

Television Age

The ad game 10 years hence — as agency presidents see it PAGE 21
Politics: tv is indispensable, and playing it straight PAGE 24
Help wanted — to validate TVQ, Simmons qualitative data PAGE 26



ROWAN AND MARTIN



KAYE BALLARD



LEE MARVIN



CAROL CHANNING



BOB NEWHART



PHYLLIS DILLER



TONY BENNETT

HERE ARE
 JUST
 A FEW...

...OF THE GUESTS

Who have appeared recently on KSTP-TV's "DIALING FOR DOLLARS," 3:30 to 4:30 pm, Monday through Friday, in color, of course.

Fast-paced variety show, DIALING FOR DOLLARS presents games, gifts, prizes, contests, money-winning telephone calls and interviews with famous and interesting people from all over the world.

With personable, experienced Jim Hutton as host, DIALING FOR DOLLARS has been a success for more than ten years and is the only show of its kind in this major market.

The format of the show makes it an ideal showcase for advertising messages, for introducing and testing new products with Jim Hutton doing the commercials and offers merchandising and promotional advantages not available from other types of shows.

KSTP-TV has recently completed a four-color brochure detailing the DIALING FOR DOLLARS show and what it can do for you. Drop a note to KSTP-TV Sales Manager Blake or your nearest Petry office and we'll be happy to send you a copy.



Host Jim Hutton awards prize to young DIALING FOR DOLLARS guest.

Represented Nationally by Edward Petry & Co., Inc.



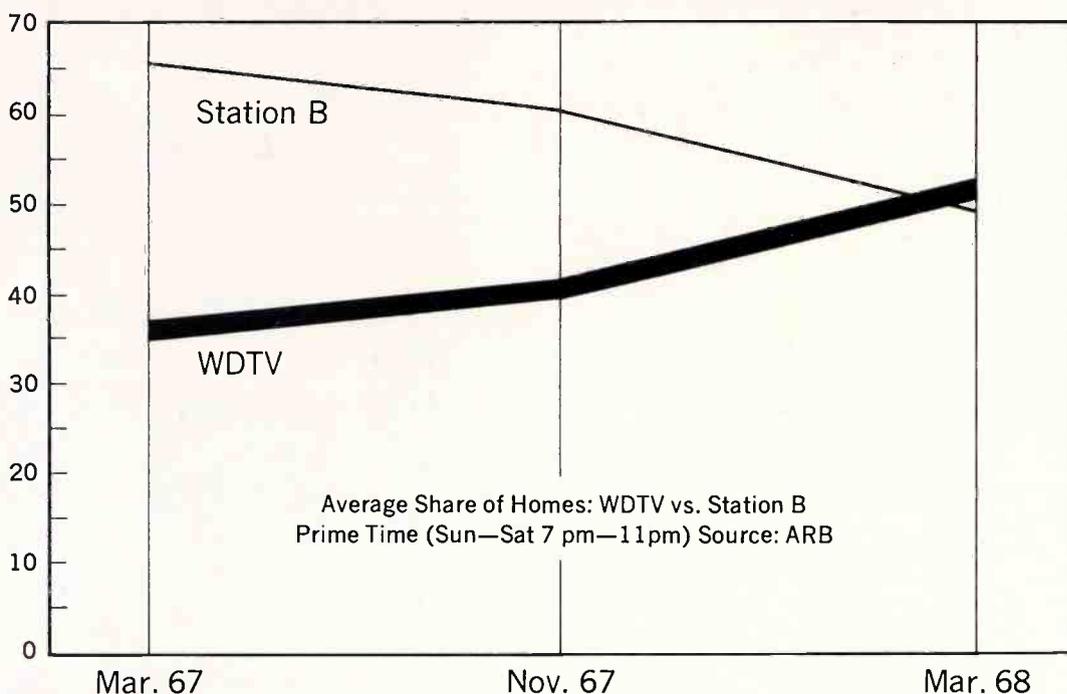
COLOR TELEVISION
 MINNEAPOLIS • ST. PAUL

HUBBARD BROS. TELEVISION



ZOOM!

**ALL OF A SUDDEN IT'S A WHOLE NEW BALLGAME
IN THE CLARKSBURG-WESTON-FAIRMONT MARKET**



What happens when you combine dynamic new management with a CBS affiliation? ZOOM! That's what happens. You've got a new #1 station and a whole new ballgame. Don't buy the market without a scorecard. Call our Sales Representatives: National Television Sales. Or contact John E. North, Vice President & General Manager.

WDTV



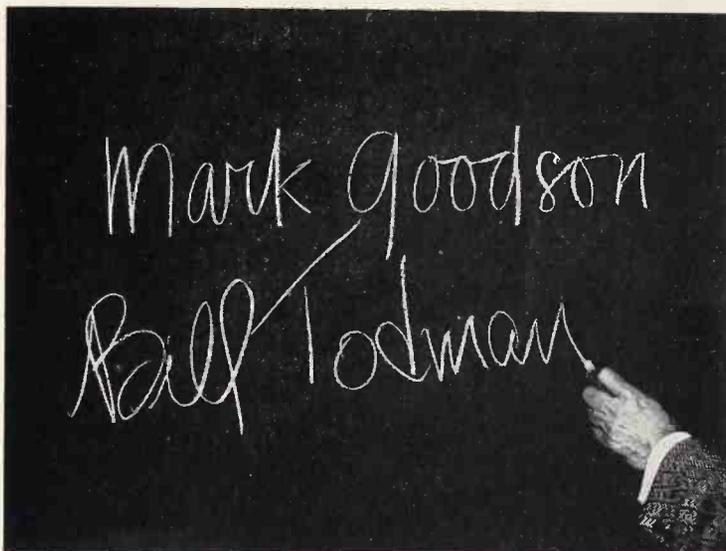
A CBS Affiliate

CHANNEL 5

THE ZOOMING NEW #1 in Clarksburg—Weston—Fairmont, West Virginia



Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strength and limitations thereof.



Signing in
with a
new "What's My Line?"

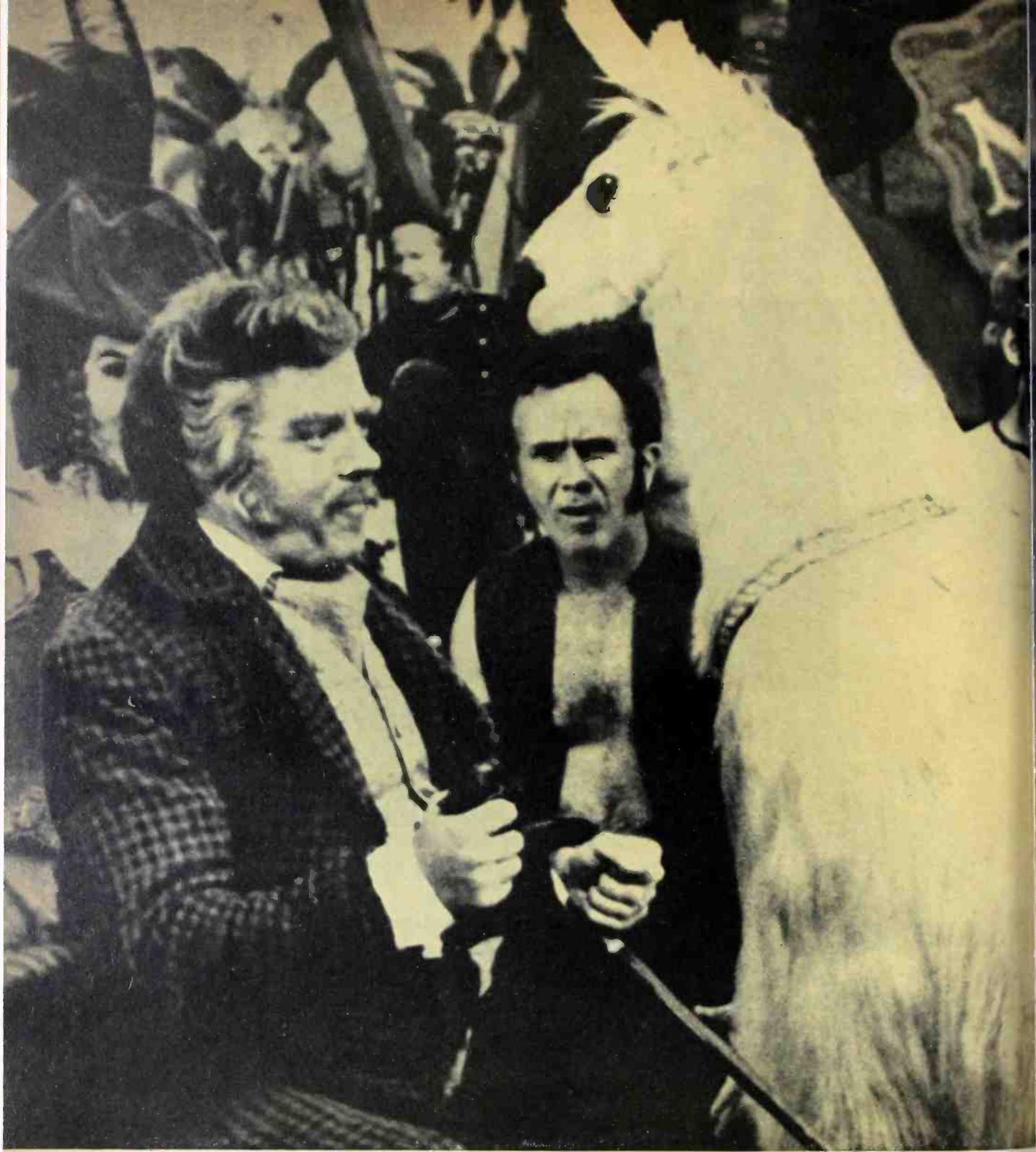
All new, in a brand-new format especially aimed at young adults! "What's My Line?"—the most successful, longest-running game show in television history—is now in production for first-run syndication.

New host: Wally Bruner, young, personable and handpicked by Goodson-Todman. New panel members: celebrity pace setters with the accent on youth-appeal. New contestants: action people involved in today's offbeat occupations. New guests: big-name stars of today.

The new "What's My Line?" is produced on video tape by the master television gamesmen, Goodson-Todman: five half hours weekly, in color.

Sign in please...at **CBS Enterprises**

New York, Chicago, San Francisco, Dallas, Atlanta.



Doctor Dolittle's prescription for influencing animals and winning Oscars

It started with a series of letters. A British soldier at the front during World War I wrote them to his children. It ended with the musical film, "Doctor Dolittle," based on a book that resulted from that wartime correspondence. From book to box office, "Doctor Dolittle" has made people happy. For the principal person is a carefree country doctor who learns to speak 400 animal languages. And then involves himself in the lives of his animal friends, whom he likes more than people. To children, the movie has been a



...so real that household pets
...taken on a new esteem. To chil-
...es parents, it's been a daydream
...repeats itself because of the
...ring popularity of the movie's
...al score.

...was Leslie Bricusse who trans-
...the book into a screenplay and
...wrote the lyrics and music for the
...14 songs. His 18 months of labor
...ered him numerous honors, but
...as prestigious as his Oscar for
...ong, "Talk to the Animals."

BMI is proud. For Mr. Bricusse is

one of the more than 14,000 people whose music we license—among them the winners of eight Academy Awards in the past eight years. "Talk to the Animals," which details the advantages and pleasures of speaking the 400 animal languages in which the doctor was expert, joins such previous BMI Oscar winners as "Never on Sunday," Best Motion Picture Song of 1960; "Lawrence of Arabia," Best Original Score of 1962; "Tom Jones," Best Original Score of 1963; "Mary Poppins," Best Original Score of 1964;

"Chim Chim Cheree," Best Motion Picture Song of 1964; and "Born Free," Best Original Score and also Best Motion Picture Song of 1966.

The best movie music is that which walks out of the theater with the audience. On occasion, it's the melody people whistle coming in. Whether going or coming, it's hard to miss hearing songs written by BMI-affiliated writers. They and their talent are part of the BMI success story.

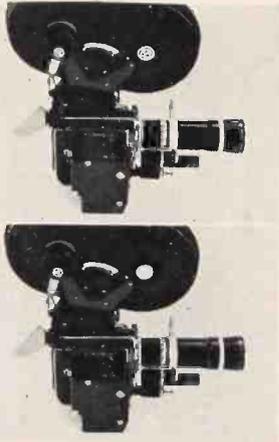


BROADCAST MUSIC INC.

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

All you need to make movies is a 16mm Bolex, a lens, and talent.

All you need to make movies is a 16mm Bolex, a lens, and talent.



But Bolex is a system as well as a camera. It can be outfitted for your specific professional needs. Begin with the H-16 Rex-5 body, which has reflex viewing, a magazine saddle, filter slot, and variable shutter speed.

Add the lightweight 400 foot magazine, constant speed motor, take-up motor,

rechargeable power pack, and you are ready to shoot 12 minutes of uninterrupted synchronous sound footage.

Choose from a wide range of optically perfect lenses, from fast 10mm wide angle to 150mm macro-tele. From zooms with electric exposure control built in to a prime lens as fast as f/0.95.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 to 64 frames per second, single frame control. It can be hand-held or mounted on a tripod. Fully outfitted, the camera weighs less than 13 pounds.

Bolex cameras, made with Swiss watch making precision, have proven

their accuracy over many years time, under the most adverse conditions, and at tropic and arctic temperatures. This is the Bolex H-16 Rex-5, The Professional.

For a copy of Bolex magazine's special issue on communications, write Paillard Incorporated, 1900 Lower Road, Linden, New Jersey 07036.

BOLEX
Bolex H-16 Rex 5,
The Professional.

JUNE 3, 1968

Television Age

21 1978: AGENCY PRESIDENTS TELL IT LIKE IT WILL BE

Big changes are foreseen in ten years, especially in the media and international areas.

24 NO TIME FOR SLOGANS

Tv is the name of the game in this year's political races, but the candidates are playing it straight; money, yes, theatrics, no.

26 WILL THE REAL YARDSTICK PLEASE STAND UP!

Further research is needed to validate TVQ and Simmons qualitative data, says media director.

28 DOWN WITH BUREAUCRACY

A 'creative' agency can be tops through and through, according to a media chief, if talented people are given the responsibility and the right atmosphere.

30 IN TOPEKA, DOWNTOWN IS UP

A series of locally produced, half-hour specials has been creating store traffic and sales for metro merchants.

DEPARTMENTS

12 Publisher's Letter

Report to the readers

13 Letters to the Editor

The customers always write

15 Tele-scope

What's behind the scenes

17 Business Barometer

Measuring the trends

19 Newsfront

The way it happened

31 Viewpoints

A no-holds-barred column

32 Film/Tape Report

Round-up of news

41 Spot Report

Digest of national activity

43 One Buyer's Opinion

The other side of the coin

49 Wall St. Report

The financial picture

63 In the Picture

A man in the news

64 In Camera

The lighter side

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.

GOTHAM CITY. IT'S BECOMING AN EMPIRE.



BATMAN'S GOTHAM CITY is an empire 24 markets strong. Including 9 out of the top 10.

120 Half-hour color episodes bought by broadcast groups like Capital Cities, Chris-Craft and RKO General.

BATMAN is proven programming!
Look at Miami!



New York: Tel. 212-957-5010;
 Los Angeles: Tel. 213-277-2211;
 Chicago: Tel. 312-372-1584;
 Dallas: Tel. 214-748-7221.

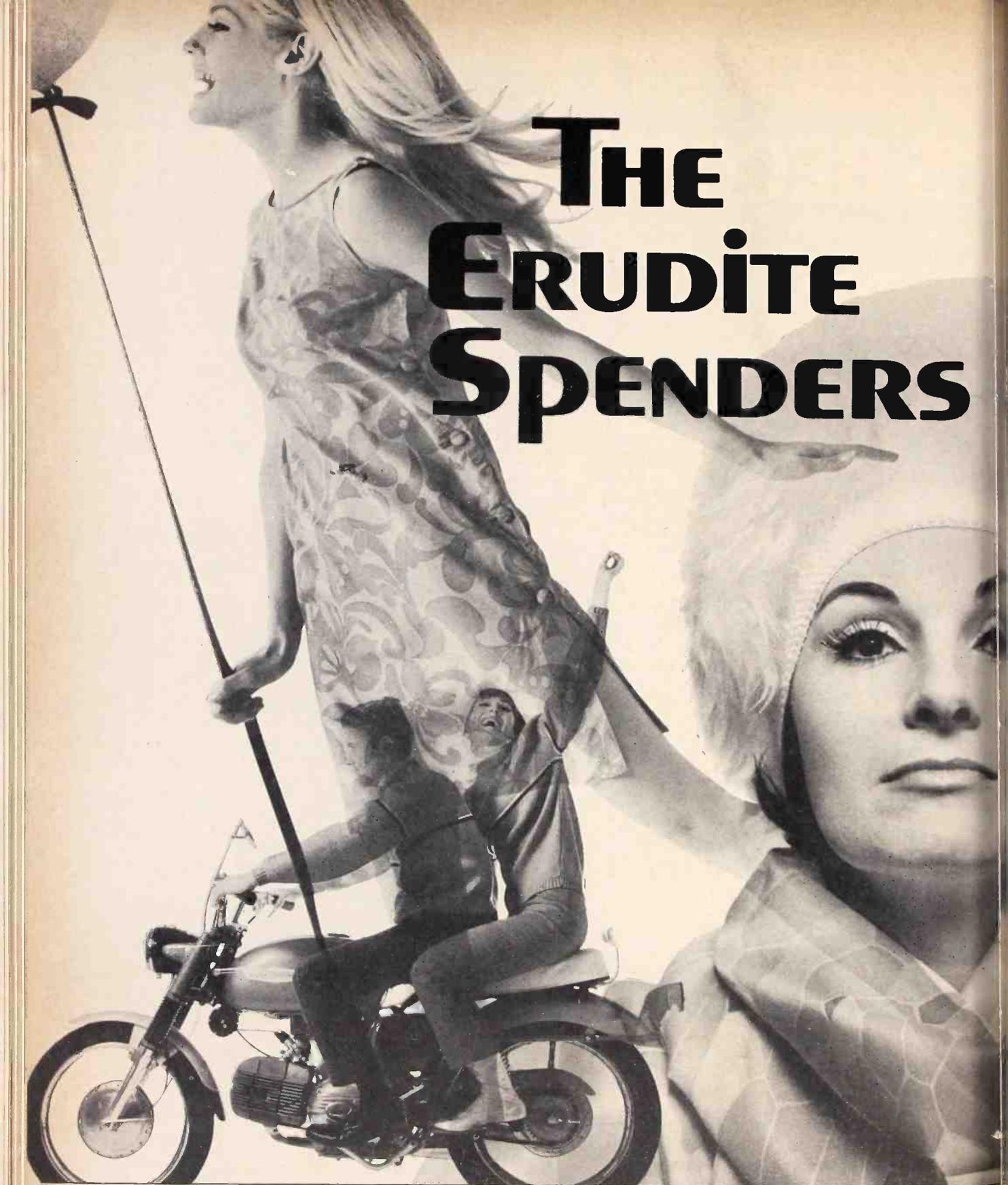
★ The Miami Success Story

In its first off-network exposure, Batman's 46 share tops all previous audience figures in the 4:00-4:30 PM strip in WCKT history!

		Rating*	Share*
WCKT	BATMAN	13	46
WTVJ	(CBS Soap opera)	8	29
WLBW-TV	(Adventure program)	5	18
WCIX-TV	(Local children's program)	2	7

And Batman doubled the audience of previously programmed Superman!

		ARB Feb /Mar '68	Rating	Share
WCKT	Superman	6	24	



The ERUDITE SPENDERS

People in the know are selective. About how they dress. What they eat. Where they look for entertainment. In Milwaukee you see them everywhere... representing every age.*

They're Look Forward people who've learned to look to WTMJ-TV for the latest ideas in viewing pleasure. That's why we recently introduced a fresh new line-up of distinctively different local programming. There's "Young

Artists Showcase." "The Class of '68." "Foresight." "Newsmakers." "The Big Question." Many more. For complete details on reaching Milwaukee's erudite spenders... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston St. Louis • Los Angeles.

LOOK FORWARD TO WTMJ-TV • NBC
The Milwaukee Journal Station

WTMJ-TV



*1,375,500 Milwaukee SMSA "Sales Management Survey of Buying Power," June, 1967.

Television Age

V. L. XV

No. 22

Editor and Publisher

S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe
Managing Editor: Bill McGuire
Editor: Ed Dowling
Associate Editor: Paul Guthrie
Financial Editor: A. N. Burke
Washington Correspondent: Jay Lewis

Advertising

Advertising Director: Norman Berkowitz
Eastern Sales: Marguerite Blaise

Business Service Director: Lee Sheridan

Production Director: Fred Lounsbury
Circulation Director: Evan Phoutrides
Business Office: Miriam Silverman

Branch Offices

Midwest

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

South

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

United Kingdom

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

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every other
Monday by the Television Editorial Corp.
Editorial, advertising and circulation office:
220 Avenue of the Americas, Rockefeller
Center, New York, N.Y. 10020. Phone:
(212) PLaza 7-8400. Single copy: 50 cents
Yearly subscription in the U.S. and possi-
ble elsewhere: \$7; Canada: \$7; elsewhere: \$15.
© Television Editorial Corp. 1968. The en-
tire contents of TELEVISION AGE are pro-
tected by copyright in the U.S. and in all
countries signatory to the Bern Convention
and to the Pan-American Convention.

Buy KBOI-TV Sell IDAHO!

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

NSI & ARB November, '67. Au-
dience measurements are esti-
mates only, based on data
supplied by indicated sources
and subject to the strengths
and limitations thereof.



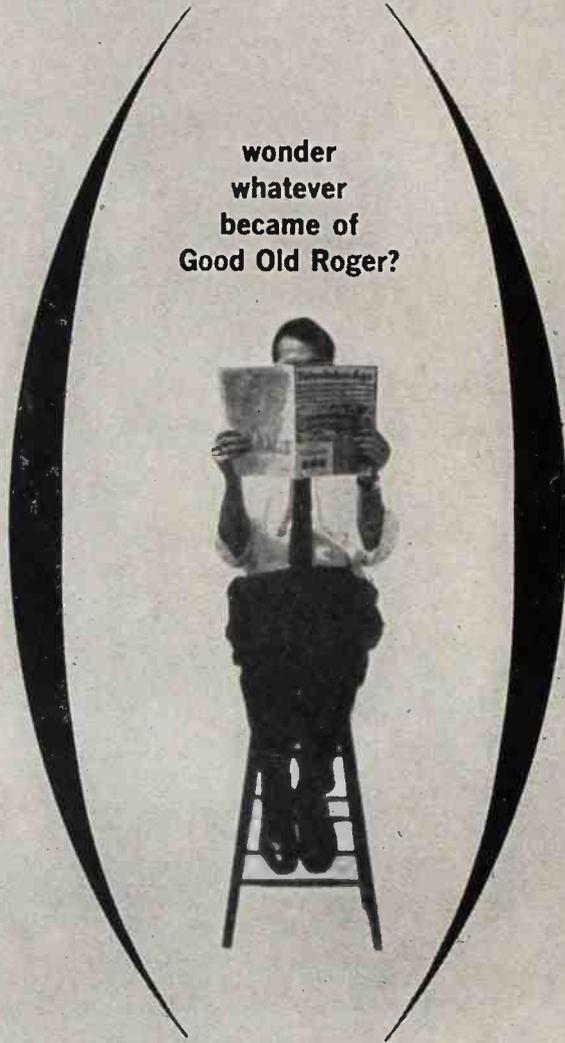
KBOI

TELEVISION

Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.
National Representatives

wonder
whatever
became of
Good Old Roger?



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

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

**Good Old Roger
became the boss.**



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

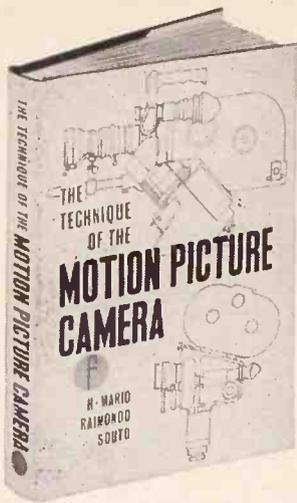
Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

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



JUST PUBLISHED!



The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

\$14.50 each

TELEVISION AGE BOOKS

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

Station Relations

There is a new era of relationships between the networks and their affiliates. This was apparent as a result of the meetings that the three networks have held with their affiliates over the past two months. The last of these was held a few weeks ago in Los Angeles by CBS. ABC held its meeting two weeks previously while NBC met with its affiliates the week of March 25, just prior to the NAB Convention.

The affiliates want a bigger piece of the pie and in this buyer-seller relationship, there is resistance by the networks to rate increases. This is a continuation of a situation that has existed for some time. What has changed could be considered a matter of degree. Affiliates have become more outspoken and, besides, they are more knowledgeable about network economics than they ever were before. This is not a case of the "big guys versus the little guys" or the "white hats versus the black hats." It comes down to a question of negotiating muscle and who is holding the stronger cards.

Over a five-year period, 1962-1966, network profits have increased by 25.9 per cent. In 1967, network profits took a dip from \$78.7 million to \$54.9 million—a drop of 30 per cent. Most of this drop was represented by ABC, which lost \$17.2 million on network operations. (However, the owned stations made \$28.4 million so that the overall ABC operation made \$11.2 million).

Station payments to affiliates look like this over a five-year period (in millions of dollars):

1963	\$166.9
1964	177.2
1965	188.0
1966	201.0
1967	202.5

In 1963 the station payments to affiliates represented 18.2 per cent of total network expenses; 17.5 per cent in 1964; 18.1 per cent in 1965; 17.4 per cent in 1966, and 16.4 per cent in 1967. These percentages are based on total expenses including agency commissions.

What is apparent in any analysis of network financial data is the tremendous jump in program expenses. In 1962, for example, the program expense for all three networks was \$463.1 million. This had increased to \$693 million in 1966.

Since network time is sold on the basis of participations, increases in hourly rates are not automatically passed on to the advertiser as was the case in previous years. Hence the network resistance to increases. Instead, the networks' proposals of late have been to give the stations more announcements in network shows to sell locally or to national spot advertisers. Stations are concerned that these concessions take the place of increases. Since the network rate is the only rate the station does not fix itself, other rates on the station must have some relationship to the network pricing.

As the tides rise and fall so does the pressure applied by stations for increasing rates. The station's major weapon, of course, is clearances. 1967 was a cyclical year for the networks and for the industry. 1968 appears to be a much better year than last. As a result, you can look for a continuation and intensification of the tugs and pulls between the networks and their affiliates.

Cordially,



**Letters
to the
Editor**

Extremely accurate . . .

Thank you so much for the excellent and extremely accurate article on our tv efforts ("The big jump," *Newsfront*, page 21, *TELEVISION AGE*, March 11, 1968).

Incidentally, I notice more and more department stores are getting involved in television advertising.

You may be right after all.

DAVID ZAMICHOW
President

The Lampert Agency, Inc.
New York, N.Y. 10021

• *We may be, at that (see In Topeka, downtown is up, page 30 of this issue).*

ARB sampling techniques

I think your article, *Ratings Research: something's got to be done* (*TELEVISION AGE*, March 11, 1968, page 28), contained some good thought-provoking substance on the subject of sampling. Yet the piece should have included a number of things which *have* been done by the American Research Bureau to alleviate the problem of sample fractionalization:

1. While ARB reports have expanded to 56 columns of information, the degree of sample fractionalization has actually *decreased* over the last year. We have reduced the number of age-breaks within the categories of women, housewives and men, and added columns of information which are more relevant and more reliably based. In other words, instead of breaking the yardstick down into more finitive divisions, we have added new measurement yardsticks for the use of buyers and sellers.

2. Because the speed under which many buys are made does not permit evaluation of many columns of data, the reported information has been better designed, to give the buyer options on the best yardstick to use

for the particular product involved.

3. The nine columns of "Target Audience Profiles" are based on combinations of demographics, and each is therefore more reliably based than any single demographic listing.

4. The sample bases for the 15 columns of product usage estimates are more comprehensive than many of the previous breakdowns of audience age and sex by the very nature of the products' widespread use. There aren't many households in any sample without some use of toothpaste, bar soap, headache remedies, and so on.

5. ARB has also optimized its sample distribution by establishing effective sample size minimums on ADI areas, and including viewing weight in addition to population as a criterion in its sample plan.

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

Banker banks on tv

Thank you for your interest in *The Pittsburgh National Hour* (*TELEVISION AGE*, March 11, 1968, page 44).

The series continues to be an excellent vehicle for our bank's marketing efforts, and we look forward to continued high public acceptance of the program.

T. W. GORMLY
Senior Vice President
Pittsburgh National Bank
Pittsburgh, Pa. 15230

Close that gap!

Thought you'd like to know that, since publication of my article, *Close that communications gap!* (*TELEVISION AGE*, April 8, 1968, page 32), I've received a great deal of favorable comment from the industry—including some very welcome offers of help in closing the gap.

ROBERT L. COE
School of Communication
The Ohio University
Athens, Ohio 45701

Laugh-In gets last laugh

I've saved the *Program Man's Viewpoints* column from the December 18, 1967 issue of *TELEVISION AGE* (page 33), hoping for the opportunity to chew up columnist J.B. like he chewed up *Rowan and Martin's Laugh-In*. Now I've got it.

J.B. wrote: "Odds are that Rowan and Martin will get less than a 30 audience share." Eleven *Laugh-Ins* have been rated by the National Nielsen. The first, on January 22, received a 27 share. Subsequent shares, in order of presentation, were 27, 26, 32, 29, 31, 34, 33, 35, 35, 35.

For the record, then, the show has beaten J.B.'s odds, as it's now regularly attracting a better-than-30 share. How about that!

GENE WALSH
Manager,
Business and Trade Publicity
National Broadcasting Co.
New York, N.Y. 10020

Impressed by reporting

I'm impressed with the accuracy of the reporting in your article about me (*TELEVISION AGE*, March 11, 1968, *In the picture*, page 63). I'm routing the piece to some of our creative people.

VICTOR G. BLOEDE
President
Benton & Bowles, Inc.
New York, N.Y. 10019

Ray swings back in

In the *Film-Tape Report* section of your issue of March 25 you omitted from a news item on Official Films (Pages 79 and 80) the name of our "hour-long musical-variety special."

It's *The Swinging Scene of Ray Anthony*. Would appreciate your setting the record straight.

CHARLES COHEN
Official Films, Inc.
New York, N.Y.

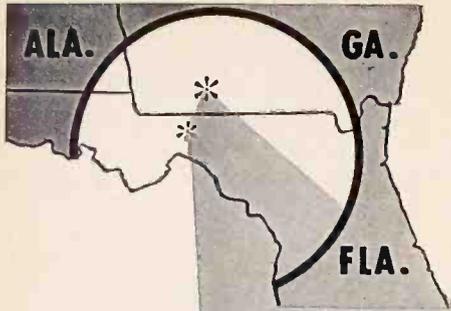
And now a bouquet . . .

I'd like to congratulate you and your magazine for your outstanding convention issue. (*TELEVISION AGE*, March 25, 1968).

The description and details of the internal organization and operation of the FCC were most enlightening, as were the individual descriptions of the commission by all seven commissioners.

This will be a file copy for many people. For some time to come—at least in our organization.

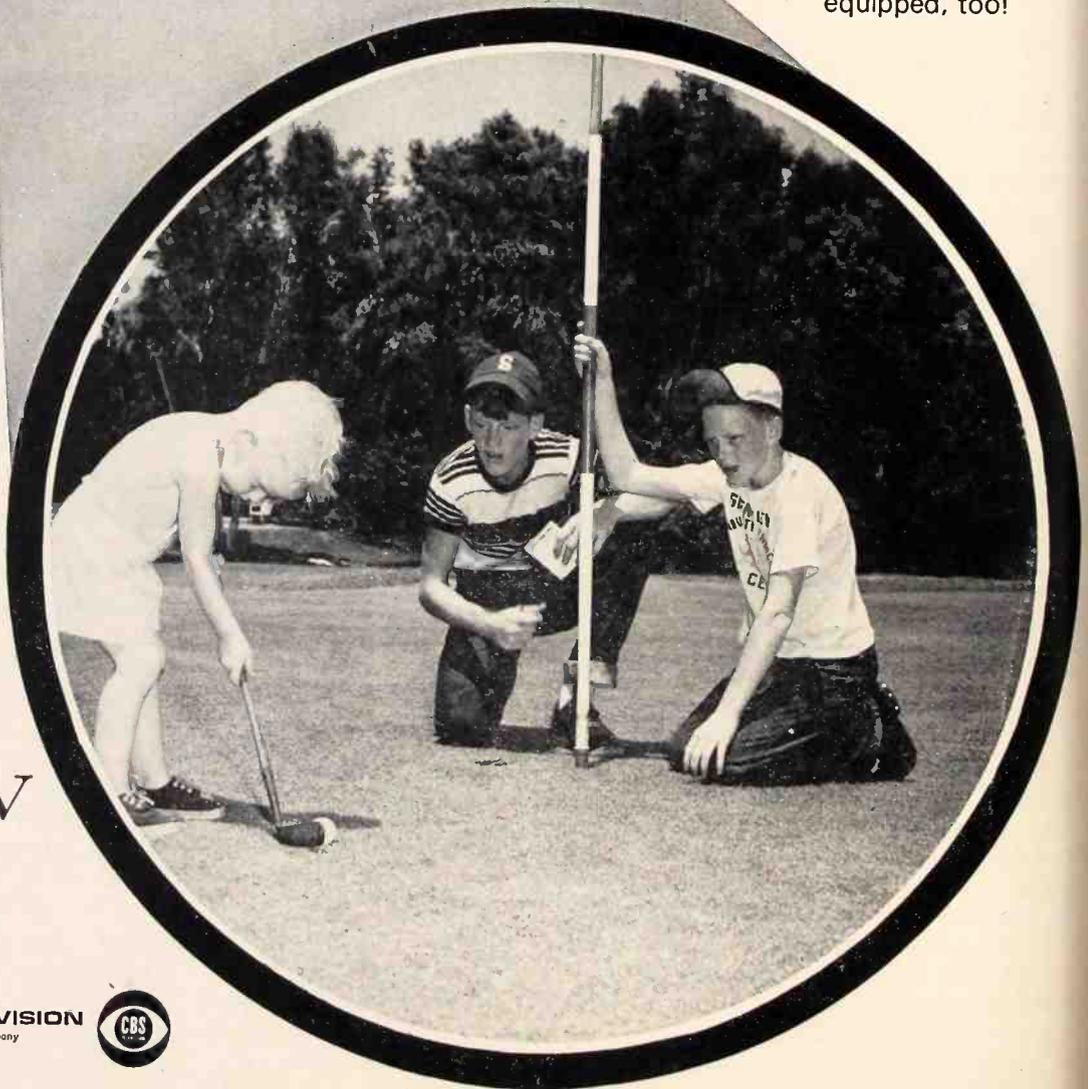
EARL W. HICKERSON
Vice President and General Manager
Rock River Television Corp.
(WCEE-TV)
Rockford, Ill. 61105



WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

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
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Political ads not unwelcome this year

Tv stations often regard political advertising as a pain in the neck. It's not regular business, although there is a certain amount of repeat orders at two, four or six year intervals. Political advertising is also bedeviled by notional complications: if one candidate buys a lot of time on one station, it might make the station seem as if it were endorsing the candidate.

But, such factors aside, this year, as stations look back at last year's leveling off in national spot business, the extra revenue from political advertising is welcome. Conservative estimates indicate that upwards of \$40 million will be spent in tv spot by political candidates this year, more than \$20 million over '64. Now \$40 million is more than one twentieth of current annual national spot totals, nothing to sneeze at.

New Spanish station lands first client

WXTV Channel 41, the all-Spanish New York station which expects to start color broadcasting in July, has already signed Corona beer, based in Puerto Rico, as its first advertiser.

A spokesman for the station, part of the nine station Spanish International Network, explained that the local sales effort is part of the overall SIN sales drive.

Meanwhile, the large billings increase of Metropolitan New York's Spanish-language WNJU-TV Channel 47, was attributed to new business from major advertisers like Wm. W. Rorer & Gamble, Lever Bros., Chas. Pfizer and Pan Am. In marking the station's third anniversary, president Edwin Cooperstein announced that WNJU-TV's gross sales for the fiscal year ending April 30 were \$1.75 million, or 100 per cent over the previous year.

Cooperstein anticipates an increase in billings to exceed \$2.5 million during the station's fourth year, thus giving Channel 47 a full year of profitable operation.

How to shoot a tv set

Producers who have wanted to include a turned-on tv set in a commercial or a feature have always had a problem. With a standard movie camera, running at 24 frames of film per second, a "phase bar" would appear on the set and mar the image. With a film camera geared to run at 30 frames per second, the image on the tv screen would come across clear, but nothing else on the tv set would be permitted to move—lest it appear to move in slow motion.

Now Reeves Sound Studios has developed a way to shoot what will go on the tv screen at 24 frames and give all the action one could want in subsequent filming surrounding the tv set. Reeves is using Norelco tv cameras and Ampex recorders working at 24 fps instead of the 30 fps standard for tv transmission and recording. The tapes are then edited at Reeves and replayed over standard tv sets, image interlocked with the 35mm camera.

Why did Chevrolet back away from Bonanza?

When Chevrolet unhandedly handed half of its traditional 9-10 Sunday night *Bonanza* time spot (American Home Products and R.J. Reynolds will start sharing the loose half, come fall), insiders immediately took to wondering why the car maker had shifted into reverse with its time-honored 60 minutes. Chevy, of course, had "owned" the hour since October, 1957, when Dinah Shore hauled off and blew her first coast-to-coast kiss.

Now the wonderers have come up with a theory or two. One is based on the dent which blockbusters on *The ABC Sunday Night Movie* have usually managed to put in *Bonanza's* rating—although against the ho-hum, garden variety movie, said ratings always bounced right back up.

Another theory has it that the market-by-market saturation pattern developed by Chevrolet and Campbell-Ewald last February and April (Burns and Schreiber—remember?) rolled enough Chevies out of dealers' showrooms to convince the advertiser that this was a payoff format. Chevrolet's intention to promote its 1969 models with this same market-by-market, alternate-month approach lends a lot of weight to Theory Number Two.

Communicating innovations in men's fashions

A men's clothing manufacturer is helping itself and its retailers with a color tv commercial, the last ten seconds of which accommodate a retailer's tag.

The company, Michaels/Stern, is using the commercial to push its Courier Cloth suit, "The Suit that Lasts Too Long." Michaels/Stern paid for the commercial, which was made by its agency, Ogilvy & Mather. It's up to the retailers to pay for the time. At last count, retailers in 72 markets were buying time for the spot.

The company's salesmen went on the road with projectors this past spring to sell the Courier Cloth line with the commercial. Michaels/Stern said a survey had showed no other independent clothing manufacturer had offered a tv commercial to its franchised dealers.

No more beating mom for beer money

Between 1956 and 1966, grocery store beer sales rose by more than 50 per cent to over \$900,000,000, according to *Food Topics' 20th Annual Consumer Expenditures Study of Grocery Store Products*. This increase occurred while beer sales in other outlets held almost stable.

Much of this increase is attributed to spot tv, according to a report from Edward Petry & Co. entitled *Super Salesmanship—Spot Tv And Grocery Sales*, which cites spot as a key factor for the overall \$24,000,000,000 boost in grocery sales between 1956 and 1966.

Observers, lauding the hefty increase in grocery store beer sales, are quick to point out that this is just the beginning. More and more of the current tv spots are going after the gals in an area where men were once regarded as the sole target group. ■

production '69

a shirtsleeve workshop in television techniques

Sept. 24-25, Hotel Roosevelt, New York. A 2-day cram course on what's happening today in television videotaping techniques. Parallel sessions for commercials, shows and education and training.

In 30 hours of hard-hitting demonstrations, case histories and lectures, the top professionals tell how it's done, and why, and how-to-do-it at costs that are more reasonable.

Subjects: cameras, recorders, videotape, lighting, sound recording, set building, set decoration and color, electronic editing, video mixing, sound mixing, duplication and distribution. Plus no-holds barred seminars in production costs and in new techniques, and chances to sit with the pros and talk problem solving.

Invitations available at no charge to qualified agency and

production executives, to educators and training directors. Includes free lunches. Attendance limited to 350.

For more information write on company letterhead to: Grey Hodges, Marketing Director, Reeves Sound Studios, 304 E. 44th St., New York 10017. Cosponsors:

Ampex, Memorex, 3-M, Philips Broadcast, RCA, and Reeves.

Reps and computers

Progress in computerizing the complex operations of timebuying in spot tv has not exactly been made at a galloping pace but, step by step, advances are taking place. Some of the progress as well as the problems were detailed last month at a luncheon of the Advertising Data Processing Association, a New York group.

The focus was on the rep side of the buying process as EDP executives of H-R Television and The Katz Agency provided an overview of their operations. Together with information gleaned from both firms after the luncheon, the talks provided an indication that, among other things, a central bank of avails, stored in a rep computer, can speed up the timebuying process and provide a more flexible tool for the salesman.

Four Katz stations now have their complete inventory of time stored in the rep's IBM 360 computer in New York, according to Katz' John Amey, who is director of data processing. Orders are recorded on a "real-time" basis, he said; that is, as soon as a buy is confirmed, it can be entered into the computer and will thus lock out any subsequent placement for that announcement or announcements.

Started in '63. Katz has been working with the 360 for a year, but started a DP study for various operations five years ago. At that time a consultant, The Diebold Group, told them the workhorse IBM 1401 was not fast or flexible enough and to wait for the 360. In addition to the usual rep functions, Katz handles billing for its stations.

Today Amey heads an EDP group of up to 23 people, and its computer programs represent an investment of \$1 million.

The program involving avails starts with a salesman filling out an Availability Proposal Data form on receipt of the request from a buyer. This form generates three reports, one to management, a spot activity report to stations and an Advertiser Frequency Report.

The latter includes such information as the starting date, end date, number of weekly announcements, weekly budget, rates, etc.

Heart of system. The heart of the system is a Proposal Criteria Form, on which the rep outlines the agency's criteria. It generates avails reflecting the criteria outlined by the buyer, such as specific types of programming, cost-per-1,000 levels or audience demographics. It might, for example, list desirable spots by ascending cost-per-1,000 or descending numbers of women 18-34.

Amey says the computer enables the salesman to be just as, if not more, flexible than he would be with pencil and paper.

When the order comes in, the computer is used to run through inventory to see if any ordered spots have been sold. If they have, the machine will print out alternate buys. When the buy is set, the station is TWX'd for confirmation, which is usually received immediately. This and printing of the contract is an overnight affair.

Amey refused to speculate on how many additional stations would be tied in to the computer program this year, or how long it would take for all Katz stations to tie in. But he said that after 10 or 12 stations are linked to the system he would have a better idea of how long it would take to tie in the rest. He also said there was no resistance among Katz stations to putting all their inventory information into the rep's computer.

Martin Goldberg, vice president and director of data processing and research for both H-R companies, recounted that a 1401 had been installed in 1964 and that eventually 11 stations were tied in with computerized data files on avails, rates, contracts, etc.

But serious problems emerged, the basic one being that of keeping data up-to-date via a punch-card input. H-R found that changes in one data file often meant many changes had to be made in other files.

There was also a "human inter-

face" problem. A computer system requires discipline on the part of those feeding it information, but sales people were often not detailed minded and stations didn't always send the information they were supposed to.

H-R then went to printed forms which were filled out, coded and then punched. But as the number of stations increased, the EDP staff had to be increased since the system, to work well, required immediate data input. Involved in the input process were a sales assistant to fill out the form, an editor to code it, a key puncher and a computer operator. But these people were often overloaded during certain times, and sitting around during others.

H-R eventually took a hiatus on the avail program and began planning a remote communications and switching system that would speed data handling by, among other things, permitting the person originating the message to put it into the computer. A major step was taken last year when a 360 was substituted for the 1401.

When the system is finally set up—H-R is talking about 1969 as a target date—all transactions will be funneled through the computer.

New calendar. Goldberg is proposing a calendar setup in which each quarter would be exactly 91 days. Within each quarter, one month would be exactly five weeks, the other two four. Each month and quarter would start on the same day. A week would be added every five or six years.

One purpose, he explained, would be to simplify billing projections. It would ease, for example, the problem of billing rotating spots. Crediting a weekly rotation plan to a specific month is a problem when a month ends in the middle of a week.

If everyone used the same calendar, Goldberg said, it would also simplify estimating and reconciliation chores at the agency. And, of course, it would fit neatly into computerization of timebuying. ■

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$Eff = \frac{P_0}{P_i}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**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



A CBS Affiliate

Agency
presidents
tell it like
it will be

1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978

*Big changes are foreseen
in 10 years, especially
in media, international areas*

Predicting the future of an industry is a tricky affair. This is particularly true of the advertising agency business, which is not only subject to the pressures of change affecting its clients and the media where it places advertising, but also to those which arise from within.

Yet, if the large agency is to survive and prosper, it must have some idea of which direction it is going and where it may be at some future point in time.

To get some idea of how large agencies view the future, TELEVISION AGE queried the presidents of 20 of them. All are among the top 10

in one or more of the following categories— (1) television billings, (2) worldwide billings, and (3) U.S. billings.

The presidents were asked to predict what the advertising agency business would be like 10 years from now. The date was pegged at 1978 because it was far enough away to allow for major changes, yet not so distant as to encourage blue sky comments. The executives were given a wide choice of subject matter, 11 areas covering the gamut of agency operations, and offered the option of talking about one or more of them.

Answers came from a baker's dozen: Ted

Bates; Batten, Barton, Durstine & Osborn; Benton & Bowles; Leo Burnett; Campbell-Ewald; Compton; Dancer - Fitzgerald - Sample; Foote, Cone & Belding; Kenyon & Eckhardt; Lennen & Newell; McCann-Erickson; Ogilvy & Mather and Young & Rubicam.

Most of the presidents answered under their own names; a few took the prerogative of the generalist and turned in answers from expert subordinates after reviewing their conclusions.

Overall, most of the questions were tackled, but certain areas received considerable attention. These were computers, media buying and international growth. But little was said about future audience rating methods, new agency services or client conflict problems. Here are some of the more striking predictions for 1978:

- There may be a substantial amount of media buying by clients or independent media service bureaus.

- Creative people will rely on computers to provide information and ideas.

- Public ownership of large agencies will be the rule.

- There will be a shift away from mass-appeal to fragmented audiences in television.

- The growth of specialism will be offset by the blurring of lines between certain media-buying and creative functions.

- Most marketing thinking will be in international terms.

- Because of computers, marketing information and decision-making will be almost instantaneous.

- Tv commercials will be sent to stations by cable and monitored automatically. A central source will then reconcile the on-air information with the agency order and send one bill to the agency.

Hard to believe? Perhaps. But a careful review of each prediction will make it apparent that a start has been made in every single case.

There were, of course, some warnings from the agency presidents queried. It was pointed out, for ex-

ample, that some of the predictions made about computers and marketing in the late 50s and early 60s have proven illusory. And it was stated that the velocity of international agency growth may be slowed by the U. S. balance of payments problem.

However, the brunt of the forecasting clearly reflected a belief that big changes are coming.

One of the more detailed analyses of these changes and how they will affect the media department came from Archibald McG. Foster, president of Ted Bates & Co.

He set the scene against a background of optimism for the American economy:

"New products will be developed at an increasing rate. There will be more mergers and acquisitions for reasons of diversity and financial stability.

"This means two seemingly contradictory things: (a) There will be an increasing need for more different agency creative and media planning units and, (b) there will be fewer agency buying units, especially in the broadcast medium.

"The increasing severity of the

CREATIVITY

The agency of the future might well be organized around teams of conceptualizers. These teams would bring together the professional skills necessary to interpret a marketing communications problem and crack it—that is, arrive at what we call the creative concept.



Paul Foley,
president,
McCann-
Erickson

brand conflict problem will cause the former. The drive for internal and external corporate economies will cause the latter, requiring centralized coordinating and/or buying units, which bestow corporate benefits on individual brands while maintaining their integrity."

Foster suggests, without spelling it out, that more of the buying chores

SYSTEMS

In the future, all our inventory will not go down in the elevator at 5 o'clock, because a good part of our inventory will be in systems.



Edward L.
Bond, Jr.,
president,
Young & Rubicam

may be handled by clients. "These units may be located within a few very large agencies, or at large multi-brand clients. Each will be served by a computer."

The Ted Bates chief notes that five clients have already given his agency centralized broadcast buying responsibility in both spot and network. "As a result, we are the largest spot tv buying agency in the U. S. by a substantial margin—though published sources showing billing on a brand-assigned-agency basis do not reveal this."

Foster predicts that the media department of the large agency with complex coordination-buying problems in broadcast will, in 1978, "have many of today's ingredients in name but they will differ in function. There will also be some new elements."

He sees more highly qualified planners (a view concurred in by a number of his colleagues), and buy-

ers able to concentrate on actual buying. Both will be relieved of paperwork by computers: the planner, of calculating audiences and audience relationships; the buyer, of the efforts required on behalf of a client's complex brand structure.

Foster also sees a new function of the media department—automated procedures. "People in this function will understand media, computer capability, software. They will feed data into the computer and handle its output."

Anent the mechanizing of media department operations, Victor G. Bloede, president of Benton & Bowles, says: "In regard to the placement of buys, we believe that an automated system will evolve in which a buyer will observe availabilities on a television-type screen. The computer will then rank these availabilities in order

STRUCTURE

The agency holding type of operation is not likely to catch on, in light of the recent experience of the single most dramatic instance of a holding company in the agency business.



Tom Dillon, president, Batten, Barton, Durstine & Osborn

of their desirability, and the purchase will be made automatically through a direct line connection."

Computerization of media department operations dominated many of the responses. Speaking for James R. Heekin, Jr., president of Ogilvy & Mather, media chief and vice president Jules Fine predicted: "Unquestionably, the major impact on media operations in 1968-78 will

come as a result of computer developments and applications. Data compilation, paperwork administration, analytical routines, record

INTERNATIONAL

International (agency) growth is likely to expand at an even faster rate than it has in the past decade. It is important in this connection not to view international growth solely as emanating from the United States. . . . During the next 10 years, the greatest growth (for U. S. agencies) will be in Latin America and the Far East.



Victor G. Bloede, president, Benton & Bowles

keeping and other heavy data manipulation chores will be entirely computer based."

These developments, said Fine, will "drastically" change the function and size of media groups. "Media departments may not exist as separate service units within an agency. In fact, it is entirely conceivable that media may not be an agency function at all, but will be absorbed by the client."

In either case, Fine continued, the entire process of marketing will be more instantaneous. Data on sales and consumer actions will be available in much greater detail and follow almost immediately the act of purchase. As a result, the time needed to adjust to these changing and dynamic conditions will be "reduced to weeks."

As for the media department, "instant media planning" will be a necessity, said the O&M executive.

Planning will be for very short periods, with a great need for extreme flexibility.

"This requirement, plus the greater integration of media in the day-to-day marketing process, will necessitate media professionals operating on a day-to-day basis, with agency and/or client marketing groups. Using today's definitions for classification purposes, we may well see the development of the media account executive."

In addition to these contact personnel, Fine said, agencies will have available a limited number of experts who will be specialists in various media categories, such as direct mail.

These specialists will provide back-up detail and will also serve as media relations contacts, negotiators and creators of new ideas and opportunities. "With the exception of these specialists, it will be difficult to isolate media personnel, since their

(Continued on page 60)

MEDIA PLANNING

There will be an increased need for (a) more different agency creative and media planning units and (b) fewer agency buying units, especially in the broadcast medium. The increasing severity of the brand conflict problem will cause the former. The drive for internal and external corporate economies will cause the latter, requiring centralized coordinating and/or buying units.



Archibald McG. Foster, president, Ted Bates

Few political issues arouse as much criticism among the public as the idea of "packaging" a candidate.

Though all through the history of the U.S., candidates have manipulated opinion with slogans, images and various forms of emotion-laden publicity, modern techniques seem to have struck a raw nerve among the more articulate sectors of the electorate.

One reason is that techniques today are more systematized and thought out, which gives them a sinister edge. In addition, greater knowledge of social psychology has presumably strengthened the power of the candidates' opinion manipulators, though this knowledge is probably shallower and less effective than many critics think.

And then there is television, which, everyone realizes, provides both slam-bang and subtle impact.

When candidates first began using tv, particularly when they employed commercial announcement methods, a howl went up from intellectuals indignant at the idea that a politician could be "sold like soap."

As the novelty of these techniques wore off, some of the shouting died but there remained a conviction that the Madison Avenue look was not appropriate to political campaigns.

In 1968, this conviction has taken hold among the more active presidential aspirants. The word from the Kennedy, McCarthy and Nixon camps and the use of tv in the primaries indicate that the video approach is now to be mainly straightforward, a la let-the-candidate-speak philosophy.

This does not mean that the medium is taking a seat in the second row. Far from it. The hefty expenditures being made in tv, and the complaints about these cost burdens, clearly indicate that video is indispensable.

What's changed is basically the ideas about how tv can be used most effectively, and the greater emphasis placed on media buying.

That tv techniques and concepts are still of fundamental concern is indicated by the fact that four of the admen or agencies working with the presidential candidates have top creative reputations—Carl Ally, Doyle Dane Bernbach, Papert, Koenig, Lois and Jack Tinker & Partners.

And it is worth pointing out that the latter, representing New York's Gov. Nelson Rockefeller again, and which has yet to show its hand in the presidential sweepstakes, employed advertising-oriented pitches in 1966 in carrying on the governor's tv campaign for re-election.

The current thinking may be just a phase, of course. Much depends on evaluations of how the straightforward approach affects the voters. But, phase or not, it represents a significant development in the use of tv for political campaigning.

No copywriters wanted

Frederic Papert, board chairman of Papert, Koenig, Lois, agency for Sen. Robert F. Kennedy, is one who believes in putting the candidate in front of a camera and letting him speak for himself. "Voters want to get a close look at the candidate and the issues—they don't want to have their vision clouded with advertising embellishments."

Carl Ally, president of Carl Ally, Inc., who had worked for Sen. Eugene McCarthy as a volunteer until late last month, recapped the primary strategy used for McCarthy.

"We weren't writing commercials," Ally said, adding that the tv campaign consists of lifts from tapes of the senator's public speeches. The job, as Ally saw it, was limited to "the mechanics of getting the materials into the media, and buying the radio and television time."

Ally volunteered himself—not his agency—to handle advertising for McCarthy. Working with Ally were a number of volunteers from other agencies, notably Doyle Dane Bernbach.

Tv is the name of the game in this year's political races, but the candidates are playing it straight: money, yes, theatrics, no

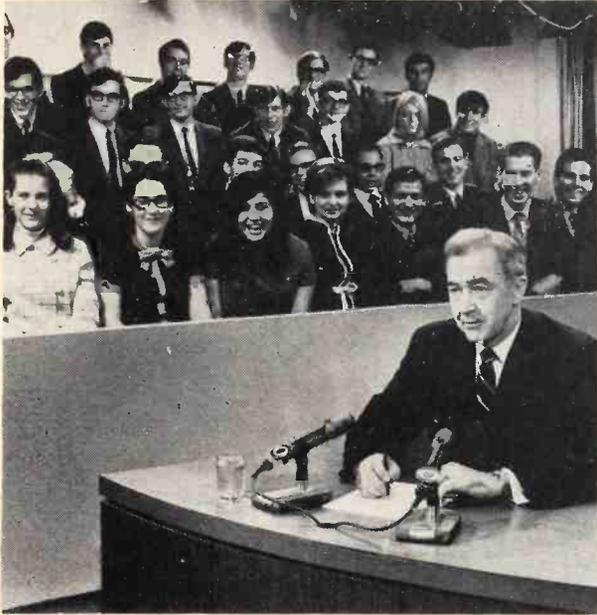
No time for slogans

Some are camera-shy . . .

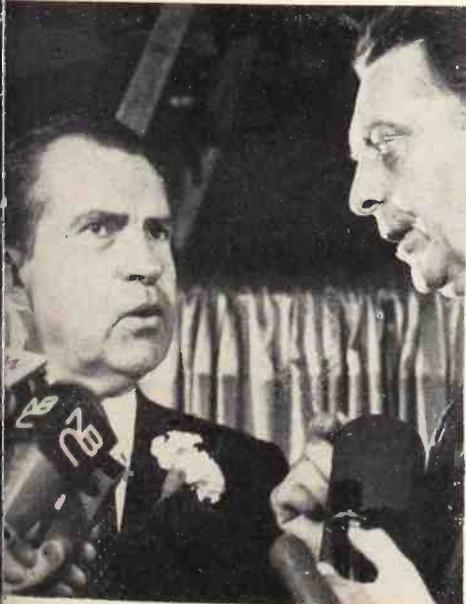


. . . others rush downstage . . .

... some rely on words ...



... others on appearance ...



... and some play it straight.

"We weren't going to have any ad-man hokey in this campaign," Ally said. "No little kid with a flower while the Bomb goes off," referring to the theme of one of Doyle Dane Bernbach's '64 spots for President Johnson.

This year, Doyle Dane turned down requests to handle advertising for Sen. Kennedy. James Graham, vice president and account supervisor on American Airlines, who four years ago headed the DDB Washington unit on the LBJ campaign, said the agency "did not wish to work against a man it had helped put into office." It was no surprise, therefore, when the agency was tapped to handle Vice President Hubert H. Humphrey.

"Nixon's the one who's not afraid to go on tv," runs one of the lines used in the former Vice President's advertising campaign in the New Hampshire, Wisconsin and Indiana primaries. This may have some relevance to Richard Nixon's past political experiences. While there is some dispute about the notion, it is widely held that tv caused his defeat in 1960.

McLuhan's morning line

Marshall McLuhan concluded that viewers reacted negatively to what he calls the "sharp intense image" of the Republican, and favorably to the "blurry, shaggy texture" of the Democrat (John F. Kennedy). Whatever did in reality happen in 1960, Nixon appears to all observers as more relaxed in his tv appearances this year and especially in his tv commercials, lifts from a documentary made about him when he was campaigning earlier this year in New Hampshire.

New agency for Nixon is Fuller & Smith & Ross. Feeley & Wheeler had Nixon in the primaries and continues to handle special projects for him. F&W's executive vice president, Clifton F. Wheeler, has spent most of his career in tv advertising, and in the management of tv-oriented accounts.

(Continued on page 56)

22

23

24

25

26

27

28

22

23

24

25

26

27

28

22

23

24

25

26

27

28

Some people may be willing to sit back and feel warm and comfortable about the data available for the evaluation of television programs. Tv ratings have progressed to the point where the use of the broad audience measurement of the household unit has been replaced in most cases by ratings pinpointed against specific demographic groups within the household.

This was a logical and necessary step in program evaluation, since individuals and not homes view tv and buy products. Advertisers now accept this important development, but their agencies should be moving on to the next phase of evaluation.

With the absolute size of the demographic audiences readily available, the qualitative aspects of these audiences should be measured in a definitive manner that will allow the practical application of this information to the process of program selection.

Specifically, what is behind the sheer physical presence of an audience in terms of its program attitudes and viewing behavior, and, secondly, what precisely does this mean to the advertiser? The first part of this question has been answered in part by TVQ, which measures the per cent of program viewers who consider a program to be one of their "favorites," and by Simmons, which has done some preliminary work on attentiveness by program audiences.

This information could be very important for advertisers since there are strong indications that different atti-

(A) How TVQ could be more useful

TVQ category	Total viewers (000)		Theoretical recall index	Net viewers (000)	
	Program A	Program B		Program A	Program B
<i>Favorite</i>	5,000	4,500	100	5,000	4,500
<i>Very good</i>	4,000	4,500	95	3,800	4,275
<i>Good</i>	3,000	4,000	85	2,550	3,400
<i>Fair</i>	4,000	4,000	65	2,600	2,600
<i>Poor</i>	4,000	3,000	50	2,000	1,500
	20,000	20,000		15,950	16,275

Of two programs with same total viewers, program A ranks higher in commonly-used "favorite" category. Assuming research would show descending commercials recall indices, "net viewers" (total viewers multiplied by recall index) could be greater for program B.

(B) How Simmons attention measure could be validated

	Out of room most of time			In room, paying some attention			In room, paying full attention		
	A	B	C	D	E	F	G	H	I
<i>As 9 respondents actually fall into attention levels</i>	A	B	C	D	E	F	G	H	I
<i>Comm'l recall index for each</i>	60	65	70	75	80	85	90	95	100
<i>Average for each group</i>		65			80			95	
<i>As 9 respondents define their attention levels</i>	A	B	D	C	E	G	F	H	I
<i>Comm'l recall index for each</i>	60	65	75	70	80	90	85	95	100
<i>Average for each group</i>		67			80			93	

Theoretical example illustrates how commercial recall measure could validate Simmons tv attentiveness yardstick. Assuming respondents C, D, F and G did not correctly define attention levels, as shown, effect on average recall index (bottom) is marginal.

30 31 32 33 34 35

30 31 32 33 34 35

30 31 32 33 34 35

tudes towards programs will result in variations in commercial recall. The ability of certain programs to deliver persons with a greater propensity to recall a commercial certainly holds great promise as a refinement to current program evaluation. However, much work remains to be done in this area.

Home Testing Institute/TVQ, Inc., a pioneer in the area of qualitative tv research, has developed data which provide information regarding the qualitative aspects of the tv audience. On the questionnaire presented to TVQ's sample, information is recorded concerning the degree of interest in programs ranging from "favorite" to "poor."

TVQ has gathered 15 separate studies, sponsored by advertisers, agencies, universities and TVQ itself, and conducted either in the U.S. or abroad. All of these studies indicate that programs classified by viewers as "favorites" are watched with a greater degree of attention and have better recall of commercials than "non-favorites."

Through additional research, TVQ has developed a formula which, when applied to Nielsen audience data, provides the opportunity to convert the "favorite" scores to absolute number of persons regarding a program as a "favorite." A number of agencies utilize this information as one of a number of guides to program selection, based on the previously cited research which indicates that a program that is more efficient in deliver-

ing "favorites" will provide more efficient delivery of commercial recalls.

This approach is certainly reasonable and does provide an additional tool for program selection. However, the problem is that it doesn't go far enough.

By only considering "favorite" responders, it ignores approximately 75 per cent of the average program audience who are not "favorite" responders but classify their reaction to a program that is familiar to them as either very good, good, fair or poor.

Since "favorites" recall commercials better than all "non-favorites" lumped together, it is reasonable to assume that those classifying a program as "very good" recall better than the "good" category, the "good" better than the "fair" and "fair" better than "poor."

However, the lack of recall factors to apply against each of the five categories presents a problem. If recall factors were available for the remaining four classifications other than "favorite," they could reverse a situation where one program led another in terms of "favorites" alone (see Table A, at left).

W. R. Simmons and Associates Research, Inc., has also moved into the area of tv audience qualitative research. In both its 1967 and 1968 surveys, the tv diary not only requested information on viewing by individuals by quarter-hours, but went

(Continued on page 53)

**Will the real
yardstick
please
stand up!**

*Further research
is needed to validate
TVQ and Simmons
qualitative data,
says media director*

By MICHAEL EPHRON

The press is full of comment on the proliferation and growth of the new creative agencies. They are the subject of endless cocktail conversation. Very little attention has been paid to the question of how these agencies compete in areas of account management, research, and media.

Is it simply a matter of great copy overwhelming the need for the other services? Are clients willing to hire these agencies for their creative output regardless of their total marketing skills? Do they then look to their other, more prosaic agencies for marketing help?

Or could it be that these new style agencies have found a way to provide competitive — or better — account, media, and research services along with the magic of copy and art?

As time passes and as these agencies grow and the older, established agencies modify in emulation, one begins to suspect that the early evaluations and analyses of the reasons for the success of these agencies are in reality casual examinations of the surface one-seventh of the iceberg.

The analysts don't really answer a question like, "How come today's creative genius didn't show it at his last agency?" The assumption that somehow a person suddenly becomes talented at some stage in his life cycle doesn't make much sense, and leads to further questions, such as, "Is it possible that the creative genius was not recognized, developed, or allowed to express his talents at his last agency?"

If this is so, we must then question whether the conventional Horatio Alger technique of starting at the bottom and working upwards through the corporate strata gaining experience and years is the best way to

develop what is essentially a creative talent.

Is it possible that a writer or artist can start great and get bad as he goes along? Of course he can, and we all know examples. If time or experience can be either positive or negative forces in the development of creative talent, then one must look elsewhere for the reason behind the higher ratio of this talent in the creative agency.

Without answering these questions, let's add a few more in the marketing area. I would like to start off with, "Can you really believe that the client's marketing experts are willing to give up all the requirements of sound research, media planning, account management, and other marketing tools to live with a small creative agency?"

If this is the case, you must believe that complex multi-level corporations are susceptible to collective, irrational, emotional decisions without regard to a body of accumulated experience. Lots of people in the agency business like to use this excuse, but it simply doesn't exist in the overwhelming number of cases.

The small pros

Therefore, we must go on to the next question, which is, "Could it be that the small, creative agency can somehow compete favorably in providing research, media, and all the marketing tools required by a sophisticated client?"

My experience with two innovative, creative agencies—Ogilvy & Mather and Jack Tinker & Partners—has led me to the conclusion that the same forces which support the creative product so admirably seem to be the ones who insure greater professionalism in the service aspects of these

kinds of agencies—despite the apparent antithesis inherent in the questions.

Incidentally, while I must constantly refer to these agencies as "creative" or "small" (both of which designations are, I believe, misnomers), it is obvious that many of them have been able to maintain their qualities of excellence even though they are creeping towards the top ten. Others tend to lose their identity as they grow.

I suggest that the qualities which these mighty newcomers have—and which the presiding agency giants seem to find difficult to maintain—are involved in different handling of environment, responsibility, and individual capability.

My selection of order is deliberate.

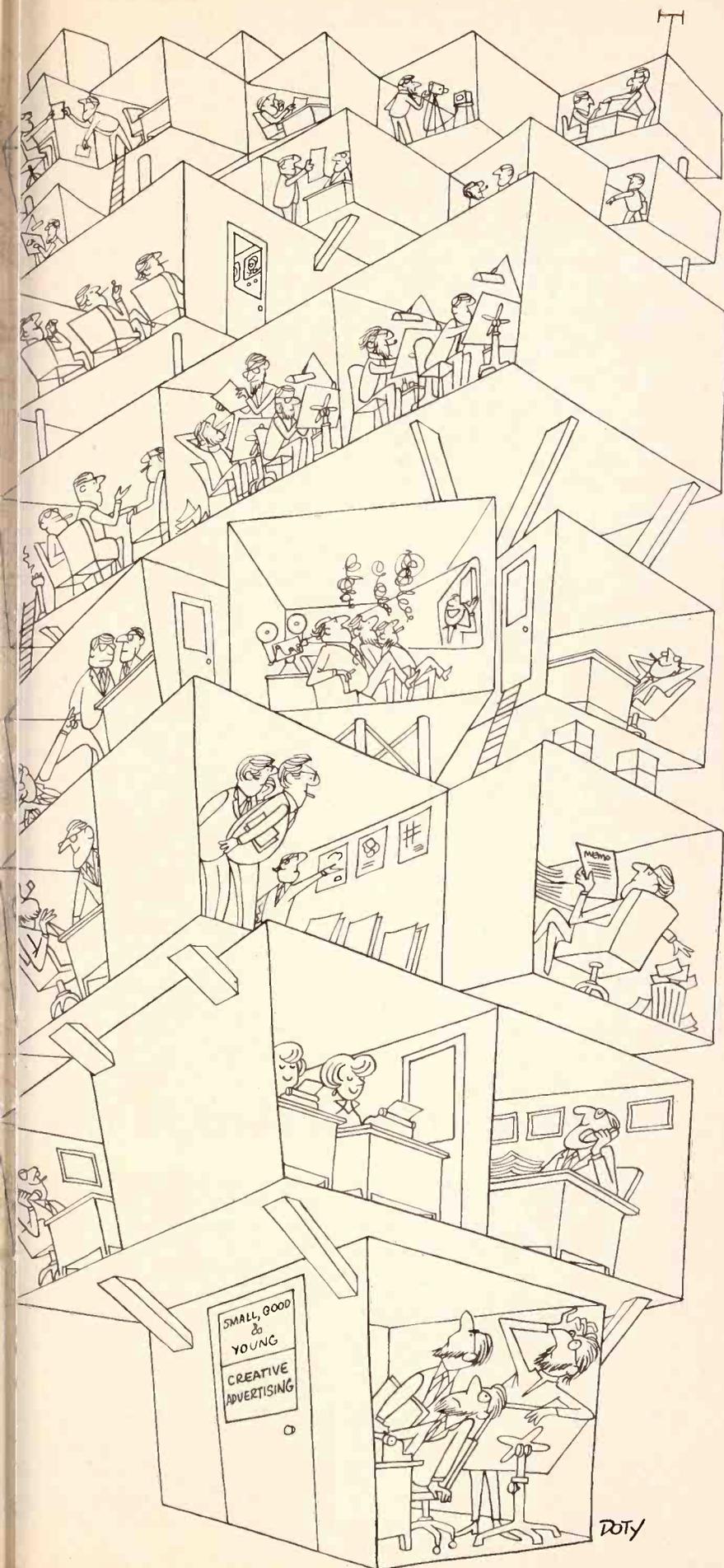
Environment

The small agency environment creates person-to-person communication between the individual who actually produces the work, be it copywriting or media planning, and the client who generates and ultimately approves it, with the account management team's overview.

Thus, the account executive is neither a critic nor interpreter of other people's work—another step in communication with all the inherent possibilities of misinterpretation or obfuscation—but rather a positive contributing factor. The small agency environment also builds a better understanding of the problems at all levels.

The top management of the agency—presumably those with the greatest marketing experience—can communicate more directly with the people who are doing the work, and with the clients who are approving it. This,

A 'creative' agency can be tops through and through, according to a media chief, if talented people are given the responsibility and the right atmosphere



too, avoids the production of advertising which has the "committee" stamp.

The need for a plans board in an agency is a sure tip-off that the best management thinking of the company has spread to such a point that they can function in behalf of their clients primarily as critics of other people's work, and as consultants rather than originators.

That is, the people who do the actual work are being moved further and further down the ladder from the top management. Unfortunately, resolution of this problem, without restricting growth, is extremely difficult.

What it requires is not a smaller management hierarchy (conventional pyramid-shaped table of organization) but rather an expansion of the management base so that the management itself is active in the production of the advertising at all levels on each

Small, creative agency environment provides desirable person-to-person communication, says author, but this can be lost in rapid growth (see left), which eventually leads to pyramid structure in which agency principals are no longer active participants in creative work but critics of others.

account that the agency handles.

Actually, this is not so difficult to envision when we consider the parallel with the legal profession—and major law firms do not expand by forever adding young lawyers and establishing review boards to check and criticize the work produced for their clients. Rather they must add services at all levels, some growing to 50- or 100-partner firms.

Another environmental difference
(Continued on page 52)

Down with bureaucracy

By CLIFFORD A. BOTWAY

Home grown but hip, a series of locally produced half-hour television specials has been building business for merchants in downtown Topeka, Kan.

The shows have been achieving other objectives, no less important:

- Projecting to the people of the broad trading area the changing face of a revitalized downtown Topeka;
- Casting downtown in the key role of purveyor of fashion;
- Luring suburbanites away from the shopping centers and back to center city.

To date, four specials have been put together for the retailers, and shown twice each—all in the prime 8:30-9 slot. Three were considered successes, one a bit of a bomb.

Although management of the tv station that produced the shows is happy with the pioneering aspect of the project (the merchants who bought in had been married to newspapers), it's well aware that the specials have turned little or no profit for the station, and probably won't.

So far, the series has included two pre-Easter fashion shows, a summer merchandise special, and a back-to-school show. Number five, a new treatment of back-to-school, is scheduled for this coming August.

The concept of the local specials was developed by executives of WIBW-TV, Topeka's CBS affiliate and Downtown Topeka, Inc., a group of 100 merchants dedicated to the proposi-

tion that downtown must not die, as it's in the process of doing in so many mid-sized cities like Topeka.

Individual guiding lights of the tv project were Bob Kearns, WIBW-TV's general advertising manager, and Al Higgins, who heads up the Topeka Chamber of Commerce and serves as executive secretary of Downtown Topeka.

The merchants bought the idea behind the initial fashion show when Kearns, who handled all client contact and trouble-shot while he rested, pitched to them this way:

Nothing pulls the people like fashion: the word is magic at retail. Nothing can do justice to the bright, bouncing colors of spring clothes like color television. Nothing the people of the Topeka trading area had ever seen before would hold a candle to a new kind of fast-paced fashion spectacular, featuring local people as models, and filmed creatively against the backdrop of the city itself.

The retailers listened carefully, then went for the package. No wonder—Kearns and WIBW-TV made it irresistible. Like a total of \$500 for production and \$660 for air time. Split six ways (five major stores and Downtown Topeka, Inc.), it came to something under \$200 apiece.

And for their under-\$200, the sponsors would be walking away with 30 minutes of color tv in primetime, utilizing a striking combination of institutional and item-sell.

Kearns comes on a bit woeful as he recalls the deal he made the first time around. "We pared it to the bone—no talent fees, no music rights. But if you said we broke even, you'd be being polite.

"That's fair enough, though," he goes on. "We knew we had to invest something, too, if we expected to get these guys to cool their love affair with newspapers long enough to admit television exists and can do a job."

As soon as the merchants gave the green light to the first special, a pre-Easter fashion show, WIBW-TV began shooting color/silent footage all around the town—zoo, college campus, churches, sidewalks, streets, store facades and interiors—always with amateur models wearing clothes furnished by the retail clients (two department stores and three specialty stores).

The show was built in six parts and hung on a local travelog hook, with equal time going to all six sponsors.

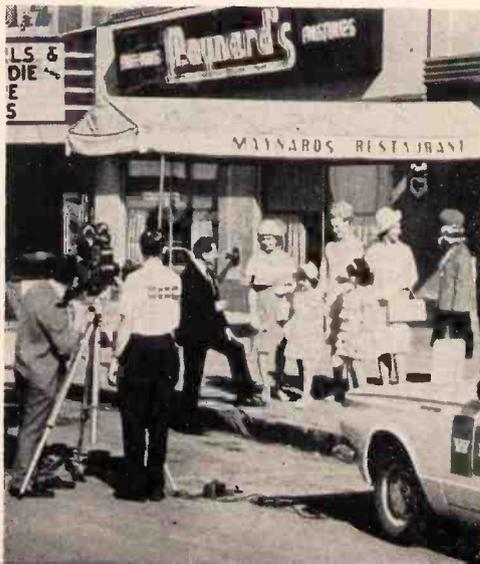
The kickoff, Downtown Topeka's segment, "got the people downtown" with an all-roads-lead-to-the-city theme (film shot through windshields and windows of cars entering the city, rolling along the streets, turning into parking lots).

Next came the fashion footage, kaleidoscoping from panoramics with models in the centerground to sudden, brief pan-ins and cuts of specific

(Continued on page 55)

In Topeka, downtown is up

A series of locally produced, half-hour specials has been creating store traffic and sales for metro merchants



The Man Who . . .

The race is on among the networks to see who gets the most whoop-dee-doo mileage out of the conventions and elections. While the primaries and specials are already taking a considerable amount of airtime—and staff time—the real dog and pony show begins Monday, August 5, when the Republicans wave the flag in Miami. It's high time to take a look at the event from a programming and commercial vantagepoint, as well as in the light of a public event.

The first and most staggering consideration in this panorama is the colossal logistics involved. About 2,000—count 'em—bodies from the three networks will be bustling about trying to make mountains of news out of molehills of interest. Hundreds of cameras of all shapes and sizes, thousands of microphones concealed in as many imaginative places, portable vans, temporary booths and offices, miles of cable, hundreds of powerful lights (it's in color, baby), videotape machines, typewriters, tote boards, computers, film chains, and millions of out-of-pocket dollars. All this for Warren G. Harding?

You say you haven't had enough? Just because one of the boys in the back room owed a little favor to Boss Daley in Chicago, the movers have to pack up the whole damn show and truck it several thousand miles from Miami to Chicago, then set it up all over again. And that little detail, kiddies, costs another two million smackeroos.

Now, on account of the fact that the little old networks have got to be nice to the FCC—a politically appointed body of lawyers waiting for enough publicity to go into private practice—they ain't got no choice but to pick up all the candidates, because some day one of them is going to appoint their boss—Dig it?

Naturally, since the networks put out all this money they want to get at least some of it back. What most folks forget is that their cost is not only all the buckets of nuggets but, they have to cancel all advertising that was originally scheduled, while the pols are on, which little fact adds another couple of million dollars to their deficit. So they sell, hopefully, the whole convention to one advertiser, or halves, or quarters, or eighths, or sixteenths, or thirty-seconds, or—would anybody like one minute?

Most of the time, the sales are tough to make. In the first place, a lot of companies have policies against advertising during an historic event. Some just consider it bad taste. Others, like General Motors, have found that when your ad is on the Republican side you get irate letters from Democrats claiming prejudice, and vice versa.

In order to keep the whole thing orderly, NBC has on several campaigns made a good deal for Gulf to sponsor the show by throwing in a lot of other news. The best guess is that Gulf spends about \$2 million for this (a bargain for them) and that NBC has a good clean uncluttered package on which they only lose about eighteen million clams.

CBS and ABC are not so lucky. They have to scratch

and deal in order to move their minutes, and they may not make out any better than NBC in the long haul. Prices and deals are all over the lot in the sale of this time, but around \$15,000 a minute is average—if you can unravel all the package deals and allocate dollars.

Of course, ABC has a new gimmick this year. Not only is it a poor cousin to big NBC and big CBS, and not able to pay all those staggering costs for picking up this boondoggle, but it has to get its regular revenue to survive. Therefore, ABC will program normally until 9:30 p.m. This has a lot of advantages. The regular programs will get large shares, which last time went to independent stations with normal programming, and they may get a premium for some of those minutes. Also, they have fewer minutes to sell in the conventions and can ask more money for them, because their coverage is condensed and will probably get a good inherited rating from the regular programs.

As far as popularity goes, it's neck and neck between Huntley-Brinkley, the two bodies with a single brain, and Cronkite. In the old days the Siamese were a little ahead, but this year it looks as though each will get



Tv is poised again to duct political hot air to viewers.

an average of five and one-half million homes for both conventions. ABC will do much better with regular programs, but not nearly as well as its competitors when all three are doing the same thing.

Over the entire election and convention, almost everybody will watch some of the time, but everybody knows you can't fool everybody all of the time. The cumulative value of the endless stream of hot air is great, but the average audience is a big ho-hum flop by primetime standards.

The plain fact is that the conventions are lousy programming. Here is a big, big event in our lives and the pols stage a rotten show. The windy holdovers from McKinley's day go on extolling some bum who, everybody knows, is just a hair away from the pokey. The "spontaneous" rallies have all the sincerity of a circus barker. The humility of the candidates closely resembles that of a Spanish dancer. The only fun is to watch the candid cameras catch the deals being made in the you-know-what filled rooms. One thing's sure: you can't fool a television camera. A slob is a slob. The kind of muttonheads who purport to represent their fellow citizens by nominating a candidate, come through with the subtlety of a water bladder in a burlesque show. This television is doing for us.—J.B.

Film / Tape Report

MIXING THE MEDIA

Commercials weren't the only form of communications on exhibit at the American Tv Commercials Festival last month. Messages were flashing all over Philharmonic Hall at Lincoln Center, scene of the festival.

The non-verbal communications took many forms: Nehru suits, Tom Jones ruffles, see-through dresses, Mark Twain white suits, and the whole panoply of current made-to-order personae.

Who are you? Only your haberdasher knows for sure.

In some measure the festival, the ninth running of the event, was "a Jerry Fields festival," as Herschel Bernardi put it. The master of ceremonies described the event as a chance to parlay a statuette into a new job at double the pay. Whether with Clio in hand or not, a host of commercials makers took steps toward job changes that night.

The intense communicating spilled out from the big screen where many of the Clio winners were shown and onto the promenade decks of the hall, where champagne glinted under the brazen gleam of Richard Lippold's Apollo constructions and two dance bands played—swing for the more sedate on the grand promenade, rock and roll for the swingers in Sherry's saloon, converted into a discotheque for the occasion. Yet for all the glitter the affair was basically businesslike.

Triumph of Mc Who?

The festival gave point to the spreading awareness that no matter how artistic the pictures, the words still count. The primacy of language showed clearly in the commercials that won the most Clios: Young and Rubicam's campaigns for Union Carbide and for Excedrin. Everything else—direction, cinematography, editing, music—was subordinate to the message, to the words, to the story.

No "art for art's sake" prizes were given in the Clio contest; it was more of a storytelling competition, and a product-selling competition.

This year's festival, like last year's, was the scene of triumph for Young & Rubicam, an agency that considers the "strong story" essential for any

communication. The Excedrin and Union Carbide campaigns tied for the top Clios. The Clios confirmed an excellence earlier singled out by the New York Art Directors, and the Advertising Club of New York, in their awards. This year Young & Rubicam won 13 Clios. The nearest rival was Doyle Dane Bernbach, with seven. Three and four years ago, DDB used to sweep the awards festivals. It still comes out on top in awards for print advertising, but in television Y&R has a long lead now. BBDO did nearly as well as DDB, with six Clios.

Strong stories score

Among the production houses, VPI came out on top with six Clios, mostly as a result of work executed for Y&R on the Union Carbide campaign. Audio won four; PGL, three, both largely through work on the Excedrin campaign.

Incidentally, Y&R's radio work for Excedrin took two of the top radio Clios, as "best national campaign" and as "best national commercial," as well as "best use of humor." The Union Carbide tv campaign won The Eastman Kodak Award for "best cinematography." Cameraman was David Quaid.

Trumpets for techniques

The NBC Color Award for "best use of color" went to Foote, Cone & Belding, and its client Kimberly-Clark, for a Kleenex "Boutique" spot film by Wylee in New York.

The Movielab award for best film editing went to a General Telephone & Electronics spot, 112 seconds in length, called "Billboard." It was filmed for Doyle Dane Bernbach by Sokolskyfilm (photographer Melvin Sokolsky), and edited by Morty Perlstein of MHP Films.

There was a tie for the Clio for best direction between Howard Zieff and Fred Levinson. For Foote, Cone & Belding and client Trans World Airlines, Levinson had directed a takeoff on *Bonnie and Clyde*. For RCA Whirlpool and Doyle Dane Bernbach, Zieff had directed a spot which showed a Whirlpool serviceman being drummed out of the "corps" for trivial infractions of the

company's established regulations.

There was a tie for best animation design between two Bob Blechman designs: one for Alka-Seltzer, the other for Pacific Gas & Electric.

Blechman's design for Jack Tinker & Partners, a commercial which has won in all the spring festivals, was executed by Elektra Films, with Jack Dazzo animating. Blechman's design for the client of the San Francisco office of BBDO was produced by Bill Melendez in Los Angeles, with Frank Smith doing the animation.

The Clio for "best use of graphics" went to ABC-TV for a network-produced promo for Kismet.

The 3M Company's Electography Award, "for the most creative use of video tape," went to the Los Angeles office of BBDO and Tapix, the tape division of EUE/Screen Gems on the Coast, for a Dodge Polara White Hat Special announcement.

The Clio for best demonstration went to the Union Carbide "super insulation" chick spot. It was written by Chic Blood of Y&R.

The Clio for "best production effects" went to a Braniff spot made by Wells, Rich, Greene and James Garrett. The film editor was Howard Lazarus of Take 5, and the set designer was Tom Lingwood.

The Clio for "best optical effects" went to an Excedrin commercial, "Solarized Woman," made by Y&R and Audio. The optical effects were executed by Bill Boden.

Actors and statuettes

Howard Morris won a Clio for "best voice over" for his vocalization of a koala bear in the Quantas spot; Godfrey Cambridge won the Clio for "best male personality" for his acting in Georg Olden's Urban League spot; and Petula Clark won a Clio as "best female personality" for her work in the Plymouth campaign. (Young & Rubicam).

Lou Jacobi tied with Ronald Long for "best performance." Jacobi took his Clio for his personification the "poor soul," the dead-beat businessman in the Hertz spot directed by Jacques Letellier of Televideo for Carl Ally Inc. and Hertz.

Long won his Clio for his portrayal of the epicene wrinkle-scorner in the Sunsweet Prunes spot, produced and

New York Has 368 Tape Houses*

Most people call them film houses. With Reeves equipment and know-how they also shoot tape.

Reeves has a package of equipment created for film men. Cameras, recorders, switchers — all tailored for the job, no matter how large or small. And this gear goes into the film house's own studio for shooting.

The flexibility of this unique package lets you use the creative people you know and trust. It lets you choose the production house, producer, director or cameraman you want.

Tape adds its qualities of presence, believability, instant rushes, speed to the creativity of your team. Tape is electronic produc-

tion for an electronic medium.

Post-production at Reeves gives you the finest equipment, with real pros operating it. You know you're in competent hands the moment the job begins.

Reeves provides the electronic talent to let your director be as creative on tape as he dares. And that can be 368 ways better.



REEVES
SOUND STUDIOS

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

*Listed in Manhattan's "Yellow Pages".

directed for McManus, John & Adams by Stan Freberg.

The Clio for "best use of humor" went to Stan Freberg and McManus, John & Adams for the Jenos Pizza "Show Us Your Pack" film.

The Jenos Pizza spot also won a Clio as best in the confections and snacks category, and the Freberg prunes spot won in the packaged foods category. Thus Freberg scored with four Clios, same number as those won by Audio Productions, and Wylde Films, and ahead of Tele-video's three, and the three captured by PGL.

Musical Clios

The Clio for best original music went to composer John Barry of Herman Edel Associates for the Eastern Airlines "second summer" theme; the Clio for best theme scoring went to Sid Ramin of RPM for his variations on the Diet Pepsi "girl watchers" theme.

Winning for "best use of sound" was The Philadelphia Agency for a Ludens cough drop spot in which the product package kiboshes the score by Frank Zappa (of the Mothers of Invention).

United Airlines' "Take Me Along" theme, arranged by Dick Marx, won the Clio for best adapted music. The best original jingle was "Pan Am Makes the Going Great," composed by Stan Applebaum.

David DeNoon and the Excedrin copy group at Y&R took the Clio for "best copywriting."

Not surprisingly, Britain triumphed in the International Awards of the American Tv Commercials Festival. Of 20 Clios awarded to tv commercials from abroad, nine went

to British spots. Japan followed closely, with five Clios.

As an indication of how short is the transatlantic shuttle, or how close the ties that bind Britain to America, one British commercial, for Benson & Hedges, won three Clios, for "best tobacco products," "best film direction," and "best musical scoring." The spot was produced for the London Press Exchange by Streich Fletcher Perkins, with Frank Streich directing. The music was written by the team of Manfred Mann and Mike Hugg.

An interesting variation on the Benson & Hedges campaigns in the United States, the British B&H spot showed people in all sorts of smoking situations, some advantageous, some not.

Multi-media

The other British Clio winners included an Alcan (Alcoa) Polyfoil spot, that copped two prizes, for "best use of humor," and "best household items."

The spot, 30 seconds in length, showed a fat chef trying to wrap a great fat turkey (maybe it was a goose) in aluminum foil that—alas!—was at least a good two inches too narrow to encompass the fowl. Moral: Alcan Polyfoil, two inches wider, would do the job.

The next British winner was an interesting example of apparent media-mix: a Quaker Oats spot, 30 seconds, that had one film playing on the package within the framework of the film spot. It won a Clio for "best special effects," and tied with a French-Canadian Cadbury effort for "best" in the packaged foods category. The Quaker Oats spot was

executed for the S. H. Benson agency by Rank Advertising Films.

A 30-second plug for *The Observer* took the Clio for "best" in the services category. The spot, which touted a story in the Sunday newspaper on the origins of the island folk, was made for Ogilvy & Mather by Worldwide Films.

Laughing it up

The Clio for "best performance" went to Bobby Silas, for his performance as a man who laughs uproariously as he opens his bills. Why? Because he has a "budget account scheme" at the National Provincial Bank. The spot was executed for Pritchard Wood by Rose-Magwood in London.

Of the five Japanese Clio winners, Dentsu Advertising was responsible for two. One was a spot for Renown, "best" in the apparel category, executed by Dentsu's film-making subsidiary, Dentsu Movie. The 60-second spot was an interesting combination of typography, calligraphy, choreography, and juxtaposition of live action and drawing.

The other Dentsu Clio was for an "American-style" demonstration of the Toshiba vacuum cleaner, which won as "best demonstration." It was executed not by Dentsu Movie but by Murata Eiga Productions in Tokyo. It is believed to be one of the first Japanese commercials to incorporate a "candid camera" or "slice of life" element: typical Japanese housewives viewing the demonstration of the vacuum cleaner are asked for their reactions.

The other Japanese Clio winners were a 90-second spot for National Color Tv (Matsushita Electric), which won two Clios, one as "best" among home furnishings, the other as "best cinematography," and a 60-second spot for Lavoris.

The National Color Tv spot, which plugged the beauties of color tv, was produced for the Daiko agency in Osaka by Daiko's film-making wing. (It looks as if Japan has taken the lead in the vertical integration of advertising agency work and commercials production).

The Lavoris spot, for Vicks, Japan, by its agency Hakuodo (and produced by Tohoku Shinsha in Tokyo), is a humorous account of the impor-

25 WEST 45 ST. N.Y.
(212) 757-7840

DICK SWANEK
WILLY TOMAS
SANDY DUKE
IRWIN SCHMEIZER
DICK RAUH
BILL ROWOHLT

PHOTO-PROJECTIONS OPTICALS

16&35mm. COLOR B&W

ART ANIMATION

The
Optical
House
inc.



*We make you look good.
You make us look good.*

Madison Avenue is a two-way street. You depend on us for the latest and truest in color film. We depend on you for a few million home demonstrations of what our product can do for your product.

The better you are with the best we have (and we haven't any other), the more people realize the advantages of the film medium. Such as being able to shoot anywhere in the world, to create any kind of visual effect, to edit with

exacting precision, to draw upon the finest creative talent available and to have superb quality prints for easy shipping to local stations. And on and on down the list to include the expertise of our film engineers who work with your laboratory to help make sure your commercials are delivered color perfect.

Kodak

EASTMAN KODAK COMPANY

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

Advertising Directory of SELLING COMMERCIALS

American Gas • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

Contac • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

American Heart Association



FRED A. NILES—Chicago, Hollywood, New York

Dierks Forests, Inc. • Glenn Advertising



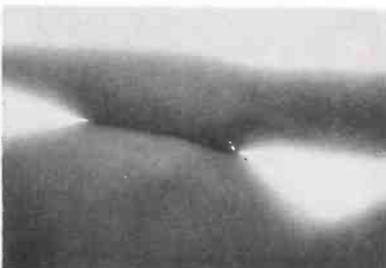
JAMIESON FILM COMPANY, Dallas

AT&T Long Lines • N. W. Ayer & Son



ELEKTRA FILM PRODUCTIONS, INC., New York

Diet Delight • Cunningham & Walsh



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Coffee Council



WYLDE FILMS, INC., New York

Hamm's Beer • Campbell-Mithun



SARRA, INC.

tance of not forgetting one's morning mouthwash. The whole story is told through the facial gyrations, and joyful garglings, of actor Jerry Ito. The Lavoris spot won as "best" in the cosmetics and toiletries category.

The Clio for beverage advertising went to a South African spot, for Balalaika Vodka (Castle Wine & Brandy).

The film shows a traveler in a second-class train compartment opening his newspaper to an ad for the vodka. The print ad "comes alive," and he finds himself with a flagon of the spirit in his hand. The next thing he knows, the seven other newspaper readers in the compartment all have flagons in hand, and joy reigns supreme for the rest of the trip—or at least for the rest of the spot. The film was executed for the Lindsay, Smithers agency in Cape-town by Killarney Studios in Johannesburg.

Cars cop Clios

The Clio for "best automotive" went to Publicidad General in Mexico City, and to Peliculas Candiani, for a Plymouth spot in which the car moves off a billboard.

A Canadian commercial for Cadbury's Bar Six won two Clios: "best packaged foods," and "best performance (tying with the British National Provincial Bank spot).

The Cadbury spot was made for the French Canadian market. It tied for "best packaged foods" with the British Quaker Oats spot. The Cadbury film was made by Doyle Dane Bernbach in Toronto and Lesser Studios in Toronto.

A German film won "best" in the "short length" category. Called *Twelve Tomatoes*, the spot, for Kraft Ketchup, was made by J. Walter Thompson in Frankfurt and Hanseatic-Kontaktfilm in Hamburg.

Yankee in Carosello

The film that won the Clio as the best in the *Carosello* commercial bloc on Italy's first tv network was made by an American, Dick Feldman, on assignment from Doyle Dane Bernbach in New York.

Feldman, the head of Dick Feldman Productions in New York, has had considerable experience in European production. When Polaroid wished to go on tv in Italy—and

Advertising Directory of SELLING COMMERCIALS

ing on tv in Italy means, if you're
cky, getting an availability on *Caro-
llo*—Feldman conferred with DDB
New York and with Polaroid's
alian branch in Milan.

He wrote a preliminary script
Carosello requires that the sell be
ferred to the last few seconds of
e two-and-a-half minute film com-
ments) and proceeded to cast the
m.

Tarantellas, too

Working with cameraman Cesare
lione and editor Renzo Lucidi in
ome, Feldman made a film called
"The Uncle," in which a Fernandel-
pe, played by an obscure actor,
lds a bevy of little girls in their
st Communion dresses out of
urch and around town, playing,
nging, and dancing a tarantella.
ward the end of the outing he
gins to record it with his Polaroid,
d what comes out? "Bellissima!"
Polaroid of the uncle.

Don't forget cinema

A number of Clios were awarded
cinema commercials. Significant,
view of the imminence of the
ening up of French tv to commer-
cials, is that the lion's share of the
tema Clios went to French commer-
cials.

The five French Clios were for a
nault spot, "Roads of the World,"
made by Publicis and Cinema et
Publicite; for a Martini & Rossi spot,
involving a helicopter shot of a train
crossing a high alpine bridge and
then a cut into a train club car interi-
or, made by the Martini & Rossi
company and Cinema et Publicite;
for a Revillon Detchema spot made
by Synergie and Jean Mineur, which
took two Clios, as "best cosmetics &
advertisements" and as "best animation
and graphics;" and for a Larousse
yearbook spot made by C.R.P. Adver-
tising in Paris and Jean Mineur.

Other cinema Clios went to Britain
and Spain; two to Britain, one for
a Young Jaeger spot made by Collett,
Dickenson & Pearce and James Gar-
rett Productions, the other a J&B
Whisky spot made by Ogilvy &
Mather London and Camell, Hudson,
Brownjohn, as "best cinematogra-
phy." The Clio to Spain was for a
Emig cameras & projectors spot
made by Izquierdo & Nogueras and
by Cormoran, both in Barcelona.

Kellogg's • Leo Burnett



PANTOMIME PICTURES, Hollywood

Kitchens of Sara Lee • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Mohawk Rubber Co. • Howard Swink Adv.



VIDEOTAPE CENTER, New York

NAIA • Doremus & Co.



JEFFERSON PRODUCTIONS, Charlotte

Kohler Company • Clinton E. Frank



SARRA, INC.

N.Y. Bond Issue • Jack Tinker & Partners



ROSE-MAGWOOD PRODUCTIONS, INC.

Listerine • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Philip Morris (Parliament) • Leo Burnett



FILMFAIR, HOLLYWOOD

More product winners

Here are the other commercials that won awards in the product categories:

Apparel: Burlington "Kneeburst," Doyle Dane Bernbach; Take Two.

Appliances: Sylvania "Man Talking," DDB, Tele-Tape.

Automobiles: Volkswagen sedan "Mr. Jones," DDB, EUE/Screen Gems.

Trucks (special situation): Chevrolet "Stage Door," Campbell-Ewald, VPI of California.

Auto Accessories: Goodyear Snow Tires "Chain Reaction," Y&R, Petersen Productions.

Banks, Financial: Chemical New York "Wildlife," Benton & Bowles, K&P Enterprises.

Bath Soaps and Deodorants: Bristol-Myers Ban "Dreams Come True," Ogilvy & Mather, EUE/Screen Gems.

Beers and Wines: Piel's Beer "Thank You," Papert, Koenig, Lois; Anglofilms (NY).

Cake Mixes & Desserts: General Mills Betty Crocker "Magic Faucet," Dancer-Fitzgerald-Sample; MPO.

Special Citation — Desserts: D-Zerta "Chris Gaynor," Grey Advertising, Motion Associates.

Family Cereal — Kellogg Corn Flakes "Cop," Leo Burnett; Wylde Films.

Cigarettes, Cigars: General Cigar Tiparillo "Great Taste," Y&R; Jerry Ansel.

Cleansers, Waxes & Polishes: Simoniz "Still Looks Wet," J. Walter Thompson (Chicago); Harry Hamburg (New York).

Coffee and Tea: General Foods Max Pax "Filter," Ogilvy & Mather; Mark Shaw.

Confections and Snacks (tie for best): Chun King "What Is an Egg Roll?," J. Walter Thompson (Chicago), Sarra (Chicago). (Tied with Freberg's Jenó's Pizza parody of the Lark commercial.)

Corporate: Union Carbide "Laser Beam," Y&R; VPI.

Dentifrice: Speakeasy Mouth

Spray "Kiss," Wells, Rich, Greene; Howard Zieff.

Gifts, Personal Items: Tie for best: Kodak cameras "Yesterdays," JWT; MPO. Parker 45 "Temper, Temper," DDB; Harold Becker.

Hair Preparations: Toni Innocent Color "Kindergarten," Jack Tinker; Airport (Barry Brown).

Insurance: State Farm "Egg and You," Needham, Harper & Steers, Chicago; Tempo.

Laundry Soaps, Detergents: Procter & Gamble Bold "Hand Sawing," Tatham-Laird & Kudner; Tempo.

Media Promotion: (Tie for best): CBS News "World Watchers," CBS-TV. Wall Street Journal "Organization Chart," BBDO; Stars & Stripes Forever Productions.

Men's Toiletries: Gillette Super Stainless "Barber," DDB; J. H. Film Company, New York.

Office Equipment: Xerox "Aging Office," P-K-L; VPI.

Oils, Dressings, Condiments: Ac'cent "Spinach," Foote, Cone, & Belding (Chicago); N. Lee Lacy.

Pharmaceuticals (Tie for best): Excedrin "Tax Audit" Y&R; Audio. Alka-Seltzer "Stomach Talk," Jack Tinker & Partners; Elektra Films.

Public Service: National Safety Council "Guess Who?"; Needham, Harper & Steers (Chicago); Flag (Hollywood).

Retail Chains: Kentucky Fried Chicken "Escape," Noble, Dury (Nashville); PGL.

Local Retail:—Rambler American "Bug Killer," S. L. Brown (Houston); AIE (Houston).

Department Stores: Marshall Field "Distant Worlds," McCann-Erickson (Chicago); Videotape Center of New York.

Soft Drinks: Diet-Pepsi "Glass Elevator," BBDO; PGL; Audio.

Toys and Games: "Mattell Incredible Edibles," Carson/Roberts; Spungbuggy Works.

Trade Associations: International Coffee Council "Naming the Baby," McCann-Erickson; Wylde.

Travel and Transportation: Tie

for best: Hertz "Poor Soul," Ca Ally; Televideo. Eastern "Second Summer," Y&R; Audio.

Utilities: Tie for best: Natural Gas Range "Little More," Ketchum McLeod & Grove; Drew Lawrence Productions. Pacific Telephone "Dial O," BBDO (San Francisco); Harr Dorsey (Los Angeles).

20-Second length: Hertz "How to Survive," Carl Ally; Televideo.

8-10 Second IDs: Tie for best: Gulf Spray Insecticide "Duel," Erwin Wasey (Pittsburgh); Savage-Friedman. Roosevelt Raceway "Interview," Smith/Greenland; Dimension Productions.

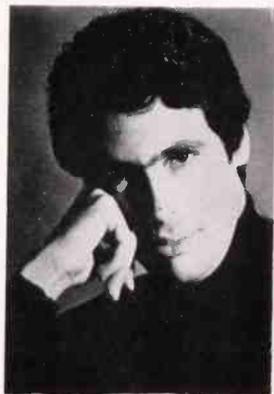
Regional market: Zale Diamond Rings "Love is a Funny Game," Bloom, Dallas; Hanna-Barbera.

Locally produced: Maryland National Bank, "Little Problems," Van Sant, Dugdale; BF&J, Baltimore.

Canadian market: Tie for best: Canadian Pacific "Flies to You," McKim/Benton & Bowles; Don Wilder, Toronto. Gainesburgers "Restaurant," Y&R, Toronto; Sebert Productions.

COMMERCIALS MAKERS

BOB SIEGLER joined EUE/Screen Gems as a director. Sieglar was a director at MPO Videotronics for the past year, and before that worked with the Gordon/Youngman production house. Earlier, he was with Sudler & Hennessey, working in every-



SIEGLER

thing from media to copy to commercials production. Off-Broadway, Sieglar directed *The Golden Screw* in '66. Last year he won a New York Art Director's award for "Save the Children" commercials he executed for Spade and Archer.

MIKE MCCOY has joined Pelican Films of California as producer and head of West Coast sales. McCoy was an associate producer with VPI and earlier with MPO. Before becoming



MUSIC BY
VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS

119 WEST 57th ST., N.Y.C. (212) 765-4635

Advertising Directory of SELLING COMMERCIALS

a commercials producer, he was a helicopter pilot, flying many missions for ad agencies and film houses doing aerial shooting. McCoy had a hand in the designing of the Tyler Helicopter Mount.

WALTER H. BERGQUIST joined Videotape Productions of New York as an account executive. Bergquist was a commercials producer at Young & Rubicam for the past decade, working on General Foods, Bristol-Myers.



BERGQUIST

General Cigar, and Time, Inc. accounts. Before that, he was at Kuder Advertising in the tv production department for six years.

On the Coast, SID HECHT joined Klein/Barzman as a producer. Hecht, who had been in charge of the Pacific commercials division at Pacific Title, earlier was with VPI in Hollywood and in Chicago.

In Canada, ROBERT H. BLACK rejoined Crawley Films. He left the company two years ago to become coordinator of film and broadcast for Expo '67. With Crawley in Ottawa and Montreal as a producer and director, Black earlier was a producer and director with the CTV and with the Canadian Broadcasting Corporation.

MC GANNON HONORED

Donald H. McGannon, president and chairman of Group W (Westinghouse Broadcasting), was honored recently with the Trustees Award of the National Academy of Tv Arts and Sciences. McGannon was cited for his leadership in developing public service programs "of unparalleled scope and quality," and "particularly for his early recognition of broadcasting's need to train and employ individuals from minority groups." McGannon is also chairman of another Westinghouse subsidiary, the Westinghouse Learning Corporation.

Redbook • Lois, Holland, Callaway



COLODZIN PRODUCTS, INC., New York

Southern California Edison • Grey Adv.



SANDLER FILM COMMERCIALS, INC., Hollywood

Royal Crown Cola • N. W. Ayer



MOVIERECORD, INC./ESTUDIOS MORO

Standard Oil Company • BBDO



GERALD SCHNITZER PRODUCTIONS, Hollywood

Schoening Lager • The Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Thermo King Air Conditioners • Fischbein Adv.



PACIFIC COMMERCIALS, Hollywood

Shasta Draft Root Beer • HD&B



PELICAN PRODUCTIONS, INC., New York

Yardley • Young & Rubicam



FILMFAIR, NEW YORK

LINEUP FOR LINE

Seven stations snapped up the syndicated *What's My Line?* as soon as the revived show was put into distribution by CBS Enterprises.

The new version of the former network game show, which ran for 17 years on CBS-TV, has been bought by four RKO General stations—WOR-TV New York, KHJ-TV Los Angeles, CKLW-TV Detroit and WHCT Hartford. Also signing up for the series were KOMO-TV Seattle, WCIX-TV Miami, WSPD-TV Toledo, and WJRT-TV Flint.

The new show is being hosted by Walley Bruner, Metromedia newsman. Continuing on the panel will be Arlene Francis who started with the show 17 years ago. Three more panelists will be named before long. A new device in the show will be the use of film clips of contestants at work. This is the first show to be produced for syndication by Goodson-Todman.

MORE CONSEQUENCES

Wolper Television Sales chalked up 11 more sales and four renewals of *Truth or Consequences*, for a total to date of 91 markets..

musings for a media man

“ Many a man’s throat has been cut with his own tongue! ”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**®

NASHVILLE STAFFING

In Nashville, Roy A. Smith was appointed general manager of 21st Century Productions, the new production subsidiary set up by WLAC-TV



SMITH

Nashville. Smith continues as vice president and director of operations at WLAC-TV.

The new subsidiary signed Milton H. Lehr as a producer. Lehr, who had been working out of Studio City in Miami and earlier out of Madrid, will range on assignment from 21st Century Productions from Miami, where a series of 26 hours called *The Ray Anthony Show* will be filmed in the “Great Room” of the Miami Hilton Plaza Hotel, to Nashville, where a contemporary country music show, *The Stan Hitchcock Show*, will be produced in the new studios of 21st Century Productions.

ZOOMING IN

THOMAS J. MC MANUS joined NBC Enterprises as director of internation-



MC MANUS

al sales. McManus had been executive vice president of ABC Films, Ltd. since '65. For four years before that he was involved in real estate in New York and Arizona. From '55 through '61 McManus was with MCA-TV Ltd., in international sales. He had been Eastern syndication sales manager

for United Television Programs, which was acquired by MCA.

JOSEPH C. TIRINATO joined Paramount Television as midwestern sales manager, replacing CON HARTSOCK, who took over the company's western sales operations. Tirinato was with ABC Films, as southern division manager and earlier in the central division.

Before joining ABC Films, Tirinato was supervisor in charge of network daytime programming at ABC-TV.

Last year, he left ABC Films to join United Artists Associates as sales manager in the central division.

MELVIN A. “MEL” JONES joined Trans-Lux Tv in the sales department. Jones was vice president and general sales manager for WAIL-TV Atlanta, and before that was national sales manager for WHC-TV Pittsburgh. In the Trans-Lux post, he will headquarter in New York.

CROSSING LINES

The ABC-owned television stations bought *T.H.E. Cat* from NBC Films for running in primetime this fall, in the half-hour slot leading into the ABC-TV network's *Journey into the Unknown*. NBC Films has only now released *T.H.E. Cat* to the syndication market in the U. S., although the show has been sold overseas in some 40 countries. The show was on the NBC-TV network in the '66-'67 season.

TRIM CUTTING

A print procurement house, Trim Telefilm Service Corp., branched out into the film editing business, setting up a subsidiary editorial service, Trim Editorial, Inc.

Heading up the commercials-editing operation is Jerry Greenstein, who continues as general manager of Trim Telefilm Service Corp. Joining the editorial service as chief editor is Kenneth Coleman, who had been an editor at EUE/Screen Gems. The new service is located at 216 East 49th Street in New York.

GRIFFIN HITS 133

With 18 more stations signing up for *The Merv Griffin Show*, WBC Productions tallied a lineup of 133 stations taking the across-the-board show.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

There's a seller's market ahead this summer, agency buyers point out. And most of them are very doubtful about finding any summer discount rates during July and August when viewing is known to slump.

"Generally speaking, sets in use drop about 25 to 35 per cent in early fringe during the warm weather," one buyer pointed out. "Primetime viewing habits are likewise off by a good 10 per cent. And late fringe is down by about five per cent."

The only exception to the fall-off in summer viewing habits seems to come during the daytime when the children who are off from school control the dials.

"As a rough average," this buyer continued, "daytime viewing is up maybe 10 per cent or so."

And while the majority of buyers don't expect any great shakes in the way of special rates, all of the buyers are certain that even if a few discounts do come their way, they won't be anything at all compared to the slashes that spot saw last summer.

"Last year was a freak," explains Mike Raounas, media buyer at Cunningham & Walsh, New York. "I'm not expecting too many stations to come up with special summer discounts because this has generally been the norm for some time."

And while the cuts in rates were basically due to the overall dip in spot last year, one buyer mentioned the technicians' strike as an important factor.

"Advertisers who might have ordinarily made summer buys were

leery about unfamiliar hands controlling station equipment," he explained. "Many felt that it was just too risky a type of thing and felt they shouldn't be bothered, knowing in the first place that general viewing was below normal."

And while it is always difficult to determine whether or not a station will come up with summer rates (as one woman buyer pointed out, "They vary not only by market but by rep."), this summer presents further complications.

For one thing, the election makes things blotchy. Buyers frequently bring up the fact that political announcements could be preempting almost any show at any time. On top of this is the generally acknowledged "better than average" summer programming that the independents have picked up.

"I doubt that the independents will go in for special summer rates

this time around," explained Al Branfman, senior media buyer at Ogilvy & Mather. "Their programming is strong enough not to warrant this type of discounting."

Most of the summer rate schedules will be breaking later this month, and according to buyers, without benefit of formal statements. "I've really gotten no indication of what I can expect in the way of summer rates this year," one buyer noted. "You really never know what to expect. You have to kind of play it by ear."

One media director confessed to having given very little thought to summer rates at this time. "So little is ever made of it either by the stations or the trade papers that you rarely even bother to think about it. And maybe you should. Nine times out of 10, if stations are going to have any sort of discounts, they're on you before you even know it."

What the buyers are expecting are special summer rates on CBS' affiliates, as in the past. "But even these vary from month to month and by market to market," a media man was quick to point out. In addition, buyers count on discounts in New York, Chicago and Boston.

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

American Home Products Corp.
(McCann-Erickson Inc., N.Y.)
Commercials for AEROWAX will be

(Continued on page 44)



Dick Macaluso buys on the Musselman and Whitman accounts at Gardner Advertising, New York.

NOW there is a new number **1**
 station in Abilene-Sweetwater

CBS **KTXS-TV** **abc**



**AMERICA'S MOST MODERN BROADCASTING FACILITIES-
 PLUS FULL POWER TO GIVE YOU GREATER COVERAGE!**

THE SOUTHWEST'S FINEST BROADCAST STUDIOS...

West Texas' newest and finest television station . . . An entire new operations plant with over 22,000 square feet of studios, stages, taping facilities, art production, film processing, and remote color equipment.

**ABILENE-SWEETWATER'S
 MOST POWERFUL STATION...**

Now operating at full power, with 316,000 watts. Increasing our coverage pattern to over 122,000 TV homes . . . Serving the largest area of any station in the "Big Country."

TOTAL COLOR...

Offering full color . . . live, film, tape, slides and network. We have complete GE color equipment from antenna to transmitter, enabling us to give you the finest in color TV.

**THE FINEST PROGRAMMING
 FROM TWO NETWORKS...**

Combining the top rated shows of CBS and ABC into a powerful program schedule that is not available anywhere else in the Southwest. Supplemented by live local color programming from new KTXS-TV studios.

TALLEST TOWER...

Our tower height was 568 feet above ground and is now 1,080 feet, 3,550 feet above sea level, making KTXS-TV the tallest television tower in the "Big Country."

MEMBER OF THE WEST TEXAS TELEVISION NETWORK...

KLBK-TV
 LUBBOCK

KTXS-TV
 ABILENE-SWEETWATER

KWAB-TV
 BIG SPRING

KLBK-AM RADIO
 LUBBOCK

REPRESENTED BY
 TELEVISION

KLBK-FM RADIO
 LUBBOCK

One Buyer's Opinion

BACK TO THE DRAWING BOARD!

Very recently, I received a phone call from a buyer at another agency. He was frantically attempting to cut back his spot tv schedule, and since his product was piggybacked with mine, he required my permission to do so. He had not been a buyer very long, and was in a state of almost total confusion, and confidence lost—his buy recap registered an over-expenditure of \$10,000 for the flight.

I found myself sympathizing with the poor guy, and began to explain my analysis of his situation—he had merely been underbudgeted to begin with. Budgets are derived from the experience of past cost-per-rating points for each market, with a moderate increase in anticipation of "normal" rate increases. But the current increases in spot tv costs have had no equal (at least during my time as a buyer); subsequently, the best soothsayer could not anticipate the intensity of the recent increases. Yes, I could sympathize with this buyer, and gladly granted him the reduction in rating points—for I myself was over-budget for the same spot tv flight.

What's happening, that buyers must pay up to \$4-per-1,000 for fringe spot 60s? I could only trace the cause to three factors:

- 1) *Supply and demand.* '67 was a soft year for spot tv. Advertisers were holding back on budgets. Suddenly this year, all purse strings were loosened at once; and demand drove prices upward.
- 2) *No network tv.* It's virtually sold out. Dollars are being funneled into alternative media—primarily, spot tv.
- 3) *Hunger.* Stations are attempting to compensate for a soft '67 by both raising rates and selling at Section I (fixed rate) whenever possible.

Thus, budgets constructed during a buyer's market (in '67) were not enough to "cut the mustard" in a seller's market ('68).

What's the outlook for the rest of this year? Not a very optimistic one from the buyer's end. Compounding the above-mentioned situation is the political campaigning. Campaigners pay top dollars for choice spots, and buy at Section I rates in tremendous volume. This demand will further elevate spot tv prices.

In addition, if the demand does not soften by summertime, cost will elevate even further. Not all stations institute summer rate cards (i.e., reduce their prices commensurate with lower sets-in-use). Choice spots will be fewer; costs for lower-rated spots will be greater. (Hopefully, "fresh" programming planned for summer will alleviate this problem to a degree—but a dearth of choice spots may still exist.)

It looks like an expensive year for spot tv users, who will undoubtedly review the costs for this medium—and it's "back to the drawing board" for the buyers, who will supply the information to them.

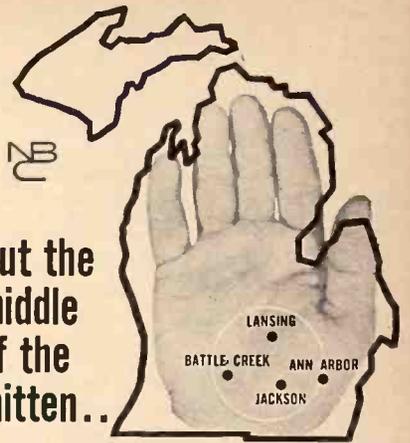
* * *

Picky, picky, picky! I wonder when agencies will decide to make a concerted effort against continuity departments with double standards.

On the one hand, these departments will allow a dirty "fast one" (joke, that is) to zip through during a show or a risqué scene to be included in a program format each week, or for that matter, allow a news broadcast to discuss "the long hot summer," thus eventually creating a self-fulfilling prophecy.

Paradoxically, what amounts to a beautiful commercial is rejected by these same continuity departments on the pretext that a word or two might be misinterpreted by the viewing audience.

Harry, isn't it time your brother-in-law eased up a bit?



Put the
middle
of the
mitten..

in the palm of your hand

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

Your Blair Man Knows . . .

WHO'S RUNNING THE SHOW? The RF in call letters could well represent Robert Ferguson, President of WTRF-TV, Wheeling, West Virginia. What kind of a guy leads a TV station in a lucrative market? A nice guy, a dedicated man who just completed a second term as Chairman of the TV Board of Directors of NAB, who was recently appointed Chairman of the TV Code Review Board for a two year term, who served as a member of the Code Review Board 1958-1962, who is the first Vice President of Broadcast Pioneers, and is a member of the West Virginia Broadcasting Educational Authority. Soooo? A well-programmed TV station in the public interest abides by the better ethics and codes of an industry and enthusiastic, loyal audiences result. Another reason why your ad schedules bring results you want when you buy WTRF-TV, serving the Wheeling-Steubenville Market from Wheeling.

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 — NBC

Wheeling, West Virginia

Spot (Continued from page 41)

on the air through late October. Early and late fringe 30s will be used to reach women in the Indianapolis market. A second eight-week buy begins in August and will carry the word into about 27 markets. Mary Ann Freeman is the buyer.

Beechman Products Inc.

(Kenyon & Eckhardt Inc., N.Y.)

Commercials for MACLEANS toothpaste will be on the air through the end of July. Prime as well as late fringe 30s will be used to reach viewers in the top 35 markets. Joyce Kahn is the buyer.

Beech-Nut Life Savers Inc.

(Benton & Bowles Inc., N.Y.)

Commercials for BEECHNUT LIFESAVERS will be on the air for the first part of the month. Early fringe minutes will be used to reach teenagers in Portsmouth. Bill Irwin is the contact.

The Best Foods Div. of Corn Products Sales Co.

(Dancer-Fitzgerald-Sample Inc., N.Y.)

Commercials for HELLMANS POURABLE will be on the air till August 18. Day, fringe and some prime 30s will be used to reach women in Portland and Bangor. Dave Duffy is the buyer.

The Borden Co.

(Ross Roy Inc., N.Y.)

Commercials for BORDEN'S INSTANT

BREAKFAST SHAKES will be on the air through late July. Early and late fringe minutes will be used to reach women in three test markets. Dave Champion is the buyer.

The Borden Co.

(Young & Rubicam Inc., N.Y.)

A 13-week buy for BORDEN'S SWISS STYLE YOGURT breaks at issue date. Early and late fringe 30s will be used exclusively to reach women in Hartford-New Haven, Springfield-Holyoke, Boston and Providence. Jerry Gelinas is the buyer.

Boyle-Midway

(BBDO, N.Y.)

Commercials for BLACK FLAG insecticide will be on the air through the middle of August. Early and late fringe 30s will be used to reach women in the top 10 markets. Hal Davis is the buyer.

Bristol-Myers Co.

(Doyle, Dane, Bernbach Inc., N.Y.)

Commercials for various company products will be on the air through July. Late fringe 30s and piggybacks will be used to reach women in 14 markets. Tom Goodwin is the buyer.

Brooke Bond Tea Co. Inc.

(Rockwell, Quinn & Wall Inc., N.Y.)

A six to seven-week buy for RED ROSE TEA breaks June 10. Day minutes together with early and late fringe 30s will be used to reach women in about 25 markets. Bob Meehan is the buyer.

Campbell Soup Co.

(Leo Burnett Co. Inc., Chicago)

New station rep

RKO General Broadcasting stations are going into the station rep business.

Two divisions, RKO TV Sales Representatives, and RKO National Radio Sales, will be recruiting business.

Tom W. Judge was appointed vice president and general manager of the television division, and James F. O'Grady, Jr., was given the same titles for the radio rep. Both have long-standing careers in the broadcast field.



JUDGE



O'GRADY

Judge once served as director and general manager of CBS-TV Production Sales, and was one of the founders of National Television Sales Inc.

O'Grady was formerly president and director of Adam Young-VTM.

Regional appointments include: Victor E. Forker and George R. Jeneson as eastern and midwestern sales managers for RKO radio sales respectively.

Robert L. Glaser was named midwest tv sales manager, and James V. Marino holds the same title in the east.

UPSTATE MICHIGAN

Richest A.D.I. in the state per TV home — and that's not all!

When you look at the Cadillac—Traverse City—Sault St. Marie A.D.I., you're looking at a huge, 24-county area where Michigan's biggest spenders spend. And if you add the neighboring counties (11 more) where WWTV is the dominant CBS station, you're looking at a cool billion in consumer spendable income. Think about it—when you're thinking about Michigan.



*Source: ARB and SRDS. Audience measurement data herein are estimates only, subject to defects and limitations of source material and methods.

The Fiber Stations

RADIO
 WAZO KALAMAZOO GATLIE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWAJ/WWTV-FM CADILLAC

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

Buyer's Checklist

New Representatives

KTLA Los Angeles named Blair Television its national sales representative, effective immediately.

KSAT-TV San Antonio appointed Edward Petry & Co. its national sales representative, effective immediately.

New Affiliations

KINY-TV Juneau, Alaska has become a primary affiliate of the ABC Television Network.

Craig Meeker, the new media director at Helitzer Advertising, New York, is a one man media department at 23.

Meeker, who joined the four-month-old subsidiary of Helitzer, Waring & DeRosa just last month, not only plans and budgets buys for the shop, but places them as well—at least until he can find a qualified assistant or two.

And since Helitzer specializes in youth-oriented accounts such as Good n' Plenty, Meeker points out that these buys are a little more involved than a buy for an average package item.

Very often, he finds that a spot buy for a youngster's product such as Star White toothpaste involves special merchandising and promotions often using local station personalities.

In the Star White case, for instance, Meeker explained how a test buy in Denver and Portland was coupled with a special consumer promo that had kids guessing the amount of stars imprinted on the Star White carton.

Meeker explains how Helitzer also services two toy jobbers, Greenman Brothers in New York and Towne & Country in Philadelphia.

"What I do," Meeker explains, "is buy a bunch of spots for Greenman in New York and then they are resold to various toy manufacturers."

And when it happens, as is sometimes the case, that some of the manufacturers the jobbers sell to also happen to be clients of Helitzer's, then you begin to see what a really winging thing Meeker has going for him.



And while there has been some controversy over manufacturers' having to buy tv from jobbers, Meeker explains that it's an accepted fact of life in the toy business and really presents no problem to him.

"It's almost like double-buying," Meeker explained sipping a coke the other morning in his corner office on Madison Avenue. "And while it sounds complicated it really isn't. In fact, when an agency with several toy accounts also happens to service toy jobbers, it is almost the best possible way of doing business.

"For one thing," he points out, "you really get to know the spot market and what's happening there by the simple fact that you're dealing with it more often. About 80 per cent of my dealing is with spot, and working for both jobbers and manufacturers you know what's available, where and when and you're able to do your job that much faster."

Buying for juvenile accounts also presents a demographic problem, according to Meeker. He says that the chief hang-up here is determining just who buys the toy for Junior, and how much of a voice Junior has in

affecting mom or dad's decision.

"Your audience is tougher to pinpoint," he stresses, "and while it's generally felt that mom does most of the actual buying, it's also true that the kids are instrumental in getting her to make a purchase.

"Take for example, a family-type game like House Party that is to be played by children and their parents. You have to reach mom, so you pick some housewife-type daytime shows to buy into or adjacent to. At the same time, you have to reach youngsters. In this case it would be those from about six to 11, so you also need late afternoon spots when the children are home from school or you could try early morning shows that a school child might watch say at 7:30 before leaving home. If on the other hand, the game is still a family game but requires younger children, you have to plan buys in time periods that would reach the pre-school set, for example any 9 to 9:30 morning show Monday through Friday."

As if his job isn't enough, Meeker is currently wrapping up his B.A. degree, majoring in English. Like most media people he came into it "purely by chance." Meeker had intended to be a writer, but he needed money. He went into business and decided on advertising because he felt there he could make the most money in the shortest period of time.

He joined Gumbinner-North as a biller checker. After about a year he was made a buyer and worked on the Knickerbocker Beer account among others. He left Gumbinner after two years and joined Erwin Wasey as a media buyer/planner.

A five-week buy for SWANSON POUCH RAYS breaks June 24. Early and late fringe minutes will be used to reach women in seven markets. Ernie Anderson is the contact.

Canada Dry Corp.
Ted Bates & Co. Inc., N.Y.)

Commercials for WINK and CANADA DRY GINGER ALE will be on the air through the middle of the month. Fringe as well as prime 30s, minutes and piggybacks will be used in Kansas City and Houston. Bob Menna buys.

Chas. Pfizer & Co. Inc.
(MacManus, John & Adams Inc., N.Y.)

Commercials for VISINE eye drops and HAI KARATE cologne and after-shave lotion will be on the air through the end of the month. Early and late fringe piggybacks and minutes will be used to zoom in on men and women in about 25 markets. Christine Perkins is the buyer.

Colgate-Palmolive Co.
(Ted Bates & Co. Inc., N.Y.)

Commercials for various COLGATE products got underway just before issue date. Early and late fringe as well as prime minutes, where available, will be used to reach women for four weeks in from 15 to 20 markets. Lucy Carrano is the contact.

Dow Chemical Co.
(Norman, Craig & Kummel Inc., N.Y.)

Commercials for DOW HANDY WRAP will be on the air through the end of the month. Early and late fringe together

with some prime 30s will be used to reach women in about 20 markets. Gary Ahrens is the buyer.

Falstaff Brewing Corp.
(Foote, Cone & Belding Inc.,
Chicago)

A 12-week buy for FALSTAFF BEER breaks June 10. Early and late fringe minutes together with prime 30s and 20s will be used to reach men in 13 markets. Dene Voight buys.

Rep Report

RICHARD BOMPANE was appointed eastern division research manager of H-R Television, New York. Bompane was formerly assistant director of research and sales promotion at Storer TV Sales. At the same time, RICHARD W. GILTNER was appointed a salesman in H-R Corinthian division, Chicago. Gitner was formerly research director at WBKB-TV Chicago.

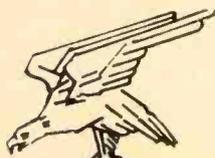
WILLIAM CARNEY joined the New York sales staff of Blair Television as an account executive. Carney was



CARNEY

formerly with The Katz Agency, also as a television account executive.

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

General Foods Corp.
(Benton & Bowles Inc., N.Y.)

Commercials for GRAPENUTS cereal and MAXWELL HOUSE coffee will be on the air till June 30. The products will share fringe piggybacks in 10 markets. Paul Klein is the buyer.

General Foods Corp.
(Doyle Dane Bernbach Inc., N.Y.)

Commercials for LAFRANCE whitener break at issue date. Early and late fringe as well as day minutes will be used to zoom in on women in about 20 markets till June 16. Andy Subbiondo buys.

General Foods Corp.
(Ogilvy & Mather Inc., N.Y.)

A five-week buy for OPEN PIT BARBECUE SAUCE breaks June 10. Early and late fringe piggybacks will be used to reach viewers in 30 markets. Al Braufman and Guy Spencer are the buyers.

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

Commercials for GAINESBURGERS dog food will be on the air through the end of June. Early and late fringe 30s and piggybacks will be used to carry the word to viewers in the top 50 markets. Julio Buonnofedo is the buyer.

Kraft Foods
(Foote, Cone & Belding Inc.,
Chicago)

A three-week flight for KRAFT DINNERS breaks June 9. Day as well as early and late fringe minutes will be used to reach women in five markets. Lois Bensen is the buyer.

Miles Laboratories Inc.
(J. Walter Thompson Co., N.Y.)

Commercials for various company products will be on the air till the end of this month. Early and late fringe minutes will be used to reach viewers in about 100 markets. Lee Hopkins buys.

National Biscuit Co.
(Kenyon & Eckhardt Inc., N.Y.)

A six-week buy for NABISCO TEAM FLAKES gets underway July 15. Early and late fringe 30s will be used to reach women in around 50 markets. Jay Rosenthal buys.

**National Trust and Savings
Association**
(D'Arcy Advertising Co.,
San Francisco)

A five-week buy for the BANK OF AMERICA breaks June 9. Prime 20s and 30s will be used to reach men and women in 11 markets. Howard Reed is the contact.

Pharmaco Inc.
(Warwick & Legler Inc., N.Y.)

A four-week flight for CHOOZ antacid chewing gum breaks June 10. Fringe and prime IDs will be used to reach men and women in 22 markets. Joe Hudack is the buyer.

Philip Morris Inc.
(Leo Burnett & Co. Inc., Chicago)

Agency Appointments

JENS L. PEDERSEN, former senior account executive on Van Camp Sea Food at Dancer-Fitzgerald-Sample, Los Angeles, was named account supervisor on Clougherty Packing Co. Pedersen joined the agency in 1962. BARNEY RIGNEY JR. has joined the L.A. office as senior account executive on Chicken of the Sea Products of Van Camp Sea Food. Rigney was formerly an account executive on Purex at Carson/Roberts.

JUSTIN B. BULTMAN joined The Brady Co., Milwaukee, as an account executive. Bultman, formerly advertising manager for the Marine Corp., will work with Brady's consumer account service staff.

JOHN R. BLANEY, an account supervisor on Drackett, and WILLIAM C. MCFARLAND, account supervisor on Mead Johnson, were named vice presidents at Ogilvy & Mather Inc., New York. Blaney joined the agency in 1964 as an account executive on General Foods. McFarland joined O&M in 1962 as an advanced management trainee.

HUGH SUTHERLAND, a vice president and management supervisor, was appointed manager of J. Walter Thompson's Los Angeles office. Sutherland, who joined the agency in 1951 as a media buyer, succeeds H. R. HALDEMAN who is taking a leave of absence to serve as Richard Nixon's chief of staff during the presidential campaign.

JACK R. HARVEY and JOHN B. CHARLES joined LaRoche, McCaffrey and McCall Inc., New York, as account executives. Harvey was formerly an account executive at Young & Rubicam, while Charles was an account executive at Grey Advertising.

What a rep's all about

Program and rate consultations are just two of the 10 functions of a national rep highlighted by Peters, Griffin, Woodward in the pamphlet *The Role of the Station Representative in the Marketing of Nationally Advertised Goods and Services*.

The booklet, which was prepared at the request of the International Radio and Television Society, was distributed to students at the Seventh Annual College Conference in New York.

Commercials for PHILIP MORRIS cigarettes will be on the air through July. Fringe minutes will be used to reach men in two markets. Chuck Ellis is the buyer.

Polaroid Corp.

Toy's Dane Bernbach Inc., N.Y.
A two-week flight for POLAROID cameras breaks June 8. Day minutes will be used to reach youngsters in Hartford, Mass and Boston. Elliot Schneider is the contact.

Pocter & Gamble Co.

Anton & Bowles Inc., N.Y.
WELL shampoo will share early and late fringe piggybacks with various Pocter & Gamble products including CREST deodorant and TOP JOB household cleaner till June 24 in 90 markets. Bob Hinson is the buyer. At the same time in from 10 to 25 markets, early and late fringe piggybacks will be used for CREST toothpaste and SCOPE mouthwash. Bob Westover, Wenda Lewster and Barry Maughan are buyers.

Pocter & Gamble Co.

Capert, Koenig, Lois Inc., N.Y.
Commercials for DASH laundry soap will be on the air through the end of the month. Early and late fringe minutes

will be used to reach women in 12 markets. Linda Dwortz is the buyer.

Salada Foods Inc.

(Norman, Craig & Kummel Inc., N.Y.)

Commercials for SALADA INSTANT TEA will be on the air from four to 12 weeks in 30 markets. Prime 20s will be used exclusively to reach women. Gary Ahrens buys.

Shulton Inc.

(Wesley Advertising Inc., N.Y.)

Commercials for MANPOWER deodorant are slated to begin June 10. Early and late fringe as well as prime 30s will be used to reach men in the top 50 markets for five weeks. Steve Wish is the buyer.

The Stroh Brewery Co.

(Zimmer, Keller & Calvert Inc., Detroit)

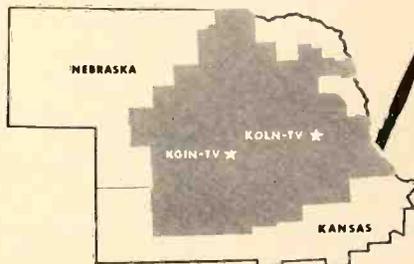
A two to four-week buy for STROH'S BEER breaks at issue date. Early and late fringe minutes together with prime 10s and 20s will be used to reach men in 14 markets. Fred Pielert is the buyer.

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

**if you don't use
KOLN-TV/KGIN-TV**

You won't get real *action* in Nebraska without the state's *other* big market: Lincoln-Hastings-Kearney.

KOLN-TV/KGIN-TV dominates this market, and is the official CBS outlet for most of Nebraska and Northern Kansas. Avery-Knodel can *guide* you.



Media Personals

RICHARD E. SCHIFFMAN joined North Advertising, Chicago, as manager of the media department, a new position. Schiffman was formerly with Foote, Cone & Belding.

MARGE FLOTRON joined Barickman & Selders Advertising Inc., Chicago, as media director. Miss Flotron was formerly media consultant for the Ford Motor Co.

ALLAN SCHWARTZBERG was appointed media director at Marvin H. Frank & Co. Inc., Chicago.



SCHWARTZBERG

Schwartzberg was formerly media supervisor at the Al Paul Linton Co., Philadelphia.

RICHARD D. PICKETT, media director, was promoted to senior vice president and director of marketing, media and research services, at Post-Keays-Gardner Inc., Chicago.

The Felzer Stations

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

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

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA
1500 FT. TOWER

GRAND ISLAND, NEBRASKA
1049 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative



**Our business is
mass communication in its
most sophisticated form and
our most important function is
fast, factual news dissemination
to the public!**

*In this connection, WMAR-TV and the following members
of its news photography staff have recently won awards:*



Joseph Tomko
Named Newsreel
Cameraman of the Year
—first in general news—
first in features—by
the Baltimore Press
Photographers
Association.



Robert Fleischer
Won 2nd place in spot
news and 3rd place in
general news by the
Baltimore Press
Photographers
Association.



Frank Cronin
Won an award for his
outstanding coverage
of major fires by the
Baltimore Fire Fighters
Association.

WMAR-TV

Named Television Newsreel Station of the Year
by the Baltimore Press Photographers Association.

WMAR-TV

Won first award for news reporting in depth by the
Chesapeake Associated Press Broadcasters Association which
includes Maryland, Delaware and the District of Columbia.

*No Wonder... In Maryland
Most People Watch **COLOR-FULL***

WMAR-TV 

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

Wall Street Report

Here comes Levine. Joe Levine, whose movie *The Graduate* is just one of a long string of successes, will be making a major assault on television soon—with withering financial firepower provided by Avco Corp.

Avco, which already has a stake in television broadcasting through Avco Broadcasting, recently acquired Embassy Pictures Corp. from Levine for the equivalent of about \$40 million in stock. Now Levine has big plans for tv specials and network series.

Levine and Avco President James Kerr seemed as happy as two newlyweds when they held a conference in New York to explain the deal.

The Honeymooners. Kerr beamed when Levine said he could see no end to the amount of money *The Graduate* would make (and with good reason; the deal gives Avco the income from the movie to date as well as futures), and Levine beamed when Kerr said “the genius” (Levine) would be completely in charge of Embassy, even though it would be a wholly-owned subsidiary of Avco.

In other words, the wedding was success and the honeymoon is just great. But how about the ever-aftering?

People close to Avco and Embassy expect there will be some differences of opinion from time to time, because in an industrial company, even a fairly glamorous conglomerate-type operation such as Avco, doesn't have too much in common with the Hollywood-Broadway method of doing things.

But Avco has managed to hang together many companies covering a wide diversity of fields, and has achieved cohesion with low friction.

A happy group. As Levine said, “I have met the other division heads and they seem to be a very happy little group of millionaires.”

Levine predicted that *The Graduate* would bring in at least \$100 million worldwide in distributor's gross. So far it has done over \$35 million in box office, or about \$19 million distributor's gross.

Apart from *The Graduate*, Avco has gotten itself into the action on 12 major movies that Embassy currently

has in advanced stages of development.

Also, Avco said in a recent letter to shareholders, “The acquisition of Embassy Pictures will provide a library in excess of 250 fine films.”

Better deals ahead? It's difficult to assess how much that library would be worth in terms of tv potential, but releases to tv this year will gross about \$10 million, Levine said. He added, “We will not make another network deal for two or three years.” The implication there is that he's waiting for supply to tighten so that he can make better deals.

Levine said he expected Embassy to have record earnings of more than \$6.5 million this year. This would add 50 cents a share to Avco's 1968 net. Last year, widely-diversified Avco earned \$3.71 a share, compared with \$3.30 for fiscal 1966. Allowing for the dilution resulting from the Embassy takeover (Levine got \$10 million in common and \$30 million in preferred), Avco could earn more than \$4 this year.

The dilution factor would be only about 2 per cent, since the preferreds are not figured into per share breakdowns.

And what will Levine get out of the deal, apart from \$40 million in Avco stock? The big attraction is that Avco can provide him with a financial reservoir. As Kerr said, “Now he won't have to go out and scratch for 13 per cent money again.”

Already Embassy has announced “a major motion picture production program budgeted in excess of \$50 million” which will “spearhead Embassy Picture's expansion in all areas of leisure-time entertainment, including television, music publishing and the legitimate stage.”

Specifically, Embassy will be making a big push into tv movies, specials and series.

The money is big. To give some idea of the kind of money Levine will be spending, that \$50 million “spearhead” is just for 1968-69.

“What do you plan after that?” someone asked. Levine said something to the effect that if he sees something good, he'll go ahead and do it. Striking a “Joseph E. Levine Presents” pose, he declared, “We are witnessing the birth . . . of a major company . . . like United Artists.”

The embassy deal is the latest in a series of acquisitions by Avco.



Why are these men smiling? James Kerr (l.), president of Avco Corp., and Joseph E. Levine, president of Embassy Pictures Corp., at a recent conference in New York.

**New high band
TR-50
tape recorder
saves you \$19,000.***

The TR-50 was designed for high band taping at low cost. It is built to give you high band performance where it counts in greatly improved signal-to-noise and moire. Other high band features have been made possible by borrowing from some of the advanced techniques of the deluxe recorder. It can save you \$19,000 over the nearest economy model. The TR-50's high band performance is as good as or better than the other, as you can see for yourself when you look at the picture. How's this for cost effectiveness?



**Look what
you can buy
for the
\$19,000.***

You get a great value in the TR-50. It's so good that you not only make money with it—you save money on it! With the \$19,000 savings you can buy a lot of things for your station. You can get enough tape to keep the machine in business for years. Or you can get TV monitors, new studio lights, microphones and other broadcast equipment. Stations where tapes for network delays, local commercials and program production are required will welcome the TR-50. Your RCA Field Man has the complete story. Call him about it. Or write RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J. 08102.

*Saving over cost of nearest economy model high band recorder.



between these small agencies and the giants is that there is greater respect for professionalism in a small group of skilled practitioners communicating directly with each other. Each person relies more heavily on the other, when there are fewer excuses acceptable and fewer people to pass the buck to.

Responsibility

Parkinson's most famous law deals with the fact that bureaucracy breeds bureaucracy. Agencies, being service companies, have nothing to sell but the clear expression of people's minds—and size, if measured by numbers of people and departments and job strata, dilutes the concept of service responsibility.

Jim McCaffrey recently gave a talk before the Association of National Advertisers in which he discussed the manpower game. He reveals the custom of agency response to client in which "it says that every time you put on a little fellow to count the acorns on an oak tree, we must put on a little fellow to help him keep score.

"The result of all this makes Dr. Parkinson's theory look like child's play. We end up with assistant account executives, associate account executives, junior account executives, account supervisors, management account supervisors, backstops—you name it.

"Each one of them is devotedly dedicated to taking his opposite number 'out of the game.' And each one of them dutifully ends up plodding in somebody else's footprints.

"But it persists. It persists because too many people on your side of the fence believe that the secret of success lies in being surrounded by brigades and battalions, each member of which has a special—albeit tiny—assignment and responsibility.

"And we—because as a group we apparently have neither the guts nor the intelligence—not only don't debate this with you, but actually encourage it by bragging about our 'full service' and the like."

Ambitious men refuse to stand still and will not accept an environment where they must slowly work their way through levels of management before attaining responsibility. They want the rewards which success brings in return for the effort necessary for that success. It's also an adage of business management that the placement of responsibility leads quickly to the maximum effort to accept that responsibility. People grow into jobs.

Incidentally, it has been my experience that placement of responsibility on young people in service organizations is quickly accepted by clients. The people we do business with tend to know that they are dealing with doers, and treat them accordingly. This is extremely important in media relations as well as in client relations.

Agencies that create the best environment, and place the maximum responsibility on the individual, find that they can attract people with greater individual capabilities because:

1) They can hire the best because they can hire fewer people and give them more responsibility.

2) They can hire the best and pay them more for performance without excuse.

3) They can hire the best because good people like to work in an environment where their work is respected and admired, and these rewards are available in a creative environment.

I don't know of one "creative" agency that doesn't have people fighting to get in at all job descriptions. This in turn creates an environment where the agency can select only the best.

It becomes apparent that describing agencies in these terms can account for the creative product and the marketing acceptance as well. These agencies do excellent research; they just don't waste time on "rubber stamp" research. They can't afford the luxury of doing greater depth research than is necessary to come to the decision that is required.

No room for purists

This seems to be a failing of agency research people in general; they become purists and are interested in absolute or total answers when an operating businessman very often requires only enough information so that a logical decision can be made.

While the luxury of theoretical research is a fascinating one and certainly builds erudition amongst both the research people and the agency personnel involved, it is a luxury which is ill-affordable in these days of low profit.

These agencies do better media planning because their media planners are not forced into rigid, formularized patterns which produce minor variations on a theme for every product attractive to young women. This is the inevitable result of review board committee planning within a complex organizational structure.

These agencies execute their plans better because the media know they are dealing with people who can deliver the business when the deal is



Dedication day at the new studios of KXTV Sacramento, Calif., finds John Hay Whitney (l.), principal owner of Corinthian Broadcasting Corp., on hand, along with Joseph E. Lake (c.), vice president and general manager of KXTV, and C. Wrede Petersmeyer, Corinthian's president.

ight. There's little doubt of that.

There is no question but that media purchasing has changed completely in the last few years. It involves an art of negotiating to an extent that has never dreamed possible.

And this negotiation involves not only rate, but actual feasibility of size, copy length, special units, geographic splits, preemptive special programs, or almost any other variation of which inventive media planners can think.

Media have responded, with few limitations. This is an area where good work can literally double the value of the dollars used, and clients are extremely responsive to it, of course.

A better definition of a "hot" creative agency would be a full-service agency unencumbered by bureaucrats, clerks, toadies, buck passers, politicians, loafers, committees, and incompetents—which can clog the path of the best intentioned big organization. ■

About the author



Clifford A. Botway is a "partner" and director of media and broadcast at Jack Tinker & Partners, which he joined in 1966. He had been vice president and associate media director at Ogilvy & Mather for more than eight years. Before O&M, he was an associate media director at Dancer-Fitzgerald-Sample for five years. Long active in the International Radio & Television Society, where he was an officer and member of the Board of Governors, he is currently on the board of the International Radio & Television Foundation.

Yardstick (From page 27)

further to elicit responses regarding attentiveness during viewing periods.

Viewers were asked to check whether they were in the tv room paying full attention for most of the period, paying some attention, or out of the tv room for most of the period. As might reasonably be expected, the rank order of programs in terms of their TVQ "favorite" response is very similar to the rank order of programs by the number of viewers paying full

attention, when examined separately for males and females.

This corroborates the TVQ studies that found viewers paying more attention to their favorites compared to non-favorites. As is the case with TVQ data, this qualitative information is available for numerous demographic characteristics, including sex and age.

The findings of the Simmons research indicate variations in attentiveness by sex, age, time period and

Who's Who in Des Moines Television?



...that's who!

NB COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

program type. The data is reasonably consistent when the 1968 findings are compared with the 1967 study, as indicated by the following example:

Per cent of viewers paying full attention

Time Period	1967 %	1968 %
10-12 a.m. (Mon-Fri.)		
Women	55	52
12-5 p.m. (Mon-Fri.)		
Women	65	63
5-7:30 p.m. (7 days)		
Women	56	54
Men	70	68
7:30-9 p.m. (7 days)		
Women	66	69
Men	75	76
9-10 p.m. (7 days)		
Women	75	76
Men	79	79
10-11 p.m. (7 days)		
Women	78	80
Men	80	81
11-1 a.m. (7 days)		
Women	75	77
Men	81	80

In addition to consistency, the above findings delineate different attentiveness levels by time period. Approximately half of women viewers are paying full attention in the morning hours, and this increases to two-thirds during the afternoon, which is reasonable considering that the majority of household chores are likely to be completed by this time.

The level decreases in early fringe time as other family responsibilities vie for the housewife's attention. Moving into prime time, the proportion of women paying full attention increases to approximately three-fourths of the audience by 9:00 p.m., and this level is maintained until 1:00 a.m.

The difference

The same primetime progression is also applicable to men, albeit at a slightly higher level. The one substantial difference between men and women viewing during evening hours occurs from 5:00-7:30 p.m., when approximately 25 per cent more of the males indicate they are paying full attention.

When audiences are examined according to age, the data indicates that older viewers (50+) are paying more attention than younger adults during any nighttime period. The following table examines male atten-

tiveness levels during early fringe, prime, and late fringe hours:

Male viewing attentiveness (1968 Study)

	Total Adult Males %
5-7:30 p.m. (Mon-Fri)	
Paying full attention	69
Paying some attention	27
Mostly out of room	4
7:30-11 p.m. (Sun-Sat)	
Paying full attention	78
Paying some attention	20
Mostly out of room	2
11 p.m.-1 a.m. (Sun-Sat)	
Paying full attention	81
Paying some attention	18
Mostly out of room	1

It is interesting to note that the high attention levels of older males hold up through the late fringe time period (11:00 p. m.-1:00 a. m.). This is not unreasonable when it is remembered that, while the proportion of older men (and women) in the viewing audience falls off in late

fringe time, this measurement is applicable to those older adults who remain in the tv audience.

With regard to attention by program types, the Simmons data indicate some substantial variations. A greater proportion of men pay full attention to westerns, movies and general drama, in that order, with situation comedy, science fiction and family adventure at the lower end of the scale.

Women viewers pay more attention to general drama, quiz/participation shows and movies and show the least involvement with action/adventure and science fiction.

The qualitative information gathered by Simmons is interesting and sheds more light on the behavioral patterns of television audiences. The problem lies in the very limited application of the data to the decision-making process of program selection. Until the information is validated and refined, it will remain in the twilight category of, "Isn't that interesting, but how do I use it?"

A criticism has been made of the Simmons data regarding the three levels of attentiveness. Many individuals feel that the definitions are too broad and will, accordingly, be interpreted differently by respondents. This is a reasonable concern; however, validation of the data could result from obtaining relative commercial recall scores for each of the three groups. This, of course, assumes that greater attention will develop greater recall. If it doesn't, the Simmons data is virtually worthless.

Respondents will likely vary in their definitions of attentiveness, but it is not unreasonable to assume that the average recall scores that are a function of actual attention levels would not still vary significantly from group to group, despite the likely overlap in definition regarding actual attention vs. defined attention (see Table B, page 26). The example illustrates that while some respondents might not correctly define their attention levels and overlap into the next group, the net effect on average commercial recall levels is marginal.

If the Simmons definitions of attentiveness can be validated in this manner, then not only could we place more confidence in the data, but a substantial step would have been made towards practical application

About the author



Michael Ephron, director of media and programming at Scali, McCabe, Sloves, Inc., New York, began his career in advertising eight years ago at Benton & Bowles. He became a media research supervisor and assistant media director. In 1965 he moved to Ted Bates, where he was a vice president and media director. He left that agency to join SMS six months ago. Clients of the year-old agency include Volvo, Xerox, Wellington Management and Wimpy International.

of this information to program selection. By obtaining recall levels for each of the three categories, factors would be available to weight each of these segments of the viewing audience rather than considering only those individuals paying full attention. This is identical to the previously mentioned desirability of weighting the viewers in all TVQ categories rather than relying only on those who consider a program to be one of their favorites.

Simmons has recently proposed a new service. It involves a national sample of individuals that would record their television viewing over the entire year. This in effect would be a combination of the current Nielsen II and NAC services.

If this proposed syndicated service supported by the advertising industry and becomes an accomplished fact, the ramifications for qualitative research could be substantial.

Attention levels could be gathered over a continuous period, further demonstrating whether or not there is consistency to the data, not only over broad time periods, demographic characteristics, or program types, but for individual programs as well. Additionally, it would not be necessary to factor the Simmons attentiveness data against Nielsen audiences, since this information would now be continuously available from the service.

Qualitative evaluation of television audiences is a necessary step in the selection of programs. If this step is developed into more than its hesitant beginnings, it will require industry-wide moral and financial support.

This is not likely to occur overnight, since most agencies and advertisers have only recently assimilated the move from household to demographic cost efficiency analysis, and the natural tendency will be to back and relax.

However, despite this inclination, the industry must be prepared to move on. The sheer quantity of data is no longer a problem, with the availability of computers. The only basic concern is the quality of the information, whether it be audience demographics, product usage data or the qualitative aspects of audience involvement.

It has taken a long time to come this far. Hopefully, the next steps will occur at a more rapid pace. ■

Topeka (From page 30)

merchandise — jewelry, handbags, shoes, gifts, glassware—from that particular segment's retail sponsor.

The merchants were happy with the first effort. Store traffic was up, and so were sales. The timing of the two showings two weeks apart proved very effective. Topeka literally buzzed with favorable comment, according to Al Higgins of the Chamber of Commerce.

Bob Kearns moved in quickly and sold the sponsors a second special—this one built around summer merchandise. And here his charisma failed him. The show bombed.

"Just didn't click," says Kearns, "and we know why. We spotlighted things instead of fashion—outdoor furniture, lawn and garden equipment, that sort of thing—and that was a mistake. It's fashion that does the real job in a promotion like this, and only fashion. We got back to it fast."

By "fast" Kearns means the third special—a back-to-school event. This time, a group of 10 retailers went looking for more direct sales action, less of the institutional, here-comes-downtown pitch.

Up goes the ante

Kearns was their man. He raised the production-cost ante to \$1,000 (with time, about \$290 for the six major participants). Then he whomped up packages of five spot announcements for the 10, who wanted hard-sell—two 20s, two 30s, and an ID—and priced each package at about \$150.

Coverage included daytime, prime and late night. Each spot showed items from the client's stock, and ended with a tie-in slide of the Downtown Topeka association logo.

The back-to-school special went over big. Like the first show in the series, it was colored local and sprinkled liberally with Topeka people. This time, it was accent on youth, with dozens of teenagers on camera, some performing, others just there. It worked: the show caught the spirit of youth, and most of the sponsors adjudged it a winner at retail.

The fourth special was another spring fashion show, with the commercial phases again angled more to specific items, less to institutional—and again with happy results for the participating merchants. Like the

other three, this promotion was aired twice, at an interval of about one week.

The fifth Topeka special, a second back-to-school effort, will be aired in August. This time, there will be 15 retail sponsors.

Kearns would like this next show to be the last of its type. "The payout just isn't enough," he says. "What I'd like to do is sell these guys over into straight saturation spot."

Richard Franck, president of Crosby's, Topeka's leading department store, and a client in all five productions, thinks the special format has lots of legs left, but feels it should be throttled back to twice a year.

Franck would like to see WIBW-TV come up with a back-to-school show early each August, to be repeated a week later; and a pre-Easter fashion special timed for two to three weeks before Easter, with a repeat one week before.

What does Franck think of the local special as an advertising medium? "A fine investment—inexpensive and effective. They can count me in on future shows." ■

musings for a media man



“
Some people
use activity
to cover a
lack of
ability.”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compöz**®

In the early days of commercial tv, Wheeler was a tv account executive at BBDO. He became director of tv/radio at Hewitt, Ogilvy, Benson & Mather (now Ogilvy & Mather), then went to Kenyon & Eckhardt, where he became vice president and associate tv director.

From '61 to '66, Wheeler was a vice president and management supervisor at Benton & Bowles, a post he left to travel with Nixon on the campaign trail, helping Republican candidates around the country.

"The travels resulted in the building of a strong base for the party," Wheeler said. Later that year he flew abroad with Nixon, supervising filming of the meetings of the former Vice President with foreign statesmen.

Thus it was no surprise when Feeley & Wheeler became the agency for the Republican candidate, the only GOP aspirant running in the primaries.

Working with Wheeler on the Nixon campaign as creative director is Harry Treleven, a former vice president of J. Walter Thompson, where he worked for 20 years on the Ford, Pan Am, and Singer accounts.

The unrehearsed Nixon

Treleven said that the candidate and the agency believe in unrehearsed situations for tv. "I'm no actor," Nixon says in the 30-minute documentary filmed during the New Hampshire campaign and being placed on stations in other states where there are primaries. From the film, shot by Jonathan Donald Productions, the agency has made a number of five-minute spots, as well as shorter ones—60s, 30s, and 20s. Parts of the film are transfers from tapes made on location by Tele-Tape Productions.

"Mr. Nixon doesn't like to be fussed over," Wheeler said, responding to a question about the widely discussed problem of the candidate's supposed five o'clock shadow, and an *Esquire* cover suggesting that his chances depend on the quality of the make-up job. Anyway, Wheeler said, "Mr. Nixon comes across vibrantly in color."

This will be the first year that color will be dominant in tv political cam-

paigns. Four years ago, almost all political commercials were shot in black and white. Color took time; and penetration, then at about 10 per cent of tv homes, did not compel its use. Now, with penetration heading toward one-third of all tv homes and with speedy copies possible, especially with tape, tv electioneering is bound to be more colorful.

In the documentary, a questioner asks the candidate if he is "a new Mr. Nixon," a different person than he was in 1960. "My wife tells me I have less hair," Nixon replies, adding that some people find a sense of humor in him that they had not noticed before. "I have changed but so have others."

Nixon says he is against "packaging," publicity stunts, etc. and rejects counsel to practice before a mirror or to listen to his own voice, claiming, "I just want to be myself."

Ally, believing that the main thing was to provide the chance to see and hear Sen. McCarthy, and that the only way to reach most of the electorate is with tv, limited the tv campaign in the primaries almost entirely to lifts from the candidate's speeches, mostly five-minutes, plus occasional impromptu filmings or tapings when the senator wished to respond to an opponent's attack.

Not altogether, though. When former Defense Secretary Robert S. McNamara in mid-April taped a testimonial to Sen. Kennedy, McCarthy limited his rejoinder to a news conference.

"You don't write commercials for a candidate," Ally said. "What you do is act as his 'gopher': buy media, handle the mechanical details."

Papert said that tv gives the voter and the candidate a chance to meet that is second only to a face-to-face encounter, and that tv advertising should only facilitate this meeting.

"The public should not be asked to judge candidates on the basis of advertising agency skills," Papert said. "If the candidate were talking to a voter, would he shout slogans at him or sing a song? Political advertising should consist of straight talk, with no advertising techniques thrown in."

What's the role of the agency then? Media buying, primarily, Papert said. "Buying time correctly is a great art." Heading the Kennedy unit at PKL is William Murphy, vice presi-

dent for media and tv programs.

PKL did some radio, tv and news paper placements for Sen. McCarthy in New Hampshire and Wisconsin but once Sen. Kennedy threw his hat in the ring, the agency answered the call of its old client. PKL had handled advertising for Kennedy in '64, when he ran for the U.S. Senate.

Papert stressed that political advertising is, or should be, of a different nature than product advertising. "You use theatrical skills to make the product more interesting," he said, "but not in politics, where you are advertising a man, not a product."

Can issues be presented in one minute? Some can, Papert answered, "but political commercials should be as long as is necessary to deal adequately with an issue."

Nor should political advertising be

Sloan Awards winners

Recipients of the Alfred P. Sloan Radio-TV Awards for highway safety included 11 broadcasting stations, networks and advertisers.

In addition, three prizes of \$1,000 each were presented to individuals for creativity in writing and producing programs on highway safety.

Winners include: CBS News, cited in the National Television-Sustaining Category for the third consecutive year for production of *The National Driver's Test* and WWL-TV New Orleans, also in the Sustaining Category.

Winners in the Commercial Categories were: Television Stations—Johnstown Plant and Bethlehem Steel Co.; and in the National Television Category—Allstate Insurance Cos.

In addition to these winners, Tim Spencer, WEHT-TV Evansville won the \$1,000 Tv Writer award for his series *Why?*, pinpointing traffic hazards and questioning why corrective measures have not been taken.

Phil Johnson, WWL-TV New Orleans, won the \$1,000 prize in the Television Producer Category for executive responsibility in implementing the year-long *Project Life* highway safety campaign.

"wart-removal" service, as Papert as accused of advocating by a writer or *The Times* of London. Papert applied to the British writer that what his agency had contributed to the campaign of Kennedy was "the ability to reveal the candidate's real virtues."

"Professionalism in political advertising means seeing to it that nothing gets between the candidate and the voter," Papert told *The Times*.

"Good political advertising translates what the candidate believes to everyone," said Noel Thomas, the producer at Jack Tinker & Partners, who made a series of spots last year for Gov. Rockefeller's transportation bond issue campaign. The spots have begun to win awards at this spring's commercials festivals, the most recent being a "distinctive merit" award by the Art Directors Club of New York.

There were four 60-second commercials, each for one of the four features of the bond issue that was being put to referendum vote in the state—more highways, more and faster commuter trains, more new subway cars and more new buses. The bus spot argued that if buses are not replaced, some communities will find themselves without any public transit. The highway spot showed that obsolete highways can be murderous: For every five miles of new highway, a life will be saved."

The subway spot reminded city dwellers that the subway trip was probably the worst part of one's daily life—so crowded, hot and sticky that one forgets that one's fellow passengers are human. The commuter train spot showed a rider on a rattling wreck of a train being outdistanced by a girl on a bike and a runner jogging along.

Rockefeller needed Tinker

"Advertising won't sell anything in politics," Thomas commented, "but it can simplify an issue. If the message is false, it won't work."

If this is sound, then Rockefeller had a true message: the transportation bond issue won.

Without Tinker in '66, Gov. Rockefeller might well not have won. People didn't like him anymore." His campaign advisor, William J. Ronan, told James M. Perry, author of *The New Politics: The Expanding Technology of Political Manipulation*.

So, Ronan said, "since people were down on the Governor, we decided to sell his accomplishments without using him at all." To do this, the Rockefeller people hired Tinker. The agency was picked because, among other reasons, it had been successful in giving new life to clients like Alka-Seltzer and Braniff.

The issues were clear

Tinker had plenty to work with. Polls taken for the governor had shown which issues most directly affected people: highways, higher education, local schools, health, the minimum wage, pollution.

Tinker made sound-on-film commercials to dramatize those issues. (Most political ads are done, for reasons of time and, secondarily, of money, on video tape. The Democratic commercials were all on video tape.)

Rockefeller won, but by a narrow margin. At the height of the campaign, all stops had been pulled out on a "gut" issue: narcotics, also known as "crime in the streets."

A typical Rockefeller commercial said, "If you took all the roads Gov. Rockefeller has built, and all the roads he's widened and straightened and smoothed out, if you took all these roads, and laid them end to end, they'd stretch all the way to Hawaii" (sound of surf and ukulele).

As the campaign intensified, so did the commercials. A 10-second spot said that Democratic candidate "Frank O'Connor, the man who led the fight against the New York Thruway, is running for Governor. Get in your car. Drive down to the polls, and vote." (O'Connor had fought against tolls on the Thruway, not the road itself).

Free French feedback

When WBT-WBTV Charlotte charged in an editorial that France has been taking advantage of America's monetary difficulties, an aroused M. Charles E. Lucat, French ambassador to the U.S. asked for—and was granted—equal time.

The diplomat took to the air in Charlotte, via film and tape, to deny that France has bought gold at \$35 an ounce and sold it higher on the private market.

Rockefeller got 2,690,626 votes to his opponent's 2,298,363. Not much of a margin, considering that Rockefeller outspent O'Connor six to one in tv. According to Perry, the Rockefeller side spent some \$2 million on tv in New York state.

On one station, WNBC-TV New York, the Rockefeller organization ran 208 commercials, spending \$237,000 for airtime, while the O'Connor organization ran 23 spots on that station, spending \$41,000. On WCBS-TV New York, as Perry notes, Rockefeller outspent O'Connor \$231,105 to \$35,920. Upstate, the disparity was greater: on WBEN-TV Buffalo, Rockefeller spent \$27,762; O'Connor, \$2,465.

Tinker's advertising for Rockefeller in '66 raised howls of protest from Democrats about the way the spots dramatized the social plagues that beset New York, from the high incidence of drug addiction to the lack of decent job openings for Negroes. The spots were attacked by Rockefeller's political opponents and by concerned liberals, whether Republican, Democrat or independent, as "scare tactics."

Two years earlier, Republicans beat themselves to berating as scare advertising the tv spots created for the Democratic National Committee by Doyle Dane Bernbach.

The spots are well remembered: the little girl counting daisy petals segueing into the countdown for a nuclear explosion; the Eastern Seaboard being sawed off; the Social Security card being torn up; the posters of Republican faces trampled on the floor of the Cow Palace; the child all eyes and ears as her mother tells her about the bad old days when Strontium 90 was getting in the milk, and how a man wants those days back again.

James Graham said the spots were conceived in order to make the issues in the '64 contest understandable, and so the spots were inevitably "emotional."

Will, then, tv's role in 1968's presidential race be a dull one? That remains to be seen. Certainly, a large part of the element of excitement depends on what will be created by the candidates and the issues. But whether the atmosphere created by tv is staid or exciting, straightforward or emotional, tv's use will be critical. ■

Gold Chevron Panel expanded; now includes Chicago media executives



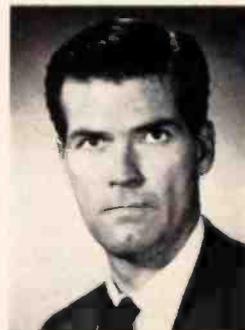
Introducing the Chicago Gold Chevron Panelists



John Cole
Media Supervisor
Needham, Harper & Steers, Inc.



Miss Mary Alice Crisafulli
Media Supervisor
Clinton E. Frank Inc.



Gordon L. Gredell
Assoc. Media Director
D'Arcy Advertising Co.



Miss Elaine Kortas
Media Director
Marsteller Inc.



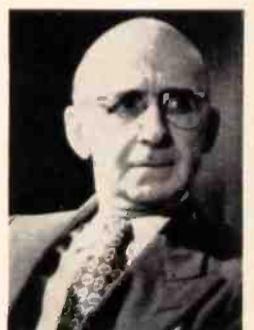
John Priebe
Media & Research Director
Reincke, Meyer, Finn



J. M. Sheviak
Director of Advertising
Parker-Hannifin Corp.



Roy R. Stewart
V.P. Media Director
The Griswold-Eshleman Co.



Edwin A. Trizil
V.P. Print & Outdoor Media Mgr.
Post-Keyes-Gardner



Alfred S. Trude, Jr.
V.P. & Dir. Media Relations
Young & Rubicam



Gene Wedereit
Dir. of Adv. & Pub. Rel.
Chemetron Corp.



Philip L. Zimmerman
Supvr. Radio & TV Facilities
The Toni Corp.



Robert L. Zschunke
V.P. & Media Director
Earle Ludgin & Co.

More Service-Ads to be reviewed; more panelists' comments reported to media

New York-based Gold Chevron Panel continues to function; combined New York/Chicago effort, coupled with streamlined evaluation procedure, will produce steady flow of suggested improvement in sellers' communication to buyers.

Criteria unchanged

Under the new, streamlined evaluation system, individual advertisements rather than annual campaigns will be reviewed. But the panelists will still analyze each Service-Ad in the light of its usefulness to SRDS users. The basic criteria are these:

1. Is the information useful?
2. Is it complete (covering most of the basic points to be considered)?
3. Is it current and accurate?
4. Is the information well-documented?
5. Is it presented in forthright and explicit fashion?
6. Is the Service-Ad arranged in orderly fashion for ease of use?
7. Are related Service-Ads positioned where they'll help buyers avoid overlooking good buys (at appropriate locations in SRDS in addition to the basic Service-Ad adjacent to the medium's listing)?

Service-Ad Objectives to enter panelist considerations

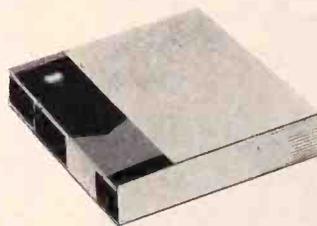
Attached to each Service-Ad reviewed by the panelists will be a terse description of the basic reason the medium placed it in SRDS and provided the information it contains. Although the 7-point criteria are oriented to the buyers' requirements, an understanding of each medium's objectives adds a new dimension to the panelists' discussions. Media will get a sharper "fix" on what they gain by providing the information contained in their Service-Ads.

Significant comments gleaned from 1968 Gold Chevron panelists' "copy clinic" discussions will flow to media via SRDS District Managers, the bulletins "Buyers Eye Your Ads," the SRDS house organ "Inside SRDS" and SRDS advertisements appearing in the advertising trade press.

SRDS

IN SRDS YOU ARE THERE

selling by helping
people buy



SRDS

**STANDARD RATE
& DATA SERVICE, INC.**

*The National Authority
Serving the Media-Buying
Function*

Walter E. Botthof,
Chairman of the Board
5201 Old Orchard Road,
Skokie, Illinois 60076
312 YO 6-8500

Sales Offices:
Skokie • New York
Los Angeles

function will blend into marketing operations."

Fine sees the execution of media buying almost entirely automated, with computer-to-computer links between suppliers and buyers. Central banks of avails will "reduce the need for station solicitation."

Interestingly, only Fine predicted the possible growth of independent media service bureaus—and, significantly, such a group, recently set up, will be handling media buying for Lois Holland Callaway.

The O&M media director sees these bureaus as undertaking the "execution part" of media plans. With large data banks, systems and hardware, "they will amortize these costs across a broad base of clients, in order to make sophisticated systems economically feasible."

Another media director, vice president Edward M. Stern of Foote, Cone & Belding's Chicago office, asked to comment by president Charles S. Winston, Jr., tackled the data side of the hardware-software-data triangle.

Stern sees "far less emphasis" on demographic analyses of target audiences. "Readers and viewers will be judged on their actual buying habits, and even their psychological re-



President James M. Hester of New York University (seated, l.), accepts gift of FM transmitter for NYU's WNYU from H. Preston Peters, chairman, Peters, Griffin, Woodward. Standing, l. to r., Jones Scovern, treasurer; Lloyd Griffin, president, both PGW; and Dr. Harold B. Whiteman, Jr., NYU assistant chancellor for student affairs.

ceptivity to new products or new ideas. Media selection will also be profoundly affected by new research that will focus on the ability of media vehicles to help advertising campaigns evoke communication and favorable response."

While agreeing that computers will play a larger role in processing data, Stern warns that "much of the data available to us in the foreseeable future will be far less than ideal. Thus, it is imperative that media planners continue to exercise subjective control over the computer—otherwise it will become an inflexible master of people."

Computers over-played?

Also playing it cool on the subject of computers is Stuart Upson, president of Dancer-Fitzgerald-Sample. "Media planning by computer has been greatly overstated," he said. "The proof is the lack of action from well-merchandised plans."

As the computer input gets better, planning will improve but judgment will continue to play a strong role, Upson feels. "Until the behavioral sciences are improved, there will not be much more you can do about basic concepts."

But the D-F-S president makes it clear that he believes media planning will become more "scientific." And he expects such advances as computer programs which will combine media data with sales and behavioral information to help in the planning of media.

The behavioral information to which Upson refers includes, for example, the effect of repeating certain types of messages and the effect of messages on different segments of the audience.

"I'm not talking about syndicated data," he said. "What I'm talking about is information that would be developed for one particular product category. It would be too complicated to get answers which would cross product lines. And there still remains the problem of putting numbers on what you find." Upson feels that demographics will continue to be important.

The D-F-S president had a few things to say—all of them negative—about predictions that clients may eventually buy media themselves:

- "I don't see how most com-

panies could buy media any more efficiently than an agency our size.

- "A big advantage a large company has is the fact that its agencies are spurred by competition in media buying."

- "I haven't seen any indication of interest among our clients in the subject."

While computers were mainly linked with media, research and general marketing purposes by agency presidents, there were a few who foresaw EDP becoming more useful for the creative man.

Said Hugh M. Redhead, president of Campbell-Ewald: "Speechwriters, copywriters and public relations personnel will be able to receive information concerning subject matter, key word information and advertising ideas. While the computer will not supply creative ideas, it may help prevent unknowing duplication of other ads, and it will certainly provide better information from which ads are made."

Seymour Banks, vice president at Leo Burnett, answering for president Edward M. Thiele, suggests that the area in which computerization will make its greatest contribution to ad agencies by 1978 will be in the "improvement of the creative output itself." Agreeing with C-E's Redhead, Banks foresees the machine's role as a librarian, making available to creative people "summary statements on all material on a particular subject or to find the similarities that exist among successful ads."

In addition, he said, art directors will be able to take advantage of the fact that computers are now able to draw pictures on display screens and to receive information

New hat in the ring

"Television itself, alone and unaided, has revolutionized American politics in the past few years, and has turned it from organization politics into participation politics. The old-fashioned back-room bosses are dead the moment they appear in public."

Dan Seymour, president of J. Walter Thompson, speaking at ANA session on television advertising management, Rye, N.Y.

om light pencils drawn on those
me screens.

"It will be possible before long
program a computer to run
rough a wide variety of layouts
or an ad while the art director waits
or something to interest him. By
roducing chance or random move-
ent as a basic element of the pro-
ramming, new designs would pe-
odically arise. At any time he de-
res, the art director can stop the
ocess, make changes in what he
es or alter the direction of the de-
elopment."

Banks also predicts that similar
ocesses will be used to make com-
ercials "for which the entire visual
aterial is generated by computers
-both the details found on any
ame, as well as the time sequence
atterns which are created as the
lm runs through the camera.

However, most of the comments
the creative area emphasized the
ontinuation of the trend away from
ie specific functions of art director,
pywriter and producer.

John E. O'Toole, vice president
ad creative head of FC&B's Chicago
fice, said that as specialization de-
ines, creative groups in the larger
encies will operate as individual
eative departments, with top man-

No retreat in Detroit

"In Newark and Detroit, I
witnessed the destruction and
damage of NBC television
equipment. On three occasions
in Detroit and Milwaukee, we
were caught in a cross-fire of
snipers, police and guardsmen.
"To minimize the threat to
news coverage posed by these
problems, we established our
own personnel protective sys-
tem, using trained couriers; we
abandoned night use of battery-
powered lights, and developed
new techniques for filming and
processing underexposed film.
But at no time did we consider
retreat from the position that
the story must be covered com-
pletely, accurately, and on the
spot."
Bill Matney, NBC News, Chi-
cago, quoted in "The Summer
of 1967," published by NBC.

agement coordinating their general
point of view and philosophy.

"Within these creative groups,"
O'Toole predicted, "the lines be-
tween writers, art directors and pro-
ducers will become almost indis-
tinguishable in 1978. The difference
between print and broadcast people
won't even be remembered. Instead,
we will have all-around advertising
problem-solvers or idea people."

These groups, he said, will en-
compass services that have tradition-
ally been part of other departments—
including, probably, creative re-
search. In addition, "many media,
merchandising and packaging con-
cepts will come from the creative
groups."

The concept of problem-solving
teams has interested many admen,
and it popped up frequently in the
comments of agency presidents. Paul
Foley, president of McCann-Erickson,
relates it to the changing structure
of the advertising agency. By and
large, he feels, the agency today,
with some exceptions, is shaped to
parallel the structure of client organi-
zations.

But the next agency generation, he
says, will be influenced "far more
by its own professionalism." There-
fore, it will organize professionally.

To illustrate, Foley thinks the
agency by 1978 might well be organ-
ized around teams of "conceptual-
izers." These would bring together
the professional skills needed to inter-
pret a marketing communications
problem and crack it—"that is, arrive
at what we will call the creative con-
cept—the critical persuasive idea-
force."

These teams would translate a con-
cept into all forms of advertising,
would produce the advertising and
would plan and carry out media strat-
egies to aim the concept at target
markets with maximum impact and
effect.

Beyond the EDP hardware to aid
creative work and the structure that
places the creative man in the proper
environment are the disciplines that
keep him on target. In 1978, contend
some of the agency executives, these
disciplines will be more in evidence.

BBDO's president, Tom Dillon, sees
the increasing use of research "to
test advertising at various stages, to
minimize risk and make the adver-
tising more efficient." He also sees

"increasing concern with advertising
that sells products—and not just wins
awards on the basis of aesthetics."

Ellsworth L. Timberman, president
of K&E, feels that the advertising
agency "is entering an era in which
it can hold itself accountable for the
advertising it turns out. Until now,
no one has thought of advertising in
terms of a guarantee that it will sell
the client's product."

The reason for Timberman's con-
fidence is the agency's recent experi-
ence with and harnessing of research
techniques and advertising disciplines
which, he feels, are opening the way
for "guaranteed advertising results."
(For a description of these tech-
niques, see *K&E's new game of TAG*,
TELEVISION AGE, January 29, 1968.)

Both Dillon and Timberman are,
in effect, talking about the applica-
tion of scientific methods to solve
business problems. Another agency
president emphasizing this aspect is
Edward L. Bond, Jr., of Y&R. He
calls it the "systems approach" and
says it is a new way to understand
people and markets. "In the future,"
he said, "all our inventory will not

**musings
for a
media
man**

**“
Snap
judgements
have a habit
of snapping
back!
”**

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz®**

go down in the elevator at 5 o'clock, because a good part of our inventory will be in systems."

The time is not too distant, said Bond, when the agency will have a "system" in which computer memory banks will have stored the characteristics of ads it has turned out. These include size or length of ad, amount of copy, art details, audience scores, etc. "This system will be able to relate the ad characteristics to effectiveness under different conditions and with different types of consumers." This type of system, Bond is convinced, will represent the major breakthrough of the future.

One of the areas of broad agreement among agency presidents was on the subject of international agency growth. There were few doubts that the international field would continue to grow in importance.

C. S. Mitchell, Jr., president of Compton, pointed out that 10 years ago the seven top agencies billed \$240 million overseas. In 1967, he said, the top seven billed more than \$820 million, a jump of 350 per cent.

Over the same period, domestic billings of the top seven agencies increased 80 per cent. "It would be reasonable to predict that over the next 10 years international billings will continue to grow faster than domestic."

Sees speed-up ahead

Adolph J. Toigo, president of Lennen & Newell, went further, predicting that international agency expansion will be faster in the coming than in the past 10 years. He ascribed this to the growing capacity of consumer goods production in Europe and Japan. "There is no question about the opportunity for accelerated growth of international advertising agencies," said Toigo. "It is now a matter of how quickly we can develop the talent and place it where it will do the most good."

B&B's chief, Bloede, agrees that the pace will be stepped up, but adds: "It is important not to view international growth solely as emanating from the United States. Actually, international growth is originating from many industrial centers of the world—in Europe, the Far East, Latin America, as well as North America." He pointed particularly to British, German and Swiss agencies.

Noting that the center of U.S.

agency activity abroad is still very much in Europe, Bloede sees the areas of greatest growth in the next 10 years in Latin America and the Far East.

McCann-Erickson's Foley believes that by 1978 "we will all be thinking in international terms most of the time." He figures there will be four or five agencies in the world by that time with billings of \$1 billion, and said that one may very well be a Japanese shop.

A word of caution came from Dillon of BBDO: "International agency growth is likely to be less than anticipated in the next few years, due to curtailment of overseas investments in the European theatre."

However, Dillon sees this decline in growth offset by an increase in ad budgets, as tv advertising is broadened in Germany, the United Kingdom and France. He also predicts sizable expansion in Australia and Japan, "which have sophisticated communications media operating already."

Among other predictions:

- Foley sees about 50 agencies in some form of public ownership; one reason being the large volume of their capital needs and cash flow.

- Interestingly, both media directors stressed media proliferation and the fragmenting of tv audiences. FC&B's Stern, who pointed out that selective media like magazines have already benefitted from higher educational levels and increased leisure time among consumers, sees tv affected most by these trends in the



Charles B. Brakefield, president of Cowles Broadcasting Service and vice president of Cowles Communications, becomes, in addition, president of Cowles Florida Broadcasting (WESH-TV Orlando-Daytona Beach).

future.

"We anticipate that a shift away from mass-appeal programming will result from CATV, pay tv, satellite transmission and home video tap machines—and will tend to fragment audiences into groups with special interests."

O&M's Fine sees the entire scope of media outlets broadening enormously. He names direct mail, computer facsimile newspapers, telephone contacts, CATV, airplane advertising satellite transmission, and others.

This, he said, will provide the basis for more individual and personal advertising approaches. "Market segmentation will result in media plans specially tailored to reach different targets. This will require closer communication between media and copy people. It is even conceivable that media personnel will be assigned to copy groups for back-up consultation."

More of everything?

Y&R's Bond puts it succinctly: "More sets, more stations, more networks, more commercial time, more advertisers, more accurate forms of measuring audience. There will also be more UHF stations, more educational tv, more CATV systems."

- Bond also expects electronics and computers to monitor tv commercials, and said these devices will probably take over the immense job of paying all stations and commercial performers.

"The time is not far off when every commercial will have a code signal built into it, which will be picked up by an electronic monitor that will record the code, date, time, station, etc., on magnetic tape."

This information will be compared on the computer with what the agency ordered, Bond explained, and the computer will then pay all correct and corrected bills to performers and stations. The agency will only have to make out one check a month.

If this sounds too good to be true, Bond points out that presentations have been made to the ANA-4As Joint Policy Committee on Broadcast Talent Union Relations, by both groups and individuals interested in developing and operating such systems.

Maybe 1978 will be worth waiting for. ■

In the picture



James Marshutz
Big on the 'audio-visual thing'

"I'm a shirtsleeve guy," says **James Marshutz**, newly appointed manager of Campbell-Ewald's New York division. "That's the way I like to work."

Marshutz' air of an ex-athlete who's kept in shape is no mirage (variously ended at the University of Missouri, '46 and '47). Vitality surges beneath a demeanor of calm determination that tells you quietly but unmistakably that this man is in charge.

Give Marshutz a situation he can sink his teeth into, and he moves astonishingly fast. Last year, when he had a chance to use Paul Hornung on a package of Chevrolet commercials, he huddled with Hornung and the director in a hotel room for a few hours, came out with half a dozen commercials written and ready to spot.

Marshutz is essentially a broadcast man. Before he joined Campbell-Ewald as vice president and director of television and radio two years ago, he had a desk plaque at VPI Productions and, "Vice President, Sales and Production."

The closeness of his association at VPI (one of the big three in commercials production) with Campbell-Ewald's Chevrolet account people paved the way for the job switch. When he arrived at C-E, he brought along a deep awareness of and abiding belief in what he calls "the audio-visual thing that's happening." Says Marshutz, "I'm talking about the sight-sound setting in which so much of our young people's background is being established and so much of our lives is lived. Most of it's coming for, from or through the young. High schools and colleges catch with it. Kids identify with it. They watch a folk-rock group with a light-show behind it, flipping a couple thousand kids? Television is it."

Marshutz feels that the "audio-visual thing" belongs in advertising. "Media are drawing closer and closer together," he points out, "intermingling, coalescing, blending. It's not how an ad reads any longer—

it's how it 'plays', and the pendulum still has plenty of swinging room left."

With Marshutz in the catbird seat, look for interesting directions in broadcast to begin coming out of C-E's New York division. Neil Quinn, vice president and creative director of the New York office, figures to add a lot of weight to the broadcast side of things. Right-hand-man Quinn's background: broadcast creative director at Geyer, Morey, Ballard (American Motors, Sinclair, Irish International Airlines), action as a writer-producer, producer, director.

Between them, Marshutz and Quinn wrote and produced the first and second packages of Burns and Schreiber Chevrolet commercials for tv and radio.

As manager of C-E's New York operation, Marshutz plans to play it lean, clean and efficient. His people philosophy is clearly delineated:

"What kind of division am I going to run? One in which people are few in number, heavily weighted in ability, highly paid—and able to turn out a whole lot of top-drawer, clearly professional work."

The umbilical that links the New York office with Campbell-Ewald's Detroit headquarters is labelled Chevrolet. And it's a two-way cord, in the eyes of Jim Marshutz.

"This division contributes significantly to the Chevrolet account," he says. "Like producing 50 per cent of Chevrolet's broadcast advertising since October of last year. What does our bunch here in New York get from Chevrolet? The rub-off from a tradition of very damn creative car advertising."

Marshutz wants that rub-off. But it wasn't always thus at C-E/East. In the past, top executive thinking in New York had it that this should be a totally autonomous branch—an office that would make it on its own, in spite of Chevrolet.

"How about that," Marshutz remarks with a wry grin. "Would you consider walking away from a heri-

tage like C-E's track record for Chevrolet? Or would you use it as a springboard when you set out to solicit new business?"

Marshutz will lead a quest for new accounts out of the New York office. When North American Aviation merged with Rockwell-Standard (a Campbell-Ewald account, billed out of Detroit), the agency resigned Boeing, which had been billed out of New York.

"On paper, there's a big dollar drop for this office," says Marshutz. "although Detroit picked up just about the same amount. We're out to replace the divot."

Marshutz, Quinn and company have a fairly solid foundation on which to build (General Motors Acceptance Corp., billing \$1.3 million; Swissair, just under a million; *Forbes Magazine*, for which C-E designed the resoundingly successful "Capitalist Tool" print campaign; as well as Loral Corp., Gray Lines, General Motors Overseas Distributors, and others.

At this point, the New York division is flying through a rather heavy concentration of press-flak that began bursting when several high-echelon executives left the division about a month ago.

"They'll all have been replaced before long," says Marshutz. "Maybe that will get across the fact that we're in the ballgame to stay." ■

NBC News' upcoming show, *The Art Game*, scheduled for June 14, is about "the buying and selling of pictures for love or profit—mostly profit." Never before, says NBC, has there been such interest in a "non-essential product with no intrinsic value."

Some people might say that describes modern consumer spending.

* * *

"Trust is our last name, but you can call us Irving," is the slogan The Irving Trust Co. has been using on tv in New York.

It turns out, however, that the Irving is really a last name, since the bank was named after Washington Irving.

This bit of literary license reminds as of that game where you give an answer and ask for the question. For example, the answer: Washington Irving. The question: Who was our first president, Morris?

* * *

If you make a smile your umbrella, says Charlie Manna, you're gonna get a mouth full of rain.

* * *

The publicity for *Name of the Game* on NBC-TV quotes the producer as saying about Robert Stack, who will star in the show, "... truly a Golden Boy. A fifth generation Californian; a local boy who made good. Rich. Internationally famous. Very much in demand as an actor. With a beautiful wife and a magnificent home. If ever a guy had reason to feel secure, he does."

Listen, security is still a high Nielsen, even for fifth generation Californians.

* * *

In listing participants on a recent Joe Pyne show, the info sheet described Martin Rackin succinctly as "a motion picture film executive who is opposed to censorship."

So what else is new?

* * *

Last month's special on felines, *Big Cats, Little Cats*, which Wolper Productions produced for NBC-TV, followed two other Wolper specials—*It's a Dog's World* as well as one

called *The World of Horses*.

Another species that might be interesting is people.

* * *

Jimmy Breslin, WABC-TV New York columnist, has a theory about modern love which says that the reason for return of the stick shift to the floor in modern sports cars could only be because young affluent lovers have enough bread to rent a pad.

* * *

Now that Henry G. Saperstein, president of United Productions of America, has signed up the Addams Family characters, he not only intends to do a Halloween special about them but will use the characters in national tv ad campaigns.

We don't care what anybody says. You can't scare people into buying a product.

* * *

Taft Broadcasting's WKRC Cincinnati, which occasionally gets away from the major issues of the time in its editorializing, aired this recently:

"At last month's Police Appreciation Dinner, Judge Ray Shannon, who served as toastmaster, joked about the lack of Irish cops on the Cincinnati Police Force.

"Last week, we learned that businessmen who operate on Walnut Street between Sixth and Seventh have hired an off-duty policeman to serve as their security officer on Friday and Saturday nights. So what's the connection between these two items?

"The reasoning behind this move is obvious; the presence of a policeman on the traditional "action" nights along Cincinnati's night-club row could be insurance against trouble. The picture that comes to mind is right out of the Old West. Each night, the marshal, or the sheriff making the rounds of the saloons, if for no other reason than to show his badge.

"These days, however, there aren't any swinging doors on Walnut Street, and names like The Golden Nugget or The Long Branch have given way to the The Living Room and The

Hanger. About the closest to the Old West you can come, name-wise, is the Phoenix, a watering place much favored by some of the Shubert's intermission crowd.

"It certainly would be picturesque if the officer assigned to Walnut Street duty could have an appropriate name. But a check with the Police Personnel Department turned up nary a single Masterson, Hickok, Earp, Holliday, or Garrett, all of which sound suspiciously Irish. There wasn't even a Dillon.

"There is, however, a Cincinnati policeman named Dillinger. Maybe he ought to get that job on Walnut Street."

* * *

Sebastian Cabot, actor and gourmet, says his reputation as an amateur plague of locusts is entirely undeserved, that he isn't really fat.

"It's the beard that makes me look fat," he insists. "Shaven, I look like Wally Cox."

Which means that if Wally Cox grew a beard, he'd put on a helluva lot of weight.

* * *

Chicago viewers were introduced to the interesting world of junk-shopping last month when *Sari, the Junkshopper* started on WFLD-TV.

Says the publicity: "For 10 minutes each weekday, hostess Sari Kaysser, who carries the tongue-in-cheek title of Channel 32's 'Queen of Junk,' converts barrel keys, piano legs, even old horseshoes into unusual gifts and home accessories."

That doesn't sound so tongue-in-cheek to us.

* * *

Among the future facets of television, as predicted in *TV Guide* recently, is a neighborhood "radar" system to permit mothers to keep track of children. Children's clothes would have a microscopic "identification transponder" sewn in. Each child would be identified by color or symbol on a neighborhood map flashed on the tv screen.

Once the kids have had a taste of show biz, there'll be no stopping them.



ROSES are red
Violets are ~~blue~~
violet

when it's processed by



MOVIELAB, INC.
Movielab Building
619 West 54th Street
New York, N.Y. 10019
JUdson 6-0360
Cable: MOVIELAB Telex: 12-6785

What the Ray Anthony Show is made of.

Great music, fast action, girls, guests, and more girls, tempo variety — one of the most colorful and fast-moving shows you'll ever see.

A weekly series of one hour color spectacles. Each featuring from four to six well-known stars with Ray.

Names like Brenda Lee, Jacky Mason, Wayne Newton, and Anita Bryant.

Produced and directed by Milton Lehr, in association with 21st Century Productions, the Ray Anthony Show was filmed in swinging color at the Hilton Plaza in Miami.

If you're after snap, crackle, and pop call or write Jim Hodge, Sales Manager, 21st Century Productions, 474 James Robertson Parkway, Nashville, Tennessee. Area code 615, 244-5000.

21 CENTURY PRODUCTIONS



ALREADY SOLD: Boston—New York—Los Angeles—Detroit