various CAMPBELL SOUPS are promoted in all time periods for all audiences in a campaign that starts before issue date and will last into July. Fifty markets have been picked for the 30s and 60s. Jeff Adler arranged the buy.

### Carter Wallace

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

CARTER'S LITTLE PILLS are being advertised in a campaign which starts shortly before issue date and will run till June 29 in 41 markets. Late and early fringes are being utilized for 30s, intended for women over 35. Sam Michaelson placed the buy.

### Continental Baking

(Ted Bates, New York)

A buy has been placed for WONDER BREAD in more than 40 markets. Consisting of 30s, the campaign will run in early and late fringe and daytime directed toward women, 18-49, starting on June 30 and continuing until August 31. Helen Grady is the buyer on the account.

### Dannon

(The Zlowe Co., New York)

A 13-week buy started just before issue date for DANNON YOGURT, concentrating on the New York City market. Starting with 30s, the commercial featuring Rocky Graziano, will eventually taper down to 10s. Beginning July 15, the market will be expanded to include more of the Eastern Seaboard. Primetime days and late nights are being used. Pauline Mann is the buyer on the Dannon account.

### General Aniline & Film

(Daniel & Charles, New York)

GAFF'S COLOR PRINT FILMS are being promoted by flights of 30s in 11 markets in the Northeast. The first set began shortly before issue date, and will run a total of 9 weeks with a hiatus the week of July 17. A second flight will begin the same week and run until August 13. Early and late fringes will be used in some areas, weekend prime in others. Adults, 18-49, are the main targets. Joan Rutman handled the buy at Daniel & Charles.

### General Foods

(McCann-Erickson, New York)

Buys have been placed for DREAM WHIP and LA FRANCE, a whitener-brightener, in 38 markets. Starting shortly before issue date and running until late June, the commercials, in 60s and 30s, will occupy early and late fringes, aimed at women, 18-49. Orrin Christy took care of the buy.

### Gerber Foods

(D'Arcy, New York)

Two flights of 30s will begin this month for GERBER'S TODDLER MEALS. The first set breaks on issue date and hits 18 markets, the second will start June 23, aimed at 15 markets. Each flight runs eight weeks, primarily in day spots, and is intended for women, 18-34. Jane Tassinari worked on the buy.

(Continued on page 45)



## BEWARE OF THE 'GROSS' IN GRP

Most any brand that uses spot television today attempts to concentrate its weight against one or more demographic groups. Whether it is women 18-49 or pre-schoolers, most products have a target segment made up of individuals of a certain sex, age and/or income. Despite this, when availabilities are offered and sold, there still seems to be a great deal of importance placed on the gross rating point.

The problem stems from the fact that the grp is hopelessly overworked. Too often it's used for the wrong purpose. Once we remember that a grp is merely a percent of television homes, the proper perspective is restored. This percent expresses the number of homes tuned to a certain program, regardless of audience. Therefore, it doesn't make much sense to grab a spot solely on the basis of its being highly rated.

All too often some spots are pitched on the basis of delivering a high rating regardless of their concentration of the target audience. This happens frequently in the area of early fringe. Brands that attempt to reach young adults, especially women, generally find slim pickings in early fringe. Viewing is relatively low because women are involved in their chores during this time period. So a big early fringe rating may be of questionable value if you're trying to reach this group.

A good cpm on homes can be a trap. A big rating by definition delivers a large number of metro homes. But it does not necessarily mean a large number of prospects for your product. It is the user profile that defines your product and few profiles include split level houses or studio apartments.

A common sales pitch is that a given property "leads its time period" to a certain demographic. This could mean several things, all relative. Quite possibly this particular demographic is a minor part of the viewing audience at this time, but at another time this segment is more readily reached.

For instance, a children's show opposite two early news programs might deliver more young women than the two news programs. It might also deliver a big rating. It's sold strongly because of the healthy rating and leads the time period in the target group. But many more young women may be reached in late fringe in a lower rated spot because by then the kids and older people have gone to sleep.

Looking at it another way, the same early fringe children's program on station A might be relatively inexpensive. Thus, when the demographics are laid out, the cpm on women 18-49 may be competitive with the 18-49 cpm on a late show on station B. It might even be lower because station A might be a cheaper station to buy overall.

Consider the possibility that even with a better cpm against women, the largest single block of viewers is children. Perhaps they control the sets; women, who in this case are primarily their mothers, are merely viewers with a passive interest. Would this be a good opportunity to reach these women even if the program has a good rating?

There are many products that have a wide target group. But few have a flat user profile that runs straight across the various demographics. Some groups offer more potential than others, and since tv is expensive, even big advertisers are cost conscious.

This is not to understate the importance of gross rating points in the process of spot buying. They provide a basic method for measuring relative weight of a campaign. Grp's are also extremely useful in planning budgets based on different markets' cost-per-gross-rating-point. However, when plans are implemented, these grp levels are presumed to deliver the particular demographics desired.

Costs are increasing faster than audience levels. They therefore put a burden on the dollar to work harder, to be more selective. Television offers this selectivity with its varied programming. But it is still up to the buyer to exercise discretion in selection. Purchasing gross rating points alone does not fulfill this obligation.

# tower power

WDBO-TV's new antenna and transmitter facility delivers the greatest television coverage in Central Florida. From its lofty tower 1,549 feet above sea level, the antenna beams a clear, powerful signal into 376,000 TV homes\* in the metro triangle of Orlando, Daytona Beach, and the Cape Kennedy area.

The new tower — the tallest structure in Florida — puts more power into your advertising messages as it adds 75,000 more TV homes in both the Grade A and Grade B coverage areas of WDBO-TV. Tower Power programming — highly rated WDBO-TV and CBS shows — provide the right atmosphere and audience for your advertising.

\*TV Homes based on American Research Bureau estimates of U.S. TV Households, Sept. '68 - Aug. '69

**wdbotv6**   
A CBS Affiliate

The Outlet Company  
Orlando, Florida  
A CBS affiliate

Represented by Edward Petry & Co.



## Media Personals

WALTER I. TEITZ, associate media director at Dancer-Fitzgerald-Sample, New York, has been appointed a vice president of the agency. He joined DFS in 1955.

RAY WALSH has joined the Atlanta office of Henderson Advertising as media supervisor. Previously, he was



WALSH

with Harris & Weinstein, Atlanta, and With Kenyon & Eckhardt and Batten, Barton, Durstine & Osborn.

ALVIN H. KALISH has joined Bo Bernstein, Providence, as media director. He had held executive positions with Doyle Dane Bernbach, Ted Bates and Foote, Cone & Belding before becoming a media group supervisor with William Esty, his most recent position.

MICHAEL D. DECKER has joined Bauer Tripp Hening & Bressler, New York, as a media buyer. He had been with Young & Rubicam for the past two years as an all-media buyer and planner on American Can Co.

JUDY STAUBER has joined the Chicago office of J. Walter Thompson as a media buyer. She had been in the media department of Leo Burnett where she started her career in advertising eight years ago.

## Buyer's Checklist

### New Representatives

WKRC Mobile has named Katz Television its national sales representative, effective immediately.

KTVU San Francisco has appointed Tele-Rep its national sales representative, effective July 1.

### Rate Increases

WTVM Columbus, Ga., from \$700 to \$850, effective Dec. 1, 1969.

WLUC-TV Marquette, from \$375 to \$400, effective Nov. 1, 1969, not Nov. 16 as previously announced.

### New Affiliates

WHTV Meridian, Miss. becomes a

primary affiliate of NBC Television Network, effective July 1.

KENI-TV Anchorage, and KFAR-TV Fairbanks became primary affiliates of ABC Television Network effective immediately.

### Improved Facilities

KSOO-TV Sioux Falls has placed in service a new 2,000-foot tower enabling the station to provide "B" service to the Mitchell, S.D. market. KORN-TV, Mitchell, has moved its tower closer to Sioux Falls, in effect becoming a Sioux Falls station.

WJKS Jacksonville has increased its power to 2,370 KW maximum and increased its tower height to 1,115 feet.

## Agency Appointments

JEAN BOURLAND, managing director of Batten, Barton, Durstine & Osborn's Paris office, has been elected a vice president and returned to New York to take charge of coordinating BBDO's European activities. NICK LEBEUF, who has been marketing manager of the Paris office, succeeds Bourland as managing director. Bourland and Lebeuf each joined BBDO's Paris office in 1966 from J. Walter Thompson.

CLARK M. BRINK has joined Cunningham & Walsh as a vice president and account group supervisor. He was formerly with William Esty.

BOB REES and DICK HALL have been appointed vice presidents of Doyle Dane Bernbach, New York. Both are account supervisors, Rees joining the firm in 1966, Hall in 1967. PHILLIP JOANOU has joined DDB Los Angeles, as an account supervisor. He had been at Grey.

RICHARD A. KEBBON has been appointed vice president and account supervisor at Lennen & Newell, New York. Before joining L&N, Keibbon had been with D'Arcy, Ted Bates and N. W. Ayer.

JOHN SINGLETON has been elected to the newly-created office of executive vice president, operations, for Tatham-Laird & Kudner, Chicago. He has been with the firm for 15 years.

ROBERT K. EGAN and JAMES C. HUNTER have been named vice presidents of Dancer-Fitzgerald-Sample, New York. Egan, an account executive on BP Oil, joined the firm in 1961; Hunter, on the Schick Electric account, has been with DFS since 1957.

DONALD C. GOSS has been named

senior vice president at LaRoche McCaffrey & McCall, New York. He has been a vice president and account supervisor since 1967.

ROBERT C. KUSSER has been named to fill a new position, vice president and director of operations, at Campbell-Ewald, Detroit. His first assignment will be to implement an all-accounts traffic department.

DONALD LINTON has been elected a vice president of Sullivan, Stauffer, Colwell & Bayles, New York. He has been with the agency for five years.

Seven men have been named vice presidents of Gardner Advertising, St. Louis: MARVIN GOLD, LEE HALL, DONALD MCKENNA and NORMAN SAXER, creative supervisors; ROBERT FAUST, account supervisor; JACK EYLER, senior account executive, and ELMER DAPRON, member of Vanguard, Gardner's new specialized-account unit.

BRUCE MONTGOMERY has been appointed co-group head at Kenyon & Eckhardt, New York, working on the agency's Lincoln Continental, Autolite, Quaker State and Norge/Fedders accounts.

ELLIOTT NONAS has been named a senior vice president of Martin Landey, Arlow Advertising, New York, after a two-year absence from advertising. He was formerly executive vice president and creative director at deGarmo, and before that was executive vice president and managing director at Shaller-Rubin.

EUGENE C. JUDD has joined Tracy-Locke, Dallas, as vice president and director of New York operations. He will also supervise the Borden Dairy account.



John F. Dickinson has been named president of Harrington, Righter & Parsons, moving up from vice president. He joined HRP in 1949 as an account executive.

Pity blonde Claudette Roman who says time for the American Cyanamid account at Sullivan, Stauffer, Hewlitt & Bayles, New York, likes her job so much she doesn't even want to think about giving it up.

"I love buying," she says, "and I love the advertising business. I've been in it for seven years and I don't even think about doing something else."

Though she's engaged to be married next May, Claudette won't even consider leaving work then. "I'm just not the type to stay at home," she explains.

Claudette joined SSC&B's media department seven months ago, after two years with the John F. Murray Agency and four years at Young & Rubicam. She was, in succession, copywriter, estimator and assistant buyer.

Her experience at SSC&B has been particularly good for her, she says, because buyers are not split into groups. With no group heads, each buyer is on his own, reporting direct-



ly to Jean Sullivan, supervisor of all buyers. Each buyer has his own account and the responsibility that goes with it.

"You've got to be independent—deliver yourself as a person," Claudette says, hinting that's possibly why she likes her job as much as she does.

Learning the tricks of the trade and building experience on a firm foundation is unquestionably the best way to succeed in media buying, according to Claudette.

"Just work hard at it, and, if any-

one's willing to help, listen," is her advice to those starting out in the profession. "Be a conscientious learner and try to learn from someone who really knows," she adds.

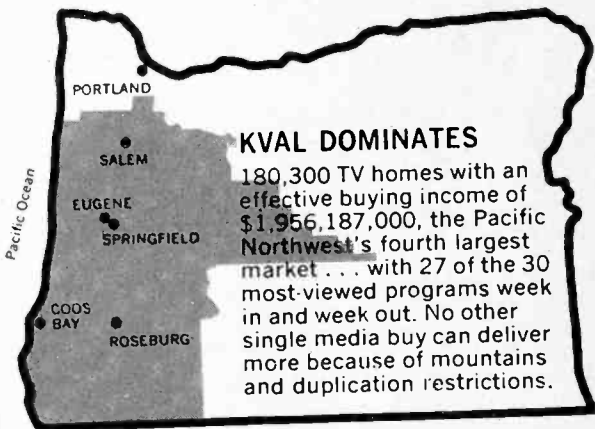
Even though she's been in advertising for seven years, two and a half as a buyer, Claudette admits she still gets lost on some of the avenues of the business. Her particular nemesis is network buying. "I'd like to know a lot more about networks," she confesses.

Claudette buys for Breck Basic and Breck Hair Color—looking hard at demographics on women 18-49, her exclusive target. She finds that buying is particularly tight at the moment, with many stations jammed up.

At home in Queens, New York, Claudette relaxes at the beach ("I'm really a beach bum in Summer") and plays the piano, an instrument she studied for five years.

What's in the future? "At one time I wanted to be a planner," she says, "but I don't know if I'd want it as a career now. I really love buying."

# There's more to KVAL than meets the eye



## 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

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

## BUYS IN BRIEF


Some far-out photographic effects are being used to promote Lady Clairol's latest creation, MAXIBLONDE/LADYLIGHTS, a conditioner-toner combination. Filmed with the help of Doug Trumbull, technical director for the movie "2001: A Space Odyssey," the 60s are going into a broad list of markets. Foote, Cone & Belding, New York, is the agency.

General Foods is introducing its new JELL-O BRAND DIET GELATIN with 30-second spot announcements in all the New England states, using nighttime and fringe spots. Four agencies are collaborating on the buying schedule, with Young & Rubicam creating the commercials and overseeing the media end.


SUN-IN, a new hair lightener that works with the heat of the sun, is being promoted in 30-second spots by the Toni Co. Filmed on the isle of Eleuthera and dubbed with Bobby Hebb singing new words to his song "Sunny," the commercials were created by Clinton E. Frank, Chicago.

Johnson & Johnson is increasing its network and spot television advertising by 20 per cent for its BAND-AID brand adhesive bandages during the summer, the peak selling season for first aid products. Augmenting an all-media advertising program that is already the largest in the company's history will be 24 additional spot buys per week in each of the 40 top markets. Theme of the campaign, directed by Young & Rubicam, New York, is "Keep a Tiny Cut Tiny."

metro  
**ROCKFORD**





has over  
 $\frac{1}{4}$  million people  
...they watch



on

**WCEE-TV**

A CBS Affiliate

The "Big CEE"  
Rockford-Freeport, Illinois  
Represented by The Meeker Company

## Rep Report

MICHAEL J. CORKEN, vice president and national sales manager of the television division of Edward



CORKEN

Petry & Co., has been named to the board of directors. He has been with the firm since 1960 when he joined the Chicago office.

AL WESTERMANN has joined the New York sales staff of Tele-Rep,

Inc., from Metro TV Sales. He has also sold for Metromedia, WFBM-TV Indianapolis, Katz Agency and Time-Life.

JOSEPH EISBERG has been named account executive of Metro TV Sales, New York, after nine months in a sales development capacity in the New York office. He had been a media buyer and planner for Young & Rubicam until September, 1968.

TOM SAXTON has joined the Meeker Co. as director of research and promotion. He had been a research director with Metro TV Sales for three years, and before that was with Young & Rubicam and WPIX-TV New York.

GEORGE COLON has been named sales manager of a new Midwest office of Spanish International Network, located at 8 South Michigan Ave., Chicago. Colon had been on SIN's New York sales staff.

## PGW realigns sales team

Peters Griffin Woodward, television sales representative, has announced a realignment of its sales force in New York. The change will increase PGW's personnel "on the street" and add services to stations, advertisers and agencies.

The realignment adds a fourth sales group, two each under newly-named senior vice presidents. One is Theodore D.

Van Erk, who will head the East and Southeast group with sales manager-vice president Dennis K. Gillespie, and the West sales team, whose new sales manager is Roy M. Terzi. The other new senior vice president is William G. Walters, who will be responsible for Mid-America and Midwest-Southwest. Walter H. Harvey will head the latter unit.



W. G. Walters (r.) new PGW senior vice president, chats with Lloyd Griffin, president (l.) and H. P. Peters, chairman.

po. (Continued from page 40)

**Merly-Clark**  
(Neelam, Harper & Steers, New York)

ERI OWELS are being promoted to 18-49, in campaigns beginning in late June and running to July 13, and starting on June 23 for four weeks. The campaign is being run into seven markets, the 60s were handled by Bob Markan.

**Brothers**  
(Sulhan, Stauffer, Colwell & Bayles, New York)

PTN'S INSTANT TEA will be advertised in about 50 markets beginning in late June and lasting nine to 11 weeks. The campaign, intended for housewives, will be run in early and late fringe and in primetime. Mary Ann Freeman did the buying.

**Light & Myers**  
(Walter Thompson, New York)

A buy has been placed for CHESTERFIELD cigarettes, directed at men in about 17 markets. The commercials, 30s and 30s, are divided into two sets: the first broke just before issue date and will run for eight weeks; the second started Sept. 7 and continues for 12 weeks. Early and late fringes will be used. Norman Boyer is one of the buyers on the account.

**Maileans Toothpaste**  
(Klyon & Eckhardt, New York)

A buy for MAC CLEANS TOOTHPASTE started shortly before issue date in 39 markets and will last until the end of the year. Directed primarily at women, 18-4 30s are being used mainly, except in Los Angeles and San Francisco, where 60s are being run. Prime, early and late fringes have been bought. Eve Rubenz is the buyer on the account.

**Procter & Gamble**  
(Capton, New York)

Pigbacks for CRISCO SOLID and DU started shortly before issue date in less than 25 markets and will continue through the contract year. Aimed at young women, the commercials are running primarily in late fringe. Ed Co. is one of the buyers on the account.

**Reington Rand**  
(Dehanty, Kurnit & Geller, New York)

A campaign for a new cosmetic product, HAIR DRESSER, begins on issue date in three markets and lasts for four weeks. Appearing in prime and late fringe will be 60s aimed at women 18-34. Jerry Gelinas handled the buy.

**Schlitz**  
(Cunningham & Walsh, New York)

Buy has been placed in about 35 markets for OLD MILWAUKEE BEER. Late fringe is being used for the 20s and 30s, which start at various times in the week and will run for from eight to 11 weeks. Alex Chapulari worked on the buy.

**Satt Paper Co.**  
(Luten, Barton, Durstine & Osborn,

New York)

Various SCOTT PAPERS will be promoted in a 13-week campaign of 20s and 30s shown in daytime, primetime, early and late fringes. Prime targets are women, 18-34, women 18-49 and women over 35. Rose Carpinelli worked on the buy at BBDO.

**Shell Oil**  
(Ogilvy & Mather, New York)

A buy has been made for MR. PRESIDENT, breaking shortly before issue date and running for 11 weeks in about 40 markets. The campaign includes 60s in fringe time, 20s and IDs in primetime. Rudy Taylor placed the buy for Shell.

**Volvo**  
(Scali, McCabe, Sloves, New York)

A 14-week campaign for VOLVO will begin July 7 in 32 markets. Appearing on late fringe and sports programs will be a set of 60s, aimed at men, 18-49. Harry Falber engineered the buy.

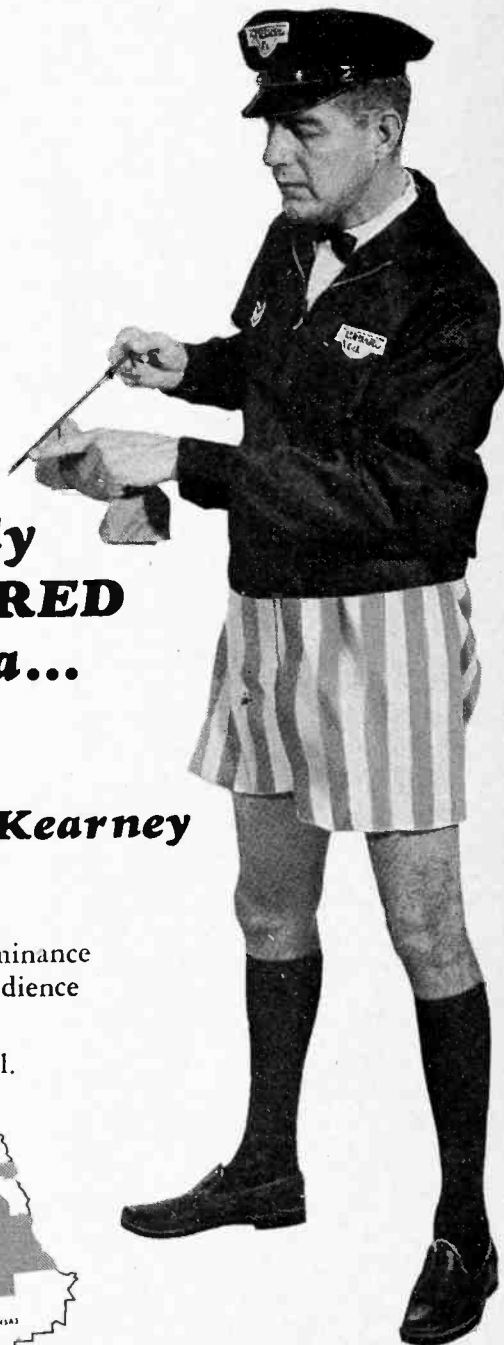
**W. F. Young**  
(J. Walter Thompson, New York)

A saturation campaign for ABSORBINE, JR. started just before issue date and will continue into early fall. Broken into three flights, the 30s will be beamed into 47 markets on early and late fringes, aimed at adults, 18-34 Doris Corrigan engineered the buy.

**You're only  
HALF COVERED  
in Nebraska...**

**without  
Lincoln-Hastings-Kearney**

- Check retail sales.
- Check the top station dominance with one of the largest audience shares in the nation.
- Check with Avery-Knodel.



**The Feltzer Stations**

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEM 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.

**KOLN-TV / KGIN-TV**

LINCOLN, NEBRASKA  
1500 FT. TOWER

GRAND ISLAND, NEBRASKA  
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

“...to help  
people  
find jobs...”



## The JOB FINDER:

As in most American cities, a big need here is to find jobs for the jobless, training for the untrained, opportunities for the disadvantaged. So WMAR-TV created its JOB FINDER series to point the way and encourage the willing.

Some reactions:

“Congratulations to your Station for the foresight and sense of community to develop ‘The Job Finder’ . . .” *David L. Glenn, Director, Baltimore Community Relations Commission.*

“This type of programming could go a long way toward bringing about better understanding within the community . . .” *John J. Bishop, Jr., State Senator.*

“ . . . timely, stimulating, and covered an area about which too little is known . . .” *Dan D. Zaccagnini, Special Assistant to the Mayor.*

“I hope your Station’s initiative will stimulate further probing in the employment area . . .” *R. S. Ginsburg, Director, National Alliance of Businessmen.*

“ . . . greatly appreciate the opportunity to participate in this most worthy undertaking . . .” *J. Donn Aiken, Director, Maryland State Employment Service.*

*In Maryland*

Most People Watch **COLOR-FULL**

**WMAR-TV** 

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

mission (From page 21)

managers when he suggested that stations be freed completely from agency commission charge. Next Monday, he said, might be a good time to scrap the whole system and start a new one which would see agencies billed by agencies as they bill all other consulting services at a fee.

Other alternatives to the commission ranged from simplification of paperwork to elimination of the piggyback. Bob Liddel, media director at Compton, for example, foresees savings in paperwork if all stations would follow the lead of Blair stations and charge half their 60-second rate for independent 30s. This would eliminate the tremendous complications and administrative costs of piggybacking, and simplify timebuying enormously, he said.

### How about an hourly rate?

The arrangements and cost-plus procedures between agency and client have advanced by some agency and station people, but one agency financial expert ruled out the latter as inefficient, as the government has learned. He suggested instead a public accounting system in which the agency charges the client so much per hour for work done. "It's the most equitable system we know," he stated, "but we'd have a hard time getting clients to believe it."

The fee arrangement is used by some agencies now to recoup excessive expenses, but almost always when the agency contributes an additional service above and beyond creation and placement of the ad. Full fee arrangements are another alternative now in use, but some agency

### High indie share

Recent evidence of the strength of independent stations is shown by the 21 share (sign-on to sign-off) garnered by WGN-TV Chicago in the April ARB. This equals the leading total day share (9 a.m. to midnight) for WTTG Washington as shown by ARB's late winter '69 sweep (see *ARB's musical chairs*, TELEVISION AGE, June 2, 1969).

men, like Pinkham, think they might result in loss of initiative.

Increased use of computer technology was another popular suggestion for cutting paperwork, but some agency people with extensive experience in automation say that it can be as much of a demon as a deity.

"The computer will only speed up information-gathering," notes Marvin Antonowsky, director of media research for J. Walter Thompson, "it won't decrease the cost. It involves more people and delivers more information, but it won't do a thing about cutting the expense of an operation."

As an example of this position, and to demonstrate why time sellers find the idea of a commission increase so unpalatable, take the case of Katz Television. Reports Tod Moore, executive vice president, Katz Radio-Television: "The paperwork squeeze is affecting reps as much as it's affecting the agencies. It really reflects an increase in short flights and late-buying policies which agencies have adopted, and it's making no small bite on the reps. Those advertisers who used to buy for 13, 26 or 52 weeks are now buying for one, two or three weeks. The problem was not created by the rep or by the station, but by the way the advertiser and the agency buy spot."

Katz started its EDP department in 1966 with one man; now it has 18 people devoting full time exclusively to spot administration and avails. The computer represents a \$1 million investment by the rep, but its value is represented by the fact that 180,000 units of tv time are handled by the department each month.

Almost every individual who was questioned on the problems of spot tv agreed that paperwork profusion is his biggest headache. "Standardize forms!" was the most commonly repeated answer to the question of what to do.

The emergence of time-buying services is looked upon by some as another possible solution to the high cost of spot.

Another development is greater advertiser involvement in timebuying, via close checking of agency performance.

Whether these trends, or others, will turn out to be the best solution to the media department cost problem, one thing seems clear: the once sacrosanct 15 per cent commission is going to be challenged. ■

FC&B (From page 23)

We have the opportunity to try new approaches. I don't have to clear every move I make with Jerry Sprague, but I know I'm responsible, for what I do. If an idea works, I get the credit. If it doesn't, I'm the one who hangs.

This is not to say that an assistant media director can't obtain advice. Because Sprague and his boss, Frank Gromer, are not tied down to okaying every decision made by the people responsible to them, they have more time to spend on the problems that really need attention.

Decision making is smoothed out by the fact that so many of the media people in New York have been around so long, hence, they work together well. Each knows what the other is capable of.

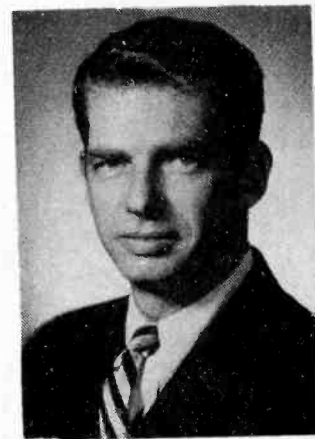
There's an "open door policy" at the agency; buyers can get to media management with little difficulty.

One visible sign of this open door policy is the fact that virtually everyone at the agency answers his own phone. In fact it is only when they are tied up that they will buzz the secretary to answer it for them.

Client contact is directly with the media group. Buyers frequently attend meetings with the account.

"It makes sense," explained Nyborg. "Since the buyer is the one who has to make the buys it's only logical that he be in on client meetings."

Account people avoid what would be a chain of command at another agency and spend a large per cent of their time working directly with the buyers and not media directors.



Tom Miller has been appointed vice president and assistant to the president, CBS/Broadcast Group. Miller had been vice president of sales for the New York Yankees, a CBS property.

Despite this autonomy there is a distinct awareness of what's happening among the media management. As a policy of communication, the list of people who are posted for memorandums is somewhat larger than one might normally find at other agencies.

"I'm aware of what's happening," explained Sprague, "and the more important things I can decide to follow-up personally."

### Wednesday lunch meeting

Media management avoids emergency meetings by scheduling regular Wednesday luncheons. Gromer, Sprague, Fishman, Peter Bardach, who is vice president and director of broadcasting, along with the three associate media directors, discuss what's happening and try to anticipate problems before they have a chance to crop up.

The second of the three components of the marketing services division is the broadcast department. Although the media department does the planning, the broadcast group, which reports directly to Gromer, does the actual network negotiating and buying. The broadcast group also develops ideas for specials and programs.

### The research group

The third group is marketing research, headed by Erwin Fishman. It is this department that handles the day-in and day-out research for the agency.

There are several dozen different research projects of all types underway at the New York office. Of these, six are copy research projects.

"We try to measure the attitude changes as a result of exposure to the ad," explained Fishman.

He explained the way this is done. Group A which hasn't seen the ad is asked a series of questions. A second group which has seen the ad is asked a set of questions, some, of course, dealing with the ad. A computer matches the samples using analysis of covariants. Correlation analysis is then used to discover the effect of the copy.

Another type of research being done is tracking studies. This is used to discover long-term changes in the consumer's awareness and attitude of a product.

In order to conduct studies of this

kind, both client and agency obviously have to agree to a long-term commitment. Depending upon the nature of the market, from 800 to 1,500 half-hour telephone interviews are conducted on each wave.

As the name implies, the study tracks the changes in awareness and attitudes over a period of time and is a very useful aid in longterm planning.

An awareness, attitude and purchasing study has many important applications, one of which is to help the media department determine the product awareness among different groups who are users. By knowing this, media planners can allocate advertising weights in the proportion needed to attract the group of users. It also avoids the possibility of overspending to reach a group.

### Into the field to check

A fourth type of study involves going into the field at the end of the selling season to find out what happened during that season and thus predict what will happen in the next six to nine months.

This is generally done by asking users of a particular brand what they think of it and why they use it over others which are available. They are also asked their opinion of other products.

This research enables a picture of why people use a product and the image it has to be put together. By comparing this with their own product and the type of image it projects, the agency can come up with an idea of how it stands up and how much work they'll have to do on it to position it if necessary.

New product research tries to determine two things: why people use a product, and who uses it. The research tries to get information about attitudes and attempts to identify different types who would use the product.

A recent example of this is a study FC&B undertook for Eastern States Bankcard Association Master Charge card.

The study which involved 1,000 interviews showed that 61 per cent of the respondents were favorable. In particular, they favored one purpose charge card that could apply to retail purchases as well as travel and entertainment expenses.

Forty-six per cent of the people surveyed were found to account for just over 60 per cent of month charge card usage. This target group, the research showed, is centered around 35 years of age, living in suburban rather than city areas. Two thirds have incomes over \$10,000 a year and 57 per cent attended college.



ABC-TV affiliates Board of Governors in session in San Francisco recently. From left to right: L. to r., William W. Warren, president, general manager, KOMO-TV Seattle; Donald Perris, vice president, general manager, WEWS-TV Cleveland; Kenneth H. James vice president, general manager, KETV Omaha; Robert King, vice president, general manager, WKBW-TV Buffalo; George Koehler (vice chairman), general manager, radio/tv division, Triangle Publications and WFIL-TV Philadelphia; Mort Cohn (chairman), vice president, general manager, WLOS-TV Asheville; Tony J. Moe, executive vice president, general manager, WKOW-TV Madison; Harold "Hack" Woolley, general manager, KCPX-TV Salt Lake City; A. Donovan Faust, vice president, general manager, WSIX-TV Nashville.



is kind of research information  
ed by media in developing plan  
inations that best fit the char-  
istics of key prospect groups.  
media market test is being cond-  
d to determine what type of  
a mix can be most effective.  
is determined by interviews in  
ple markets before the campaign  
ects. The group is reinterviewed  
the advertising runs. The com-  
matches the two groups and  
etermines which mix can be most  
ffective.

### Claims tests

claims test is used to determine  
type of promises advertising  
ould make and is conducted before  
campaign is written.

ne advantage to the FC&B re-  
sh actually being done within the  
gency is that account, creative  
in media people have no difficulty  
in getting free access to the informa-  
tion.

nce research is done by FC&B,  
the person has no difficulty in trying  
to clarify an unclear result. He can  
go directly to the person who worked

on the research for an explanation,  
a solution which would not be possi-  
ble if the research were done on the  
outside.

Two other groups make up the  
media department—National Media  
Research and National Information  
Systems. Neither is actually a part  
of the day-in and day-out operating  
media department, but both con-  
tribute to its function.

National Media Research has the  
responsibility of evaluating new re-  
search and existing media and re-  
search services. Since the purchase  
of different research by different of-  
fices would be inefficient, NMR  
makes recommendations to the media  
directors as to which services or re-  
search to subscribe to.

National Information Systems is  
headed by Thomas Danbury. It was  
set up to work on agency marketing  
uses of computer technology. It has  
the responsibility of developing  
media analysis sub-systems such as  
geographical allocation models, reach  
and frequency models and the use  
of computers to develop better mar-  
ket plans and target group informa-  
tion. ■

TV news (From page 27)

film "for inspection by duly con-  
stituted authorities" seems very sim-  
ple on the surface. A tv editor orders  
his film or tape cut and sequenced  
for clarity, for effect, and always for  
staying within the limitations of air  
time. Much of the cameraman's prod-  
uct is unused. But do we really wish  
to tell a newsman that some Gov-  
ernment sleuth, in effect, is looking  
over his shoulder as he edits his film  
or script—that he may be judged by  
some future court of inquiry not  
alone on the basis of what he puts on  
the air, but by what he decides to  
omit as well?

The fourth proposal, to open pre-  
views to all interested parties, falls  
on its face without any help from me.  
Here, in a way-out extension of the  
Fairness Doctrine, a licensee is asked  
to circularize everyone involved or  
even "interested" in certain film  
footage if anyone at all is allowed to  
see it. Under this heavy-handed  
edict, it would conceivably be unlaw-  
ful to "play back" a filmed or taped  
interview for scanning even by the

# Do you get headaches along with the programming you've just bought?

We at MGM-TV hate to have them  
and so we try to avoid giving any.  
It's part of our professional pride in  
servicing customers well in bookings,  
prints and promotion.

Checking on our promotion material  
with the promotion managers is a  
good idea if you want to be practical  
about professional pride. So we  
recently sent them a questionnaire.

It covered various uses of  
promotion materials supplied

(like trailers, slides, photos, etc.)  
and then asked for their rating  
of our promotion efforts  
on a scale from 1 to 5.

The response was prompt and when  
tallied, 92% of the 65 stations  
answering rated MGM-TV at the  
4 to 5 level. That's good news to us.  
We hope it's good news to you, and  
adds to your confidence when buying  
the programs or features offered by  
**MGM TELEVISION.**



man interviewed.

The fifth and final suggestion—for a further study of advertising and ratings in connection with the news—looks relatively inoffensive. But I am unhappy with the implied premise that the right to exercise editorial judgment is somehow compromised if one of the purposes of a news documentary is to increase ratings or circulation. The courts have long held against the idea that one forfeits his First Amendment rights if his "press" or "speech" is a profit-

making instrument.

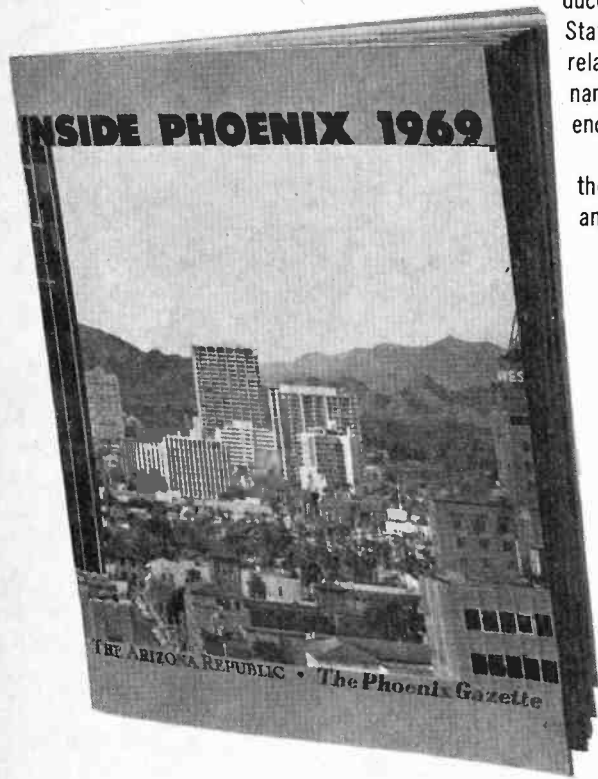
In considering this report, we should also ask ourselves what the press, printed and electronic, is all about in this country. There are many station licensees and newspaper publishers with whose views I completely disagree. Yet I shudder when I think of the alternative: the media speaking in one monotonous voice, on direct cue from Government. We can be thankful for "difficult" television stations like KQED in San Francisco, with its bearded commentators, and

for contentious journals of opinion like *New Republic* on the left and *National Review* on the right. You will never find a Government publication with their zesty—and stimulating—approach to public affairs.

I am afraid that the main effect of the recommendations in the Commerce Committee report would be to discourage the bold reporting and provocative programming which often makes mistakes, but which in any way helps vitalize democracy. Their place would be a diet of bland programming carefully tailored to exclude thought and discussion from the American living room.

Just by issuing the pot party report, we may have tended to discourage, if not to intimidate, the licensees who are most dedicated to programming enterprise. Next to the FCC itself, the Commerce Committee of Congress are probably the most influential group of public officials

# Take a **FREE** LOOK... **INSIDE PHOENIX**



Get "Inside Phoenix"... the most comprehensive demographic study produced on any major market in the United States. Review economic trends as they relate to your product. Learn of the dynamic, startling growth being experienced in booming Phoenix.

"Inside Phoenix" has been called the finest piece of research done by any newspaper in America.

**The Arizona  
REPUBLIC**

Morning and Sunday



**The Phoenix  
GAZETTE**

Evening

### *About the author*

A member of the House Commerce Committee's Subcommittee on Communications and Power, which has prime responsibilities in broadcast matters, Lionel Van Deerlin, a



Democrat, has represented California's 37th District since January, 1963. He is the only former broadcaster serving on the Subcommittee.

Van Deerlin spent 20 years in television, radio and newspaper work, where he earned the reputation as a crusader. He has carried on in like fashion in the House, playing an active role in auto pollution and Congressional ethics code matters, in addition to his activities in the broadcast area.

## SEND FOR YOUR **FREE** COPY TODAY!



**ALSO  
REQUEST  
"PROFILES '69"**  
... a complete demographic look at many consumer categories!

Write: Howard Ruby, General Advertising Manager, The Arizona Republic and Phoenix Gazette, P.O. Box 19500, Phoenix, Arizona 85001  
PLEASE SEND: \_\_\_\_\_ INSIDE PHOENIX \_\_\_\_\_ PROFILES '69

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

REPRESENTED NATIONALLY BY STORY & KELLY-SMITH MEMBER NEWSPAPER 1

Whom commercial broadcasting deal. The industry can hardly ignore the implication of the views expressed in a committee report, no matter how extreme they may seem—and even if no legislation is enacted as a result.

His fascination with the possibility of muzzling our newsmen is a fairly recent development on the American scene. Ironically, it was Congress itself that showed the most concern for guarding against censorship when commercial broadcasting began in the 1920s. In drawing up the Radio Act of 1927, Congress made a careful distinction between prerogatives of the Radio Commission (forerunner to the FCC) and a right to censorship. This same distinction was carefully preserved in 1931, when the Act was amended to assign regulatory powers to the Federal Communications Commission.

Although some of my colleagues obviously think otherwise, it is my opinion that the need for free and independent broadcasters is greater than ever today. Rising costs have

seriously reduced competition in the newspaper business; today most large cities are served by only one newspaper or publisher. Radio and television stand ready to help fill a growing vacuum in the marketplace for ideas.

I believe it was President Nixon who once said, in a moment of great personal stress, "Thank God for radio and tv!"

### *Too many laws?*

As for fair treatment in broadcast news, we already have a variety of laws to assure it—maybe too many.

First, there is the strictly policed limitation on station ownership which makes it impossible to build radio-tv "empires." A licensee controlling the maximum allowable seven tv outlets obviously can be influential, but he cannot acquire such vast control over public opinion as is possible for a newspaper chain owner.

The review of a station's license every three years affords regular opportunity to determine how well the licensee has performed in the area of public service. Then there is Sec-

tion 315 of the Communications Act, guaranteeing a candidate for public office equal time if an opponent appears or is heard on the air. Under the Fairness Doctrine, now facing challenge in the courts, stations expressing an editorial viewpoint are required to make adequate air time available for dissenting views within the community—and aggressively to seek out those views.

In perhaps its most notable manifestation, the doctrine has been stretched by the FCC to apply to cigarette commercials; the resulting anti-smoking ads by the American Cancer Society have been given credit for the recent dip in cigarette consumption.

Aside from the law, most broadcasters find it's good business to be fair and present all sides of a controversy. Would-be Government censors seem to forget the public, which is continually drawing on competing news sources to judge which are truthful. Broadcasters usually try to be fair not only because the law requires it, but because they value the goodwill of their audience.

# 'How does our service stack up against the remainder of the industry? Superior, average, or below?'

Ask a basic question and you will surely get an answer. We at MGM-TV did just that in a recent survey of our customers. Do you know what 51% replied? *Superior.*

That strikes us as a superior record in itself, in a business highly competitive and complicated in service. We take pride in our efforts to back up the investment you have

made in our programming. We think that by not sitting on our pride, but getting to work and keeping service improvements coming is the right way to run a distribution business.

When you write your next contract with MGM-TV, you can expect the right follow-through to give you the best for your money. That can be a right comfortable feeling.

MGM TELEVISION.



LION  
POWER



I would not like to see the judgment function transferred from the public to some snooping bureaucrats, who might or—just as likely—might not be guided by the public interest.

It can legitimately be argued that Congress has a special responsibility, because the channels of broadcasting belong, not to the licensee, but to the people. And because those frequencies are limited in number, we have an even greater responsibility to see that they are used in advancing the realm of ideas, and not abandoned entirely to the purveyors of pap and nasal spray.

### The human element

We shall probably never be able entirely to bar deliberate untruth and dishonesty from the airwaves. For broadcasters, like Congressmen, are human and thus prone to human error. We can hope that application of the Fairness Doctrine will offset distortion or deceit which are the result of sloppy or sly, sometimes malevolent broadcasting. And any pattern of repeated willful misrepresentation can surely be dealt with at license renewal time.

Meanwhile, our annoyance at occasional fakery or one-sided reporting should find more than its counterweight in the satisfaction of knowing we have a free and unfettered press—on the air, as on the printed page.

If we err, as we probably shall, let it be on the side of *extending* freedom, not abridging it. ■



Phil Tolkan (l.), whose Pontiac dealership has become Wisconsin's largest, accepts composite reel of his favorite commercials from George Comte, general manager of WTMJ-TV Milwaukee. Tolkan, who appears in some of his commercials, credits a measure of his success to exposure on WTMJ-TV.

### CATV (From page 25)

once said owning a tv station is like having a license to print money. This is what CATV could be like, say some Wall Street analysts. In ideal circumstances, operating profit from a fully developed system could be about 40 per cent of gross. And the resale value is enormous.

These facts were being discussed, analyzed and trumpeted about by Wall Street before disappointment set in. Now they apparently have been forgotten, or at least lost sight of, in the billowing clouds of dust being kicked up in the courts and in Washington.

In reacting away from CATV, the Street will continue to avoid the whole subject until the problems have been resolved. By then, of course, CATV stocks could be selling at multiples as high as the computer group at its peak.

When one advisory service recently was backed into a corner for a recommendation on Teleprompter, it ventured the opinion that the stock was a "speculation on the growth of the CATV industry." This is typical of the cautious, half-scared attitude of Wall Street to CATV.

### Poor performers

But the Street's nervousness isn't just reaction, the once-burned-twice-shy psychology. The CATV companies' performances have been very disappointing. From a market technician's viewpoint, the stocks are poor buys even at current depressed levels. The technician's viewpoint is perhaps the most objective of all. He concentrates on the figures and ignores the "gee-whiz - but - look - at - what - might - happen" stories.

On this basis, CATV stocks aren't even worth a second glance. Vikoa has one of the best earnings records. In 1964 it earned 21 cents a share, in 1965, 46 cents; 1966, 83 cents; 1967, 56 cents; 1968, 81 cents. But even on the basis of the 81 cents—one of its best earnings figures—and on the basis of a price of \$25—one of its lowest market quotations—it is still selling at a very inflated 35 times earnings. And this is about the most favorable combination of figures it has had. It would definitely get the thumbs-down in a technical analysis.

Vikoa's fundamental position, too, is weakened by Bell's interest in sup-

plying CATV equipment, because Vikoa is in the business of supplying components. However, this is to some extent by Vikoa's construction activity in CATV—a factor is regarded bullishly in some quarters.

If Vikoa is enough to make a technician frown, Teleprompter is enough to make him go into the plumbing business. Teleprompter's five-year profit record goes like this: 54 cents, 61 cents, 35 cents, 36 cents, 47 cents. Even with the price of \$20 from its high, Teleprompter is selling at over 100 times earnings.

But even Teleprompter's record looks good at the side of Ameco's. This is Ameco's five-year record: 19 cents, \$1.04, 23 cents, deficit of \$2.16, deficit of 76 cents. Ameco supplies CATV electronic equipment.

The only one that comes out of a technical analysis with a prayer is



Jack Wendell Lee has been named executive vice president of LIN Broadcasting Corp., New York. He is formerly vice president and general manager of WSAZ-TV Huntington.



Capital Cities Broadcasting Corp. has appointed Philip R. Beuth vice president and general manager of WSAZ-TV Huntington. He had been general sales manager of the station.

is Cox Cable Communications. profit record goes like this: 5 cents, 12 cents, 26 cents, 31 cents. On the latest year, Cox Cable is selling at around 55 times earnings, which discounts an awful lot of the growth, but at least its earnings demonstrate an upward progression. Just how much of this is due to the support of Cox Broadcasting, which owns 80 per cent of Cox Cable, is hard to say, but it is probably substantial.

### The scene is wild

"The CATV group is a very wild scene," one analyst commented, and it is hard to argue with him. One of the most way-out pieces of action recently was an acquisition by Entron of a company in even worse shape, from a technical viewpoint, than the operations that have already been discussed.

Entron manufactures cable television equipment and operates seven CATV systems in Pennsylvania, North Carolina and Louisiana. It is selling at around \$8 a share. Its five-year record of earnings per share: 56

cents, 35 cents, deficit of 43 cents, deficit of \$1.30. This is not, obviously, a very encouraging picture.

But the boards of directors of Entron and of Spedcor Electronics, Inc., recently agreed to a merger under which Entron would be the survivor. Spedcor is a fairly promising little company which designs, develops, manufactures and markets telephone

equipment, electronic test equipment, special-purpose submarine antennas and couplers, meteorological telemetry systems, marine radar switchboards, cable assemblies and connectors, software, spare parts and "miscellaneous" equipment.

This sphere of activity gives it a nice spread in some growth areas, and it has been expanding in non-

### CATV stocks: Earnings and dividend data

|                                  | Earnings per share, fiscal years<br>(Adjusted data) |        |        |         |        | Indicated dividend | Re-cent price | P/E ratio, 1968 |
|----------------------------------|---|--------|--------|---------|--------|--------------------|---------------|-----------------|
|                                  | 1964  | 1965   | 1966   | 1967    | 1968   |                    |               |                 |
| <i>Ameco, Inc.</i>               | \$ .19  | \$1.04 | \$ .23 | \$d2.16 | \$d.76 | Nil                | 14            | Deficit         |
| <i>Cox Cable Communications</i>  | .05   | .05    | .12    | .26     | .31    | Nil                | 20            | 64.6            |
| <i>H&amp;B American Corp.</i>    | .13   | .13    | .25    | .14     | .20    | Nil                | 20            | 100.0           |
| <i>Teleprompter Corp.</i>        | .54   | .61    | .35    | .36     | .56    | Nil                | 67            | 119.7           |
| <i>TeleVision Communications</i> | d.47  | d.23   | d.13   | d.11    | .11    | Nil                | 16            | 145.4           |
| <i>Vikoa Inc.</i>                | .21   | .46    | .83    | .60     | .78    | Nil                | 31            | 39.7            |

d—deficit

# Do you know where your prints are tonight?

There never seems to be enough time in television. But the time spent in making program decisions is well spent if the program delivers as expected.

Also, if the prints are delivered as expected. That helps save time in your operations. This is a tough problem today with fast changes or transportation facilities that frequently falter at crucial moments.

MGM-TV has a thing about pride

in servicing customers to the highest degree possible. And, a recent survey we conducted asked about the reliability of MGM-TV print delivery. The 120 replies told us our pride is not false. 53% checked "always on time" and 43% checked "usually on time." That's 96% satisfaction. That should be a comforting thought to relax to after you've signed for our programming.

**MGM TELEVISION.**



# "Our ads in SRDS work for buyers and work for us"



## PHILADELPHIA INQUIRER sales and sales promotion execs discuss the philosophy and the strategy of selling by helping people buy

**Bach:** "We know that in Standard Rate we are in a buyer's book, so we put information in our SRDS ads that we wouldn't include in ads run elsewhere."

"We know that this works out for buyers and for us because we get orders from agencies we very seldom see; sometimes agencies we never heard of because they did not previously have accounts using newspapers; and we know they had to get their information from Standard Rate & Data."

"It isn't often that we can trace an actual sale to an ad. But I can remember one instance where we received a contract and a letter from an agency in the middle West who said that the information in our ad caused him to change his mind and buy the INQUIRER instead of a competitor."

"We have been in every issue of Standard Rate & Data for the twenty-two years I've been here and I guess the INQUIRER advertised in Standard Rate long before that."



**McBride:** "This suggests an interesting point. When Len told me about this meeting it crossed my mind that I had never questioned advertising in Standard Rate, year in and year out. We have lots of discussions, sometimes



**White:** "We don't question it because it is so different. It's the only one that is used by buyers for buying information and why would anyone question wanting to be represented in a buyer's reference book?"

"I think of the Standard Rate & Data audience as a captive audience. If anyone is interested in newspapers he has to look up information in Standard Rate."

**Bach:** "Captive audience is a good term. They'll open Standard Rate to look things up in the listing; they'll turn to the Philadelphia market and look at listings of newspapers there; and you capture the captive audience by giving supplemental information that amplifies what's in the listing."

"This is one of the big reasons we spend the money we do in promotion. It wouldn't be feasible to have large enough sales staff to be in constant contact with all agencies and advertisers all over the country. But there's not the slightest doubt but what they'll use Standard Rate if they are contemplating newspaper advertising and if Philadelphia and its suburbs represent one of their markets."





Left to right: Mr. Leonard Bach, Promotion Director;  
Mr. Lyman B. McBride, Advertising Director;  
Mr. William White, Advertising Promotion Manager



**White:** "In Standard Rate we reach people who know they are going to do some newspaper advertising or at least want to compare it with other kinds of advertising. Therefore we want to be sure we have the right message at this 'point of purchase.'

When you put your product on a shelf you want people to have good information about it."

**McBride:** "Well certainly hope so. I wouldn't want to see us fail to take advantage of the opportunity to present full information when schedules are being prepared by advertisers."



**Bach:** "In SRDS we try to present information that's going to be helpful to the user who's looking for information that will help him in his planning and in making his final decision."



**McBride:** "Are there any important papers in the country that don't use SRDS? I can't imagine it. There's so much a newspaper has to say."

**White:** "There are is. For example, we do a lot of research and at one time

we were presenting some very specific and somewhat detailed information on Exposure/Ratings' of advertising in the INQUIRER. We knew that it would be a long time before our salesmen could get around to everybody



with all this information, so we put the highlights in our ads in Standard Rate. Standard Rate is the only place where we could run this detailed information with assurance that people would be interested enough to read it. We have found that buyers are very interested in things the INQUIRER will do for its advertisers besides effectively covering the market."



**McBride:** "We are putting considerable emphasis on the theme that the INQUIRER is the paper that gets results and this can be detailed more in SRDS than it can in a magazine ad."

"I think our advertising salesmen understand why we are in SRDS. The basic information about the INQUIRER is in the listing and then our ad attempts to strengthen this information just as the salesman attempts to expand upon the circulation and strengthen the understanding of our values. What we do in SRDS is closer to what our salesmen do than is generally true of other forms of promotion."

**Bach:** "I don't know how much of the credit can go to SRDS, but I'd like to mention that we have just completed the best advertising year in the INQUIRER'S history. I do know that being in SRDS helps all of the pieces fall into place."



**IN SRDS YOU ARE THERE—**

*selling by helping people buy*

5201 Old Orchard Road, Skokie, Ill. 60076

defense fields. It has recently been selling at around \$15, toward the high end of its range, which gives it a modest price/earnings multiple of 19. Its profit record shows a healthy upward tendency.

Entron's offer calls for the exchange of three Entron common shares for each Spedcor share. It seems attractive, but Entron's stock isn't exactly blue-chip.

### Sloan awards

Four Midwest stations—two television and two radio—won Alfred P. Sloan Radio-Television Awards for highway safety programming in ceremonies in New York City this month. In the large market category WLW-TV Cincinnati received a citation for two documentaries, *The Last Prom* and *Two Wheels to Eternity*. WEHT-TV Evansville won in the medium market category for a five-day-a-week program segment entitled *Why?*

The radio winners were WGN Chicago and KDUZ Hutchinson, Minn. ETV winners were National Educational Television and Central Virginia Educational Television Corp.

NET received an award for an hour program which explored the research involved in the development of safety features in automobiles. The Central Virginia group won a plaque for a series of lessons on safety produced for children at the sixth grade level.

Awards were skipped in seven categories, where no entries were deemed worthy of awards. They were: small market tv station, national tv network, national radio network, regional radio network, small market radio station, educational radio network and educational radio station.

Creative awards went to writer Phil Johnson of WWL-TV New Orleans, producers Tom Robertson and John Gunselman of WLW-TV and Waldemar J. Sylwester of KDUZ. Advertiser Awards went to Allstate Insurance Cos., American Oil Co., Employers Insurance of Wausau and MFA Insurance Cos.

The deal may seem questionable, but closer examination shows that Spedcor currently has a 7.5 per cent interest in Entron, and the corporate connection may be even closer. It is interesting to note that Spedcor's taxes are about 50 per cent of income whereas Entron, of course, has a deficit. The deal, then, may make sense from a tax standpoint.

Meanwhile, CATV is quietly continuing to grow — almost like some sort of underground movement. At the beginning of this year, there were 3.6 million homes served by CATV, compared with 2.8 million the year before. A total of 261 new systems started up last year, and the numbers are continuing to mount. At December, 1968, Teleprompter alone had 110,000 subscribers, up sharply from 77,000 a year earlier.

### Product buying pool

One sign of increasing maturity is a cooperative effort involving a buying pool of CATV operators. It's being organized by Gridtronics Inc., which is negotiating with film studios for new product.

So far, the industry is badly fragmented. Wall Street is waiting, not only for clarification of the issues and the rules, but for the emergence of a giant sufficiently strong to turn promises into profits.

At this point, CATV is not a major factor from the tv advertiser point of view, except for certain markets in mountainous areas where cable connections are a must. Overall, cable homes are still no more than 6 per cent of the tv homes total. And the concentrations are generally in the smaller markets.

A. C. Nielsen Co. estimates last Fall were that in the top 10 markets, the average CATV penetration was no more than 3.1 per cent. In the second 10 it was 3 per cent; in the third 10, 2.9 per cent; in the fourth 10, 5.8 per cent and in the fifth it was 6.2 per cent.

Among the top 50 markets, however, five did show more than 10 per cent CATV penetration.

But CATV is out there, and it won't go away on account of being ignored. For an investor, CATV stocks might be a good buy on weakness, as Dynes said, but CATV is a long way from being "home free" and the stocks are enough to make a brave man nervous. ■

### Con Ed (From page 28)

"Clean energy" became the for Con Ed—nuclear energy trict heat, no air pollution.

"The major thing," said Goetz that we have improved our performance product- and service. You can advertise to tell people good you are, but if you're not good, it's a waste of money."

Is Con Ed good? Or at least than it was? In 1966, 21 per cent of their customers were dissatisfied with the service they were getting. In 1968, that figure had dropped 14 per cent.

Con Ed also set about correcting those negative images. All the ads were used to tell about the improvements, and the attitude of the public began to change. The company got some favorable publicity in the newspapers, something that hadn't happened in the past.

And that's about where television enters the picture. Said Goetz, "We used television to show we were open to the needed changes, and we wanted people to judge us from that point forward."

"I think we've made a good start in getting people to take another look at us, but it will take time to accomplish everything."

During the past year, Con Ed bought time on two programs dealing with minority groups—*Inside Ford-Stuyvesant* (WNEW-TV) and *Opportunity Line* (WCBS-TV).

"On a marketing judgment alone," Goetz said, "we wouldn't have"



Swelling the ranks of retailers moving into television is Lamson's station in Toledo, which will sponsor a portion of "News/90" on WTOL-TV. Fred Carter C. Hardwick, Jr. (l.), station general manager, congratulates James Vinnedge, president of Lamson's, on his decision to use tv.



The cost-per-1,000 for both was above the company's usual standards. The show was more involved than other programs. The company is sponsoring *Opportunity Line*, which deals with minority employment. They were deluged with applications for jobs. *Inside Bedford-Stuyvesant* is a community relations program, and it gives Con Ed a chance to reach the hard-core areas of New York.

The biggest things in Con Ed's campaign, however, are the New York Yankees and the New York Mets. With the help of Michael Stein, president of the Yankees, and other firms' agencies, the company developed a community relations-affairs program designed to help not only Con Ed, but minority groups as well. The program started last year, and is being continued. Last Summer, about 400,000 of these children were taken to games free.

#### One for one

The commercials part of the package, the stations (WOR-TV for the Mets and WPIX for the Yankees) give Con Ed one tagged public service minute for every commercial minute they bought. The Urban Coalition, Fresh Air Fund, Board of Education and, this year, Operation Safe City, were the beneficiaries of Con Ed's public service.

The next step in the utility's kids-and-baseball program is currently being worked out. It will be built around a half-hour show on week-ends before Yankee games, on which

Yankee players will teach the finer points of baseball to kids. Stills from the show will be distributed to sandlot teams and ghetto children.

Plans for this show, which will include youngsters to heighten its appeal, call for an air date to coincide with the start of the 1970 baseball season.

Con Ed feels that this program can involve a lot of children and keep them off the streets, and, said Goetz, "If New York is cool, everyone benefits."

Another developing part of Con Ed's public relations program is phase four of Operation Safe City, a crime prevention program sponsored by the Mayor's Criminal Justice Coordinating Council.

"To stop a thief—light a light" is the slogan of this phase. Mayor John Lindsay called Con Ed's Luce and asked if they'd be interested in sponsoring it, since they supply the city's light. Con Ed jumped at the chance.

In addition to its public service benefits, Goetz pointed out, night

# WSAZ-TV

## CHARLESTON-HUNTINGTON

# is a hit!



Here is the box score:

IN THE TOP 50 MARKETS WITH THREE OR MORE VHF STATIONS. . . \*

- WSAZ-TV is first in share of homes 9 AM to midnight, Monday-Sunday. (50%)
- WSAZ-TV is first in share of total homes in prime time, 7:30-11:00. (48%)
- WSAZ-TV is first in share of total homes in early evening. (59%)
- WSAZ-TV is first in share of homes at late night, 11-11:30 PM. (59%)

\*As compiled by Television Age from Feb.-Mar. '69 ARB reports.

Only a station dedicated to the many communities it serves in a tri-state area can evoke this kind of overwhelming response. Ask Katz for the entire story.



Van Ells has been named general manager of WKYC-TV Cleveland. Formerly manager of KNBC Los Angeles, Van Ells succeeds Arthur A. Wagon, who has been appointed president of NBC Radio.



**WSAZ-TV**  
HUNTINGTON & CHARLESTON  
A Service Of Capital Cities Broadcasting

lighting can be very profitable for the company, since most of the demand for electricity is in the daytime.

Pushing this campaign every week through mid-July there will be three primetime announcements, 13 news participations and seven daytime spots scheduled on WNBC-TV, WABC-TV, WPIX, WCBS-TV, and WNEW-TV. Also, commercials for the drive will be aired twice during every telecast of the Yankee ballgames until July—a total of 68 games.

This campaign will also be supported by radio, print, transit advertising and direct mail to Con Ed's 3.2 million customers.

Con Ed has another idea for tv this year. Last year, they sponsored a production of *A Christmas Carol*, narrated by James Earl Jones, for minority children. This year, they'd



Taft Broadcasting Co. has appointed Robert C. Wiegand (l.) vice president and general manager of WIBF-TV Philadelphia, and Eugene C. D'Angelo (r.) vice president and general manager of WGR-TV Buffalo. The Philadelphia station will become a Taft property on July 1.



Howard Fishbein of Fishbein Advertising and Jane Johnson, hostess of "Dialing for Dollars" on KSTP-TV Minneapolis-St. Paul, at recent party staged by the station and Edward Petry & Co. Order of the evening was cocktails, dinner and a Minnesota Twins game.

like to put it on television. They're aiming it for an independent station in primetime.

One benefit from tv has to do with the company's changing its color on trucks and similar equipment from orange to blue. About 52 per cent of respondents in a survey were aware of a color change in the first six months, and about 85 per cent of these knew what the new color was. Goetz feels tv is the reason for this awareness.

### Some prefer anonymity

He noted that some companies which get involved in public service just donate money and prefer to stay out of it. He thinks it's wrong to sponsor a show without commercials for your own benefit. And he added that, as long as the show is good, he doesn't think the public resents it if you get your money's worth out of it.

Con Ed has talked to all stations in New York looking for additional program possibilities for next year. Goetz thinks the stations should be involved in this area, too, but feels the main burden is on the client. He emphasized that Con Ed won't let cpm limit their involvement with the environment and the community they serve.

The company still has a way to go. There are coal tunnels along the East River Drive that are no longer in use, and don't do anything for the view. It's going to cost \$10 million to knock them down, and it's going to take three to four years to do it. There are children who haven't been to baseball games yet, and there are jobs at Con Ed that can be filled by the hard-core unemployed.

And there are millions of New Yorkers who have to be told, again and again, about Con Ed's new image.

Thanks to tv, plenty are getting the word right now. Three weeks into the "To stop a thief, light a light" campaign, Dancer-Fitzgerald-Sample conducted an effectiveness study. The agency found that 61 per cent of the people in New York had heard or seen the slogan, while 21 per cent were able to express one or more specific copy points related to the campaign. These are the kind of results the utility is after.

Said Goetz, "The day and age of business being responsible only to its stockholders is gone." ■

## Changes at Compton

A reorganization putting marketing services under supervision of Thomas H. Dunkerton, senior vice president and now administrative director of marketing services, has been put into effect at Compton Advertising.

The changes include the promotion of Robert L. Liddell to media director and Marjorie Sculfort to the newly-created position of manager of the media department of the New York based agency.

Dunkerton's baliwick now includes five departments—media, programming and broadcast affairs, research, market development and a new information services department. The latter includes media research and analysis, formerly handled by the media department, data processing, sales research and analysis, and a research library.

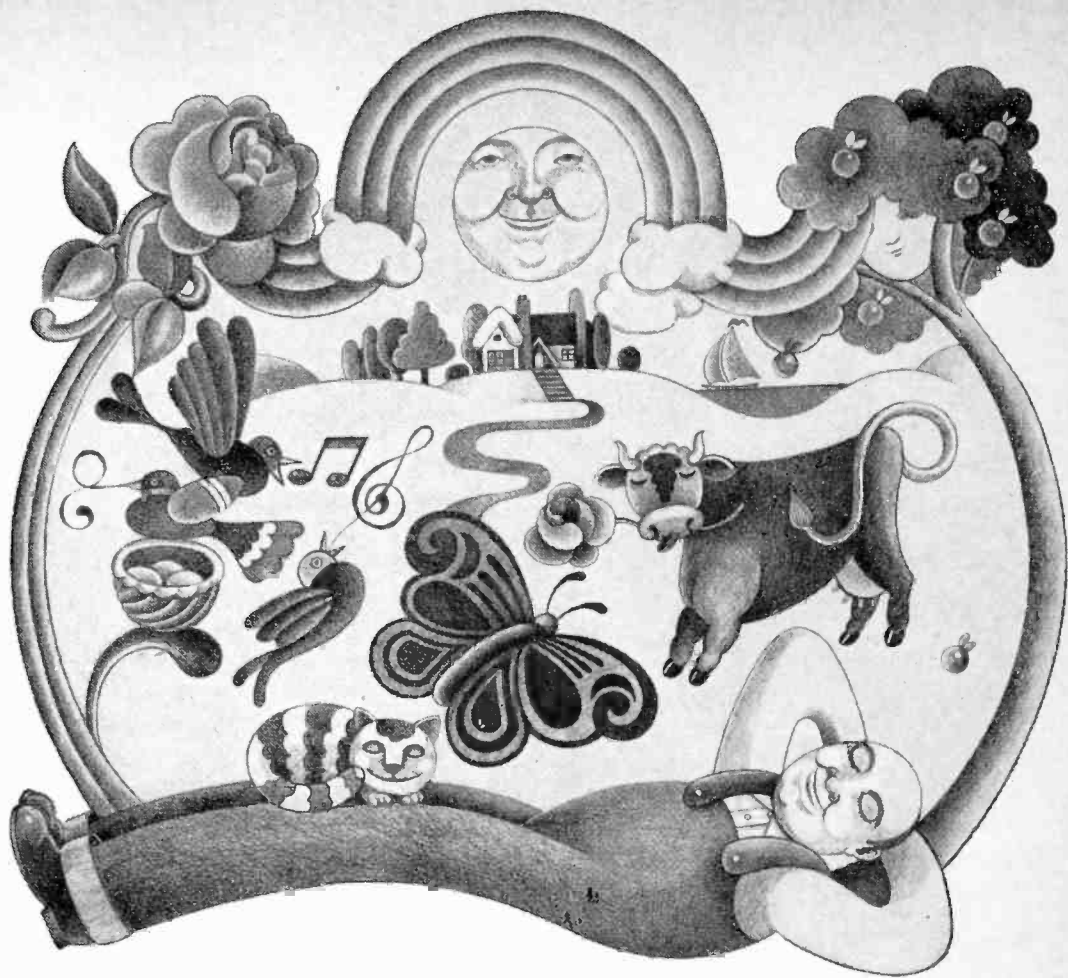
Sculfort, a vice president and 22-year veteran at Compton, is now responsible for day-to-day operations of the department. All of the agency's associate media directors report to him.

Other changes in the 78-member media department: Henry C. Chessy was named vice president in charge of budget control; Julia B. Brown, a vice president, is responsible for media planning; Graham H. moved to vice president in charge of network relations; a vice president Joseph G. Beck to manager of network relations; Lois Underhill, head broadcast supervisor and Stanley Paitson, head print supervisor, are now associate media directors.

Dunkerton had been research director. He will be replaced by Charles D. Allen, who's had experience in both research and account management.

New head of the information services department is Bernard Lipsky, a vice president, who will continue to be in charge of Compton's work in computer systems development.

he nice man.  
 i asleep  
 eth the tree.  
 e un is shining,  
 ng, shining.  
 e birds are singing,  
 ng, singing.  
 e thing is nice and  
 acful and serene.



o you know why everything is always nice and peaceful here?  
 ecause this is not a real world.

is make believe. It never rains. There is no bad.  
 n nobody ever gets sick. Ever.

e worlds are different. We know. We work against  
 e cancer in this real world. Every year more and more people  
 e helped to live longer because they go for checkups  
 h they think everything is nice and rosy.

t the only way they can be helped. If they go.  
 o many people live in a make-believe world. They put it off  
 m put it off and put it off.

Is. Tsk. This is naughty, naughty, naughty.

Do you know why we talk to you like this?

Simple. When we talk to you like adults, you don't listen, listen, listen.

20,000 were saved last year.

Annual checkups can help save thousands more.

What are you waiting for?

Help yourself with a checkup. And others with a check. **American Cancer Society**

THIS SPACE CONTRIBUTED BY THE PUBLISHER AS A PUBLIC SERVICE

ABRAHAM, MARTIN AND JOHN  
Roznique Music, Inc.  
Dick Holler

AM I THAT EASY TO FORGET?  
Four Star Music Co., Inc.  
Carl Belew, Shelby Singleton,  
W. S. Stevenson

ANGEL OF THE MORNING  
Blackwood Music, Inc.  
Chip Taylor

APOLOGIZE  
Stone Canyon Music Co.  
Michael Z. Gordon, James A. Griffin

AUTUMN OF MY LIFE  
Unart Music Corp.  
Bobby Goldsboro

THE BALLAD OF BONNIE AND CLYDE  
Peer International Corp.  
Peter Callander, Mitch Murray

BEAUTIFUL PEOPLE  
Coor's Music, Inc. / Ishmael Music Co.  
Kenny O'Dell

BEND ME, SHAPE ME  
Helios Music Corp.  
Laurence Weiss, Scott English

BORN FREE  
Screen Gems-Columbia Music, Inc.  
John Barry, Don Black

BY THE TIME I GET TO PHOENIX  
Johnny Rivers Music

CAB DRIVER  
Blackhawk Music Co.  
C. Carson Parks

CABARET  
Sunbeam Music Corp.  
Fred Ebb, John Kander

CALL ME  
Duchess Music Corp.  
Tony Hatch

CAN'T TAKE MY EYES OFF OF YOU  
Saturday Music, Inc. / Seasons Four  
Music Corp.  
Bob Crewe

CARMEN  
Irving Music, Inc.  
Peter Matz

CLASSICAL GAS  
Irving Music, Inc.  
Mason Williams

CRY LIKE A BABY  
Press Music Co., Inc.  
Spooner Oldham, Dan Penn

DAYDREAM BELIEVER  
Screen Gems-Columbia Music, Inc.  
John C. Stewart

DIFFERENT DRUM  
Screen Gems-Columbia Music, Inc.  
Michael Nesmith

(SITTIN' ON) THE DOCK OF THE BAY  
East/Memphis Music Corp. / Redwal  
Music Co., Inc. / Time Music Co., Inc.  
Otis Redding, Stephen Cropper

DON'T GIVE UP  
Duchess Music Corp.  
Tony Hatch, Jackie Trent

DON'T SLEEP IN THE SUBWAY  
Duchess Music Corp.  
Tony Hatch, Jackie Trent

DREAMS OF THE EVERYDAY  
HOUSEWIFE  
Combine Music Corp.  
Chris Gantry

ELEANOR RIGBY  
Maclen Music, Inc.  
John Lennon, Paul McCartney

EVERYTHING THAT TOUCHES YOU  
Beechwood Music Corp.  
Terry Kirkman

FOLSOM PRISON BLUES  
Hi-Lo Music, Inc.  
Johnny Cash

GENTLE ON MY MIND  
Glaser Publications, Inc.  
John Hartford

THE GIRL FROM IPANEMA  
Duchess Music Corp.  
Norman Gimbel, Antonio Carlos Jobim

GOIN' OUT OF MY HEAD  
Vogue Music, Inc.  
Teddy Randazzo, Bobby Weinstein

THE GOOD, THE BAD AND  
THE UGLY  
Unart Music Corp.  
Ennio Morricone

GRAZING IN THE GRASS  
Cherio Corp.  
Philemon Hou

HALFWAY TO PARADISE  
Screen Gems-Columbia Music, Inc.  
Gerald Goffin, Carole King

HANG 'EM HIGH  
Unart Music Corp.  
Dominic Frontiere

THE HAPPY TIME  
Sunbeam Music Corp.  
Fred Ebb, John Kander

HARPER VALLEY P.T.A.  
Newkeys Music, Inc.  
Tom T. Hall

HAVE A LITTLE FAITH  
Al Gallico Music Corp.  
Billy Sherrill, Glenn Sutton

HELLO, GOODBYE  
Maclen Music, Inc.  
John Lennon, Paul McCartney

HEY JUDE  
Maclen Music, Inc.  
John Lennon, Paul McCartney

HEY LITTLE ONE  
Tamerlane Music, Inc.  
Dorsey Burnette, Barry DeVorzon

THE HORSE  
Dandelion Music Co. / Jamesboy  
Publishing  
Jesse James

I CAN'T BELIEVE I'M LOSING YOU  
Vogue Music, Inc.  
Don Costa, Phil Zeller

I HEARD IT THROUGH THE  
GRAPEVINE  
Jobete Music Co., Inc.  
Barrett Strong, Norman Whitfield

I LOVE HOW YOU LOVE ME  
Screen Gems-Columbia Music, Inc.  
Larry Kolber, Barry Mann

I LOVE YOU  
Mainstay Music, Inc.  
Chris White

I WANNA LIVE  
Windward Side Music  
John D. Loudermilk

I WILL WAIT FOR YOU  
Vogue Music, Inc.  
Norman Gimbel, Michel Legrand,  
Jacques Demy

I WISH IT WOULD RAIN  
Jobete Music Co., Inc.  
Rodger Penzabene, Barrett Strong,  
Norman Whitfield

I WONDER WHAT SHE'S DOING  
TONIGHT  
Screen Gems-Columbia Music, Inc.  
Tommy Boyce, Bobby Hart

IMPOSSIBLE THEME  
Bruin Music Co.  
Lalo Schiffrin

MONY, MONY  
Patricia Music Publishing Corp.  
Bobby Bloom, Ritchie Cordell,  
Bo Gentry, Tommy James

MORE  
E. B. Marks Music Corp.  
Riz Ortolani, Nino Oliviero,  
Norman Newell, M. Ciocriolini

MRS. ROBINSON  
Charing Cross Music  
Paul Simon

MY SPECIAL ANGEL  
Viva Music, Inc.  
Jimmy Duncan

NEVER MY LOVE  
Tamerlane Music, Inc.  
Donald J. Addrisi, Richard P. Addrisi

ONE, TWO, THREE, RED LIGHT  
Kaskat Music, Inc.  
Sal Trimachi, Bobbi Trimachi

OVER YOU  
Viva Music, Inc.  
Jerry Fuller

PLAYBOY  
Acuff-Rose Publications, Inc.  
Gene Thomas

RELEASE ME  
Four Star Music Co., Inc.  
Eddie Miller, W. S. Stevenson

SCARBOROUGH FAIR  
Charing Cross Music  
Paul Simon

SIMON SAYS  
Kaskat Music, Inc.

SKIP A ROPE  
Tree Publishing Co., Inc.  
Jack Moran, Glenn D. Tubb

SOMETHIN' STUPID  
Greenwood Music Co.  
C. Carson Parks

SOUNDS OF SILENCE  
Charing Cross Music  
Paul Simon

SPANISH EYES  
Roosevelt Music Co., Inc.  
Bert Kaempfert, Charles Singleton

SPOOKY  
Lowery Music Co., Inc.  
Harry Middlebrooks, Mike Shapiro,  
Buddy Buie, J. B. Cobb

THE STRAIGHT LIFE  
Viva Music, Inc.  
Sonny Curtis

STONED SOUL PICNIC  
Laura Nyro

STRANGERS IN THE NIGHT  
Roosevelt Music Co., Inc. / Champion  
Music Corp.  
Bert Kaempfert, Charles Singleton

SUNDAY MORNIN'  
Blackwood Music, Inc.  
Margo Guryan

SUNNY  
MRC Music, Inc. / Portable Music  
Co., Inc.  
Bobby Hebb

TAKE GOOD CARE OF MY BABY  
Screen Gems-Columbia Music, Inc.  
Carole King, Gerald Goffin

TAKE TIME TO KNOW HER  
Al Gallico Music Corp.  
Steve Davis

TALK TO THE ANIMALS  
Hastings Music Corp.  
Leslie Bricusse

THEN YOU CAN TELL ME GOODBYE  
Acuff-Rose Publications, Inc.  
John D. Loudermilk

TIGHTEN UP  
Cottilion Music, Inc. / Orellia Publishing  
Billy H. Buttler, Archie Bell

TIME FOR LIVIN'  
Tamerlane Music, Inc.  
Donald J. Addrisi, Richard P. Addrisi

TO SIR, WITH LOVE  
Screen Gems-Columbia Music, Inc.  
Don Black, Mark London

TURN AROUND, LOOK AT ME  
Jerry Capehart

THE UNICORN  
Hollis Music, Inc.  
Shel Silverstein

UP, UP AND AWAY  
Johnny Rivers Music

VALLERI  
Screen Gems-Columbia Music, Inc.  
Tommy Boyce, Bobby Hart

WE CAN FLY  
Akbestal Music, Inc. / Luvlin Music, Inc.  
Bob Cowsill, Bill Cowsill,  
Artie Kornfeld, Steve Duboff

WINDY  
Irving Music, Inc.  
Ruthann Friedman

WITH PEN IN HAND  
Unart Music Corp.  
Bobby Goldsboro

WOMAN, WOMAN  
Glaser Publications, Inc.  
James Glaser, James Payne

YESTERDAY  
Maclen Music, Inc.  
John Lennon, Paul McCartney

YOUNG GIRL  
Viva Music, Inc.  
Jerry Fuller

YOU'VE STILL GOT A PLACE  
IN MY HEART  
Fred Rose Music, Inc.  
Leon Payne

YUMMY, YUMMY, YUMMY  
T. M. Music, Inc.  
Arthur Resnick, Joe Levine

**APPLAUSE TO  
THE BMI WRITERS  
AND PUBLISHERS  
WHO CREATED  
THE 102 MOST  
PERFORMED  
SONGS  
IN THE  
BMI REPERTOIRE  
DURING 1968**

ALL THE WORLDS OF MUSIC  
FOR ALL OF TODAY'S AUDIENCE



IF I WERE A CARPENTER  
Faithful Virtue Music Co., Inc.  
Tim Hardin

IN THE MISTY MOONLIGHT  
Four Star Music Co., Inc.  
Cindy Walker

INDIAN LAKE  
Pocketful of Tunes, Inc.  
Tony Romeo

JUDY IN DISGUISE  
Su-Ma Publishing Co., Inc.  
John Fred, Andrew Bernard

JUST AS MUCH AS EVER  
Roosevelt Music Co., Inc.  
Charles Singleton, Larry Coleman

KEEP THE BALL ROLLIN'  
Screen Gems-Columbia Music, Inc.  
Sandy Linzer, Denny Randell

L. DAVID SLOANE  
Dunbar Music, Inc.  
Angela Martin

LADY MADONNA  
Maclen Music, Inc.  
John Lennon, Paul McCartney

LADY WILLPOWER  
Viva Music, Inc.  
Jerry Fuller

LIVE FOR LIFE  
Unart Music Corp.  
Francis Lai, Norman Gimbel

LOVE CHILD  
Jobete Music Co., Inc.  
Deke Richards, Pam Sawyer,  
R. Dean Taylor, Frank E. Wilson

LOVE IS ALL AROUND  
Dick James Music, Inc.  
Reg Presley

MICHELLE  
Maclen Music, Inc.  
John Lennon, Paul McCartney

# In the picture

Ayer has established a new creative position and neither nor the man selected to wear quite what they seem to be.

l the shoes of the senior vice president for art and commercial production Ayer chose **Jerry Siano**, creative director from within the

ks. his new position, which he's filled a couple of months and he considers far from the norm at agencies, Siano is Ayer's revealed Amory for commercials. h responsibility to view and he visual aspects of print and adist ads, and to involve himself erche thinks he can make suggestions to improve the advertising. w also provide special creative assistance for advertising campaigns and social projects.

olly understand how Siano operate and what place his position occupies within the agency, it's necessary to look at the changes that have happened N. W. Ayer in recent years.

At two-and-a-half years ago separate copy and art groups were eliminated Ayer. In integrating the two, creative directors for an account or group of accounts were named.

There was nothing earth-shaking about this development or what was to follow immediately. The lowering of barriers between copy and art has been a marked agency trend.

Regional creative directors were also created and given responsibility for the accounts within each office.

But to Edward Gallagher, executive vice president for creative services, the changes were not enough. There were still a couple of problems to be solved.

First was the problem of creating an Ayer image—not in terms of doing advertising that had an Ayer feel but in the establishment of a general agency philosophy.

Secondly, someone was needed to constantly push the agency's creative forces to do better work. Ayer wanted a permanent executive who could devote all his energies to examining the agency's creative people and what they were doing.

Gallagher couldn't do it himself. As chief creative officer of Ayer he

was tied down to management duties. Paperwork and overseeing the operation of the various regional offices would occupy his time. Besides, Gallagher's background was in copy.

Enter Jerry Siano. A graduate of the Philadelphia College of Art, he had joined the agency's Philadelphia office for three years right out of school. He later moved to a small agency but returned to Ayer four years ago. On returning he became an art group supervisor, later was named a creative director. In March of this year he was picked to become senior vice president for art and commercial production.

With a title that good you might think Siano has a large staff. If you call a secretary a large staff, you're right. But because he isn't tied down to supervising anyone, or keeping a department going or being deluged by mountains of reports and other paperwork, he can work alone and that's what his job is all about.

Because he's not involved with the problems of the account (except when he feels it's necessary to get involved), he can come into a screening room with the same objectivity as a consumer—albeit a creative consumer.

**H**e screens all campaigns before they are presented to a client, and, as a member of the agency plans board, reviews all new advertising and speculative campaigns aimed at new business.

When Siano is dissatisfied with an ad or campaign, "I get together with the creative group or director and review the advertising with them. I try to give them a push to head them in a better direction. When it's necessary, though, I'll get into the group and help them re-make the advertising.

"I involve myself with management one day and an art director the next. The job isn't rigid and I work in those areas I feel I am needed the most."

Siano is pretty much a free man. He reports only to Gallagher (who still remains the one responsible for the copy in advertising). Yet this freedom involves tremendous pressures.



**Jerry Siano**

*Resident creative "critic."*

"If the quality of advertising we're producing two years from now is just the same as it is now, then I'm the one who's pretty much to blame."

**W**hat does Siano look for in a commercial?

"Taste," he said. "In most cases today, advertising is untasteful. It's part of our obligation to the client and public to present advertising that is more than exciting and provocative.

"We shouldn't try to trick or bamboozle the public but rather attract their attention with provocative advertising and sell them by making a point . . . tastefully."

As for an "Ayer image," Siano doesn't want to see one develop around the agency.

"A way of thinking is alright, but when an agency image means doing the bulk of your advertising in one style, it's bad. By setting up a style, you kill creativity. We want to encourage it, not only in this department but throughout the entire agency."

Does the push for more creative advertising mean more emphasis on awards? "Sure," he said, "awards keep the creative department happy, but you've got to sell products to keep the advertiser in your shop. Right now we'd like to keep and attract more advertisers and that means doing the best selling job we can. But it is nice to win awards." ■

News from WKRC-TV Cincinnati: "In these days of computers and automation, most people are content to live with the thought that The Machines do not make a mistake—but they really do—at least one did this morning at WKRC-TV, 'Tall 12 in Cincinnati.' 'Mr. Machine' made a \$1,236 mistake—on 'tv yet.'

"Glenn Ryle, host of the *Dialing for Dollars Movie*, was talking by telephone with Cincinnati Mrs. Margaret Garr, who was being queried regarding the jackpot question. Suddenly, the 'Electronic Brain' at the station began to run a few commercials on its own. Glenn was advised by the tv director to continue with his call to Mrs. Garr, who, it was determined, was watching the *Dialing for Dollars Movie* and did not know the count and amount, therefore, entitling her to the jackpot of \$1,236. Oddly, the only witness was the station's recording equipment which recorded the audio but not the video.

"Hundreds of telephone calls poured into the station expressing disappointment and disbelief."

*Pardon us while we place a telephone call expressing utter confusion.*

\* \* \*

### Oldies But Goodies:

Groucho Marx to heckler in nightclub—"I never forget a face, but in your case I'll make an exception."

Red Skelton in monologue—"I just came from my dentist. He loves my teeth. He says I've got magnificent teeth. He says I've got the most beautiful teeth he's ever seen—but my gums have got to go."

\* \* \*

Latest segment in the ongoing international adventure story, *Grandma Was a Princess* (you'll remember, of course, that last issue in this very column we learned from CBS-TV how Princess Ketto Mikeladza, grandmother of Leigh Lassen who plays Patti Tate in *Search for Tomorrow*, escaped from Russia during the Revolution):

Today we learn that Princess Ketto, further identified as "a Russian

beauty," appeared in the Ziegfeld Follies "after that great impressario, Flo Ziegfeld, discovered her." Tune in next issue.

\* \* \*

CBS news correspondent David Schoumacker, a former SAC flyer, still holds a commercial pilot's license with an instrument rating.

*Bet he can't get flesh tone on his color set.*

\* \* \*

Ed Sullivan has presented on his show more than 100 scenes from Broadway plays. The first involved Ethel Waters, Julie Harris and Brandon deWilde in a sequence from Carson McCullers' *Member of the Wedding*, a p.r. flash reveals.

*We could have sworn it was Sophocles playing the lead in "Oedipus Rex."*

\* \* \*

From a play review on *Eyewitness News*, WABC-TV New York:

"The press agent for the play I saw tonight sent out these little masks to be worn during the performance. And when I sat down in the theatre, I noticed that some of the gentlemen were wearing black sox. Right away, I should have known what was in store for me."

*Some kind of baseball scandal?*

\* \* \*

Said an advance release on a recent segment of *Ralph Story's Los Angeles* devoted to companies whose businesses are related to the soil, "With over 400 kinds of *terra firma* in California, Story will note, many firms are converting dirt to dollars by digging it, transferring and disposing it and even manufacturing it."

*Not to mention publishing it, recording it and filming it.*

\* \* \*

The coveted TELEVISION AGE Troupers of the Month Award for

June goes, hands down, to Deshaun, Jr., plucky lad who, according to CBS-TV, "got a lesson in 'the must go on' tradition while filming a Fall segment of *Here's Lucy* on location at the U.S. Air Force Academy in Colorado Springs. The dental cap on a front tooth fell out and he had to get down the drain while he was taking a shower. An Air Force Academy dentist graciously helped him by providing a temporary cap so that filming was not interrupted.

\* \* \*

"The rewards of success are many," philosophizes singer Warren Newton, "and nothing can beat the satisfaction that comes from doing good things for nice people and realizing that you've helped to make them happy."

*Like stashing a couple million bucks in some nice banker's vault and realizing you've helped make them happy, eh, Wayne?*

\* \* \*

News from R. J. Reynolds Food: "A squirrel and a ventriloquist in a squirrel costume held a press conference in a tree at the Buffalo Zoo on April Fool's Day to announce the introduction of Vermont Maid maple walnut flavored syrup in Buffalo."

*What's the matter with you people—haven't you ever seen a press conference?*

\* \* \*

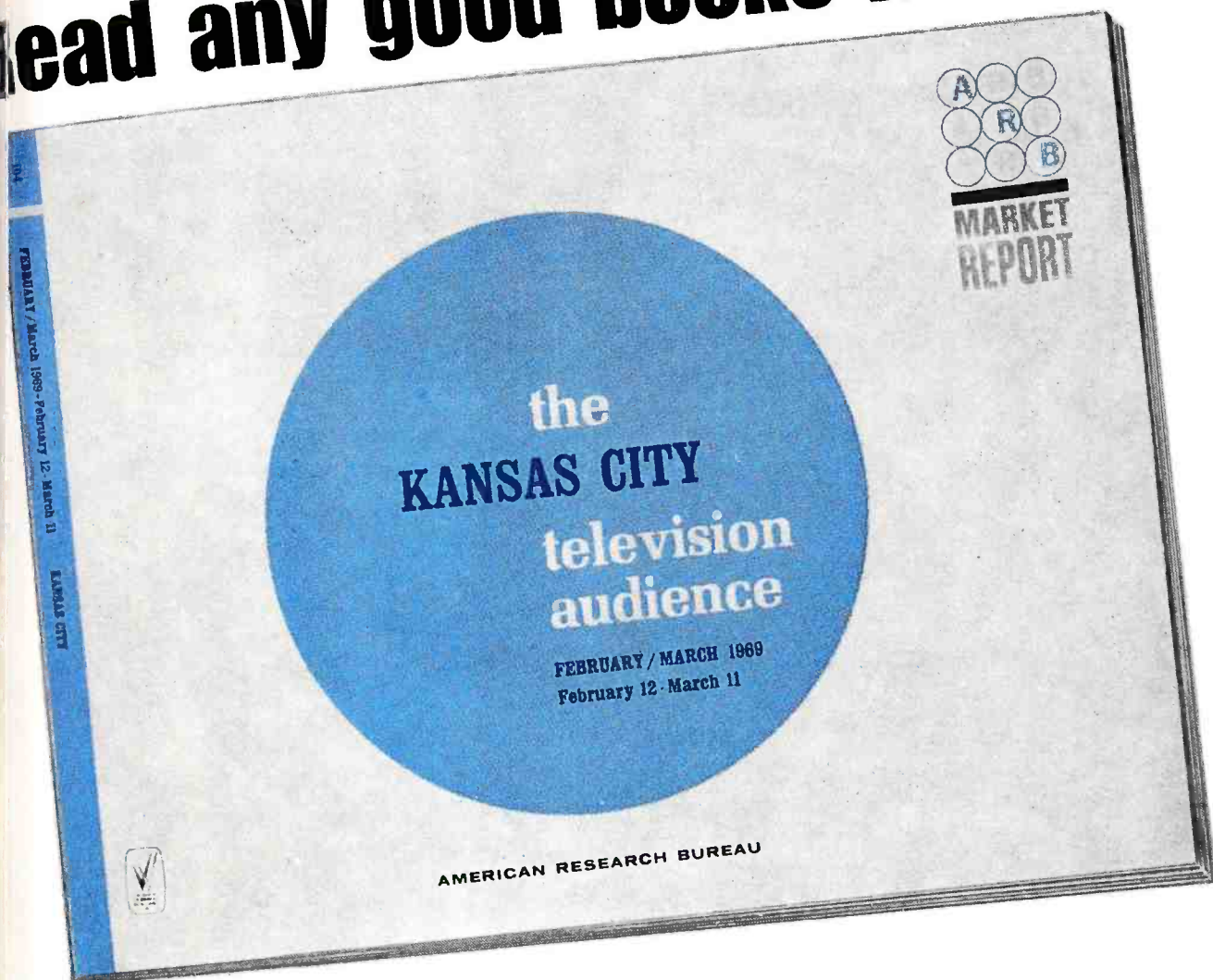
According to comedian Jim McIntagh on *The Merv Griffin Show*, Martha Washington had her problems with George—"Sleeping he was sleeping there, and always throwing his money away."

\* \* \*

An upcoming segment of *Repertoire Workshop* on KNXT Los Angeles will be "a powerful drama about a contract between a millionaire and penniless young black for a brain transplant."

*Don't keep us in suspense—who gets the brain?*

# Read any good books lately?



## Best seller in Kansas City; KCMO-TV 5 ... the hero!

No. 1 ratings that thrill advertisers and make competitors shudder! TV-5 captures women and men, young and old. At all hours! every day!

- Mornings, 38% Metro Share
- Afternoons, 48% Metro Share
- Early Fringe, 44% Share of Adults
- PRIME TIME: First in Homes (40%), Total Women (41%), Total Men (40%)
- 10:30 P.M. to Midnight, 43% Metro Share
- 6 O'CLOCK NEWS, 40% Share of Adults
- 10 O'CLOCK NEWS, 43% Metro Share
- AND THE BEAT GOES ON!

AUDIENCE MEASUREMENTS ARE ESTIMATES ONLY,  
SUBJECT TO THE LIMITATIONS OF THE SOURCE.

# KCMO TV 5

Broadcasting Division, Meredith Corporation • 125 East 31st Street  
Represented by Blair Television, Inc.

• Kansas City, Missouri 64108

# The standard of the broadcast industry

The RCA TK-27 "Big Tube"  
color film system  
makes the big difference



Your color film programs and commercials . . . will sparkle . . . come alive . . . and entertain more . . . SELL more. Which is why more television stations use the TK-27 system than any other—why it has become the "standard" in an industry where a standard is the exception rather than the rule. The TK-27 Film Camera with its "Big" 1½-inch pickup tube—50% larger than others use—gives a sharper picture, greater resolution, uniform focus all over the screen and less "noise" for high quality, consistently brilliant color pictures.

This unequaled TK-27 color camera is the heart of a "Matched Design" film system which includes the TP-66 16MM Film Projector designed for "hands off" operation, the new solid state TP-77 Slide Projector with its unique circular magazine for 120 slides and the new TP-55 Universal Multiplexer with an advanced design 4-mirror system for complete integration of color and monochrome films and slides.

Call your RCA Broadcast Representative.  
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