Are local tv diaries slighting smaller stations?  
Drilling for midnight oil: dry holes and gushers
Another way to reach the selective viewer
Viet Nam Village is on an Army post in Massachusetts. It's there so GIs can learn how to survive in the jungles of Viet Nam.

The training is tough. Some civilians thought it might be too tough. They wrote their Congressmen. They wired the White House. They wanted to put an end to what they called brutality.

Gene Pell, a reporter for Group W station WBZ-TV in Boston, went to Viet Nam Village to find out just how brutal it really was.

His training began with a patrol. In a short time the patrol was ambushed, and Gene was taken prisoner. The "Viet Cong" gave Gene a taste of what American POW's in Viet Nam can look forward to.

They left him spread-eagled in the 100 degree sun for 45 minutes. They tied him to a stake and interrogated him. Then they rigged low voltage wires to his fingertips and shot jolts of electricity through his body.

For 12 hours Gene Pell went through some of the most rigorous training the Army can dish out. But he didn't crack. And when he presented his three-part program to WBZ-TV viewers, this is the part he tried to bring home.

If a 30-year-old reporter could make it through the ordeal, so could a soldier in top condition, particularly when he knew the experience might someday save his life.

People believed what Gene had to say, and the Viet Nam Village controversy died down.

Gene Pell is an investigative reporter. He doesn't wait for news to happen. He goes after it. It doesn't mean going through a little hell once in a while. It's his business.

At Group W we don't tell our newsmen how to cover a story. Or what to cover. All we do is develop a tough set of standards.

And we leave it to our 12 stations in 9 cities to live up to those standards. Each in its own way.
On the Go!
KTRK-TV abc HOUSTON
The Strikers Strike Again

This is television's top bowling show. The world's greatest professional bowlers roll in head-to-head competition for big cash prizes in "Championship Bowling."


There are 26 all-new hour shows in color. Each match is a real cliff-hanger with excitement, suspense and thrills right down to the finals when the champion is crowned.

TV stations, here is your chance to compete for a bigger share of the mass television audience. Bowling has delivered mass viewers to your competitors before. Why not sign up first for "Championship Bowling" in color?

Firestone Tire & Rubber Co. has already signed for a third straight year to sponsor "Championship Bowling" in most markets. There are other regional and local advertisers in your area who will quickly see the value of this proved property.

The strikers strike again. Now it's your turn to strike. You might even strike it rich. Strike now!


"Championship Bowling" in color from Walter Schwimmer INC.

A DIVISION OF COX BROADCASTING CORPORATION.
1967 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook
1270 Avenue of the Americas
New York, N. Y. 10020

LOCAL TV DIARY: UNDER FIRE
Small stations attack diary method, independents and others criticize its validity.

THAT LATE-NIGHT MAGNET
Successful formulas for late-night tv difficult to find, what OS does will be 'different.'

ANOTHER WAY TO EXAMINE TV
Analysis of kinds of programs light vs. heavy viewers like, based on TVQ ratings.

CREATIVE SALARIES: OUT OF CONTROL?
Agencies' creative 'stars' shining brightly, but worry they burn out before their time.

FIRST QUARTER SPOT NEWCOMERS
Complete listings of the 170 new advertisers using spot tv from January to March, 1967.

DEPARTMENTS
10 Publisher's Letter
   Report to the readers
12 Letters to the Editor
   The customers always write
15 Tele-scope
   What's ahead behind the scenes
17 Business Barometer
   Measuring the trends
19 Newsfront
   The way it happened
33 Viewpoints
   Programming pros and cons
34 Film/Tape Report
   Round-up of news
42 Wall St. Report
   The financial picture
43 Spot Report
   Digest of national activity
61 In the Picture
   A man in the news
Buy KBOI-TV
Sell IDAHO!

KBOI-TV Boise serves Idaho's capital, key distribution center of some of the nation's richest farmland. Boise's influence extends to every part of the state. KBOI-TV reaches more homes, men and women, from 7:00AM to 1:00AM than any other Idaho television station.

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

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.

Represented by

PETERS, GRIFFIN, WOODWARD, INC.
And Now, A Brief Message To The Sponsors...

Men! Women! Are you suffering from low-back pain—the pain that comes from knowing that your gorgeous commercials are getting less-than-maximum color exposure?

Well, there's something you can do about it...now! Get quick relief in one easy step: Simply place your color commercial on the NBC Television Network. That's where it's most likely to be seen in color.

Yes, surveys made by a leading research organization* show that:

In prime time, your color commercial on NBC can be seen in color by 20 per cent more homes than on Network X...and by 33 per cent more homes than on Network Y.*

In day time, your color commercial on NBC can be seen in color by 24 per cent more homes than on Network X...and by 98 per cent more homes than on Network Y.*

And at Huntley-Brinkley time, your color commercial on NBC's "Huntley-Brinkley Report" can be seen in color by 44 per cent more homes than its closest opposition in the news field.*

The message about your message couldn't be clearer: Whether it's prime time, day time or in-between time...whether you're selling pills or power steering, NBC offers you the largest color audience in the whole, wide world.

So—remember: If it's maximum color exposure you're after, NBC is your very best bet. Warning: may be habit forming.

NBC TELEVISION NETWORK

A Poignant Program, A Great Opportunity

The documentary The Anderson Platoon broadcast by CBS represented a new high in person-to-person coverage of the Vietnam war. The program was photographed by a French camera crew headed by Pierre Schoendoerffer. Originally broadcast on the French Television Network, it was a poignant, moving photographic report that, in effect, needed no commentary.

It was all there—the sloshing mud, the mail call, battle action, the anguish, the humor, the fatigue, the gunfire from the unseen enemy, the choppers in and out, carrying in food and taking out the wounded and the specter of death all around.

It said so much in a simple but dramatic way. It was Mauldin's cartoons, Sad Sack, Ernie Pyle a quarter of a century later. One could not view this program without feeling a great sense of fierce pride in our fighting men.

Dick Salant, CBS News president, was so impressed with the program when it was shown to him in New York that after viewing it for the first 20 minutes, he instructed the CBS Paris office to immediately open negotiations with French Television to acquire the show for U. S. presentation. He then went back to the viewing room and saw the rest of the program. CBS is planning to rebroadcast the documentary on July 25.

What is significant about this film is that French Television over the years has not been what Americans would consider impartial in their presentation of U. S. news regardless of whether it was action in Vietnam or a race riot in Buffalo. As a matter of fact, when viewing the news on French Television, one gets the very definite impression it is, in its overall presentation, anti-American.

It is hoped that France, as well as other Western European countries, will be able to use the documentary approach to present a true picture of many interesting aspects of life in the U. S. It should also open up a two-way street whereby the best of overseas television can be shown in this country and, conversely, many of the outstanding documentary programs produced in the U. S. can be shown abroad.

CBS’s Warren Report, for example, has been sold in 15 countries abroad, including France. This excellent documentary will receive wide exposure abroad. It demonstrates the objective of U. S. feature news programs—to present and to document the truth with the unerring eye of the camera. As Byron said, “With or without offense to friends or foes, I sketch your world exactly as it goes.”

Cordially,

S. Paul
This is the Palme D'Or.

It is awarded annually at the Cannes Film Festival “to the production company with the highest total of marks given by the television jury not less than six films entered the television group.”

Production companies from over the world competed for it. This year it was won by an American company, VPI, for the following television advertising:

"Super Insulation"—Union Carbide
Director—David Quaid for Young & Rubicam

"Governor"—Ban Deodorant
Director—Sy Weissman for Ogilvy & Mather, Inc.

"Droopy Dolores"
Bissell Disposable Dust Mop
Director—Sy Weissman for Gardner Advertising

"Piano Roll"—Dow Saran Wrap
Director—Ed Kasper for McManus, John & Adams

"Aging Office"—Xerox Corporation
Director—Sy Weissman for Papert, Koenig & Lois

"X8-70"—IBM Computers
Director—Chick Green for Ogilvy & Mather Inc.

"Red Carpet"—American Motors
Director—Pete Miranda for Benton & Bowles, Inc.

"Supermarket"—Fresca
Director—Leon Prochnik for The Marschalk Company

"It's the Greatest"—Ultra Brite
Director—Jack Goodford for D'Arcy Advertising

"Sealed Bottom"
Volkswagen of America
Director—Bert Lawrence for Doyle-Dane-Bernbach

VPI
A DIVISION OF ELECTROGRAPHIC CORPORATION
Timely and provocative subjects such as this will do much toward establishing the reputation of TELEVISION AGE as a responsive and responsible industry platform. You are to be congratulated for tackling it.

GEO. THOMPSON
Director of Communications
American Research Bureau
Beltsville, Md. 20705

Grateful For The Opportunity

As a long-time reader of your magazine, I enjoyed the article in which you discussed the role of independent motion picture editors (TELEVISION AGE, May 22, 1967, Have Scissors Will Travel) and am grateful for the opportunity to have had my opinion included.

MORTON DONALD DUBIN
Vice President, Videotape Division
MPO Videotronics, Inc.
New York, N.Y. 10017

Barter Firm Pays Commissions

Congratulations on your excellent article, “What’s Happened to Time Bartering?” (TELEVISION AGE, May 22). It clearly limned an almost unknown sub-industry within advertising.

May we add our firm, Universal Communications, Inc. (UNICOM) to your roster of barter companies? UNICOM deals in print—a relatively new concept—as well as broadcast reciprocals. Agencies always receive full commission on our time or space sales to their clients.

For the alert ad agency, barter is a fine sales tool; for the clever client, a dollar stretcher second to none. The media, economic insurance, after benefits all three.

PAUL SUBER
President
Universal Communications, Inc.
New York, N.Y.

Ad Humor Must Be Relevant

Regarding your article on humor in TV commercials (TELEVISION AGE, June 5, 1967, It Better Be Really Funny), I believe I know David Ogilvy’s basic attitude in regard to humor in advertising. Mr. Ogilvy feels it can be used to great advantage, with two precautions:

The humor must be relevant to the product and the message, not a truism for the sake of entertainment. The humor must be bad enough to be understandable to a non-Jewish person. As you point out so well, nothing is deader than an unfunny joke.

WILLIAM B. TAYLOR
VP, Creative Director
Ogilvy & Mather
New York, N.Y. 1001

Televising The Races

We read with interest Tv At The Races in TELEVISION AGE (June 5, 1967). The only comment I would make is that our program is the only racing show that tells the story of an important event (Daytona 500, Indianapolis 500, etc.). This is important because it means that thepend is interesting whether you are playing the game or not.

HOWARD BRADFUTE
President
Bradfute Corp.
Eastchester, N.Y. 1070

‘Excellent Article’

I read the article in TELEVISION AGE (Tv At The Races, June 5, 1967) and I thought it was an excellent one. We have had numerous and favorable comments on it.

WALTER SCHWIMMER
President
Walter Schwinmer Inc.
Chicago, Ill. 60611

Television Age, July 17, 1967
APPEALING...ACCURATE...AUTHORITATIVE!

Weather Forecasting: Designed for Milwaukee

Why do more Milwaukeeans consistently turn to WTMJ-TV for weather reports than to any competing station? Perhaps it's because one of our weathermen is a qualified meteorologist who prepares his own area forecasts. Or perhaps it's due to the complete, up-to-the-minute coverage supplied from our modern equipment...weather reports from three U.S. Weather Bureau teletypes, including a synoptic circuit with hourly observations from the U.S., Mexico and Canada. Then again, it could be the fact that WTMJ-TV has over 20 years of broadcasting experience...Designed for Milwaukee! (Or it just might be because one of our weathermen...is a cute redhead!)
THE GENERAL ELECTRIC BROADCASTING COMPANY

announces the appointment of

HARRINGTON, RIGHTER, and PARSONS, Inc.

as national representatives for

WRGB
Albany/Schenectady/Troy
CHANNEL 6 — NBC TELEVISION

WSIX-TV
Nashville
CHANNEL 8 — ABC TELEVISION

(Effective July 1, 1967)
After that gloomy April, the spot revenue picture has brightened. It's nothing tremendous, but it's a reversal of the trend during the past couple of months. The May figures show a 4.2 per cent rise over May of last year. Last month, it will be remembered, the revenue picture for spot involved a decline of 5.2 per cent compared with the corresponding month in 1966.

The May dollar total for spot comes to $76.7 million, the highest figure this year. The previous peak was in March, when spot business achieved a $74.4 million level. From now on, of course, the outlook is for month-by-month declines until August or September as the usual summer doldrums take hold. It may be of interest to note that in 1966, which wasn't a bad year at all, the May spot figure was only 3.5 per cent over May of 1965. However, it is true that in 1965, 1964, 1963 and 1962, the May spot dollar total was never less than 10 per cent over the corresponding month the year before.

Looking at this year's May total compared with April 1967, the increase came to 10.9 per cent, or, about $8 million more.

The smaller stations took in the neck during May, the first decline in spot this year for them when measured on a year-to-year basis. Outlets in the under-$1 million annual revenue class, averaged a decline of 5.4 per cent. The medium-size stations registered a rise of 5.5 per cent and the $3 million-and-over group scored an increase of 4.2 per cent.

The medium-size group took their licks in April, when their spot business dipped 4.9 per cent compared with 1966. The larger stations also declined in April, the figure being 6.1 per cent. The latter group also dipped slightly on a March-to-March basis, the decrease being 1.1 per cent.

Year-to-date figures are now running a little over 1 per cent over 1966. The five-month tally for spot this year is $343.8 million, up $5 million over last year. Nothing to cheer about, but if the government's experts are right about economic conditions in the second half, the gap should widen considerably by Fall.

Next issue: a report on local and network compensation income to stations in April.

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.

Television Age, July 17, 1967
We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we’re total color equipped, too.

WCTV-land

LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS

WCTV
6
TALLAHASSEE
THOMASVILLE

Television Age, July 17, 1967
Youth, Ah Youth

The youth market seems to be on everyone’s mind. Within a brief span, Needham, Harper & Steers and Steuer Research Corp. bowed in a direction with published comments on how to appeal to it via TV and Foote, Cone & Belding asked me pointed questions about the "myth" that half the population will soon be under 25. (And that's not mentioning the plethora of speeches recently about the necessity of admen—even in industrial marketing—using "with it" in order to create successful advertising.)

NIHS cited figures that teenagers spend $17 billion a year and influence spending of $30 billion more. But young unmarrieds (20 to 34) comprise a $60 billion market and children under 12 have a "swing vote" on how $50 billion is spent.  New York, some $157 billion.

Hundreds of Studies. In its newsletter, the agency summarized the results of "hundreds" of studies dealing with differences in reaction to TV commercials by younger and older viewers.

On the subject of identification, the agency found that younger viewers often react favorably when a commercial’s protagonist is close to their own age but the agency warned against the dangers of an unsympathetic character.

The agency also warned against appeals to youth in which a "rejuvenating element" is involved, e.g., a case in which a commercial implied a cosmetic would "capture or retain the 16-year-old’s natural state or women through their 30s."

It also appears, says the agency, that the young male may react favorably to a commercial in which peers discuss the product but may be less impressed when an older man gives advice to a younger man.

To wind it up, NIHS said, however, it’s practically impossible to predict how young people will respond.

Tough to Convince. Scherwin found in analyzing 100 recent commercials that it’s harder to influence the 16-to-25 age group than older groups. Using Competitive Preference scores as a gauge, researchers found that in only five cases did the younger group outscore the rest of the viewers. But those over 25 scored higher in 22 cases. In both instances, Scherwin measured effectiveness at the 90 per cent confidence level which means the chances are nine out of 10 the differences were meaningful.

In seeking clues for future script design, Scherwin noted that the commercials which appealed to the youthful crowd featured the "young musical beat" in three cases. One had a James Bond type character, another a sort of Alfie character. Older advisors or busybodies in commercials seem to have negative effects on the young.

A number of the unsuccessful commercials opened with such unpleasant problems as a young businessman thinking someone else has been promoted. The party is dull, the housewife has a gross of sandwiches to make for a party, a headachy mother has to take care of baby, etc.

The Myth. FC&B would like to put this youth market situation in perspective. Sure, maybe close to half the population will be under 25, but take away the babies, the pre-school children and grade school kids and think of a population that starts at puberty and ends at mortality and what have you got? A median age of 39.2, which means half the adolescent-plus-adult population is older than Jack Benny.

In the same vein, the agency then looks at the market in terms of consumption units. In 1965 only 6.1 per cent of family heads were under 25. By 1980, when marriage rates may be at their peak, the figure may zoom up to 8 per cent.

Steady Birth Rate. Now, what about this assumption that when the World War II babies begin to marry in great numbers the birth rate will go up? You can’t depend on it. It seemed to work from 1930 to 1949 but there was no correlation between marriages and the birth rate from 1949 to 1966. Rising number of births coming? Yes, there’s a bigger population base to build on, but that’s not the same as a bigger birth rate.

The agency, incidentally, was careful in its correlation analysis to add a one-year lag so that birth rates were compared with marriage rates the year before.

If you want to know the truth, the long-term trend has been a rise in the median age of Americans. Back in 1920 half the population was under 17. It wasn’t until a hundred years later that the median hit 25, that magical figure that everybody talks about. After 1920, the median age kept on rising. True, it dipped after reaching a peak of 30.2 in 1950 but, says FC&B, the dip is now starting to bottom out and by 1990 the projections indicate an all-time high of 30.4. The low point, in 1970, will be 27.6, so there goes your half-the-population-is-under-25 story right out the window.

So, says FC&B, if you’re still peddling that story, you’re not living in the future, or even the present, but in the past—"way back in the time when F. Scott Fitzgerald was writing his first novels and the ‘lost generation’ that followed World War I was the subject of as much worried conversation as surrounds today’s mods and hippies."

Don’t get the idea FC&B is knocking the young. It just doesn’t want everybody to get the wrong notion that the importance of youth lies in numbers or breeding capacity. What is important is their “influence on the worried, nostalgic, imitative middle-aged generation.” And that, says the agency, is another story.
COLOR TAPE PICTURES

without the penalty of complicated operation

It's one thing to produce the sharpest, most brilliant, truest color tape pictures ... superb pictures through four generations. It's still another to have all this sophistication combined with operating simplicity.

NEW OPERATING CONVENIENCE
Design features not available on other machines — automatic indicators, total instrumentation, grouped controls—all make it easier for the operator to exercise command of the sophistication of the TR-70 and thus achieve its total high band capability. Operating efficiency is increased and chance for operator error is reduced through in-depth marriage of man with machine. Monitoring of audio and video are at ear and eye level; record and playback control panels are separated; tape transport is waist high, sloped at a 45 degree angle and easy to thread; electronics module bank is completely color integrated.

NEW EASE OF MAINTENANCE
Standard construction means easier maintenance. All plug-in modules are the same style, are keyed to avoid incorrect positioning—and, no tools are required for removal. Over 160 test points and push-button monitoring points on front panel trace signal from input to output; 4-mode FM test facility is built in. Everything is easily accessible without removing front panels or screws—There's no emptying of water trays; no getting down on hands and knees to reach modules.

NEW COLOR PERFORMANCE
Designed, tested and delivered for high band color, the TR-70 is all ready to go when you receive it. Here's a new standard in color tape operation. Excellent signal-to-noise ratio—better than 46 dB—coupled with less than 1.5 per cent color K factor rating for the entire system and a virtually flat 0.5 dB frequency response—to produce brilliant pictures. Highly saturated color can be recorded and reproduced beautifully without moire. The basic machine is high band color, but with flick of a switch can be used for low band. Pix Lock, Line Lock, ATC and Color ATC are included. It's not only the finest—it sets new standards all along the line.

Why not see it, and prove it for yourself? Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102

The Most Trusted Name in Electronics
\[ P = \frac{E^2}{R} \]
\[ X_L = \frac{2 \pi f L}{P} \]
\[ X_C = \frac{1}{2 \pi f C} \]
\[ \frac{\text{Eff}}{P} = \frac{P_0}{P_1} \]
\[ \frac{X}{X} = \frac{X}{X} \]
\[ D_b = 10 \log \frac{P_2}{P_1} \]

**EQUATION FOR TIMEBUYERS**

**ONE BUY \[ \frac{X}{X} \] DOMINANCE**

**WKRG CHANNEL 5 - TV • MOBILE ALABAMA**

*PICK A SURVEY • ANY SURVEY*

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager
New attacks on the diary method by small stations, independents and uhfers reflect conviction that it does not fairly represent their audiences.

Local tv diary: under fire

No one is quite sure why broadcaster attacks on the local diary method have been stepped up this year. Dissatisfaction with it has been a long-term affair but, as often happens in the ratings business, the complainers button their lips and learn to live with what's available for lack of a practical alternative.

This is not to say an alternative has been found — certainly not one that offers the same information at the same cost with the same degree of accuracy.

The current targeting of the local diary is probably best explained by (1) organized efforts on behalf of uhf as these broadcasters zero in on their problems and (2) changes in tv, including not only uhf but catv developments and personalized viewing.

The attacks on the diary, however, do not stem solely from uhf broadcasters. Many independents and small-market stations — both u and v — agree there is something inherent in the diary method that understates their audiences vis-a-vis network affiliates and large stations in general.

There is, in addition, broad agreement that, compared with the meter method, the diary understates all viewing, though there is disagreement about whether the amount is significant.

The sounds of dissatisfaction have reached high quarters, specifically the Federal Communications
"The nights are wholesome . . .
"So hallow'd and so gracious is the time."
—Hamlet

"As dust that drives, as straws that blow, "Into the night go one and all."
—William Ernest Henley

It all started 17 years ago with Morey Amsterdam, and since then, it seems, everybody has wanted to get into the late-night act—Jerry Lester, Steve Allen, Jack Lescoulie, Jack Paar, Johnny Carson, Les Crane, Joey Bishop and Bill Dana. There have also been locally produced and syndicated shows; for example, those featuring Mike Wallace, Terence O'Flaherty, Mort Sahl, Merv Griffin, and Regis Philbin, now Bishop's announcer.

Two of the three networks have late-night variety-talk shows (it was three of four during the brief existence, May 1-June 1, of the United Network), and there is a strong possibility that CBS, the last holdout, will have one on the air by fall or next spring. At the June meeting in New York of the CBS-TV affiliates, network president Thomas H. Dawson announced that the affils would be polled and that he wanted an okay from at least 85 per cent before a show would be created. Questionnaires were mailed the third week in June. In closed session, senior programming vice president Michael H. Dann said that, despite rumors, Jack Paar did not figure in late-night plans, nor would the show be a copy of the Tonight format.

Polling affiliates may or may not be conclusive; indeed, Dawson noted that the first mail poll 'last year elicited under 70 per cent approval shortly after an informal vote at the affiliates meeting indicated almost unanimous approval. Here are some station comments on the late-night question:

Theodore A. Eiland, vice president and general manager of WTV-TV Steubenville, O., told Television Age that his station's movies "usually beat Carson" in the ratings, but that
he was "open-minded" about a talk show and would be favorable if it were "a good one." Of the network's caution, he said: "It's a difficult decision, with a lot of bucks involved, I don't blame them for being careful." He didn't think the affiliates would go along with "an unknown" as host, and felt Paar could not succeed against Carson today.

Robert M. Stough, station and national sales manager of WSBA-TV York, Pa., said that in his market there was "no possible way" for his movies to compete with Tonight, and that "I think I'd wager a lot of money" on a competitive show. On the other hand, Ralph O'Connon, general manager of WISC-TV Madison, Wis., said he would prefer to "stick with movies" but that "it'll all depend on what the network'll have to offer."

A Southern viewpoint was offered by L. M. Sepaugh, executive vice president and general manager of WJTV Jackson, Miss., who opined that while he tended to favor a show, he was hopeful that it would be "something different." Movies, he noted, are not as important in a smaller market like Jackson "because people don't stay up that late," i.e., after midnight.

**Late-Nighter Is Economical**

WHBF-TV, Rock Island, Ill., which pitted the ill-fated Las Vegas Show opposite Carson and Bishop, wants a late-nighter, said Maurice Corken, executive vice president, because it would "save a hell of a lot of money on feature films."

Late-night talk shows are big business. As Jack Gould wrote recently in The New York Times: "Talk, which was supposed to be one of the first casualties of television, not only has survived but also seems to be increasing. Chit-chat, both trivial and substantial, is proving to be one of the most economical of broadcasting staples."

**Tonight**, the top-rated network late-night entry, pulls in an estimated $20 million a year, and Carson himself, following a neatly-timed pay strike during the AFTRA walkout, gets over $1 million of it. The program has approximately 75 sponsors, one of which, Sunbeam (through Perrin & Associates and Foote, Cone & Belding) has been aboard for a decade. Other long-timers are Jaymar Ruby, via Harold Breitner, eight years; Calgon, via Ketchum, McLeod & Grove, seven; Liggett & Myers, through Compton and J. Walter Thompson, five; Hotpoint, Compton, and Alpo, Weightman, four each, and General Electric, Clyne Maxon, three.

L&M, it should be noted, is getting out of Tonight, as well as The Huntley-Brinkley Report, and putting even more money in two new fall series. ABC's N.Y.P.D. and CBS' Mannix, plus NFL and AFL Football. Gregory Lincoln, advertising services director for L&M, says the cigarette firm wants to leave fringe time—no reflection on Tonight or H-B—and is interested in "extending our reach instead of building frequency with the same audience."

Tonight, which covers a potential 98.6 per cent of tv homes, charges $16,100 a minute (reduced to $13-14,000 for long-term pacts), compared with $10-12,000 in Paar's time. Calgon spent $125,000 its first year on Tonight, and is now in the just-under-$1 million mark. Bob Newcomer, marketing director of Calgon's consumer products division, says the show is good for reaching working women (Calgon makes dishwashing and bathing products), and that continuity in a fringe-time program is preferable to limited advertising in more-expensive prime time. (Calgon is particularly heavy in daytime network t.v.)

Agency head Breitner notes that Jaymar Ruby, which uses live demonstrations for its waistband slacks and shorts, ran three spots a year eight years ago and now buys 25; it sometimes uses both Tonight and Today. Claire Wallace, Breitner's t.v. director, says JR considers the Carsoncast the "most economical buy for us."

Bishop reportedly charges $6,300 a minute, but ABC won't confirm it.

The Nielsen 30-market MNA for (Continued on page 56)
The importance of repetition has long been recognized in advertising. But researchers are still looking for the pot of gold at the end of the rainbow: What's the optimum, how much is enough but not too much? An example is BBDO's recent study on repetition. The other side of the coin is repetition of exposure. You can hammer away but if your audience doesn't catch TV often, it won't do much good. By the same token, those who watch more than most will be exposed to advertising more than most—and getting a bigger dose of advertising than is really necessary.

However, an advertiser can increase his chances of reaching light viewers if he knows what they watch. But he often wants to reach heavy viewers, where he feels his impact. 

Before TV was fully grown, advertisers and agencies were aware of wide differences in viewing habits among video homes. Nielsen data were a prime source of material and by the mid-50s "quintile" studies were common coin in research files. These divided the TV audience into five (hence "quintile") equal groups arranged by volume of viewing. They provided averages for the 20 percent viewing the most, the 20 percent viewing next most, etc.

**TVQ's Measure**

It is, of course, no great shakes to determine distribution-of-viewing information. But another dimension was added to audience head counts when Home Testing Institute introduced its "TVQ," which measures the per cent—among those who have seen a show—who consider it one of their favorites. While a subjective yardstick, researchers have found that, in conjunction with other data, it is a useful tool in making program decisions.

Like other types of viewing data, TVQ ratings can be analyzed by demographics, programs, intensity of viewing, etc., or combinations of these. Below, TELEVISION AGE, based on exclusive data provided by HTI, provides an analysis of network program viewing based on TVQ figures and the implications on reaching light and heavy viewers.

Among the questions that often arise concerning characteristics of light and heavy viewers: Are they old-young? big family-small family? professionals-laborers? well-educated-poorly educated? rich-poor? What types of programs do they watch? The demographics tell the advertiser something about the possibility of reaching his prospects readily via TV. The program information tells him how. It is the latter that TELEVISION AGE emphasizes here.

**General View Helps**

Each advertiser, of course, has different needs and only data on individual programs can tell him precisely what to buy. But a general look at program viewing by light and heavy viewers can provide some useful generalizations applicable to many advertisers.

First, the nature of the data: HTI arbitrarily divides viewing per week into four levels—(1) one to nine hours, (2) 10 to 19 hours, (3) 20 to 29 hours and (4) 30 hours or more. Strictly speaking, this is not a "quartile," since the sample is not divided into equal parts. However, the equal-parts approach is no less arbitrary than HTI's and, actually, each has its uses depending on the way the researcher prefers to look at the material.

HTI divides nighttime network TV programming into 10 groups: (1) adventure, (2) comedy, (3) documentary and news, (4) drama, (5) movies, (6) musical and musical variety, (7) quiz, audience participation or game shows, (8) suspense and mystery, (9) general and comedy variety and (10) westerns. The data, then, are TVQ averages by program type, broken down into four levels of weekly viewing hours and extended back some years to determine if there is any underlying consistency or trend. For the most meaningful comparisons, primarily the lightest and heaviest viewing groups will be compared.

Next, an overall look: TVQ averages for all programs have shown a year-by-year decline since 1964. While, the slide has amounted to only one or two percentage points per year, it takes a lot of changes in individual program figures to add up to even one percentage point. The actual averages: 30 in 1964, 26 in 1967.

If these averages are examined according to the amount of viewing done, data show the light viewers with a steady decline in the number of favorites they name; the TVQ's for heavy viewers took a four-point drop from '64 to '65 and then leveled off; while the intermediate groups showed little change until this year and then tumbled. Apparently there's a long-term falling off in the appeal of TV programming.

**Data Insufficient**

The implications are difficult to assess on the basis of this data alone. For one thing, available HTI information covering '64 to '66 show no striking change in hours of viewing. As a matter of fact light viewers (one to nine hours) represented a smaller fraction of the total TV audience in '66 than in '64 while high/medium viewers (20 to 29 hours) rose in numbers.

It could, of course, reflect that bugaboo of TV—the theory that "up-scale" viewers, the upper socio-economic groups—are deserting the medium. Here, again, analysis of the four viewing groups by key demographic breakdowns—(1) professional and managerial people, (2) college-educated and (3) those in families with $10,000 in annual income and above—show no evidence of less viewing. In all three of the demo-

(Continued on page 58)
Two years ago a bright-eyed young man we shall call Raffaele was knocking down $8,500 per annum as a junior art director at Doyle Dane Bernbach. He was 22 years old and fresh out of Pratt Institute in Brooklyn, the Bauhaus of commercial art. Today Raf’ is making $18,500 a year as an art director at a medium-sized agency. He already has a reel of six commercials he supervised, and he keeps the reel handy, next to the big leather portfolio of his print samples. He never knows when he might feel that sudden urge to trot down the street and show the samples and reel to an agency that might pay him a few thou’ more than he is already making.

It took Raf’ precisely two moves on the big Madison Avenue chessboard to get where he is today, starting with a knight’s gambit from the cubicle at DDB to the corner office at an agency smaller than the one in which he is presently employed, and then, 10 months later, he jumped one square up and two squares over to the $18,500 spot. After making the first move he began to bring forward his pawns: his first tv commercials.

Raf’ is not certain where he will go from here. In his eyes, the big moves still lie ahead. Every day he hears about guys who have made The Big Jump, say from a $20,30,000 spot at a middle-range agency to half again or twice that salary at one of the top 20 agencies. His model is Jerry Della Femina, a copywriter who doubled his pay, according to an employment agency executive, by leaping from Delehanty, Kurnit & Geller to Ted Bates.

Raf’s brief but productive career, and his glittering expectations, are not unusual in today’s hectic marketplace for admaking talent. By all indications it’s a bull market for creative men, led by the skyrocketing stocks of a number of art directors and copywriters alla Della Femina.

But not all the “creative” stocks qualify as glamour stocks. As James Durfee, president of Carl Ally, puts it: “The fat salaries are the result of a ‘star system’ operating now in advertising. But for those who are not stars, there’s been no marked increase in pay. The guy who is

Spurred by an agency bull market, creative ‘stars’ are bathing in a golden pool— but accompanied by anxiety about burning out before their time

Creative salaries: out of control?

Curse you, Creatives!
n a good workman, or who is
ure, is not making more
haps, says some agency watch-
sub-stellar craftsman is even
less than he might if there
-some system. The more pay-
takes to hire the stars, the less
will stay for the others.

ing into the big money picture
re art directors. Compensation
visualizers has long lagged
that given to copywriters. In
inning (of the creative salary
on) was the word, and copy-
again, the brilliant ones, not
ks—have, for some time, been
down hefty compensation.
ight in a swirling side eddy of
den tide are those TV producers
neither writers nor sketchers;
ur personalities a decade ago,
been shunted aside in
ush of the gilded art directors.
ade ago, good media
research men were, if not
naries of the kind of golden
falling on creative people,
ought after avidly. For
before that, account men
aid more than creative types,
and this is still true, but for the
stars." Generally, age for age, ex-
perience for experience, account men
are paid better than the run-of-the-
mill creative types.

Even in the early days of advertis-
 ing, however, there were such phe-
omena as the legendary $100,000-
year copywriter. But never more
than a handful, at most.

Today, however, there are scores
of ranking copywriters and art direc-
tors who knock down anywhere from
$50,000 to $100,000 a year. Usually,
this pay is accompanied by a title
like "creative director" or "copy
chief" or "executive art director",
and the recipients have attained the
ranks of either middle management
or top management, depending on
the agency.

The creative bull market is a re-
cent phenomenon, part of a growing
conviction that good ideas, rather
than marketing and related services,
can prime the pump for sales.

As might be suspected, the demand
has come not from the hot-shot crea-
tive shops, but the old-line estab-
lished agencies—the big ones. They
are looking, said one observer, for
people who can give the agency
something of the "with-it look of
Doyle Dane, Papert, Ally, Wells,
Tinker."

This craze for a fresher look re-
fects, in turn, client demand. To the
client the agency can say, "He's from
Doyle Dane," or something like that,
trotting out the new acquisition as
evidence of how creative the agency
has become from one day to the
next.

One creative director said that sev-
eral big agencies, in search of name
talent, had escalated salaries by
carrying on raids. "It often takes a
raid, with all the lures that go along
with it, to get the man," he says.
"Anybody can make more money by
walking across the street, but nobody
wants to blow accumulated pension
time, stock sharing, etc."

Said Richard W. Tully, board
chairman of Foote, Cone & Belding:
"There are plenty of creative people
around but the good ones are rare
and that explains some of the high
salaries paid."

The salary offered to a creative
type, according to Edwin Stern, who

(Continued on page 60)
More dollars, fewer newcomers. That sums up the spot TV situation for the first quarter of 1967. Total dollar volume reached 198.5 million, an increase of 3 per cent over first quarter figures for the previous year.

But during January-March this year, according to TVB/LNA-Rorabaugh data, the industry was first-time host to 170 products, a decline of nearly 20 per cent from the 209 new clients chalked up in the first quarter of 1966.

As usual, Food and Beverages comprised the largest category with 38 products or advertisers making their first appearance in spot TV. The runner-up category again was Toiletries with 18 listings this time.

Following is the complete list released from the Television Bureau of Advertising with data compiled by Leading National Advertisers-N.C. Rorabaugh:

**Agriculture**
- Blue Harvestore Systems
- Blue Harvestore Farm Silos
- Eversman Manufacturing Co.
- Eversman Farm Machinery
- Columbia Nitrogen Corporation
- Columbia Fertilizers
- Farmland Industries, Inc.
- Farmland Fertilizer
- Fison Horticulture
- Fisons Fertilizer
- Funk, Brothers Seed Co.
- Funk Brothers Seed
- Grace W & Co.
- Susan Seeds
- Grow Chemical Corp.
- Grow Aid Fertilizer
- Monsanto Co.
- Monsanto Fertilizer
- Standard Oil of Indiana
- American Farm Products
- Tennessee Corporation
- Tennessee Fertilizers
- Valley Manufacturing Co.
- Valley Irrigation System

**Amusements, Restaurants**
- Jack-In-The-Box Restaurants
- Jack-In-The-Box Restaurants
- Uncle Johns Restaurants
- Uncle Johns Pancake Houses

**Apparel**
- Brown Shoe Co.
- Miss America Shoes
- Carter William Co.
- Carters Knit Baby Wear
- Flexnit Inc., Inc.
- Flexnit Foundations
- Intero Inc.
- Personality Shoes
- Intero Inc.
- Winthrop Shoes
- Indian Head Mills Inc.
- Fruit of the Loom Hosiery
- Kayser-Roth Corp.
- Fascination Hosiery
- Stevens J P & Co. Inc.
- Stevens Hosiery
- Wm. E. Wright & Sons, Inc.
- Wright Iron-On Seam Binding

**Beer, Wine, Liquor**
- Genesee Brewing Co. Inc.
- Fyte and Dram Beer

**Building Materials**
- Kirby Lumber Co.
- Kirby Lumber
- Masonite Corp.
- Masonite Ceiling Panels

Weyerhaeuser Co.
Weyerhaeuser Lumber

**Business and Industrial**
- Alexander & Baldwin Inc.
- Matson Steamship Lines Freight
- Cory Corp.
- Cory Coffee Service Plan
- Miller Discount Dept. Stores
- Miller Discount Department Stores
- White Front Stores
- White Front Stores

**Candy, Snacks, Soft Drinks**
- Andes Candies
- Andes Candies
- Beech-Nut Life Savers Inc.
- Life Saver Aids
- Fairmont Foods Co.
- Diet Way Cola
- Frank H. Fleer Corp.
- Fleers Gum
- General Mills Inc.
- Buttons and Bows Snacks
- Charles N. Miller Co.
- Mary Jane Candy
- Muray-Allen Imports Inc.
- Rose Chocolates
- Royal Crown Cola Co.
- Chocolate Royale Drink
- Pearson Candy Co.
- Pearson Candy
- Pillsbury Co.
- Pillsbury Munchums
- Warner-Lambert Pharm. Co.
- Hall Mentholptus Candy

**Cleaners and Waxes**
- American Home Products Corp.
- Old English Waxes & Polishes
- American Home Products Corp.
- Ty D Bol Bowl Cleaner
- Bristol-Myers Co.
- Twinkle Metal Cleaner
- Bristol-Myers Co.
- Whistle Spray Cleaner
- Economics Lab Inc.
- Jet Dry
- Kimberly-Clark Corp.
- House Boys Disposable Paper Cloths
- Western States Soak-Off Company
- S.O.C. Cleaner
- Zoe Chemicals
- Meadow Fabric Finish

**Consumer Services**
- Butler Auctions
- Butler Auctions
- American Nat'l. Bank & Trust Co.
- American Nat'l. Bank & Trust Co.
- American Investment Co.
- AIC Financial Corp.
- Columbia School of Adv.
- Columbia School of Adv.
- Continental Ill. Nat'l. Bank & Trust
- Continental Ill. Nat'l. Bank & Trust

(Continued on page 58)

Television Age, July 17, 1967

**First quarter spot newcomers**

A better mousetrap isn’t enough; you’ve got to beat the drum, too.

The first three months this year, 170 new drum-beaters used spot TV.
The Smothers Brothers

As it must to all prognosticators and critics, the time has come to eat the humble pie. Some months ago I column in its infinite wisdom predicted that with the exception of the second season openings would not be a golden Fall.

Among the non-exceptions was The Smothers Brothers. The competition, the light quality and dimension of their act, and the one-more-variety-show aspects were cited. Three months later these esoteric Smothers flops are consistently in the Top Twenty, tying or exceeding with Bonanza, getting shares better than 30 per cent, giving CBS general programming superiority over NBC by deposing the Sunday night advantage NBC formerly had thanks to Bonanza, and getting critical and word of mouth acclaim. What went wrong with the oracle of Deity?

The oldest adage in show business is, 'If you like it, buy it.' The buyers and programmers of television long since learned that absolute objectivity is an oxymoron. In a medium where the best guesser is half right for the most part.

Selecting programs for a mass audience is related to spending a satisfactory personal evening in a good book, good music, opera, art theatre fare, poetry readings.

And over the industry has tried to explain this by common denominator theory to educators, congressmen, and do-gooders. The idea is to get a show which everyone, regardless of education and status, can enjoy.

Regular readers to this column will either recognize the detached attitude to programming or think the writer a slob. The writer likes to think it is the former.

Consequently, in evaluating The Smothers Brothers, the writer followed all the rules.

Once the chaps were wet behind the ears and doing the great parody on folk singers at the Blue Angel, the barrier has personally enjoyed them. Strike one against them.

Their last appearance in a structured comedy, with easy overtones by Four Star, was a short lived success which soon fluttered to a cancellation. Strike two, the audience seemed to be confused about them.

Their appeal to sophisticated professionals in show business is high. Strike three, and anyway they couldn't succeed against Bonanza.

That shows how logic can outsmart one. Not only this tedious process of stupid reasoning followed the incorrect conclusion by this column, but pretty much all the rest of the industry that buys shows. The Smothers Brothers went begging and the cost of mistakes dropped to as low as $12,000 because the smart money was betting against them. That's show biz.

Apparently what happened was somewhat complicated. In the first place, it became evident from hind sight that when they appeared on other variety shows, before they had their own, the rating went up, and the audience reaction was very good.

This was no coincidence as it has turned out, although this kind of Nielsen roulette is not permissible in program prognostication since it is unreliable. The build-up in their own series and the variety appearances, however, materially helped them get instant acceptance.

Another major factor which worked in their favor is the Sunday night continuity. Ed Sullivan obviously leaves them wanting more. More vaudeville, that is, not necessarily more Ed Sullivan. The proposed (and abandoned) plans to expand Ed Sullivan have proved correct. Theoretically, there appears to be an audience to more variety which Ed could have satisfied as well as the freres.

Sunday Night at the movies does not appear to do as well as the other nights. Psychologically, the family has played hard over the weekend and are tired and not looking forward to another working week. It is usually early to bed with a few laughs if possible. The Smothers Brothers fits into all that need nicely.

The other positive factor in picking a show is, 'Instead of what?' Bonanza obviously had a fatigue point and it came in mid-season. Like Wagon Train, the principle of having several leading characters acting as continuity to what is essentially an anthology is good and prolongs the life of an ordinary Western.

Bonanza milked that theory for years and undoubtedly has two more seasons of better than average performance ahead, but its days of dominance in a strong number-one spot are gone forever. The decline is on.

The last factor in the analysis is the personalities themselves and the content of their show. Like Johnny Carson, these boys breathe apple-pie-all-American-boyism. They are every mother's dream of a successful son coming from the prairies of the Middle West.

(Continued on page 57)
THE MOVIES

The Walter Reade Organization sold the entire 200-title Cinema 200 package, plus 30 more pictures, to WFLD Chicago, in film-to-tv transaction of unusual volume. The station will run the pictures in prime time, at 8 pm, three times a week come October.

Among the titles in the big bundle are Billy Liar, Open City, Shoot the Piano Player, I'm All Right, Jack (Peter Sellers), Children of Paradise (Les Enfants du Paradis, Jean-Louis Barrault), Breaking the Sound Barrier, Brief Encounter, Odd Man Out, The Third Man, Tight Little Island, The Fallen Idol, The Lady Vanishes, The Cruel Sea, Genevieve, and Mr. Hulot’s Holiday.

The movie nights on the uhf next fall will be Monday, Wednesday, and Saturday. Wednesday nights, according to Sterling C. Quinlan, general manager of the station and president of Field Communications Corp., will be rubricated as Movies That Suing; Monday nights, as For Adults Only, while Saturday nights will be given over to package pictures “that are timeless in their appeal and importance.”

Seven Arts chalked up eight more sales of its bundle of 21 Charlie Chan features. Taking the inscrutable Confucian were WNAC-TV Boston KGBT Harlingen-Weslaco, KOLN-TV Lincoln, WLKY-TV Louisville, KCBN-TV Lubbock, KLOF-TV Reno, KHKJ-TV San Francisco and KZAZ-TV Tucson-Nogales.

THE GOLDEN WEST

Thirty million dollars in 1966 is the figure being trumpeted by the Commercial Film Producers Assn. of Los Angeles as the gross for West Coast commercials makers. The CFPALA said the Coast volume was 28.8 per cent of the total national business, and that New York only had 54.4 per cent of that business.

The West Coast association said last year’s commercial business there represented 2550 shooting days, as many as would be required to shoot 80 full-length features.

NO KIDDING, BILL

Walter Schwimmer, Inc. and Jack Chertok Tv made a deal to produce a pilot for Billy And The Kid, half hour tv series with Ernest Borgnine. For the part of “The Kid,” Frankie Michaels, 12-year-old star of Mame, has been placed under option.

SEND-UP, PUT-ON

To demonstrate it took no back seat, let alone rumble seat, to any more new-fangled agency in the way of kooky, far-out creativity, Ted Bates & Co. last month threw a bash at Manhattan’s Cheetah, an electronic age gazebo where the drop-outs drop in, and presented a parodic panoply of post-USP proposita, i.e., spoofs of recent Bates commercials, with the culprits who made the films thesping it for the nonce, exchanging grey flannel and raw silk for medico white coats.

The man who produced the Wilkinson Sword Balaclava commercial had to appear shako’d, be-froged and long-sworded as a Light Brigadier; other creative types, medically be-smocked, burlesqued a hit-em-on-the-head Anacin commercial. As a quartet of today’s tyrannical teenage tastemakers (see photo) waited to the assembled admen of where, they pinned, It Was All At, blow-ups of creative department working stiffs flashed on the walls of the pleasure dome, as if to remind the gathering that admaking was not only a 24/7 but a shirt-sleeve business. Hey Th, You with the Sweat on Your Balls!

AMERICA AT CANNES

Young and Rubicam led in the 14th annual Screen Advertising World Ass. festival, as it had in American Tv Commercials Festival. At the SAWA fest, held in Cannes last month, Y&R won first prizes in four product categories, one second.

FLUFFY CHICK SELLS UNION CARBIDE

FLUFFY CHICK SELLS UNION CARBIDE

BURLINGTON SOCKS JUMPIN’ FOR JOY

Doyle Dane Bernbach and MPO told the Burlington Sock commercial. VPI’s Palme d’Or Television was accompanied with first prizes in

TED BATES TOILEERS WITH TYRANNICAL TEENAGE TASTEMAKERS
product categories, two second 
prizes, one gold medal, and one silver 
medal.

In addition to the Grand Prix de 
télévision, which it shared with 
for the dancing sock demon-
ination, DDB also took three firsts 
product categories, two of which 
shared also with MPO, and also 
second prizes.

All told, the international event 
was a triumph for Yank commercials 
ners. Beyond the Grand Prix and 
Palme d'Or, U. S. agencies and 
ners took 13 of the 17 first prizes, 
seventeen second prizes, 
ve of the five gold medals, and 
ve of the five silver medals.

ollowing far in the wake of the 
ies, British agencies and studios 
d fairly well. Keith Ewart's stu-
figured in two first prizes along 
the agency, Collett, Dickenson, 
ace & Partners, Ltd., with films 
hamlet Cigars and for Quaker 
Chunkymeat dog food.

ames Garrett & Partners made the 
ling film which won a first for 
ker, and Garrett also won a sil-
medal for a Toffee Crisp film 
de for S.H. Benson Ltd. and its 
ent, John Mackintosh & Sons.

The only other country to be re-
presented in the paddock of first-
lee winners at Cannes was Italy, 
B Gamma films winning two 
ists.

As might be expected, this year's 
AWA festival gave evidence of a 
ser-knit advertising world, of an 
creased sharing of values and stan-
dards in workmanship and craft.

Thus more of the Cannes winners, 
ners-up and medalists this year 
ere films honored earlier in U. S. 
vivals, such as the Jell-O Cheese-
ke Man and Woman commercial 
ceded by Focus presentations, and 
umerous Ban deodorant IDs made 
or Ogilvy and Mather by EUE/ 
reen Gems and VPI.

Ogilvy and Mather, which got 
old (EUE) and silver (VPI) medals 
or the deodorant campaign, also 
took a second prize for an IBM film 
ceded by VPI.

Other U. S. agencies taking prizes 
Cannes were Benton and Bowles, 
ich got a first prize for the Vicks
“TELEVISION AGE, through its comprehensive coverage of the television business, keeps me informed of new developments in the commercial area.”

DON TREVOR
Vice President/Director of Radio & Television Production
Doyle Dane Bernbach Inc.

Born in Berlin of Russian parents, educated in Paris, Mr. Trevor graduated from the Sorbonne University. During World War II he was active in the French Underground. Coming to the United States in 1947, Mr. Trevor worked as an editor-director for many different motion picture companies. He joined the Dumont TV Network in 1950 where he eventually became Director of Film Operations.

In 1957 Mr. Trevor came to Doyle Dane Bernbach as a commercial producer. In 1958 his Chemstrand Stocking commercial won first prize at the Venice Film Festival. He became a vice president of the agency in 1961.

Television Age
Kitler won a second-prize for Toei Seishi Co. in Tokyo, which is credited both agency and studio. Runner-
in-the-proprietaries field was a 30-
second film made by PT-Film in
unich for Dentinox, and in the dog
field, Famous Arthur, a 30-
second film made by Streich Fletcher
for Spillers, Ltd. and its
agency Geers Gross.

Gold medals went to Rank Ad-
vertising Films and S. H. Benson
for a Quaker Oats spot, to Larks
studios and Young and Rubicam,
London, for a Steradent film, and to
off Ruble Werbung in Hamburg
and the Markenfilm studio in Wedel
for a film promoting Henkel DOR.

KEEP TALKING!

ABC Films chalked up 14 more
tales of Virginia Graham's Girl Talk,
in WABI-TV Bangor, WXYZ-TV Detroit,
WTV-TV Evansville, KFRE-TV Fresno,
WIR-TV Knoxville, WABC-TV New
York, WAWV-TV Norfolk, WHIC-TV
=Trueville, WAGM-TV San Diego, KGO-TV San
Francisco, WHEN-TV Syracuse, WTOL-
Toledo, and WECT-TV Wilmington.

The company also tallied five more
markets for Hayride: WKBD-TV Det-ito, WJTV-TV Elkhart-South Bend,
JANE-TV Fort Wayne, KIAL-TV
Syracuse, and WTRF-TV Wheeling-
teubenville. Combat! went to WKBC-
Boston, WGN-TV Chicago, WKBD-
Detroit, and WLW-L Indianapolis;
The Carlton Fredericks Program, to
WKIR-TV Boston, WHEN-TV Buffalo,
WKBD-TV Detroit and KTVU-TV San
Francisco.

COLOR ME MERV

WBC Productions announced
that The Merv Griffin Show will go
color early next month, as the Group
V subsidiary's other daynight-time
strip, The Mike Douglas Show,
will in March. Merv is currently
in 94 markets; Mike, in 154.

Robert Stabler's Madison Pro-
ductions is now at work on a num-
er of new instalments for Death
Valley Days, the long-running syndi-
cated show distributed by U. S.
Borax. Some 26 color episodes are
in the batch. Meanwhile, 68 earlier
episodes have been put together, with
Hal Seeger Productions completed 100 episodes in the life of Batfink, cartoon spoof of you-know-who currently in syndication through Screen Gems. Coming off the drawing boards, and going onto the animation stands in the Seeger shop, are two new cartoon shows, Withur the Wanted, and Mr. E.

**COMMERCIALS MAKERS**

Larry Elkan joined Filmex. The director had been with VPI, division of Electrographic Corp., since 1963. Earlier he was a technical director at NBC-TV, working on Phileco Playhouse, and a number of spectaculars.

Recently, he directed the taping of Peter Weiss’ *The Investigation* for NBC-TV, and of *Macbeth*, with Earle Hyman and Lois Nettleton, for New York’s e/v, Channel 13, WNDT.

**ON THE DOTTED LINE**

On the West Coast, Dudley Productions started production on a series of 60-minute documentaries called *The Great Adventures*. The first two hours in the series are on the Trail of Captain Cook, and *Under the Great*.

Among the others are *The Viking*, *The Journeys of Marco Polo*, *The Discoveries of Christopher Columbus*, *The Polynesiens* and *Magellan*.

Meanwhile, Dudley is making three more episodes in its *Wide World* series, syndicated in the U.S. by Trans-Lux TV and abroad by Fremantle.

Official Films made a deal with WSM-TV Nashville to syndicate a new Bobby Lord Show. There are half hours of color video tape available. Last year, in monochrome, the show ran in some 50 markets.

CBS Films sold the *Face the Nation* interview with General Moshe Dayan, Israeli defense minister, to broadcasters in 13 countries: England, the Netherlands, Argentina, Australia, Switzerland, West Germany, Singapore, the Philippines, Denmark, France, Japan, New Zealand and Peru.

RKO Pictures Company sold its Abbott and Costello color cartoon series to WGN-TV Chicago, and through NBC International, to a number of major markets in Latin America.

Wolper Tv Sales sold *The Ray Conniff Christmas Special* in 30 markets: WNEW-TV New York, KTTV Los Angeles, WHVA-TV Richmond, WALT-TV Mobile, KFOR Sacramento, WTVN Indianapolis, WINS-TV Columbus, KELP-TV El Paso, WAFB-TV Baton Rouge, WWVE New Orleans, WFLA-TV Tampa, WTFL Orlando, KVRM-TV Monahans, KHR Amarillo, WHGC-TV Panama City, KHO-TV Houston, WBAL-TV Baltimore, WNAC-TV Boston, KRON-TV San Francisco, WCR-TV Buffalo, WCKT Miami, WAST Albany, WTTG Washington, KUTV Salt Lake City, KMBC-TV Kansas City, KOLO-TV Reno, KORK-TV Las Vegas, WAI-TV Atlanta, and KONO-TV San Antonio, as well as the Laclede Gas Company in St. Louis.
Trans-Lux Stock Quota-Program Service was leased to Mission Cable TV, Inc. in San Antonio, and Carter Cable TV Inc. in Dallas, Texas, both catus, and D-TV Windham (New Hampshire) and WIBF-TV Philadelphia, to uhs.

already leasing the tv ticker tape are three other catus operating, Cleveland Area Tv, Universal Television in Winterhaven and Manhattan Cable Tv.

XAS Corp. sold Of Lands and Seas WTVW Evansville and WFTV Orland for a tally of 12 stations playing the color adventure series. Others: WLW-1 Indianapolis, WWNY Albany, WCR-TV Buffalo, Koin Portland, KHQ-TV Spokane, KPLR St. Louis, KSTP-TV Minneapolis, WPTA-TV Ft. Wayne, WLBW Miami and WSJV-TV South Bend.

OMING IN ON PEOPLE

BET COLLIER succeeded Leslie G. Kies as president of WBC Productions and WBC Program Sales. Arrives next to WBEN-TV Buffalo as vice president and general manager.

Collier had been vice president of WC Productions. He was program director at KFYW-TV Cleveland in 1962 when The Mike Douglas Show was added there. He was also executive producer of The Steve Allen Show, and had a hand in the development of The Merv Griffin Show.

Collier joined Westinghouse Broadcasting in 1952 as a director at WZTV Boston. In 1958 he became executive producer in Group W's national program department in New York, and went to Cleveland as program director of KFYW-TV in 1961.

TOM MILLER joined the New York Yankees, Inc., division of CBS, as vice president in charge of broadcast sales. He had been vice president and general manager of WBKB-TV Chicago since 1963, and for two years before that was vice president of ABC-TV sales.

Miller started out in broadcasting with ABC in Chicago in 1950, work-
Kermit Kahn joined the advertising and publicity staff of Embassy Pictures TV. He had been with 20th Century Fox and Allied Artists TV on special assignments, earlier was advertising and promotion director of WNTA-TV Newark, and a copywriter at Lennen & Newell.

Martin Michael Kiwe, head of Adalia Anstalt in Rome, was signed by ABC Films as its representative in Italy, Eastern Europe, North Africa and the Middle East. For the past decade Kiwe has been distributing Italian films in the Middle East. Earlier, he was with a Viennese distributor, and before that, Reuters.

James A. Thomson Jr. joined Seven Arts TV as southern division sales manager, headquartered in Atlanta, where for the past four years he had been MGM-TV’s southern syndicated sales manager. Before that he was in Charlotte as southern sales representative for Screen Gen Thomson started out in broadcasting with stations in Montgomery and Raleigh.

Joining Medallion Pictures Corp as sales representatives were B. C. Shaw Bonner as Southern division manager, Ted Wrobel as Eastern division manager, and, as Western representative, Jerry Weisfeld of TV Cinema Sales.

David Mundy joined Audience Studies, Inc. in the Chicago office. He had been director of client services for Dwight Spencer and Associates in Chicago for the past three years, and before that was with National Family Opinion, Inc. for 11 years, rising there to the post of director of special projects. Earlier Mundy was in data processing with a medical clinic, a grocery chain and a manufacturing company.

Charles Mountain was elected president of the New York chapter of the National Academy of TV Arts and Sciences, succeeding Sonny Fox Mountain, a TV announcer and commercials spokesman, is currently program announcer for I Dream of Jeannie and Get Smart! on NBC-TV.

Merton Fiur, president of Merton Fiur Associates, was elected president of the Publicity Club of New York.

Henry Fiur of Merton Fiur Associates was elected chairman of the publicity committee of the National Academy of TV Arts and Sciences.

Canadian Capers

Peripatetic directors of Rose-Magwood Productions kept hopping last month, making the rounds of the studios four production facilities in Toronto, London, New York and Hollywood. Larry Doheny went from...
CRAIG TO LEDER

WILLIAM F. CRAIG resigned as senior vice president in charge of TV at Benton & Bowles to team up with ROBERT J. LEDER, president of The Leder Company, in what now becomes the Leder-Craig Co.

Leder hung out his shingle in April after leaving RKO Pictures. He is mounting *Duphne in Cottage D* with Sandy Dennis on Broadway this fall. Craig, before joining B&B, was with the William Morris Agency, Procter & Gamble, Grey Advertising, and Young and Rubicam.

HEY, RITA!

Making her bow in a TV series, Rita Hayworth is playing in an episode of *Run for Your Life.*

Meanwhile, Universal is working on the pilot for a 120-minute series, *The Protectors,* with a script by E. Jack Neuman, who was signed to write and create the two-hour series. Subject of the skein is big-city government.

With 12 half-hour series on network this fall, Hanna-Barbera Productions is planning to double its production facility, from 40,000 to 80,000 square feet. The studio is also working on three features and a pilot.

Two of the features, *Arm of the Starfish* and *Mr. Mysterious,* will be in live action; the third, *Kelly Green,* will be a combination of live action and animation.

The pilot is for a combination live-action and animation series called *The New Adventures of Huckleberry Finn,* for NBC-TV in '68-'69.

NO PILOT

Wolper TV Sales has been assigned the distribution of *The Woody Woodbury Show* by Wolper parent company, Metromedia. The taping of the 90-minute, color, five-day-a-week show starts next month in Hollywood.

Metropolitan Broadcasting TV, producing the show with Ralph Edwards, plans 48 weeks of new programming a year, with only four weeks of repeats. Wolper has already sold the show in 10 markets, sans pilot.

**Ad:LEDING Directory of SELLING COMMERCIALS**

**Southern California Edison • Grey Adv.**

**SANDLER FILM COMMERCIALS, INC., Hollywood**

**Stanley Tools • BBB0**

**PGL PRODUCTIONS, INC., New York**

**U. S. Air Force • MacManus, John & Adams**

**FILMFAIR, NEW YORK**

**Western Savings Bank • Lewis & Gilman**

**STARS & STRIPES PRODS. FOREVER, INC., N.Y.**
Wall Street Report

Zanuck's Achievement. At a time when most companies are busy announcing merger negotiations 20th Century-Fox Film Corp. recently has been aggressive in its denials that there is any merger proposal pending by which the company would become part of a conglomerate, as happened to Paramount Pictures, or a new combine as in the case of Warner Bros. and Seven Arts.

Darryl Zanuck, the president of the film company and one of the major shareholders in the company, has steadfastly maintained that the company is not about to merge or be acquired. But the very developments, which Zanuck cites as indicating the company's strength are also the factors which are spurring increased interest in the company by the security analysts.

Earnings Going Up. It's now estimated by analysts that the company will earn approximately $5 per share for the year 1967. That will compare with profits equal to $4.28 per share last year. But the stock which had been selling in the mid-40s has climbed to the mid-50s reflecting the improved outlook for the company.

The fact that 20th Century-Fox is now gaining the support of some of the more astute financial observers is welcome news to the shareholders and the management which has been struggling for almost six years to overcome the troubles which beset it in 1961—the year of Cleopatra and Liz Taylor.

<table>
<thead>
<tr>
<th>Five-year Summary of 20th Century-Fox Film Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue (millions)</td>
</tr>
<tr>
<td>Earnings per share</td>
</tr>
<tr>
<td>Dividend</td>
</tr>
</tbody>
</table>

Zanuck Takes Over. In the tumult that followed the enormous amount of capital which was involved in the production of the movie, Zanuck replaced Spyros Skouras as the company's chief executive. He brought in with him, in a major capacity, Seymour Poe and it was generally believed that when the company was back on its feet Zanuck would turn the corporate helm over to Poe. In the first year of Zanuck's reign the company suffered a loss equal to $13.60 per share.

The years between 1963 and 1965 the company was able to remain on the black side of the ledger because it could take advantage of large tax credits run up in the preceding years. But last year for the first time, the company's earnings were subject to the full weight of the Federal taxes. Thus the earnings the company is now reporting are of much better quality than those reported in the preceding years.

Some Radical Changes. To bring about this change in fortunes 20th Century-Fox underwent some pretty radical changes. Production was brought to a halt for a period to cut costs and to allow the new studio management—headed by Jack Zanuck, Darryl's son—to decide on the best moves to make.

One problem, of course, was the fact that so much capital was tied up in Cleopatra that it limited the number of films the company had to distribute, a weakness that puts a heavy burden on the film exchanges around the world and runs up the distribution costs. Production was resumed in April 1963.

However, it is important to note this package was The Sound of Music the Rogers & Hammerstein musical. This picture, whose film rentals to date total more than $78 million, has dislodged Gone With The Wind as the all-time box office champion.

Other Big Winners. While The Sound of Music racked up sensational box-office receipts it should be kept in mind that the company has been very successful in turning out big budget films which are exhibited on a roadshow basis at much higher prices. They included Cleopatra, The Longest Day, The Blue Max, Agony and Ecstasy, The Sand Pebbles and The Bible.

The last two films have done exceptionally well. The importance of the success to these films in the theatrical showing is illustrated by the company's follow-up when releasing these films to television.

Recently 20th Century made a deal with the American Broadcasting Co. licensing 17 feature films. Each film is to be shown twice on the ABC network for fees totaling $19.5 million of which $12.2 million will be paid for four "special" films which were original road show films.

Cleo Finally Makes It. The first of these films will be shown in 1967.

(Continued on page 57)
a review of current activity in national spot tv

Though new product introductions frequently involve six months to a year of test marketing, the Dream Clean Corp. of America is planning a national distribution of a new product which has been in Arizona test markets only three weeks. With spot TV as the main medium, the company expects to reach nearly half the county by early fall, with buys in New York and Chicago not far behind. "We know we have a winner," explained John Dowd, Sr., president of John Dowd Co., Inc., Boston agency for Dream Clean Corp. "People like it and seem to be coming back for more. The client is ready to move with great rapidity."

The product, called Dream Clean and claimed to be the first of its kind on the consumer market, is a package of chemicals with a patented impregnated compound household cleaner. Dammed with only a few drops of water, it is supposed to do the job of "costly sprays, detergents, and soaps." It is certain to create a new interest in the new spray cleaners, Dowd feels.

"Stores are reordering so rapidly," Dowd said, "there's a possibility we may go into Kansas, Nebraska, and Oklahoma even sooner than we planned. We're moving as fast as we can get product distribution."

Starting in Arizona, where investment in only two markets, Phoenix and Tucson, could bring "virtually total coverage of the entire state," Dowd explained, "the company will enter California, New Mexico, the Gulf states, Kansas, Nebraska, and Oklahoma sometime around Labor Day." They are now spending several thousand dollars a week on spot TV. Dowd reported, and the company is even talking of building plants in New York and Atlanta to handle distribution on the east coast.

Dowd said the agency had met little trouble so far obtaining desired spots. He admitted "we may not be able to duplicate Phoenix in every market, but we'll come pretty close." In Phoenix they are getting prime spots in early morning, mid-afternoon, and early and late fringe ad-

Media buyer Lee Ansell works on the Mars account at Ogilvy & Mather, Inc., New York.

and areas, covering every chance to reach consumers. Although it may look like both client and agency are rushing impetuously forward, they do have some measure of the success they expect to find. "We have some amount of sales success behind us," Dowd noted. "Dream Clean has been cleaning auto windshields in Shell service stations for the past year and a half. Now Shell is selling the product through its 22,500 stations with considerable success."

Reaching both men and women then, in what may be considered a dual consumer market, the company thus has two roads to possible success. Concrete measure of that success may not come for another year or two. Meanwhile, the emphasis on rapid volume spot buying is bound to be good dollar news for local stations and their reps.

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

Alliance Manufacturing Co., Inc. (Nelson Stern Advertising, Inc., Cleveland)
A 13-week drive for TENNA ROTOR breaks September 10 in 21 midwestern markets. Men are the main target of the prime 20's and fringe minutes. Buying is Helen Lott.
**Spot** (Continued from page 43)

(Burton G. Feldman, Inc., Chicago)

A 26-week introductory drive for BREAKFAST ORANGE and BREAKFAST GRAPEFRUIT drinks breaks at issue date in a 53-station, 15-state area in the midwest. A saturation schedule of fringe and day minutes is being used.

Bristol-Myers Co.  
(Grey Advertising, Inc., N.Y.)

This company is testing new media plans with an eye toward expanded distribution for BUFFERIN. The five-market test is using early and late fringe minutes through October 2. Ullf Rosen is the contact.

Bristol-Myers Co.  
(Young & Rubicam, Inc., N.Y.)

A 26-week schedule for VOTE menthol-flavored toothpaste breaks at issue date. The introductory campaign for this product, begun last January, will continue in these six test markets: Madison, Omaha, Syracuse, Little Rock, Peoria, and Spokane. Early and late fringe minutes and some piggybacks are being used. Buying is Dolores Turi.

Carnation Co.  
(Jack Tinker & Partners, N.Y.)

Introductory advertising for SLENDER, a new diet product, has been expanded to 36 major markets. Fringe minutes to reach women are being used through the summer. Buying are Ken Brandt and Mark Lowenthal.

Cities Service Oil Co.  
(Grey Advertising, Inc., N.Y.)

Commercials for GASOLINE and OIL break August 1 in 20 eastern and central markets. The 20-week drive will use fringe minutes and prime 20’s. Neil Seymour is the contact.

Corn Products Co.  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Commercials for HELLMAN’S MAYONNAISE break at issue date. The 30-market drive will use fringe minutes, piggybacks, and prime 20’s through mid-September. Buying is Tony Fasolino.

DeLuxe Topper Corp.  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Activity breaks September 4 on a 14-week buy for various children’s toy products. Day and weekend piggybacks will be used primarily, supplemented by some minutes in about 50 major markets. Ed Gallen is the buyer.

Dream Clean Corp. of America  
(John C. Dowd, Inc., Boston)

An introductory drive for DREAM CLEAN clings currently in Phoenix, Tucson and San Francisco. Expansion to Santa Fe, Houston, Dallas, New Orleans, and Miami is expected after Labor Day, with additional buys in the New York City and Chicago areas planned for later in the fall. Fringe and day minutes are being used.

Eastman Kodak Co.  
(Needham, Harper & Steers, Inc., N.Y.)

A two-week flight for KODEL SPRING MAID SHEETS breaks July 31. The 35-market push will use fringe minutes exclusively. Nancy Clifford buys.

Flexnit, Inc.  
(W. I. Spencer Co., Inc., N.Y.)

Fall activity on COMPENSATE and BACKAID girdles will run from early September through December in 67 southwest and midwest markets, including Charlotte, Detroit, Dallas, Cleveland, and Pittsburgh. Fringe and day minutes will be used. Buying is Clinton Bird.

The Folger Coffee Co.  
(Cunningham & Walsh, Inc., N.Y.)

A full year buy for FOLGER’S INSTANT and VACUUM-PACKED coffee starts with third quarter buying in over 100 west and midwest markets (also Florida). Minutes and some ID’s will be used. Boris Mumd buys.

General Foods Corp.  
(Young & Rubicam, Inc., N.Y.)

This company is introducing CREAM & PIE MIX in piggyback commercials with JELL-O to run through October 2. The fringe and day spots will be in these nine test markets: Columbia, Jefferson City, Binghamton, Quincy, Utica, Cape Girardeau, St. Louis, Syracuse, and Watertown.

Hartz Mountain Products Corp.  
(Gumbinner-North Co., Inc., N.Y.)

Commercials for Hartz pet products break at issue date in 35 top markets. Fringe and day minutes and piggybacks are being used in an initial five-week buy. Gale Gilchrest is the contact.

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

August 1 is start time on an 11-week push for various S. C. Johnson products. Fringe and day piggybacks and some minutes will be used in 35 markets. Buying is Mary Begtzo.

Lever Bros. Co.  
(BBDO, Inc., N.Y.)

A 35-market buy for WISK breaks at issue date. Early and late fringe minutes will be used through September 2. Buying are Lucille Widener and Sue Baron.

Libby, McNeil & Libby  
(J. Walter Thompson Co., Chicago)

Commercials for VIENNA SAUSAGES break at issue date. The 40-market drive will use fringe and day piggybacks, minutes, and independent 30’s for six weeks. Marian Manzer is the buyer.

(Continued on page 47)
Adam Young-VTM Merger Meshes Smoothly

The recent merger of Adam Young, Inc., and the TV Division of Venard, Torbet & McConnell, Inc., creates a combined list of between 35 and 40 represented TV stations.

Few market conflicts resulted from the amalgamation, which took the name, effective July 1, of Adam Young-VTM, Inc. Both companies represented about 23 stations and the handful of overlapping markets is being resolved.

Not involved in the merger are the radio stations of the former Venard, Torbet & McConnell operation. These will be represented by a new company, Alan Torbet Associates, Inc.

President and chief executive officer of the new entity is James F. O'Grady Jr., who was executive vice president of the Adam Young companies. Adam Young is chairman of the board.

Key figures in the TV Division of AY-VTM who came from VTM are Lloyd George Venard, formerly president, now vice chairman; James V. McConnell, erstwhile vice president, now executive vice president, and Steve Rintoul, who retains his title of vice president and eastern sales manager.

Art Scott, who was vice president and sales manager of the old TV Division of Adam Young, is vice president and general sales manager of the new company.

The New York and Chicago sales staffs of the former VTM TV Division will operate from Adam Young's New York headquarters. In Chicago, John Stella remains vice president and Midwest sales manager while Howard B. Myers, ex-VTM man, becomes assistant Midwest sales manager.

James Smith, who was general sales manager of the Adam Young Radio Division, becomes vice president and general sales manager of the Radio Division of AY-VTM.

Young founded the company which bears his name 22 years ago. He was an NBC page at 17, moved into the network's research and promotion department and later produced radio shows for an ad agency.

O'Grady, only 39, joined Adam Young as a salesman in 1955. His broadcasting career began in 1944 at ABC. He also worked for Du Mont.

Venard entered the broadcast field in 1934, later was promotion and merchandising manager of WGAR Cleveland. He was with Edward Petry & Co. for 10 years and left there to assume management of the O. L. Taylor Co., a predecessor of Venard, Inc., and later, VTM.

McConnell joined NBC as a salesman in 1931, eventually becoming director of NBC's spot sales division. He helped put on the air all of the NBC-owned TV stations. In 1952, he joined Blair TV as a vice president.
Pollution. It gets to everyone on earth. Even in the womb.
You can't get away from it by running to the suburbs.
(They get only 15% less gook than center city.) You can't
get away from it by running to Majorca. (Barcelona's
south winds carry more than balmy breezes.) You can't get
away from it by running your air conditioner. (Air
conditioners filter out almost everything but the most
noxious air pollutants.) You can't even get away from it by
running to the beach. (Much of our swimming water is
polluted, too.) What can be done about it?
People can get concerned.
If enough people get concerned enough, we'll get the
action we need to stop pouring poison into our own
atmosphere and our own waters.
That's where responsible television comes into the
picture. Four of Corinthian's five stations have had their own
special shows on the subject. And all five have run
editorials to make sure that 12,000,000 people know
what's going on. Before it's too late.
Otherwise, don't hold your breath.

Corinthian wants people to take a good look
at the issues.
JUDY MAURSTON

Explaining her return to time-buying after a five-year stint in areas of advertising, Judy Maurston observed that, "I think always preferred media. Being reared in all aspects of the field, I wanted to learn about everything. I have been very valuable from a media standpoint to understand commercial production and to know what goes on at the rep and at the client." 

Graduate of UCLA with a bachelor of arts degree in English literature, and about to embark on a career in advertising, Miss Maurston entered between an interest in copywriting and media. Working for a West Coast firm of Lansdale & Co., she had the opportunity to develop both.

She got the client side of the story working for the Beechnut-Leavens Co. in New York, where she did a good deal of copywriting and direct mail work. After 2 1/2 years, she joined ABC's sales service division in the International Sale to work on time sales.

Bringing all the knowledge from self-imposed agency exile with her, she then returned to advertising in New York, Smith & Dorian. When that agency folded 3 months ago, she came to Victor Richards, where she now does the buying and planning on the Famous Hools account. The challenge of buying and the particular requirements of this account have convinced her that media is her true field.

"Media really is the avenue whereby you are going to make your sale," she said. "It's the vehicle for reaching the right audience. That challenge is one of the reasons I returned. It's also one of the reasons I particularly like this account. We have to work more from a qualitative standpoint than from a mass audience approach. The strong emphasis on demographics makes it a slightly more creative challenge."

Famous Schools buys in 15-minute time segments, generally. Commercials close with the suggestion that viewers write in to take the qualifying talent test. "This makes it an interesting type of buy," Miss Maurston explained. "Except in a test situation, on a conventional buy you ordinarily get no immediate results.

"On this account, however, we get direct feedback. Viewer response to the commercials in terms of requests to take the talent test are sent to us daily from the client. Immediately, we are working with leads. We find out right away what stations, time periods, adjacencies work best for us."

She pointed out other ways her job is different from conventional spot buying. "We buy essentially on an OTO basis. We may pick up a 15-minute program and not buy again until we get a measure of the commercial's effectiveness in that spot."

"Also, in conventional buying, you can be working within the confines of fairly strict budgets for each market. In this case, however, budgets, cpm's, grps, are not so significant. Spots with a dandy cpm may provide no leads at all. Demographics play a very important part." What type of audience does she look for? "Fairly creative people who have a desire to improve themselves and are willing to commit themselves to a correspondence course. Also, since the cost of the course is fairly high, they have to be above average in income." She looks for her audience on late-night movies, news shows, and weekend sports programs.

The buyer, who lives in New York, emphasizes the creative challenge of this kind of buying and the planning that goes with it. At home, she pursues her creative bent writing short stories.

National Biscuit Co.
(Compton Advertising, Inc., N.Y.)
A 50-market push for MILKBONE, TEAMFLAKES, and FLAVOR SNACKS begins July 31. The six-week buy will use early and late fringe minutes and piggybacks. After a short hiatus, another three-week flight begins September 11. Buying are Gene Petrak and John Jacobs.

Procter & Gamble Co.
(Benton & Bowles, Inc., N.Y.)
Commercials for CREST TOOTHPASTE are currently in 30 major markets. Late fringe minutes and prime 20's will run through the summer, with a renewal buy tentatively planned for the fall.

Procter & Gamble Co.
(Papers, Inc., N.Y.)
August 7 is start time on a buy for DASH. Late fringe minutes and some piggybacks will be used through the
Borzumato is the contact.

Procter & Gamble Co.
(Young & Rubicam, Inc., N.Y.)
An 87-market buy for CHEER is using early and late fringe minutes and some piggybacks in a full year buy beginning this third quarter. Frank Truglio is the contact.

Quaker Oats Co.
(Papert, Koenig, Lois, Inc., N.Y.)
Commercials for QUISP and QUAKE cereals will be in 63 markets through September 30. Day and early fringe minutes are being used. Dick Borzumato is the contact.

Ralston Purina Co.
(Smack, Debnam & Waddell, Inc., L.A.)
A 20-market buy for PURINA TUNA FOR CATS breaks July 31. The three-week flight will use fringe minutes and prime 20's. Ruth Boyington is the contact.

Shell Oil Co.
(Ogilvy & Mather, Inc., N.Y.)
Commercials for SHELL GASOLINE break at issue date in 25 major markets. The summer schedule is part of a full year buy using early and late fringe minutes and some five-minute late news spots. Buying is Mike Fulford.

Texize Chemicals, Inc.
(Henderson Advertising, Inc., Atlanta)
A 12-market buy for FANTASTIK SPRAY CLEANER breaks July 31. The four-week flight will use fringe and day minute to reach women. Betty McCowan is the contact.

Wilkinson Sword Inc.
(Ted Bates & Co., Inc., N.Y.)
A six-week push for WILKINSON SWORD BLADES breaks at issue date in 13 markets. The markets are being used in a test to reassess advertising distribution. Late fringe minutes on AM and news shows are being used primarily.

Quadrant is the contact.

“Ever buy a mini-megalopolis?
WOC-TV delivers the Q-C market”
says Pat Sundine, WOC-TV personality

The Quad-Cities is similar to the boroughs of New York. It is a combination of four large cities and six small ones and is home base for this trading area of over 1½ million people.

With no dominant nationality, ethnic or religious group, the Quad-Cities U.S.A. is demographically characteristic of the entire country. Marketers can plan a test or total market campaign for an area serving all segments of a stable economy. More than half of the counties in the WOC-TV coverage area rank among the nation’s top 400 in producing farm income. That’s a big plus factor.

To get the coverage, and to blanket the Q-C area, buy WOC-TV, Channel 6, where the best in viewing captures the attention of this mini-megalopolis.

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

*According to Business Week, Feb. 25, the Quad-Cities is a mini-megalopolis

Serving the Quad-Cities market from Davenport, Iowa

Wold

E. Pack Philips was named station manager of KRON-TV San Francisco. He was formerly operations manager.

Television Age, July 17, 1967
Award Winner!

The Women's Advertising Club of Baltimore has won top national awards for two successive years: the Achievement Award for Education in Advertising (Group I) by the American Advertising Federation in 1967 and the Advertising Federation of America in 1966.

SUCCESS STORY—BALTIMORE STYLE!

The President of the Women's Advertising Club of Baltimore during these award-winning years is Janet Covington, a WMAR-TV staff producer. Janet is one of the nation's few women in this position. She produces and directs "The Woman's Angle," "Faith to Faith" and other prize-winning documentaries. WMAR-TV congratulates the Women's Advertising Club of Baltimore for its outstanding work under her imaginative leadership. WMAR-TV salutes all segments of the communications industry for their participation in educational programs designed to stimulate the interest of young people in our expanding field.

In Maryland
Most People Watch COLOR-FULL

WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by THE KATZ AGENCY, INC.
YOU MAY NEVER SEE A ROSE TREE 40" THICK*

BUT...Sales Can Be Rosy in the 39th Market with WKZO-TV!

A rose without a thorn—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo alone, for instance, four new plants have recently created 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another $25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

If you like the heady fragrance of climbing sales—now and later on—sow your selling seed via WKZO-TV. Your green-thumbed Avery-Knodel man can give you complete particulars on our rich soil and year-round "growing" season.

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

*There's one at Tombstone, Arizona.
†ARB's 1965 Television Market Analysis.

Agency Appointments

ROBERT L. JAMES, DAVID MARCULIS, and KENNETH ROMAN, JR., account supervisors, were elected vice presidents at Ogilvy & Mather, Inc., New York. PETER J. BURNS, formerly senior vice president and management supervisor at Compton Advertising, joined O&M as vice president and deputy management supervisor on the Sears Roebuck account.

L. DICKSON GRIFFITH joined Del- hany, Kurnit & Geller, Inc., New York, as senior vice president an

member of the management board. He was previously management supervisor at Kenyon & Eckhardt.

BRUCE H. PORTER, formerly account executive, was named vice president and account supervisor at Post-Keyes-Gardner, Inc., Chicago.

GEORGE ABRHAM and DAVID CLOSE, account supervisors at Doyle Dane Bernbach, Inc., New York, were named vice presidents.

JAMES H. OBERG joined Doremus & Co. as account executive. He was formerly with Young & Rubicam.

Who gets results in Des Moines?

WHO

TV

...that's who!

WKZO-TV

100,000 WATTS • CHANNEL 2 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids

For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representative
<table>
<thead>
<tr>
<th>City</th>
<th>Time</th>
<th>Network</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte, N.C.</td>
<td>9:00</td>
<td>WSOC-TV</td>
<td>Cinema 9. 9:30 PM Sat. Packages inc. NTA, MGM, UA, 7 Arts, etc. H-R.</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>4:30</td>
<td>WICI-TV</td>
<td>Mulqueen's Kiddie-A-Go-Go. 4-5 PM M-F. Live dance show, cartoons, puppets.</td>
</tr>
<tr>
<td>Colorado Springs, Colo.</td>
<td>5:00</td>
<td>WFCL-TV</td>
<td>Winchell-Mahoney Time. 5-6 PM M-F. Taped before live kid audience. Puppets, cartoons. Metro TV.</td>
</tr>
<tr>
<td>Columbus, Ga.</td>
<td></td>
<td>KKTU-TV</td>
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<tr>
<td>Columbus, Ohio</td>
<td>12:30</td>
<td>WTVN-TV</td>
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<tr>
<td>Dallas-Fort Worth, Texas</td>
<td>3:30</td>
<td>WFAA-TV</td>
<td></td>
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<tr>
<td>Dayton, Ohio</td>
<td>11:05</td>
<td>WKEF-TV</td>
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<tr>
<td>Des Moines, Iowa</td>
<td>9:11</td>
<td>KWWN-TV</td>
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**Detroit/Windsor**

AW nws Noon Report. 12-12:30 PM M-F. Food for thought Detroit's only complete midday news. Storer. WJBK-TV

T v Swingin' Time. 3:30-4:30 PM M-F. Robin Seymour Show 6-7 PM Sat. Live dance party. RKO Nat. Sls. CKLW-TV

**Florence, S.C.**

W h The Ann McCoy Show. 1-1:30 M-F. Cooking features, sewing tips, decorating, etc. Blair. WBTW-TV

**Grand Rapids, Mich.**

F m Monday Night At The Movies. 7-9 PM Mon. Outstanding feature films. Running 3 years. Katz. WOOD-TV

F v Truth Or Consequences. 6:30-7 PM M-F. Audience participation. Color. Host Bob Barker. PGW. WZZM-TV

**Greenville/Spartanburg, S.C./Asheville, N.C.**

C v Monty's Rascals. 4:4-30 PM M-F. 7:30-8:30 PM Sat. Guests & cartoons. Avery-Knodel. WFBC-TV

W m Two On The Aisle. 4:30 PM M-F. Movies with live introduction. Thursday is color day. Hollingbery. WSPA-TV

**Indianapolis, Ind.**

W v The Jim Gerard Show. 9 AM M-F. Interesting guests, special "phone-in" segment. Crew includes singer Charlotte Daniels, George Nicoloff Orch. Katz. WFBM-TV

F m Friday Night Movies. 8 PM May 1-Oct. 30 then 9 PM. Color. No. 1 in time slot ARB '67. H.R. WISH-TV

W Cheyenne Western Theatre. 10-11 PM Sun.-Fri. Westerns with Marshall Dillon, Have Gun, Rebel. BCG. WLW-I

**Jackson, Miss.**

A n Noon Weather and News, women's feature. Byline Channel 12 6 PM. Late weather and News 10 PM. Katz. WJTV

**Jacksonville, Fla.**

F m Safari. Sun. 2-3:30 PM. Tarzan, Bomba & Jungle Jim. 6 yr. ARB track record of 25 rating. PGW. WFGA-TV

**Kalamazoo, Mich.**

F v Accent. 1:00 PM M-F. Women's editor interviews guests from clubs, schools, churches, etc. Avery-Knodel. WKZO-TV

**Kansas City, Mo.**

W h Bette Hayes Show. 1-1:30 PM M-F. For 14 years Bette has presented cooking and household helps, fashions, beauty tips. Only live women's show in market. Katz. WDAF-TV

**Knoxville, Tenn.**

A s Live Wrestling. 5:30 PM Sat. M.C. and expert give account of action. Audience interviews. Product "give-aways." Avery-Knodel. WBIR-TV

**Little Rock, Ark.**

F n News/Weather. Mon-Sat 6-6:30 PM. Blair. KARK-TV

**Los Angeles, Calif.**

F m 6 O'Clock Movie. 6-7:30 PM M-F. Feature showcase. Strong family appeal. ABC Spot Sales

T v Million $ Movie. 7:30 PM Mon-Th; 11:30 AM; 9 PM; 11:30 AM & 1:45 PM Sun. RKO Nat. Sls. KFMB

W v Tom Frandsen: F.Y.I. 3:30-4:30 PM M. A kaleidoscope of "happenings" in anachronistic format. NBC Spot Sales. KNBC

**Louisville, Ky.**

A v The Mike Douglas Show. 4-5:30 PM M-F. 90 min. of quality entertainment. PGW. WLKY

**Madison, Wis.**

F m Monday Night Movie. 8:30-10 PM Mon. Latest film released for tv, principally 7 Arts. PGW. WISC

A n Channel 15 Reports. 6-6:30 PM & 10-10:30 PM daily. News coverage fromUPI, NBC News. Meeker. WMTU

**Milwaukee, Wisc.**


M s Baseball. 1-4 PM Sat. NBC Game Of The Week. HRF

**Minneapolis/St. Paul, Minn.**

W v Dialing For Dollars starring Jim Hutton. 3:30-4:30 PM M-F. Color. Phone calls, lette game, special features. Petry. KSTP-T

C c Clancy and Company. 7-8 AM M-F. John Gallos as Clancy heads up wild detective agency. About 30 kids appear on show daily. Live and cartoons. PGW. WCCO-TV

**Mobile, Ala.**

F m Tuesday Night Movie. 7:30-9:30. First run movies in color. Blair. WALA-TV

**Moline, Ill.**

T v 8 Teen Time. 1:20-2 PM Sat. Area bands compete for cash prize while teens dance to the music. Katz. WQAD

**Monroe, La.**

F v McCall Comes Calling. 5-5:30 PM Thurs. Jack McCall hosts musical groups & singles. Nat'l Tv Sales. KNOE

**Montgomery, Ala.**

F m Monday Night At The Movies. 6:30-8:30 PM Mon. Top Hollywood movies from W.B. & 7 Arts. PGW. WSFA-TV

**Nashville, Tenn.**

F Old Time Singing Convention. 12:05-12:30 PM M-F. Ronnie Page presents outstanding Gospel singing groups on color tape. Katz. WLAC-TV
Haven, Conn.

F v The Ralph Emery Show. 4:30-5:30 PM M-F. Live pop and country music, top recording guests. MC nation's #1 country DJ... color. Petry. WSM-TV

Orleans, La.

F v The Mike Douglas Show. 3:30-5 PM M-F. Color. Top business names. Blair. WDSU-TV


F v The Mike Douglas Show. 4:30-6 PM M-F. Color. Songs, medly interviews. H.R. WAVY-TV

C c Saturday & Sunday News Index. Sat. 7-7:30 PM; Sun. 9-7:30 PM Regional and local news. Petry. WTAR-TV

C c Bungles And His Friends. 4-5 PM M-F. Bungles is live host. Cartoons, puppets. Area's top rated children's program. Katz. WVEC-TV

B Lunch With Ho Ho. 12-1 PM M-F. Local live program. Aane and cartoons. Blair. KOOC-TV

m Wednesday Night Movie. 8-10 PM. 71,000 homes ARB, 8,000 homes NSI. Mar. '67. HRP. KETV

C c World's Greatest Cartoons. 3:55 weekdays. 800 of best theatrical cartoons. Petry. KMTV


Portland, Me.

F n Farm Market Report. 6:45 AM M-F. Market's only daily farm report, weather, news. Katz. WCSSH-TV

Raleigh/Durham, N.C.

F v Daybreak. 6-6:45 AM M-F. Wakin' up music and fun. CBW musicians. News, interviews, etc. Katz. WRAL-TV

M v Sports Talk With Don Shea. 1:45-2 PM Sat. precedes baseball interviews. Blair. WTVD-TV

Rockford, Ill.

F v Merv Griffin Show. 6-7:30 PM M-F. Top rated in time period. Ideal for men and women. Blair. WOKR-TV

F Branded. 9:30-10 PM Mon. Chuck Connor plays Jason McCord former cavalry captain. Prime time. Meeker. WCEC-TV

C v Breakfast With Roddy Mac. 7:30-8 AM M-F. 7:15-7:30 AM Sat. Contests, cartoons, shorts, etc. H-R. WREX-TV

Rock Island, Ill.

W v The Mike Douglas Show. 3:30-5 PM M-F. Conversation, music skits with guests. Petry. WHBF-TV

Sacramento, Calif.


St. Louis, Mo.


F Twilight Theatre. 5:30-6:30 PM. Consists of "Twilight Zone" & "One Step Beyond" half hours. Metro TV. KPLR-TV


San Antonio, Texas

A Weather. 6:25-6:30 PM. Complete U.S. and Texas coverage. Katz. KONO-TV

San Francisco, Calif.

AT dv Panorama. 4 PM M-F. Steve Davis hosts variety-discussion show. Features top name stars. PGW. KRON-TV

Seattle, Wash.

F m Six O'Clock. Show. 6-7:30 PM M-Sat. 600 titles. Best from WB, Seven Arts. 20th Cent. PGW.

F v Merv Griffin Show. 8:30-10 PM M-F. Comedy, music, unpredictable conversation with famed guests. Petry. KNTV-

Sioux City, Iowa

C c Kids Korner Cartoon Karnival. 7:30-8 AM, M, W, Th, F. 7:45-8 AM Tues. Cannon Kid hosts. Meeker. KVTX

South Bend/Elkhart, Ind.

C c Cartoon Klub. 9 AM, M-F. Comic host Wolfie. Puppets, live action, color cartoons. Adam Young. WNDU-TV

W h Homemakers Time. 9:30-10 AM M-F. Lois Pence hostess to Michiana's women. Katz. WSBT-TV

A Of Land and Seas. 5:30-6:30 PM M-F. Travel adventure series in color. Blair. WSIV-TV

Springfield, Mass.

A v Mike Douglas Show. 4:30-6 PM M-F. Interviews and performances. Nationally known guests. Hellingbery. WWLP

Syracuse, N.Y.

F v Merv Griffin Show. 10:30 PM-12 M Sat. 1st run min. Carrier. Can be bought with Douglas, Bishop. PGW. WNYX-TV
Tampa/St. Petersburg, Fla.
F Travel Adventure Theatre. 7-7:30 PM Mon, Wed, Th, Fri.
Color. Adventures to far corners of world. H-R. WLCY-TV
C m Hey, Kids. 4-7 PM M-Sat. Various strip shows. Robin
Hood, Astro Boy, etc. Venard, Torbet, McConnell. WSUN-TV

Washington, D.C.
W m Money Movie. 12-2 PM M-F. A showcase of movie
interviews and give away calls. National TV Sales. WDCA-

C v Claire and Co Co. 7:30-8:30 AM M-F, 9-10 AM S
Cartoons, kindergarten lessons, color. HRP. WMAL-

F m Late Show. 11:25 PM M; Sat and Sun, 11:15 P.
Top-rated feature films. Most color. TVAR. WTOP-

Toldeo, Ohio
A m Friday Night At The Movies. 9-11 PM, Fri. Leading
stars in excellent and recent films. PGW. WTOL-TV

Wausau, Wis.
F nws Channel 7 Reports. 6-6:30 & 10-10:30 PM M-
News, weather, sports. Avails within. Meeker. WSAU-

Topeka, Kans.
A n The Early News. 5-5:30 PM M-F. Host
Gene Floro presents news, weather & inter-
views, informative & entertaining guests. Area
interest. Flat $40.00. Avery-Knodel. WIBW-TV

Wichita, Kansas
A d Joe Pyne Show. 10:30 PM Sat & Sun. Interviews with
controversial people on broad range of subjects. Petr
KARD-

Tulsa, Okla.
F d An Evening With. 8-8:30 PM Mon. H-R. KOTV

The Advertising Directory of **Tv Availabilities**

will be a regular feature of **Television Age**

and will appear in each issue.

Use it regularly to help in your media planning.
Avery-Knodel, found the usual action—suspicion of station-sponsored research.

In addition, the mediamen said they weren't about to accept the word of a little-known research firm. An agency media executive commented: "Madison Avenue isn't buy a seven-day recall study. It's no improvement over the diary."

MARC's use of an area probability sample to make sure non-telephone homes are included touches on what some consider the diary's most serious flaw. Erwin Ephron, director of media research at Paperl, Koenig, says: "A nasty problem with the diary is that certain ethnic and low-income groups are not represented because secrecy in English is required and diaries are placed by telephone sampling."

But most agencies have never been carried enough about this problem to press hard for a solution, even though the stations would bear the run of the cost. The changes might mean wrenches in the present way of doing things and, possibly, compromises affecting the information that already get. And many advertisers are not that interested in low-income families.

Improving Representation

However, the rating services are making some efforts in this area. Nielsen will split 51 countries representing about 30 per cent of U.S. households to reflect different viewing patterns. Harlem, for example, will be extracted from the rest of Manhattan (New York County) and its viewing figures will be projected separately.

Despite the top-sided sampling which results from using a telephone-home-cum-tv universe, the economy of telephone interviews is so attractive that Petgen feels an in-depth telephone technique is the most reliable way currently available.

It offers, he says, these advantages: (1) a cooperation rate of over 95 per cent, (2) "ethnic placement, cooperation and balance control," (3) elimination of recall bias and (4) elimination of the "diary week fatigue factor."

As for uhf's specific problems, in theory, and putting the non-telephone home problem aside, sampling uhf homes should present no headache. If, for example, a market has 50 per cent uhf penetration, this should show up in the sample within statistical limits.

But uhf stations still complain their audiences are often not reflected fairly. This, again, is the perennial problem of whether the diary keeper is more likely to remember the high-rated network show and not the less popular locally-produced program.

But it comes home to broadcasters with particular force when the rating reports show "no measurable audience."

Defense For Minimum

Blechta defended Nielsen's minimum reporting requirements at the CAB's May meeting. Pointing out, "We don't peddle happiness," he said the minimum rating standard—0.5 during two or more day parts or 0.75 during a single day part—serves to "reduce—but not eliminate—the reporting of relatively unstable audience levels."

But he held out some hope by promising that Nielsen would propose a course of action that may be of use in the programming of uhf stations and in the buying and selling of time on such stations. He said the research firm will need the help and advice of uhf stations in structuring the study.

Among the questions Nielsen would like answered are: What happens to audience levels and shares when uhf enters a vhf market? How long does it take uhf to make a measurable impression?

ARB's Griffin assured the CAB meeting, as did Blechta, that sampling was sensitive enough to reflect the growth in uhf homes. And he pointed to ARB controls which guarantee at least 100 in-tab uhf diaries.

He also pointed out, however, that these controls are limited to metro areas. Griffin explained ARB recognizes that uhf stations have audiences beyond the metro area but said "economies don't allow us to go farther."

Another issue causing anguish to the smaller station is the catv problem. The difficulties in accurate measurement of catv viewing affect all types of stations, but secondary-market outlets feel they usually hold the muddy end of the stick because they lack protection against outside signals.

Overweighted Viewing

Many broadcasters maintain catv subscribers are more cooperative in returning diaries and thus overweight viewing of these outside signals. It is also held that party telephone lines in the more sparsely-populated areas make it hard to reach homes chosen for the sample because the line is usually busy.

The result, says Pengra, is that "diary returns gravitate to areas where catv exists and to higher income areas with more sophisticated receiving antennas permitting greater reception from outside stations."

Controls such as ARB's policy of making sure that in-tab samples contain "approximately the same proportion of catv subscribers as that which exists in the survey area" are meeting some of the objections but accurate editing of catv-home diaries remains difficult.

A major barrier to solving the hassle about local rating methodology is the lack of obvious alternatives.

For example, there is strong support among independent stations for electronic measurement. This offers the prospect of higher audience shares and, just as important, better figures on cumulative reach.

The one-week diary does not give the low-share station a chance to build up evidence of market reach. Electronic devices, which are maintained in homes over long periods, permit measurement of four-week cumes and data for even longer periods.

But the "meter" measures only tuning and today's advertiser is used to and will insist on demographics that help him pinpoint his prospect. This
means some kind of diary for audience composition as well as, possibly, product usage data will have to be used in addition to electronic measurement.

Thus, the real barrier to improved audience data—the cost of good research—raises its ugly head. There has been some interest in Nielsen's Magnetic Tape Audimeter (MTA), which would provide some economies over the film tape in the conventional Audimeter.

Information from the MTA could be quickly and easily translated into computerized printouts. But Blechta estimates the cost of MTA-plus-diary would be two to four times that of the diary alone.

So, even if electronic measurement were instituted, it would probably be confined to the top 15 to 25 markets. The independents feel even this is unlikely because, they say, network affiliates see no reason to bring in a methodology that will reduce their audience shares.

As evidence of the difficulty, they point to the fact that instantaneous measurement in Los Angeles, a market big enough to afford it, has gotten nowhere.

For the time being, this leaves refinement of the diary method the only visible alternative. Whatever is done will cost more money. Such is the fruit of progress.

Outside of New York

But in different cities, the situation is different. In Austin-Rochester, Minn./Mason City, Ia.; in Charlotte, N. C.; in Montgomery, Ala., and in South Bend-Elkhart, Ind., for instance, Tonight easily beats the competition, which consists of practically everything from movies to off-network series to wrestling. In Los Angeles and Chicago, major markets, Tonight beats Bishop, Joe Pyne, Alan Burke, Mort Sahl, Dr. Kildare, Route 66, and movies.

The quality of a station's film packages, of course, weighs heavily. As could be seen in the comments of the CBS affiliates, those having success with movies generally want to keep them, those with less successful results are particularly interested in a network late-night variety show.

Six primary NBC affiliates out of 208 do not carry Tonight. Four of them are off the air in the late-night hours Monday through Thursday, and show movies on Friday. Two—WAPI-TV Birmingham, and KTVO-TV Casper, Wyo.—run movies every weeknight, but WBMG, an NBC-ABC affiliate in Birmingham, does have Carson. Also, 12 occasional-basis affiliates don't run Tonight.

Bishop, a success as a Tonight guest-host, is not the man for a five-night-a-week grind, say some observers. He was described as prepared and uncomfortable in competing with such types as Gov. Ronald Reagan and Pierre Salinger. F. sponsors—Bristol-Myers, Genel Foods, International Latex and P&G, Cola, all through Young & Rubicam and P. Lorillard, through Grey—have taken a 39-week chance on him. (At presstime, ABC has denied reports Bishop would be cancelled at 13 weeks, which would have been the show of Friday, July 14.)

‘Most Cost-Protective’

Warren A. Bahr, Y&R’s senior vice-president and media director, says the Bishop show has a “fair growth potential,” a “low increase in TV dollar rate” and an “A-market afinity,” and, that of the late-nighters, it is the “most cost-protective.” He sees it as good for reaching young viewers and working women, and says it needs time to develop a following—“like a soap opera.”

Bishop is cleared by 135-140 or ABC’s 142 affiliates, according to network spokesman, who said the few others have a “very heavy investment in feature film packages.” The number of clearances, however, is “considerably more than anticipated,” he noted, considering the popularity of its features.

“Everybody is aware,” he admits, “that the show is not getting great ratings, but it took Paar, Carson and Bonanza an awful long time to catch on, too.” He advises that “very subtle changes” are being introduced, such as putting the big entertainment acts up front and having Bishop talk with his guests “in a more leisurely manner.”

This new leisureliness is not always evident. On a recent episode, Bishop followed his opening bit with: “Let’s get the show under way before ABC has another meeting.” Then, a few minutes later: “Tom Moore, the president of the network, called me—collect.” On another show, he completely forgot about sidekick Regis Philbin, and never introduced him. (He apologized the next night.)

The Las Vegas Show, the first and...
Pet Products
- Marnat Packing Company
- Big Time Pet Food
- National Dairy Products Corp.
- Kraft Dog Food
- National Packing Corp.
- Khambugers
- Ralston Purina Co.
- Ralston Tuna for Cats
- Standard Brands Inc.
- Fives Dog Food

Publishing Media
- National Weekly Inc.
- National Review Publication
- Readers Digest Assn. Inc.
- Funk & Wagnall's Dictionary
- Wall Street Journal
- Wall Street Journal

Radio, TV, Phonographs
- BSR (USA) Ltd.
- BSR Record Changers
- Concord Electronics Corp.
- Concord Tape Recorder

Sporting Goods and Toys
- AMF Corp.
- AMF Model Cars
- Fantistic Inc.
- Silly Sand
- Hart Ski Dealers
- Olin Mathieson Chemical Corp.
- Winchester Fire Arms
- Rawlings Sporting Goods Co.
- Rawlings Sporting Goods

Travel, Hotels, Resorts
- British Travel Assoc.
- British Tourism
- Canadian Exhibition Corp.
- Expo '67 World Exhibition
- Swissair
- Swiss air Travel

Tobacco Products
- American Tobacco Co.
- Colony Filter & Menthol Cigarettes
- American Tobacco Co.
- Lucky Strikes Menthol Cigarettes
- American Tobacco Co.
- Pall Mall Menthol Cigarettes
- Brown & Williamson Tobac Co.
- Dveer Long Cigarettes
- Consolidated Cigar Corp.
- Ben Franklin Cigars
- Liggett & Myers Tobacco Co.
- Chesterfield Filter Cigarettes
- Liggett & Myers Tobacco Co.
- Chesterfield Menthol Cigarettes
- Liggett & Myers Tobacco Co.
- L&M Menthol Cigarettes
- Reynolds R. J. Tobacco Co.
- Camel Menthol Cigarettes
- Reynolds R J Tobacco Co.
- Winston Menthol Green Cigarettes
- Reynolds R J Tobacco Co.
- Winston 100 Red Cigarettes

Television Age, July 17, 1967

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Salaries (Continued from page 31)

runs an employment agency, varies according to "how badly the agency needs his particular talent." But Stern feels the market has quieted down. The reason is that "the agencies who were active in the market have completed re-staffing with products of the 'new school' of copywriting." Asked what was the 'new school,' he answered, "Call it 'the Doyle Dane school.'"

Many of the salaries paid to the stars are inflated, says Edward McCabe, who earlier this year started up a new agency, Scali, McCabe, Slovos. "Some guys are making two or three times what they're worth," maintains McCabe, who had been vice president and copy chief at Carl Ally and is barely 30. "Some agencies are desperately hiring second-rate people who are good at promoting themselves. Raids upset the whole applecart, especially when the second-rate guys get paid twice what the good guys get."

"They want the Ferrari this afternoon," says Donald Buckley, creative director at Foote, Cone & Belding, speaking of the fast-buck, fleet-footed creative types. FC&B, he warns, is not about to pay inflated salaries. He explains that the agency as a rule seeks to limit creative compensation to around $30-$40,000 plus stock participation. BBDO holds to a comparable level—around $30,000.

But Some Get $50,000

Tully notes, however, that "a talented art director—I'm talking about a man who is or can be an important figure in the agency—can command $50,000 a year. Some of them get more than department heads. This isn't necessarily bad," Tully adds, "since many creative people aren't good executives and they shouldn't be penalized for it. Of course, $50,000 is the exception; I'm not saying all the good ones get that much."

Some get more. At Jack Tinker & Partners, partner Bob Wilvers is said to earn something in the neighborhood of $70,000. At McCann-Erickson's Center for Advanced Practice, vice president and art director George Olden is believed to pull down close to $80,000.

Creators who are agency principals may do even better, some even topping the $100,000 mark in total compensation. But there are few creative types who are agency principals. The roll call is familiar: Papert Koenig Lois; Carl Ally; Scali, McCabe, Slovos; Tinker; Wells, Rich, Greene.

But there's a clinker. Art directors and copywriters often enough top out early in the game. Even Jerry Delia Femina, when he moved to Bates, remarked that designers and writers of advertising are finished by the time they hit 35. "Not enough energy" after that, he said.

Some feel that art directors get depleted even more quickly than copywriters. "They burn up," says Mitzi Morris, who is active in the placement of art directors at the Jerry Fields employment agency. "The business uses up their ideas at a rapid rate," she finds, and, for this reason, the a.d.'s feel pressured to "make it" fast.

Abandon Hope After 30

That's why Raf" and his peers live in sweaty anticipation of The Big Jump. What, after all, will become of them if they hit 30 before making it? This fear has a strange ring to admen who can conceive of fates worse than plodding along past 30 at a salary less than $50,000.

One reason for the creative man's anxiety is expressed by Miss Morse: "There's less room at the top." She deplores the fact that only a few art directors have become top agency creative directors. Among them: Robert Gage, recently appointed creative head of Doyle Dane Bernbach. Stephen Frankfurt's head nudges the clouds of top management at Young & Rubicam, where, at age 30, he became senior vice president and creative director.

Another cautionary tale: the likely lad, trained in one of the prestigious creative shops, who succumbs to the lure of money alone. He may, for double the money, end up at a giant agency, and never be heard from again, working on uninspiring or un-inspired campaigns in an atmosphere inimical to "creativity."

Says Jerry Fields: "There's a Mosaic notion around. The hiring agency expects the bright young man to walk on water. It thinks it can be off a kernel of seed-corn, but the seed-corn needs a fertile field."

Fields notes that the hot creative shops, which nurture young talent, usually manage to stay out of the salary rat race because promising creative people want to work there and see their jobs as a springboard for the big money elsewhere.

After Money: Stock Deals

Some of the creative agencies manage to hold on to emergent talent despite the raids from the big agencies. Doyle Dane Bernbach, which once could pay well below the going rate because so many bright creative types were eager to work there, is reportedly paying more these days, although nowhere near the top rates prevailing in the bull market Papert Koenig Lois, which maintains, according to president Frederick Papert, a $40,000 ceiling on individual salaries in the creative departments, sweetens the pot with stock participations, as do other agencies.

Meanwhile, life goes on at a more tranquil pace for account men, media men, and researchers. The days of the "vest-pocket" account are just about over at all the big agencies, and the struggle for preference is as much over status—vice-presidencies, perks and emoluments—as it is over actual earnings or salaries. The horizon for many young account executives is a vice presidency, with options on a very nearly lateral move to another agency, usually one with an account in the same product field. For most young media men, the way up is to media supervisor and associate media director or account work. Many, however, move to the reps as salesmen.

Meanwhile, the razzle-dazzle creative types climb the money ladder while suffering anxiety over volatile ups and downs. One thing is certain: things are bound to settle down, once the creative shake-down is over.
In the picture

Robert W. Ferguson, re-elected recently to a second one-year term as chairman of the TV Board of the National Association of Broadcasters, cites a number of reasons why he opposes the FCC’s cigaretteiting and favors control over CATV. Ferguson, who is president of WTRF-TV Wheeling, W. Va., that city’s only TV operation, says he is “hopeful the FCC will reconsider” its position requiring stations to afford “significant” time to anti-smoking viewpoints. He defends what he calls the “logic” in the NAB and CBS petitions for a reversal. But he declines to predict what the commission will do, anything.

Ferguson fears, as do most—possibly all—broadcasters, that the cigarette decision may be just the first step in an unhealthy spreading of the fairness doctrine to require similar opposing time to rebut advertisers of numerous other products that the commission may someday deem dangerous to health or welfare, such as automobiles.

Although he does not assert, point blank, as some do, that the fairness doctrine is itself unconstitutional, he maintains that “it restricts broadcasting unreasonably.” But, he adds, perhaps keeping in mind the recent Court of Appeals decision upholding the doctrine’s constitutionality: “We can live with the fairness doctrine as such. I can’t say that it’s right, but we can live with it.”

The TV Board chairman states that, like the NAB (more than half of whose members are involved in CATV), he is “not anti-CATV” but simply in favor of protecting broadcasters from intrusion by non-licensees into the activities of license-holders. He points particularly to control of cable-vision in the areas of copyright and the free importation of programs paid for by regular broadcasters. With the proper balance, broadcasting and CATV can co-exist, he believes.

He does not foresee a splintering of NAB influence by the recent creation of the All-Channel TV Society (ACTS), a group of uhf operators who feel they are being short-changed by a vhf-heavy NAB. Indeed, the NAB has agreed to cooperate with ACTS, expecting in return that the new group will “affirmatively support” it.

The most important developments in the past year, Ferguson feels, were in the area of satellite communications.

Station operators will be glad to know he doesn’t share the apprehension of some observers that the initiation of direct satellite-to-home transmission will spell doom for local outlets, with which he has been associated for more than twenty years. There will always be a demand, he believes, for locally and regionally oriented news and features.

In addition to his re-election as TV Board chairman at the NAB board meetings in Williamsburg, Va., Ferguson was also named to head a 10-man ad hoc committee to study the TV Code Board’s recommendation that prime-time non-programming interruptions be limited to two per half-hour and four per hour.

The committee is expected to meet this week in Washington, and to report its conclusions to a joint meeting of the full TV Board and the Code Board, to be held by October 31 “with the intent that a final resolution will be reached at that.” Ferguson is on record as being opposed to clutter.

Robert Willi Ferguson, 53, delivered newspapers as a boy in Cleveland, later served in the Scripps-Howard news bureau and as the advertising or business manager of several papers.

He was graduated from Ohio State University as a journalism major, served three years in the Navy and went through the Navy Communications School at Harvard. He participated in the NAB’s first broadcast management seminar at Harvard’s graduate school of business.

Ferguson founded WTRF Radio two decades ago, on the threshold of the television era, and became its station manager. In 1953 came WTRF-TV, and the next year the am operation was sold. An fm facility was established in 1965.

Ferguson met his wife, the former Dorothy Denison, at Ohio U. They have a 16-year-old daughter, whom, he says, he would be proud to have enter the broadcast world. Should she join WTRF-TV, she would be part of a 60-person staff that is one-fifth female.

Ferguson’s hobbies center on sports. With his extensive activities in broadcasting and various industry organizations, he may be accurately termed a big wheel in Wheeling.
CBS brass censored an Elaine May sketch from the April 16 Smothers Brothers Comedy Hour because they felt some of the words—including "heterosexual"—were in bad taste. The recent Smothers season-closer, however, got a lot of mileage out of "fairy" jokes, including an unusually suggestive double-take by Tom. We're glad to see CBS endeavoring to keep its shows queen.

Sometimes a station can be a bit too hasty with its ID. On WABC-FM, New York, the other day, the conclusion of the Show Boat album ran right into the station jingle, with this result: "... But Old Man River, he jes’ keeps rollin’ along on WABC-FM."

From a recent press release: "Producer Richard E. Lyons has sent out a call for 60 friendly Indians today for Universal's World Premiere: 'Something for a Lonely Man.'" They shouldn't be too hard to find with the new SAG minimums.

Smoke Gets in Whose Eyes? The broadcasting community was jolted by the FCC's unanimous decision citing the fairness doctrine as justification for anti-cigarette messages. As far as smoking by commissioners is concerned, however, the vote is far from unanimous. Robert T. Bartley is the only heavy cigarette smoker among them. Robert E. Lee prefers cigars, and Rosel H. Hyde and Kenneth A. Cox are known to be abstainers. Said one observer: "I can't recall off-hand which commissioners smoke what, though from some of the decisions I sometimes have suspicions."

A check of the television ratings of the New York Yankees reveals that whenever colorful Emmet Ashford is behind-the-plate umpire for the WPIX-TV New York televised game, the ratings average 1 to 1.5 points higher. At this rate, according to directors Jack Murphy and Don Carney, Ashforth may have to join the National League's talent union.

Wave that Banner, Klink that Cox: Hogan's Heroes, the CBS series that many have criticized as making Germany in the war look like Paris the Spring and avoiding the quest of Nazi brutality, was vehemently defended by star Bob Crane, who said that despite some initial adverse reactions, viewers now wholeheartedly approve the story-line.

He pointed out that he has been invited to speak before and receive awards from many veterans organizations—most enthusiastically by B'nai B'rith and other Jewish groups. In fact, he noted, while Hogan's syndicated in numerous foreign countries (31 at present, according to CBS Films), one that has refused is Germany, which is apparently offended by the depiction of German officers as ninny.

According to a recent issue of Saturday Review, "Voltaire seems to have television age... in mind when he said that he who has no spirit of the age has all the misery of it." Gee, we're sorry for whatever misery we've caused; I sure wasn't deliberate.

According to a report in a recent issue of New York's (Greenwich) Village Voice, come September, when the California Democratic Council meets to pick an anti-LBJ delegate slate for the June 1968 state primary, one of the chosen will be Robert Vaughn, the Man From UNCLE and a leading critic of the Administration's war policy.

There seems to be no likelihood of David McCallum's being picked as well. In this case, at least, it's Vaughn who is going solo.

During a promotional tour of the Miller Brewing Co. plant in Milwaukee, singer Patrice Munsel, according to a press release, "sampled the product several times. She even tasted some hot wort, to the cheers of brewery workers." She must have had a good time, too.

Television Age, July 17, 1967
Invitations to supply information for the Station Programming Description statements are now being mailed to every commercially licensed radio station (AM and FM) in the U.S. When returned, the information will be processed to conform to rigid SRDS standards, to be published in the earliest possible edition.

The SRDS plan for incorporating 100-word (or less) descriptive, nonpromotional statements of program segments (at no charge to the stations) into station listings was announced in March 1967. It has been discussed with and (at the April NAB Chicago Convention) by advertisers, agencies, stations and representatives. The plan has been submitted to stations, representatives and major radio advertisers and agencies requesting their opinions. In response to an invitation in May, several thousand buyers of radio time, many leading radio stations and representatives have expressed themselves unmistakably and overwhelmingly in favor of this addition.

Here is a summary of this response:

<table>
<thead>
<tr>
<th>ADVERTISERS AND AGENCIES</th>
<th>STATIONS AND REPRESENTATIVES</th>
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</thead>
<tbody>
<tr>
<td>EXTREMELY VALUABLE</td>
<td>BENEFIT, EXTREMELY VALUABLE</td>
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<tr>
<td>76.8%</td>
<td>67.1%</td>
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<tr>
<td>OF SOME VALUE</td>
<td>LITTLE DIFFERENCE, SOME VALUE</td>
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<tr>
<td>17.8%</td>
<td>17.1%</td>
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<tr>
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<td>15.8%</td>
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Station Programming Statements will be added because users of SRDS tell us they are wanted—which is the reason all additions and modifications of SRDS have come about over the past 48 years—to provide a better and more useful service to people who buy advertising media of every type.

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