

PM
Cite

television Age

Production of commercials and industrial films is growing
What can the timebuying services do that agency buyers can't?
Trace companies using more tv to sell confidence, get impact

PAGE 21
PAGE 24
PAGE 26

Indiana University
JUN 30 1969
Library

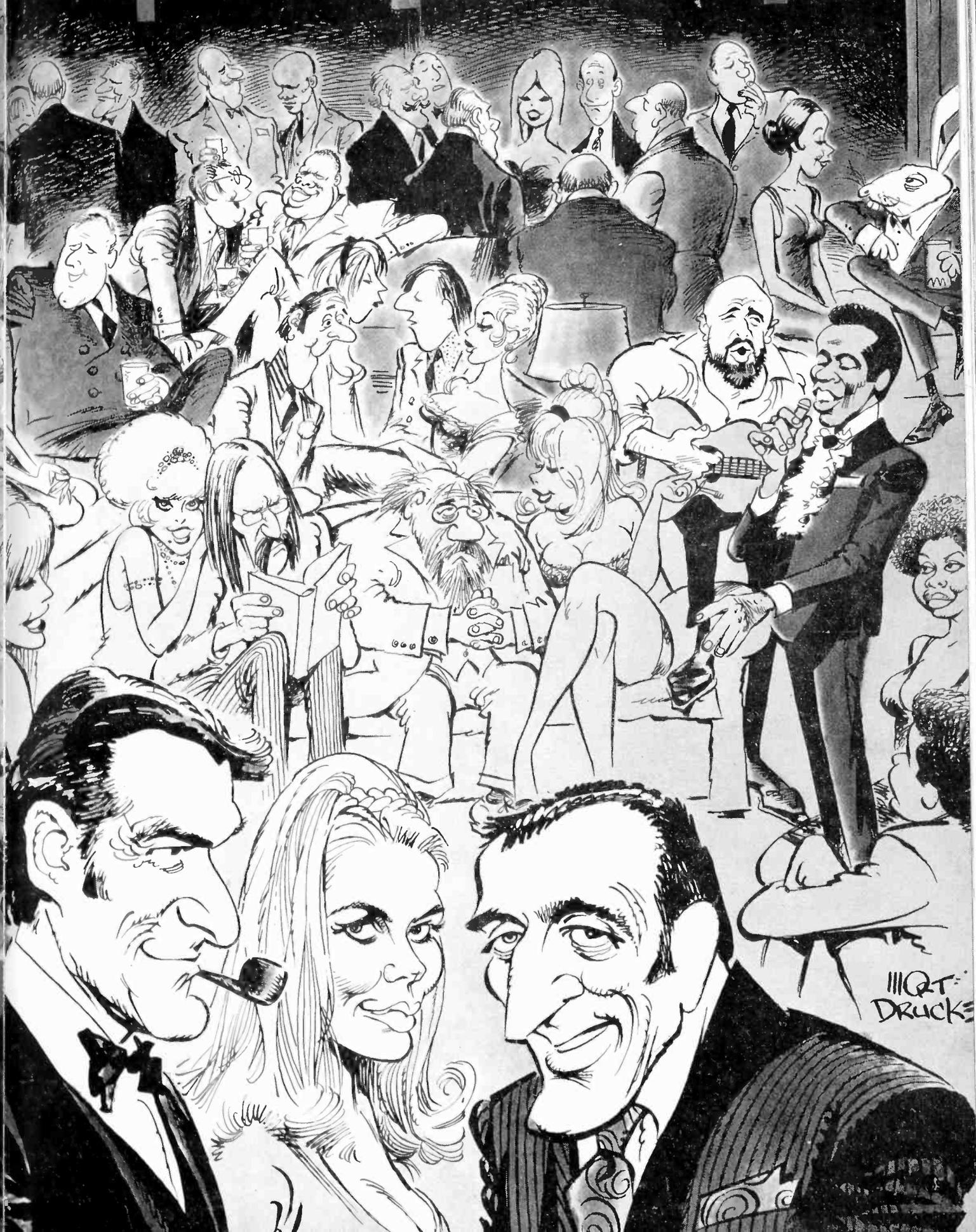
What's he making a big production of now?





Hugh Hefner is making a big production of **PLAYBOY AFTER DARK'S** second big season of 26 hour-long color taped programs

Produced by Playboy Productions Distributed by Screen Gems



JUNE 30, 1969

Television Age

- 21 **STATION PRODUCTION IS MAKING THE SCENE**
More stations are setting up separate commercials production units, and some are going after programming, too
- 24 **TIMEBUYING SERVICES: WHAT CAN THEY DO THAT AGENCY BUYERS CAN'T?**
Some answers to a puzzling question, with particular emphasis on Sam Wyman's Time Buying Services
- 26 **TV INSURES AN IMAGE**
Insurance companies, increasing their use of video, sell confidence, get reach and impact
- 28 **TO HIRE A BUYER**
The day of the "book" buyer may be ending, as agencies go after specialists and those nimble and astute enough to handle spot
- 30 **WANTED—NON-PROFIT ACCOUNTS**
Agencies find they have prestige value. Case in point: McCann-Erickson

DEPARTMENTS

- | | |
|--|---|
| 10 Publisher's Letter
<i>Report to the readers</i> | 43 Spot Report
<i>Digest of national activity</i> |
| 12 Letters to the Editor
<i>The customers always write</i> | 45 One Seller's Opinion
<i>The other side of the coin</i> |
| 15 Tele-scope
<i>What's behind the scenes</i> | 53 Wall St. Report
<i>The financial picture</i> |
| 17 Business Barometer
<i>Measuring the trends</i> | 65 In the Picture
<i>A man in the news</i> |
| 19 Newsfront
<i>The way it happened</i> | 66 In Camera
<i>The lighter side</i> |
| 32 Film/Tape Report
<i>Round-up of news</i> | |

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Dayton's Best Television Buy!



FEATURING



AWARD WINNING DAILY COVERAGE OF THE INDIANAPOLIS "500"

Represented
by





THE
END

THIS IS WHERE WE BEGIN

... making things happen when the lights come on. Our job is more than making motion pictures. We think of them as pictures that move people. In your direction. With color and motion and sound and music and art ... blending them into an expression of your own individual strengths, your goals ... and using them to move people. We've done it for clients like Goodyear ... RCA ... Owens-Corning Fiberglas ... and dozens more. Effectively. Creatively. At The WFBM Production Center. 1330 North Meridian Street. Indianapolis, Indiana 46202.

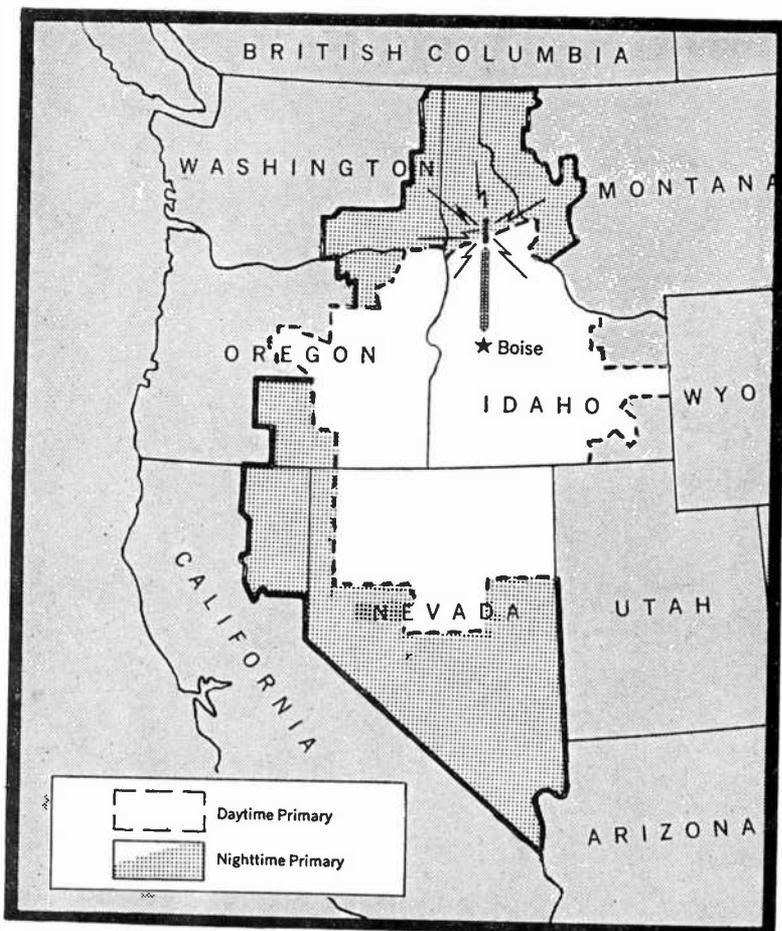


WFBM PRODUCTION CENTER

Area Code 317 635-9326

KBOI

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



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

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

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

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS

Represented by:
McGavren-Guild-PGW Radio Inc.

Television Age

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No. 2

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Television Age, June 30, 1969

**WE COVER
THE GREATEST
SHOW ON
EARTH:**



EARTH.

And the unbounded promise, Space.
We do it with great reporters. Lou Adler and Walter Cronkite.
Jim Harper and Douglas Edwards. Steve Porter and
Harry Reasoner. And many more. Get the idea? The listeners do.
Our audience has been growing fast.
The news is vitally important. So is hearing it from
someone you know.

WCBS NEWSRADIO 88



Good Buy, Richmond Va.

Richmond is a large cosmopolitan market now. It's not a lil 'ole Southern city anymore.

General Grant wouldn't recognize Richmond today.

There are over 1,250,000 people living in the WWBT viewing area encompassing Richmond and surrounding cities and towns.

It's an affluent market, too.

Richmonders have the highest per capita income in the Southeast, exceeding such cities as Atlanta, Miami, Nashville, and Charlotte.

As for their money, Richmonders spend it. Last year retail sales exceeded \$900 million. Food stores did \$164 million; general merchandise, \$170 million; automotive dealers, \$157 million; furniture and appliances, \$35 million. And that's just a small sampling.

Richmond is growing rapidly. New companies are moving into the market. Established industries are expanding. People are working. Richmond's unemployment rate is a rock bottom 1.7 percent.

At WWBT, we're doing things to capture a big share of the Richmond market. We're making programming changes, adding new personnel on the air and in key management positions, and we're promoting WWBT as a leader in the great tradition of Jefferson Standard Broadcasting Company.

Invest in Richmond, Virginia. Say hello to a good buy.

WWBT/RICHMOND

Jefferson Standard Broadcasting Company/Represented by 

Why tape in San Diego?

Three General Electric PE 350 Studio Color Cameras . . . Front Projector from Front Projection, Inc. . . . Two G.E. PE 240 Film color chains . . . Four Eastman 285 16mm film projectors . . . Three Ampex hi-band color tape machines: two 2000B's fully equipped, and one 1200 . . . One "Alma" switcher, dual re-entry, special effects, chroma-key, color insert size 19x8 inputs . . . One G.E. custom built audio console, 42 inputs with equalizer, filter, and reverb built in . . . Three turntables . . . Three SpotMaster cartridge machines, record/playback . . . Two reel to reel 12" audio tape machines . . . Kliegl lighting with SCR Dimmer System, 15 Dim, 15 Non-Dim, 3 Scene Masters, 2000 Amps capacity . . . Cyclorama and scrim, 180 degrees . . . One 3-camera color mobile unit and tape van . . . One 4-camera RCA black and white mobile unit with tape van . . . Sixty-four kw portable power plant . . . Four G.E. black and white cameras . . . AND THE FIRST TO ORDER: Ampex HS200 Video Disc recorder . . . 3 slow motion speeds . . . Stop action . . . Reverse action . . . Automatic dissolves . . . Programs these effects in any sequence . . . At any speed . . . Computerized.

**The
switch
is
on!**



The cost? Write or telephone:

**kest
tv**

Commercial Production Manager
(714) 279-3939
8330 Engineer Road
San Diego, California

San Diego! Tape it away!

Letter from the Publisher

Inside the FCC

Starting in the July 14 issue, we are adding an important and topical column to be called "Inside the FCC." Everyone in this business knows the volume of news that flows out of the Commission on a day-to-day basis. It has long been felt by those who follow the Commission's activity closely that there is a need for interpretive discussion of the trends and developments at the FCC.

Each year, TELEVISION AGE coincident with the NAB Convention, publishes its highly regarded FCC Issue. This is an informative recap and a look into the Commission at the staff level, as well as the policy direction of the Commissioners themselves. (As we have pointed out in the past many times, policy is made at the staff level.) As an extension of our FCC coverage, our new department will give important dimension on an issue-to-issue basis. It will be written by a veteran Washington reporter, Jay Lewis.

Over the years, Jay has written Washington articles for TELEVISION AGE on the FCC, as well as on Capitol Hill and other departments of the government having to do with broadcast matters. His latest piece, *How to become chairman of the FCC*, received a great deal of favorable comment in and out of the Commission. Harvard educated, he was a sergeant in the Marine Corps during World War II—which provided him, he says, with his *real* education. Jay was formerly an INS reporter, and was with the NAB. He comes from a newspaper family. His father, Ted Lewis, is chief Washington correspondent for the *New York Daily News* and his column "Capital Stuff" is syndicated in several papers across the country. Jay will continue to cover the broad Washington area on broadcast matters, but will specialize on the FCC.

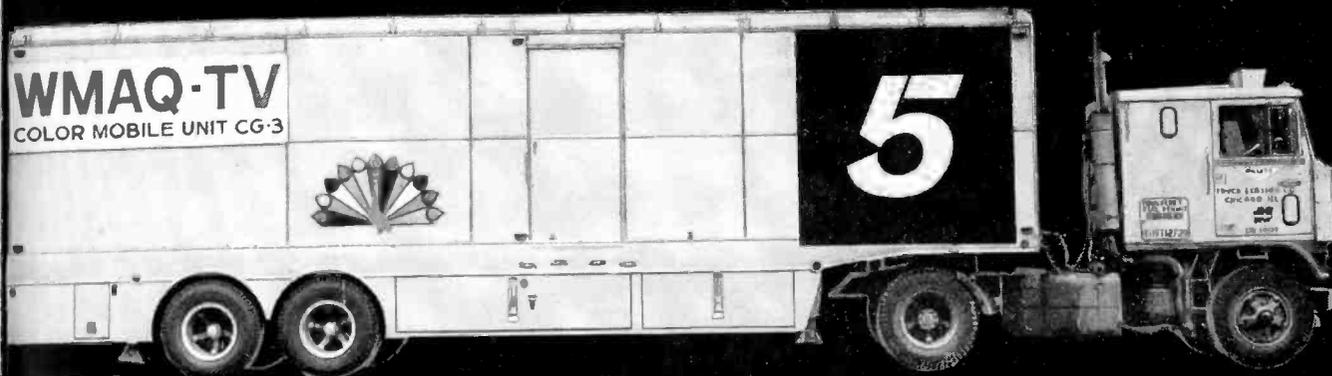
Competitive commercials

It is hard to quarrel with the broadened statement against disparagement of competitors in advertising recently adopted by the 4As board of directors. And yet there is something to be said for advertising that does more than lists or implies the benefits of a particular product.

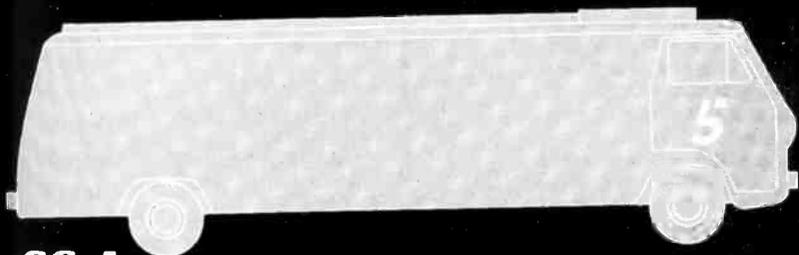
There is a legitimate fear that disparagement may go overboard. But taste and judgment are a constant problem in advertising, and the 4As itself says it not against any and all comparisons. If the advertising is honest, if the advertiser really has a better product than his competitor, let him tell the consumer.

Cordially,

Video Tape Your Commercials "On Location"



CG-3



CG-4



CG-2

No matter
how large
or how small...
there's a
Channel 5
Color Mobile Unit
just the right
size for the job!

Our largest mobile unit, the **CG-3**, is the most modern production center on wheels today . . . a 35-foot semi-trailer with the latest audio, video and control facilities. With four color cameras, and a capability of six, this is the unit for those **big** jobs. It utilizes external power and an accessory tape unit is required.

The **CG-2** is the smallest Channel 5 Mobile Unit; it is completely self-contained with built-in power, single color camera and low band recorder. Tapes on the move, too!

Coming this fall, the **CG-4** Mobile Unit with two color cameras, high band recorder, electronic editing and self-contained power. These three units will offer exceptionally fine color under marginal light conditions. All this, plus the ability to have finished commercials in a minimum of time, at relatively low cost.

Call Dick Moss at 644-8300 for information on video taping your next "on location" commercial.

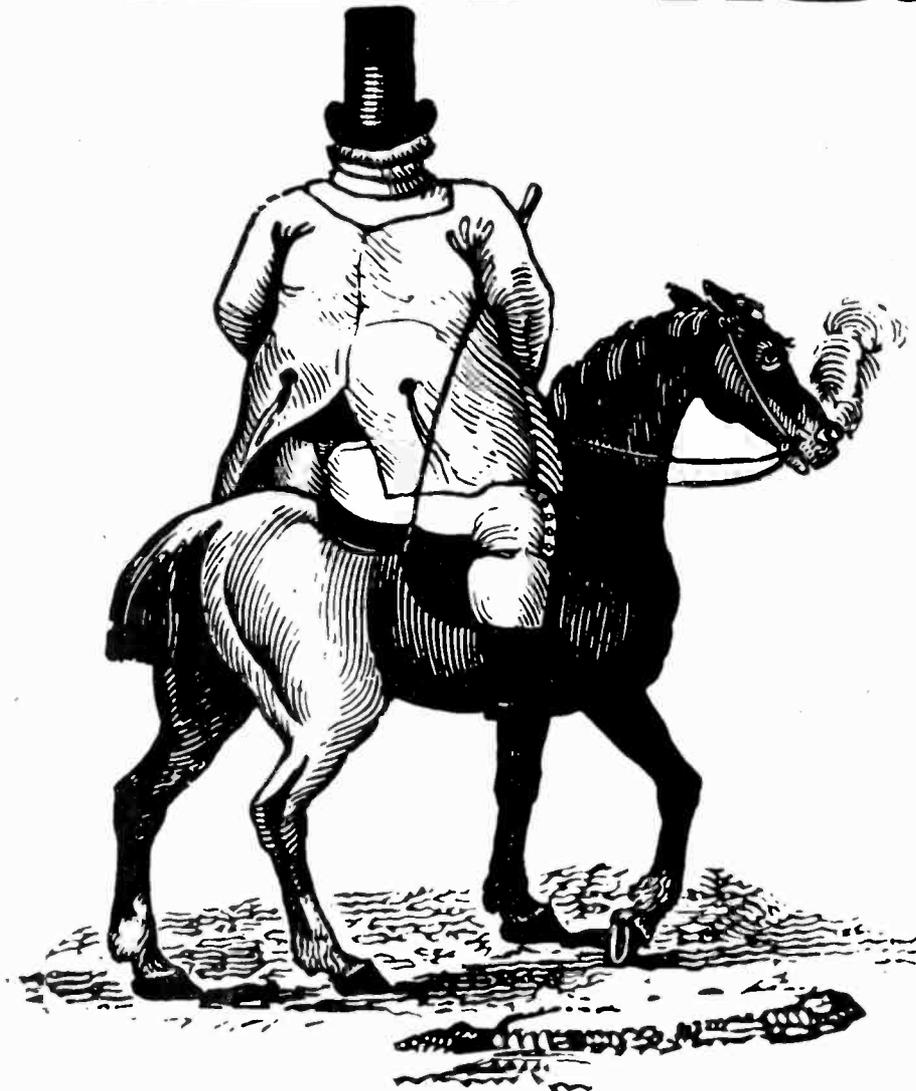


The No. 1 station with No. 1 Video Tape Facilities

WMAQ-TV VIDEO TAPE PRODUCTIONS

Merchandise Mart,
Chicago, Illinois 60654

TALLY-HO!



When hunting for the **best buy** in Western Massachusetts check our "spread" of the audience! (February - March '69 ARB.)

- Channel 40 delivers more 18 - 34 women from sign on - sign off (Sun. - Sat.)
- Channel 40 is #1 in Metro Share! (Mon.-Fri.: 5:00 PM - 7:30 PM)

WHYN-TV 40

THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

REPRESENTED BY



THE ORIGINAL STATION REPRESENTATIVE



Letters to the Editor

How do you delete a gremlin?

Apparently gremlins crept the composing room during makeup of your June 2 issue, KATU Portland, Ore., was set as K in "Buyer's Checklist" page 62.

Meanwhile, congratulations on consistently interesting and informative articles you publish.

KENNETH P. DONNELLY

*Director of Corporate Information
Katz Television
New York*

An 'Ego-tistics' devotee

I enjoyed your excellent article on "Ego-tistics" (*Making switch switch*, TELEVISION AGE, June 1969, page 30). We greatly appreciate the coverage you have given this research effort, and plan to make all of our people aware of this posture.

We had a very successful meeting recently in Chicago, and received many positive reactions to the "Ego-tistics" presentation there. As a result, we may have similar meetings in other major markets.

HOWARD H. MARSH

*Vice President
Television Advertising
Representative
New York*

'The picture' speaks

All in all, your recent piece about me (*In the picture*, TELEVISION AGE, June 2, 1969, page 81) is very good. The reporting is accurate.

The next to last paragraph doesn't really make sense, because each sentence talks a different subject. More elaboration here would have helped.

BARTON A. CUMMINGS

*Chairman of the Board
Compton Advertising, Inc.
New York*

California compliment

As a two-year subscriber to TELEVISION AGE, I would like to compliment you on the quality and the amount of articles in the magazine.

FRANCO A. MARCO

Santa Barbara, California

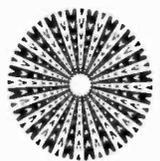
Television Age, June 30, 1969

Metromedia Television's WNEW-TV presents more first-run prime time programs in New York than any other station— network or local.



WNEW-TV viewers enjoy more fresh entertainment and locally-produced news in prime time than they see on the other television station in the country's number one market. WNEW-TV is New York's "on-season" station, with first run programs scheduled 52 weeks a year.

To be a leader takes a lot of imagination, innovation and management skill...qualities that enable WNEW-TV and Metromedia Television stations across the country to better serve their viewers and advertisers.



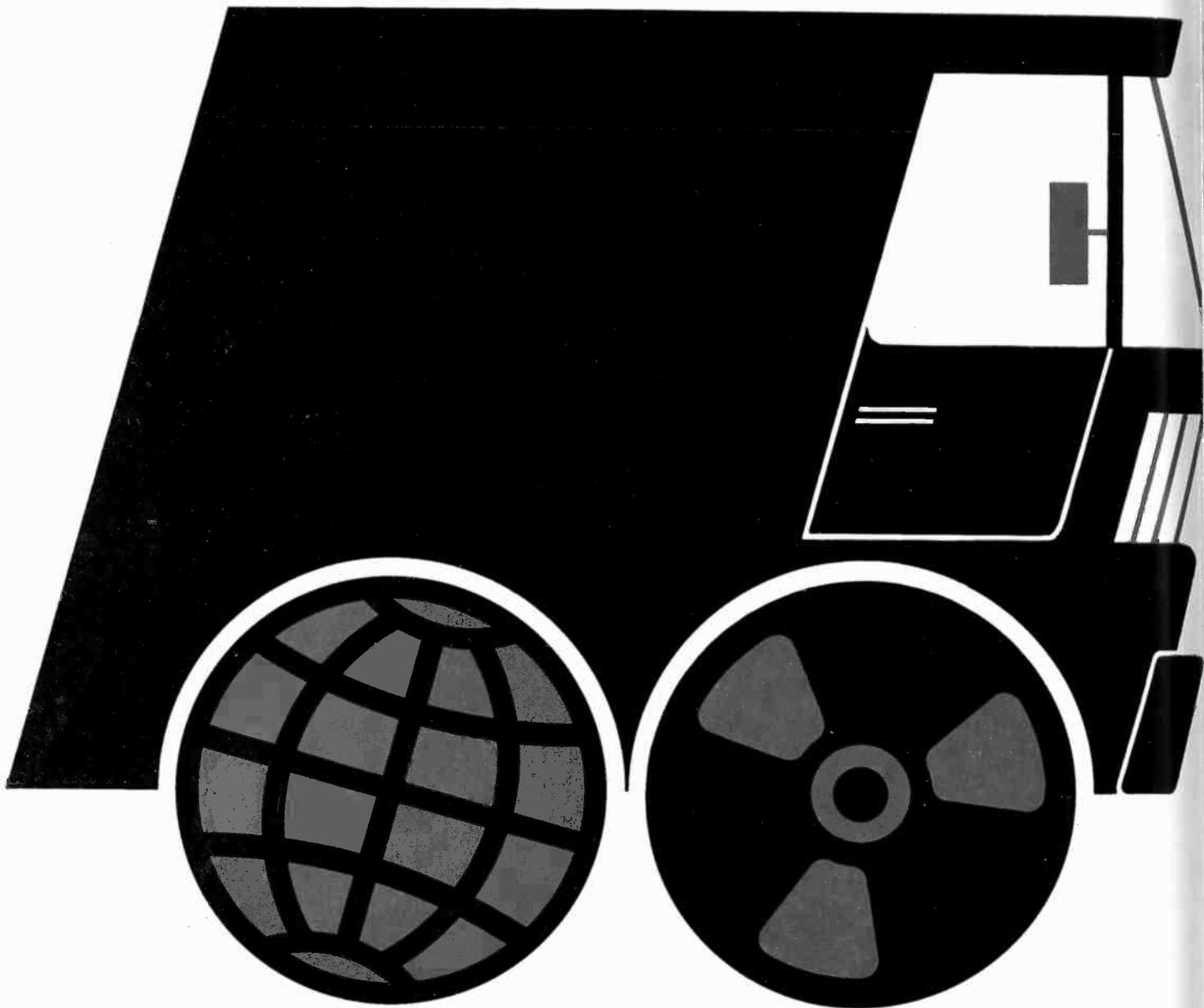
**METROMEDIA
TELEVISION**

THE PROGRAMMING INNOVATORS

Source: Analysis of New York's six television stations' prime time programming, 7:30-11 PM Monday through Sunday, 52 weeks, Sept. 11, 1967 through Sept. 8, 1968.

WNEW-TV NEW YORK/KTTV LOS ANGELES/KMBC-TV KANSAS CITY/WTTG WASHINGTON, D.C./KNEW-TV SAN FRANCISCO

Represented by Metro TV Sales



VIDEOBILITY

When we say VIDEOBILITY, we mean field portability, fifty pound cameras, lightweight cable, and a "VTR in a suitcase" for fast reaction where the action is.

When planning your next commercial, sales meeting, industrial presentation, closed circuit production, or program series, try our "mobile ability."

videomagination

THE PRODUCT OF

WGN CONTINENTAL PRODUCTIONS COMPANY

A subsidiary of WGN Continental Broadcasting Company



2501 Bradley Place, Chicago, Illinois 60618, Telephone: 528-2311, TWX 910-221-1324

Dane Bernbach's quiet bomb

While there has been considerable talk about efforts to hold down skyrocketing costs of commercials, the Dane Bernbach announcement that it was going to produce commercial production business full-scale and would be producing one-third of their own commercials came as a shaker.

DDB took over a four-story complex at 527 W. 45th St., New York, June 24. Known as Lux-Brill Productions, the agency renamed it The Directors Studio. It contains two sound stages, recording facilities, editing services and greening facilities.

The former DDB vice president in charge of broadcast, Hugh Branigan, will head The Directors Studio as general manager. He will also be in charge of a West Coast office to be established for location and studio facilities. Facilities will be in full operation in six weeks.

While DDB has not made public details of their operation, it was learned that the DDB art director will now be directly responsible for the "execution" of much of the commercial production. A production manager and production control personnel will work for the studio while DDB will continue to supply the agency producer. The exact roles of each have not been explained as yet.

Cost savings will be possible in several areas, says the agency. First is the lack of a sales force. Second is the ability to spread allocation of overhead expenses, since the production facility has a guaranteed amount of work. When independent directors are brought in they will be paid for their services but supplied with the studio and staff. Normally, when an independent director is hired he rents a studio, hires a staff, rents equipment and marks up the price for each.

The studio is fully equipped for film production. A video control room is also part of the facilities which includes two 40-by-70 foot studios. As the studio has no video tape recorders, a permanent line to Reeves Video is being contemplated. When the studio is not booked by the agency it will be available for rental.

Grace Porterfield to Timebuying Services

Another veteran buying executive sees a future in the middleman buying services. Ted Bates media supervisor Grace Porterfield will join Sam Wyman's Timebuying Services operation July 1. She will be a vice president and assistant to the president.

Miss Porterfield has had considerable experience in spot master control operations. She organized and supervised the Colgate spot buying unit at Bates, set up nearly three years ago. She also pioneered in the establishment of the General Foods spot buying operation at Benton & Bowles. This was about five years ago and is believed to be the first such unit set up to coordinate piggybacking. In addition, her work at Bates, which included buying and planning responsibilities for Bufferin, involved her in the Bristol-Myers spot buying pool. During her many years at B&B, Miss Porterfield's responsibilities included buying and planning on P&G. (See story in this issue on Timebuying Services.)

New position created at ABC Films

Because of the growing trend in syndication for national and regional advertisers to sponsor programs on a market-by-market basis, ABC Films is jumping on the bandwagon by offering to develop programs for both advertisers and agencies.

ABC Films president Kevin O'Sullivan has created the position of director of special projects. It's expected that he'll have it filled momentarily.

O'Sullivan explained the big pitch will be sponsor identification. ABC Films will develop both entertainment and documentary programs.

Ficalora, Logos finalize working agreement

Toni Ficalora Film Productions and Logos Teleproductions have finalized a working agreement which joins both facilities to enable them to expand and become more flexible in the production of film and tape commercials.

Ficalora specializes in film commercials while Logos, with facilities in New York and Arlington, Va., has both video tape studios and remote units.

Taft announces 90-minute talk strip

With 20 stations already signed, Taft Broadcasting has announced a talk-and-entertainment strip starring Dennis Wholey of ABC-TV's *The Generation Gap*.

The concept of the program, aimed at younger adults, is to communicate in today's language with people who are concerned about the world, who think for themselves, who have definite ideas about their society and who have little interest in yesterday's heroes.

The Dennis Wholey Show will be produced in Cincinnati and capitalizes on techniques developed during the past year when Wholey starred in a Cincinnati-originated feature on WKRC-TV called *The 12 Noon Show*.

324 radio commercials for one store in one day

What is probably the heaviest campaign ever broadcast by a department store in either radio or tv took place June 22 when J. L. Hudson, Detroit, aired 324 radio commercials in one day. According to American Research Bureau figures, the 324 commercials were broadcast on 10 stations. Most of the commercials—214—were for underfashions. In addition, there were 110 on mattresses. Grey Advertising is the agency.

CATV study planned by Ford Foundation

The Ford Foundation will sponsor a wide-ranging study of CATV. The study is in response to the FCC's rule-making proposal of December 18.

In discussions between the foundation and the FCC and its staff, the government side indicated that an independent study would be useful. FCC Chairman Rosel H. Hyde was thereafter informed that the foundation was willing.

McGeorge Bundy, foundation president, said \$165,000 would be spent on the study. The organization has already provided more than \$181 million for instructional and public television since 1951.

If you lived in San Francisco...



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

Business barometer

ent over the \$100 million mark for the first time this year in April. By itself, this was no record. It happened twice last Fall. But the percentage increase for April over last year—21.6—was the best performance figure in spot in '69.

the first quarter, while spot was indubitably healthy, the increases remained pretty much on a straight line—within a one percentage point range, as a matter of fact. In January, spot rose 14.2 per cent, in February, 14.3 per cent and in March, 15.2 per cent. There's nothing wrong with this kind of performance, of course. As a matter of fact, it indicates a healthy stability. The fact that the April increase was greater, however, indicates spot may do even better this year than some of the predictions say.

ter reason for optimism is that April, '69, is the best April in 10 years. Back in April, '59 (that year was a particularly good one for spot), the increase over the preceding year was 23.6 per cent. The best April between '59 and '69 was in '63, when the increase came to 17.8 per cent.

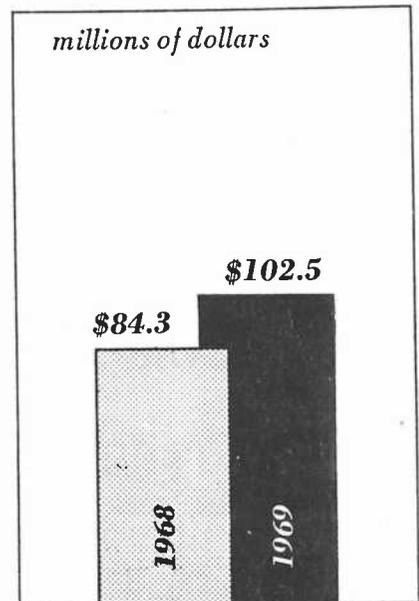
's spot level of \$102.5 million is certainly a record for this time of year. The two other \$100 million-plus months were October, '69, which reached \$106.5 million and November, '69, which hit the all-time record of \$111.2 million. The large increases which spot recorded in the September-December period last year are the primary factors in explaining the more conservative predictions for spot in '69. The "Business barometer" sample of stations for April, incidentally, reported that their spot billings were 4.3 per cent above those of March.

tions in all revenue categories did well (on the average) in spot during April. The under-\$1 million group did a little better than the others with a rise of 25.5 per cent. This group had been lagging behind the others during the first quarter. However, estimates of revenue patterns for fractions of the total sample must be used with caution.

the first four months, total spot billings now stand at \$359.3 million, compared with \$308.3 million last year, an increase of 16.5 per cent.

Next issue: a report on April local revenue and network compensation.

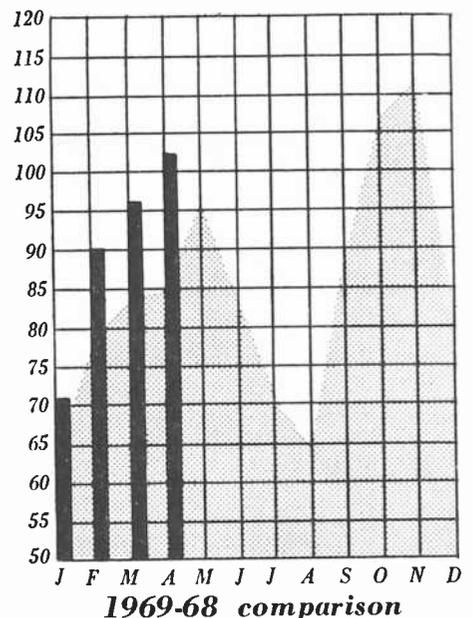
NATIONAL SPOT



April (up 21.6%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+25.5%
\$1-3 million	+21.1%
\$3 million-up	+21.7%



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

SURE WE HAVE:

9 high band video tape machines
5 Editecs
10 color cameras
8 color film projectors
2 18 to 1 Electric Zoom lenses
1 HS 300 Slo-Mo
1 million-dollar color mobil unit —
a smaller mobil unit and a few dozen other things.

DOESN'T EVERYBODY?



Client: Blue Cross — Blue Shield, Agency: J. Walter Thompson, N.Y., Producer: Ed Kahn

But our people are what we really like to brag about. Experienced and professional, they have created top commercials for many New York and Chicago agencies as well as for hundreds of local and regional advertisers. And the production staff has worked on every kind of remote for every network (including the Olympics from Mexico), and for quite a number of agencies and producers, traveling coast to coast to do so.

Sophisticated television commercial and program production has two salient requirements: extensive technical facilities and knowledgeable imaginative manpower.

Our facilities, manpower AND cooperative service are what continue to make WFAA Productions the leader in the Southwest.

Call Bob Turner for information.



unicated serial

There have been attempts by group owners and others to co-produce programming before. There is at least one attempt on record of a syndicated serial having been tried. Hence why is there so much interest in producing *Strange Paradise*, a strip opera (they call it a dramatic series) to be co-produced by Krantz and Metromedia Television. Kaiser Broadcasting and the CBC of Canada?

Like Krantz, president of Krantz Films which will handle the production and syndication, revealed that the show is being shot in Canada.

"There are several basic reasons for this," he pointed out, "and by no means the least of these is money. Another is the British quota system."

Production costs will be somewhat lower north of the border (the series budgeted at \$40-\$50,000 per episode) but in addition, because it is there it is not covered by British quota restrictions which limit the number of hours of foreign programming which may be shown on British tv.

The co-producers are hopeful the program will find a quicker welcome in British and Australian television, as well as other English-speaking areas.

In order to make it more international, *Strange Paradise* will employ both American and Canadian actors. Shooting will be done in Ottawa.

Building sets. "We're building a lot of interior and exterior standing sets for the show," Krantz said. "We didn't want to get into the bother and expense of constantly putting sets up and taking them down."

He said that the stage on which the modern day drama, played against a voodoo background, will be a half-compare in size with a Hollywood soundstage.

Already 51 stations in the U.S. and Canada are set to carry the half-hour strip. Krantz adds that negotiations are underway with many more and in a few weeks several additional

stations will be added to the line-up carrying the show when it premieres this Fall.

Why did the co-producers agree to try a voodoo drama for their first attempt at producing a "soaper"?

"There's no sense denying that the success of ABC-TV's *Dark Shadows* convinced us this show could be very saleable," Krantz told TELEVISION AGE.

He added however that *Strange Paradise* is designed not only as a daytime program but as a primetime drama also. The Kaiser stations in Philadelphia, Detroit, Boston and Cleveland have already stated they'll run the show at night.

Group problems. Whether the four groups will be able to function together remains to be seen. Krantz is well aware of the difficulties encountered when eight station groups (Storer, which coordinated the operation Taft, Corinthian, WGN Continental, Triangle, General Electric, Royal Street and Golden West) combined to produce 12 *A Very Special Occasion* hour musical specials. Only about half of them got on the air during the first year, instead of all 12 as planned.

As a result *Strange Paradise* will be produced by Krantz Films, which will handle the day in and day out production chores. The others will be involved when a question of money comes up and their investment is involved.

Franchised agency

At a time when the growth of station production organizations has begun to cut into studio commercial production, another development, if it develops into a trend, could bring business back.

The franchised advertising agency concept, which has been put into practice by Hallmark Advertising, New York, goes a step beyond independent contractors, an equally recent trend.

Lately, small agencies have begun to depend on a score of professional contractors who offer to them services which have heretofore been un-

available to a small agency. Research, commercials production and creative work are only part of the services a small agency can take advantage of by going to these contractors.

The franchised agency is the next step. It eliminates the need for an agency to stop and shop at several contractors. Everything is handled through the central office.

Under the Hallmark franchise system, for example, if a franchisee needed a commercial produced the central office creative staff would prepare scripts, storyboards, ask for bids and follow through the production to the final distribution of prints.

New York-produced. Obviously, since Hallmark's central office is located in New York, the commercial production would be done there. Since there are currently 12 franchisees around the country, that's 12 medium size agencies sending their business to New York.

The Hallmark system is designed to enable franchisees to offer local clients the extensive range of services usually available only from larger agencies. Tv and radio commercials, print advertising, transit, public relations and publicity, marketing, graphics design, packaging, point-of-purchase promotion, merchandising, exhibits, presentations and direct mail will be available.

The franchisee can personally offer his clients talent superior to what's available locally yet doesn't have the worry about keeping high-priced talent busy.

After paying a franchise fee of \$15,000 or more, based on the market area's potential, the franchisee is billed on the basis of services used. Every possible type of service is listed in a detailed rate schedule. The franchise then pays for services as they are used. Minimum service fees are \$250 per week.

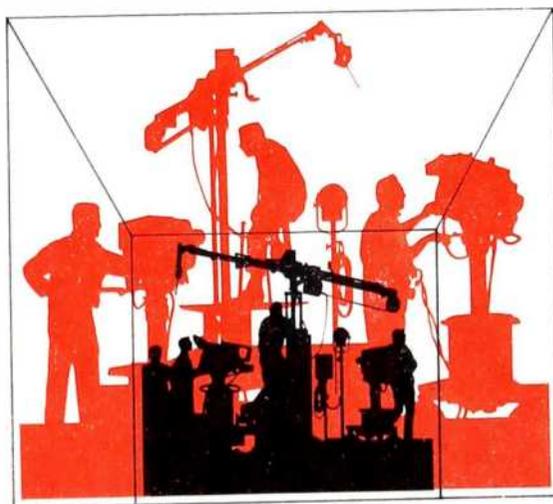
The franchise is connected to the central office by means of "Hallvacs," a communications machine which will transmit and receive copy, layouts, illustrations and messages. Art work and storyboards are available as soon as they are completed. ■

CITIZEN KPRC-TV



CITIZEN KPRC-TV

Station production is making the scene



More stations are setting up separate commercials production units, and some are going after programming, too

That explosion you hear reverberating from Miami to San Diego, from Dallas to Boston could just be the boon in commercials production by stations—a business that has very suddenly gotten very big.

The cost of commercials made by production houses in the traditional production capitals of the country—New York, Chicago and Los Angeles—has risen so fast that agencies and national and regional advertisers are looking for a way to save a significant dollar, and finding it in off-the-beaten-track stations that have set up their own production operations.

Want to rent the big MGM lot in Los Angeles? Fine. It'll cost you \$5,000 a day, and then you start paying personnel. But drop down to San Diego 120 miles to the south and you can rent a studio for \$500 a day.

But there's more than cost involved here. Clients are just beginning to understand that the chances of getting a top quality job in less time from a station with production capability are excellent. And for their part, stations are discovering that the gold in production isn't limited to commercials work. There's a rich vein in the rapidly growing area of visual communications.

Non-commercial work includes industrial, educational and sales training films made for a broad spectrum of clients.

Bringing it down to the local level, the continuing emergence of retailers as television advertisers is providing additional revenue to stations with production capability.

Another production-related source of additional income for some is the utilization of their mobile units to pick up remotes for networks or other stations, and often the outright rental of mobile units to networks, stations and ad agencies.

The fuse of the station production explosion may have been lit by developments in tape. Station production people have become adept in the use of the new electronic devices for editing and optical and special effects. And as their knowledge of these critical areas has grown, they have become considerably better at producing on film.

Many stations have set up production operations within the past two or three years. Some stations have been in the production business for several years. Take WXYZ-TV Detroit: next year will mark its 10th with a separate-facility production operation.

Two of the big boys have been in the business since 1963—WGN Continental Productions Chicago (WGN Continental's wholly owned production subsidiary and probably the largest producer of commercials among stations or station-operated facilities), and Jefferson Productions, a division of Jefferson Standard Broadcasting Co., which owns WBTV Charlotte.

WTVJ Miami has been in the production game since 1964.

WGN which reportedly grosses over \$1 million in production work annually, has an equipment investment in excess of \$2.3 million (among the company's extensive equipment: half a dozen new RCA Plumbicon cameras and a new Ampex BC210 camera). Staffwise, WGN Continental Productions has five directors and a total production complement of 43.

The retail jackpot

WGN Continental Productions has hit the mother lode of retail commercials production, and it's labelled Sears, Roebuck. The Chicago company has produced very nearly all of Sears' centrally made commercials since early 1968, when the nation's biggest retailer began breaking into television in a big way.

(Sears' method of operations is to have commercials produced in Chicago, then offer them to the merchants in the field—usually groups of stores whose location within a single area enables them to pool their advertising budget. The stores are under no obligation to use the Chicago-made material. If they prefer, they can—and many do—have their own commercials produced locally. Or—and many also do this—they can ignore broadcast entirely and sink the bundle into newspapers.)

By mid-1968, WGN Continental Productions was turning out Sears commercials at a clip of 40 a month. As the pre-Christmas advertising peak came on, that pace accelerated to about 60 a month. So far this year, production has slowed to an average of maybe one a day.

WGN Continental Productions did the lion's share of the 425 parent-produced commercials made last year. By now, Sears' central library is made up of some 600 tapes.

All of the product made by the Chicago production company is shot on tape (WGN Continental has no film capability). During the past few months, Sears has been doing some location shooting on film.

Despite the growing central library, Sears store groups represent good potential business for local stations with production capability, particularly those located in markets where distinct differences in climate and life-style exist (Southeast, Southwest, West Coast).

Commercials-producing stations are finding retail to be their most prolific category—not surprising, since the lion's share of local television advertising falls into the retail column. In addition to Sears, other major national chains such as J. C. Penney

and Montgomery Ward are making strong moves into tv, as are department store groups and independent department stores.

In New York, for instance, it's reliably estimated that Macy's is currently using television at an annual rate of between \$600,000 and \$750,000, while Abraham & Strauss spending at a \$400,000 to \$600,000 clip.

Premier Tele-Productions at KRCR-TV is among the station-operated production ventures that are building good track records in retail work. Among Premier's clients: H. Schaffner & Marx, Montgomery Ward, Coast to Coast Stores and Sears.

Other major client categories for production-oriented broadcasters are regional beers, car dealers, oil companies, food products, soft drink bottlers, utilities, banks and paint firms.

Some production operations have built rather long and diverse client

KPRC-TV Houston shoots jewelry



WGN Continental for Sears paint





"Telecopter" belongs to KTLA-TV Los Angeles.

Jefferson Productions makes Hazel Bishop spot.



lists. Jefferson Productions is one. Jefferson has produced commercials for Delta Airlines, Frigidaire, Rexall, Connecticut Light & Power Co., P&G, Canada Dry, Sterling Drug, Ford dealers, Coca Cola bottlers, Frito-Lay, banks, breweries, bakeries, dairies, paper companies, insurance companies, credit companies and a snuff manufacturer, among many others.

Last year alone, the production arm of WMAR-TV Baltimore turned out commercials for Vote toothpaste, McCormick Co., A&P, Western Electric, Baltimore Gas & Electric, American Oil, Sinclair Oil, National Beer, American Beer, Dixi Cola, Coca Cola, Schmidt Baking and Norelco.

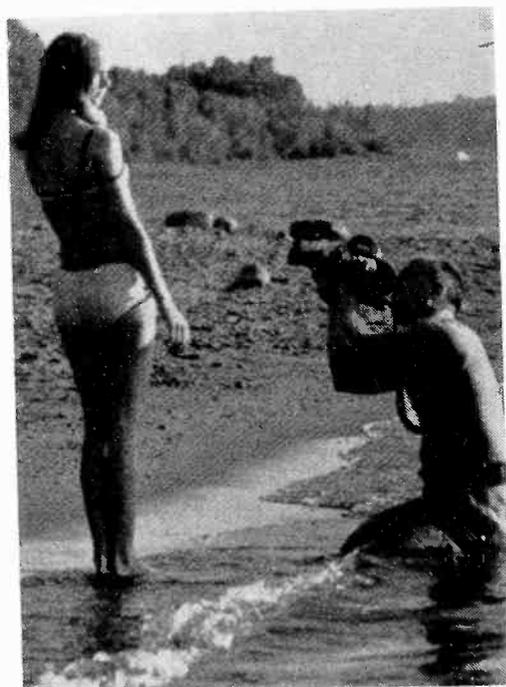
The Commercial VTR division of WXYZ-TV Detroit produced commercials in 1968 for Dodge, Ford, Lincoln-Mercury, Pontiac, Chrysler, American Motors, Oldsmobile, J. L. Hudson, Sears, Marathon Oil, Stroh beer, Vernor's ginger ale, Glidden paint, Detroit Edison, International Harvester and two banks.

KPRC-TV did work last year for Humble Oil, Gulf States Utilities, Jackson Brewing, the Houston Sports Association and Gordon's Jewelry, a 220-store chain. KOGO-TV pro-

(Continued on page 62)



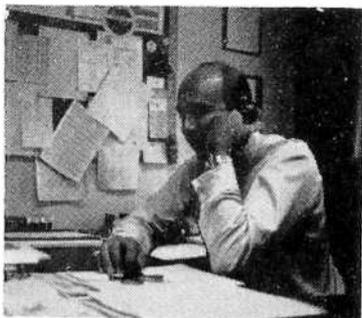
A Drive detergent commercial is shot at WFAA-TV Dallas.



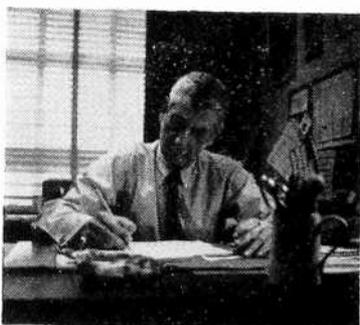
Hubbard Productions does a documentary.



Sam Wyman, president of Timebuying Services, says he is now number one among the middlemen buying spot television time.



Albert B. Shepherd, executive vice president of Timebuying Services, is an ex-agency man and has headed two rep firms.



Vice president Stanley Leipzig was an agency media director and a vice president before joining Wyman's firm.

Timebuying services: what can they do that agency buyers can't?

Considering the shaking up of spot tv caused by the timebuying services, remarkably little is known about their actual operations. The reasons are understandable.

The services, if they have an edge in negotiating know-how, prefer to keep their methods to themselves.

The stations, if they allow some "give" in the buy, whether technically on the rate card or not, prefer not to bruit it about for fear of destroying the rate structure altogether.

The client and agency, if the buys turn out to be notably more efficient than through traditional channels, are not ready to face up publicly to the resulting implications, particularly those involving the future role of the media department and the effect on agency compensation. Hence, they are also unwilling to talk about what they're doing.

But the timebuying service appears to be here to stay and if it is here to stay, it cannot operate in the shadows for long. This has become particularly apparent recently with two of the services on the verge of going public—Norman King's U.S. Media International and Sam Wyman's Timebuying Services, both of New York City.

Wyman, as a matter of fact, would have it be known that if his operation has been shaded from scrutiny, it's not really his doing, but the unwillingness of trade press editors to bestow the grace of publicity upon his house. He particularly resents imputations about the respectability of the type of service he provides (indeed, he feels he has brought timebuying to a new height of professionalism), says his time barter business is liquidated and, most import-

ant, seems to be up to his ears in spot tv.

Wyman confidently places Timebuying Services in the number one spot and says he's "booked" about \$30 million in spot business (80 per cent of it tv) during the first five months of the year, meaning he has that much in commitment for the full year so far. He estimates the actual billing for the first quarter at close to \$7 million. (U.S. Media King has claimed spot billings of \$3 million for 1968 and estimates his 1969 level at \$100 million, buy Wyman poohs-poohs these figures.)

TBS has about a dozen senior buyers plus a few top management people (including Wyman himself) who buy to keep their hands in and to place the really important stuff plus one or more assistants for each buyer. This, out of a total staff of 55.

The TBS chief buoyantly predicts a staff of about 95 by August 1 when TBS hopes to move into the new Burlington building on the Avenue of the Americas—"network row." Roughly 40 per cent of the personnel will be buyers and their assistants.

Success is recent

The emergence of TBS as an important factor in the middleman buying area is relatively recent. Wyman began going after accounts two years ago, when spot was in the doldrums but he didn't really get off the ground until about six or eight months ago.

He is still reluctant to talk about his accounts, despite his contention that his ranking status is underestimated in the trade. But it has been learned that among the advertisers



Group supervisor Sandy Aronowitz was formerly media director at Regal Advertising Associates, where she spent nine years.



Senior buyer Susan Bell came from Y&R, formerly worked for Gardner Advertising and Needham, Harper & Steers.



Barbara Kellner, manager of broadcast spot buying at TBS, bought for eight years at BBDO and Y&R.



Senior buyer Nita Nagler Lewis worked for Guild Films, Product Services, Del Wood Associates and Atwood Richards in pre-TBS days.



Dolores Marsh, senior buyer, joined TBS from Y&R, where she was a regional broadcast supervisor. She'd also been at PKL, Fletcher Richards.



Group supervisor Janet Zuckerman has five years of buying experience at SSC&B and Ted Bates.

Some answers to a puzzling question with particular emphasis on Sam Wyman's Timebuying Services

who are using his services this year are Bristol-Myers, Quaker Oats, American Cyanamid, Consolidated Cigar, WTS-Pharmacraft, (this account is up in the air right now, having shifted from Doyle Dane Bernbach to Rumrill-Hoyt) and Rayette-Faberge, the latter representing a particularly large hunk of TBS', spot business, possibly \$7-8 million in 1969.

What agencies like

Mort Keshin, senior vice president at Lennen & Newell, Rayette's agency, has this to say about TBS' performance:

"We are very pleased so far and we've been using TBS for a year. The cost of the buys to us averages about 10 per cent less than our initial estimates, which are based upon our experience with what a particular buy normally costs.

"We have complete control over every spot position. They check with us before making a buy and we can throw back any spot we don't like. TBS also provides a post-analysis, so we know we get what we order."

Keshin's estimate of the savings (or greater efficiency for the same money, which ever the case may be) is close to that of other agencies and clients dealing with Wyman's operation. Wyman, who prefers to talk about added efficiency rather than cost savings, points out that such estimates are figured after his fee is taken out. Since TBS can take as much as 15 per cent, this means Wyman's buyers get around 20-25 per cent more audience for the dollar than a "typical" agency buyer. And Wyman displayed some convincing (though confidential) evidence that

this can go to 30 to 35 per cent.

When the agency and rep commissions are taken into account, it means that stations selling to TBS get, on the average, about 50 per cent of their "rate," as opposed to about 70-75 per cent (after commissions) under "normal" conditions.

Wyman says his fee is known to the client and agency, but adds that he makes money only if he delivers. What it adds up to is that his buyers determine his profit.

Up to a point, anyway. Agencies can (and have) provided TBS with deliberately tough assignments and one media director says he knows Wyman lost money on certain buys.

It's not likely this happens very often. And this raises the inevitable question: Why can a timebuying service outperform some of the most experienced agencies in the business—or can it?

It must first be established that TBS operates under the same constraints as an advertising agency, that is, that the buy must satisfy the marketing needs of the brand in terms of rating points, demographics, budget, reach and frequency, program environment, time of day, type of stations, number of stations, or whatever goals are laid down.

Adequate controls

As already indicated by L&N's Keshin, at least one agency feels it has adequate controls over the buys TBS places for them.

Another agency, LaRoche, McCaffrey & McCall, affirmed this in even stronger terms.

Said James Tommaney, media director at LaRoche: "We take unus-

(Continued on page 54)

Insurance advertising on television has grown by fits and starts. While the advertising of insurance in tv goes back to the early days, it's only in recent years that a sizeable number of insurance companies have come to use the medium. And it still cannot be said they really know all the ins and outs of tv—the way a package goods company does.

Today, every major insurance company except Equitable is in tv, not to mention a number of smaller firms. A variety of factors explains this move into the medium—partly a realization that it had something to offer; partly a growing interest in sports to reach men; partly a little follow-the-leader psychology; and partly a growing appreciation of the advantages of reach and frequency.

Tv expenditures for insurance companies have increased about \$10 million over the last five years. The two liveliest years during that period were 1966 and 1967, showing increases of 33.9 per cent and 27.1 per cent, respectively, over the previous year. In 1968, more than \$29 million went into network tv, and over \$7 million went into spot for a total increase of 3.7 per cent.

The five-year increase, however, has been essentially in network spending. Spot has fluctuated around the \$7 million figure, but network went from \$19.6 million in 1964 to the \$29.3 million figure for 1968. The network emphasis is partly explained by the fact that most of the companies have agents throughout the country.

But, as one advertising director said, "Insurance companies just don't know that much about television yet. As we become more sophisticated in our use of the medium, we'll probably use more spot when we understand better how to use it effectively."

A drop in tv expenditures occurred in 1965, when total tv dropped to \$21 million from \$26 million the previous year. Spot was down to about \$5.5 million, but in 1966 rose to the \$7 million level.

Nobody is sure there was a general reason for the decline, but a few people indicated it might be because tv was still somewhat of an experimental medium for many companies,

and they may have been testing the results of their previous tv expenditures.

Almost all insurance companies seek to promote an image rather than to sell a specific type of policy. In addition to trying to implant a name and symbol in the consumer's mind, they want to engender a feeling of confidence in the company.

Robert Booth, director of advertising for Metropolitan Life Insurance Co., said his company is trying to convince the consumer to see a Metropolitan agent, to impress in the consumer's mind that this is the kind of firm he'd like to do business with.

Continental Insurance Co., for example, has studied the awareness of Continental's name and symbol, a

*Insurance companies,
increasing their use of video,
sell confidence,
get reach and impact*

colonial soldier.

In 1964, shortly after the company began using tv, 31 per cent of those questioned knew the company name. In 1968, the figure was 55 per cent. For Continental's eight largest competitors, the numbers changed from 61 to 63 per cent over the same period.

The Continental soldier, shown without the company name, was identified by four per cent of the people it was shown to in 1964, and by 11 per cent in 1968. With about half of Continental's total ad budget going into television, the medium is credited with doing the most towards increasing awareness.

Bruce Abrams, who holds the position of vice president at Continental Insurance Co., explained why insurance companies use tv to sell the company and not the policy. "If you sell package goods," he said, "you don't care who buys. When you sell insurance, you do care. You don't know what it will cost you to insure

somebody or something.

"We look for people we want to sell to. If we tried to sell a policy on tv and someone we didn't want to sell to decided to buy it, we'd like to turn them down, and that would create bad feelings."

Abrams added that if they ever sold a policy they could sell to everybody, they'd change their approach. "We'd rather sell something definite than create an institutional image."

Last year, Guy Cunningham, vice president in charge of special projects for the Television Bureau of Advertising, surveyed several insurance companies to determine their reasons for using television. He listed several specific reasons, among them that it provides a large, desirable audience, gives maximum message exposure,

sells intangibles and reinforces personal selling.

In this report, Charles B. Fodor, director of advertising for State Farm Mutual, explained his company's policy towards tv:

"Since early 1955 our appropriation has continued to rise. Why? Obviously, the ability to deliver large, desirable audiences with maximum opportunity of exposure to the commercial message represents tv's greatest strength. . . . We believe tv is best equipped to sell intangibles because it offers the reinforcement of personal selling inherent in sight-sound communication."

The Kemper Insurance Group's feelings towards tv were outlined by advertising manager Richard D. Mark. "We believe that no other medium can match the consumer impact of television's sight, sound and motion. In addition, television is the medium most desired by the independent agents who represent us. . . . We believe this approach . . . is quite



different in translating the family benefits of Homeowners protection to husband and wife . . . (with a) lighter, fresher approach."

Demark stresses that the agents who sell the insurance want the advertising budget to go into television. Tv makes the agent's job easier, it was pointed out by several ad directors. Tv sells the company, and so the salesman can concentrate on selling a specific policy when he goes to a prospective customer.

In line with this idea, Sentry Insurance Co. states the purpose of their tv campaign: "to create favorable consumer awareness of an attitude toward Sentry and its full range of personal and commercial insurance."

The Hartford Insurance Group

TV insures an image

described their commercials and purpose as follows:

"They illustrate how to vary fundamental sales messages in order to (1) indelibly stamp The Hartford's name on viewers minds. Terrific brand identification and excitement is the major goal. (2) To position The Hartford as the insurance company that specializes in commercial insurance. (3) To identify The Hartford as very modern, progressive, open-minded . . . constantly searching for new and better ways to answer serious insurance problems."

William Hedden advertising director at the Prudential Insurance Co., said, "The kind of product we sell depends on having the complete confidence of the prospect before he buys."

Another approach some companies are using to establish trust is to promote themselves as leaders in public service and welfare. Aetna has a fire prevention campaign, and many

(Continued on page 58)

Continental Insurance Co. commercial showing chain of disaster that starts with a slip on a random rollerskate and ends with piano crashing through wall is humorous treatment of "scare" copy.

The qualifications for media buyers are, like other developments at the ad agency, being affected by a variety of pressures and when the media department is in the market for new people, whether experienced or not, it doesn't regard those in the employment pool in quite the same way it used to.

Growing specialization is probably the key to what's happening, which means the most of the changes are taking place at the more experienced buyer level.

As a matter of fact, the industry may be witnessing the dawn of a new age for buyer-negotiators—the Age of Maturity. Reduced at various times in the past to the status of clericals from whom little more than by-the-book buying was expected, buyer-negotiators are beginning to move up the agency ladder now, largely by virtue of increasing emphasis on the second half of their hyphenated titles.

Two basic factors are at work here:

- The all but meteoric rise of the outside timebuying services, which has put sudden pressure on media departments to shape up—to look sharp and be sharp when it comes to shaving costs to clients and getting them the really good stuff;

- The growth of the market specialist buyer, who was fathered by the decision of big multi-agency clients like General Foods, Bristol-Myers and Campbell to assign agencies to buy for all products in specific markets.

Though there's a marked reluctance among media department brass to dignify the buying services to the extent of recognizing them as a key factor in the big shape-up, it's difficult to doubt their catalytic role.

As to the new breed of market specialist buyer-negotiator, he came into being late last year when Young & Rubicam, which has a significant piece of Bristol-Myers and General Foods split off buying execution from the planning-buying function and set up a broadcast section staffed with buyer-negotiators, each with regional buying responsibilities for all Y&R brands.

For reasons best known to Y&R, the agency titled these people regional supervisors, assistant regional supervisors and purchase service assistants, though they function as buyer-negotiators. The planning half of the ex-planner-buyers' job, as well as the actual buying chores for print, now rests with the title of buyer at Y&R.

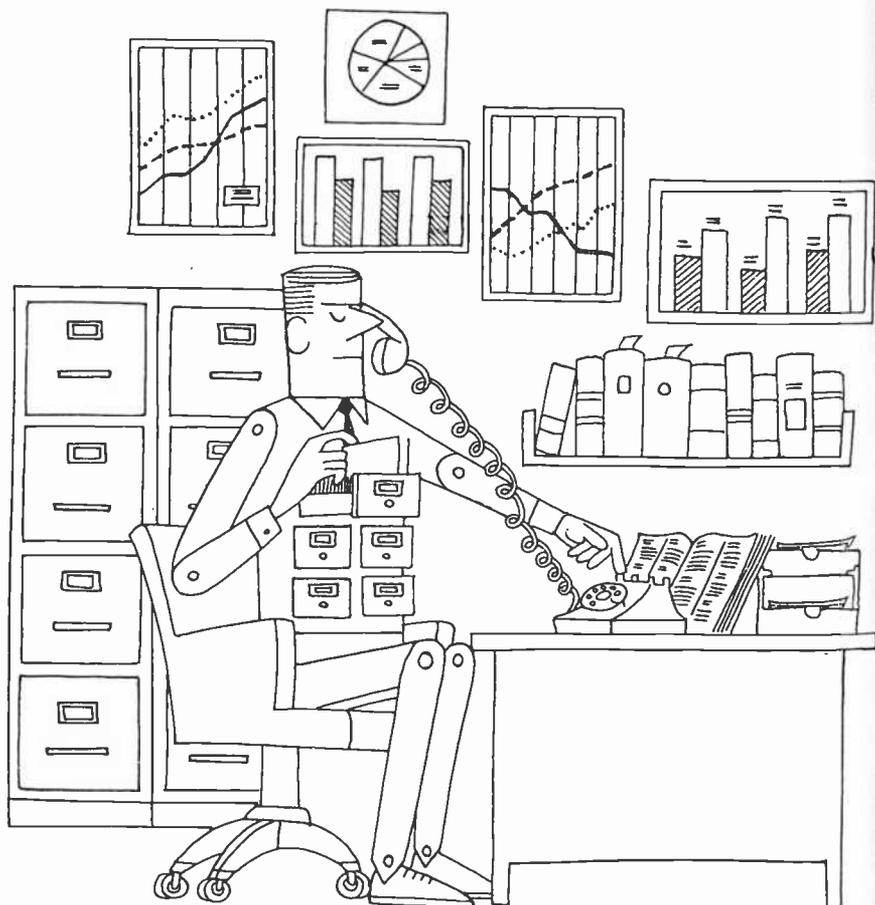
Joe Ostrow, senior vice president in charge of media planning for

Y&R, told TELEVISION AGE that agency had "dramatically upgraded buying with the change-over. Admitting that there had formerly been a tendency at the agency to pigeon-hole buying as a low-level function in terms of seniority, Ostrow says that some heavily experienced people had been moved from client service units into the new regional supervisor slots.

Qualifications for this title, as for that of assistant regional supervisor, include not only strong knowledge of both the basics and subtleties of local broadcast, but a measure of experience in planning as well (Y&R considers a degree of planning orientation important in spite of the fact that he does not operate as a planner-buyer).

The buyer-negotiator has also moved up a few rungs at Ogilvy & Mather, which handles portions of General Foods, Bristol-Myers and Campbell.

Two months ago, Ogilvy split the planning and buying functions with



In many cases, yesterday's spot buyer stuck close to the book.

establishment of two new groups—
Local Broadcast Management
responsible for all television
radio spot buying at the agency;
Media Brand Management
which handles planning and
analysis, print buying and the
of accounts.

other agencies which have
buying from planning, Ogil-
rather found it relatively easy
up initially for the new de-
tu, simply by evaluating the
and preferences of each brand
er and moving him into the
ciacy which seemed best for
n—planning or buying.

the new setup brought with it
upgrading of the buyer-negotiator
Ogilvy? The answer is implicit in
e words of media director Julius
ne, who engineered the realign-
ent as he explains the move:

"The fact that more than half of
activity comes from multi-agency
clients who assign markets helped
make the decision for me. But there
was more to it than that. Spot tv
buying has become a tough game—
complex and competitive. And that
makes it important to staff up with
people who can negotiate and buy
on a really professional level, and
not to dilute their effectiveness by
mixing their jobs."

What qualities does Fine look for
in a buyer-negotiator under the new
setup at Ogilvy?

"Exactly what I used to look for
five or six years ago when buying
was the backbone of the media de-
partment—a respect for and an un-

derstanding of buying as an art.

"In the past few years, marketing
and media analysis seemed to take
over the media department, and spot
buying lost its creativeness and be-
came a mechanical thing. But now
it's becoming an art again, and I
want people who'll treat it that way."

BBDO split the planning-buying
function and created buyer-nego-
tiators in 1965, long before the day of
the market specialist.

BBDO did it for several reasons.
For one thing, with planner-buyers
assigned to specific account groups,
there was no way to take full ad-
vantage of the agency's large buying
staff by shifting assignments and
thus balancing workloads.

For another thing, the agency
found that buyers in groups whose
clients were not heavy in spot tv
were getting no depth in spot, a glar-
ing weakness with the growing com-
plexity of the medium and the
necessity to be able to move with
speed and sureness.

Now, BBDO is in the market for
mature sophisticated buyers and

planners who know their way
around. Ideally, a BBDO buyer will
have a background in media anal-
ysis, together with experience in buy-
ing spot television. He should be
knowledgeable in estimating—work-
ing out rates and processing orders.
And he should have some familiarity
with other media to give him per-
spective on the overall plan and how
tv fits into it.

To score with BBDO, a planner
needs a speaking acquaintance with
media analysis; buying experience
that includes setting up budgets, get-
ting avails and making buys; and
some previous work with network
and print.

According to Bill Beste, vice
president and associate media direc-
tor at BBDO, the effective buyer-
negotiator has become a heavyweight
with the steadily intensifying com-
petitiveness of broadcast buying.

"He has to be able to appreciate
what a rep is offering, and he's got
to be able to make very fast decisions.
He has to be able to go beyond the

(Continued on page 59)

To hire a buyer

The day of the 'book' buyer
may be ending, as agencies
go after specialists and
those nimble and astute
enough to handle spot



Today's complex, competitive spot tv calls for an accomplished pro.

McCann-Erickson was asked recently, as it has been every year or two since 1953, whether it wants to stay on as the non-profit agency for the Federal government's Savings Bonds campaign.

McCann's reply was, in official Washington slang, "affirmative." But people at the agency were much more enthusiastic about keeping the account. Though it's definitely a losing proposition financially, aesthetically and artistically it's a winner.

"There's a great deal of internal satisfaction about working on an account like this," reveals Ken Griffiths, the Savings Bonds account director at McCann. "Public service advertising has become very, very sophisticated, winning awards all over the place. Agencies are dying to get in on it now."

Robert Warner, who produces the Savings Bonds tv commercials for McCann, sums up their popularity from a creative point of view—writers, art directors and photographic crews are given the chance to spread their wings, and more important, don't run into too much resistance from the client. "You don't have to go through layers and layers of meetings as you would on a commercial account," Warner explains. "Around here, our copywriters fight for a crack at these commercials. They're

considered quite a plum."

Maybe it's patriotism, prestige, or just a good showcase for prospective clients, but agencies of late have been anxious to get into non-profit public service advertising. George W. Hayden, director of communications for the Advertising Council, which acts as the broker for public service campaigns, points out: "Agencies are lining up for these accounts. We haven't got enough of them to go around."

The Department of the Treasury, naturally, is happy about the results of its bonds campaign, especially since it costs relatively little to the taxpayer. The agency donates the time to create storyboards and direct the filming, then turns the tapes over to the Savings Bonds division for duplication and mailing. The only tabs the government picks up are those for production, acting talent and reproduction.

Jim Randolph, broadcast media manager for the Savings Bonds division, likes to tell people that his product accounts for one-fourth of the publicly-held portion of the national debt, that there are \$52 billion worth of holdings in savings bonds, and that budget experts consider them an essential counterweight to inflation. Having made his point about their importance, he adds: "Without

the commercials, I think we'd see some rather steep losses in sales.

This is because, says Randolph, bonds are a "tough sale." By and large, the bulk is bought through payroll savings plans. Almost everyone is aware of their existence, but still they need reminders, and commercials serve this purpose.

Although no one at McCann-Erickson has figured out exactly how much it costs the agency to handle its part of the campaign, the costs must be pretty high. Unlike some agencies which ask their creative people to do public service work after hours, on their own time, McCann's people do it during regular working hours, getting the government, as Griffiths says, "all the expertise that goes into McCann's ads."

In some cases, pre-production costs can be equally staggering, as they were recently when 200 actors showed up to try out for one part, or when almost 400 kids turned out to audition for another. In the latter case, separate full shootings were made for the three finalists, but only one was picked as the "go" film.

Perhaps some indication of what the government gets *gratis* can be obtained from a few statistics provided by the Ad Council. Last year, television networks alone, savings bonds were

(Continued on page 31)

Producer Dick Richards (l.) supervises filming of McCann-Erickson Savings Bond commercial to be released in Summer.



Wanted— non-profit accounts

*Agencies increasingly
find they have
prestige value.
Case in point:
McCann-Erickson*



Books of the Year 1968: Non-Fiction Category.

Our 1968 Annual Report is an engrossing case history of how our growth has been achieved. In 1968 our sales and revenues rose to an all-time record high of \$4 billion, net income reached \$180 million, and we increased our earnings to \$2.58 per common share.

For the first time in the history of our corporation, earnings from United States and Canadian sources accounted for about 60% of total earnings, compared with 50% in 1967 and only 30%

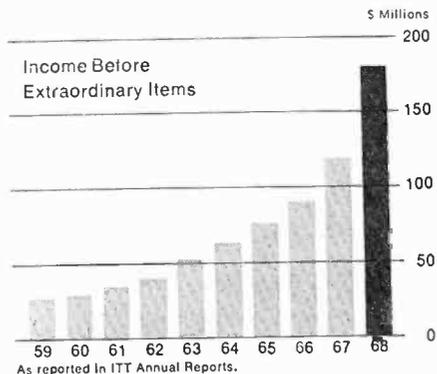
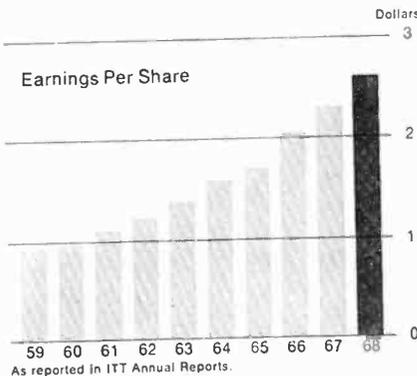
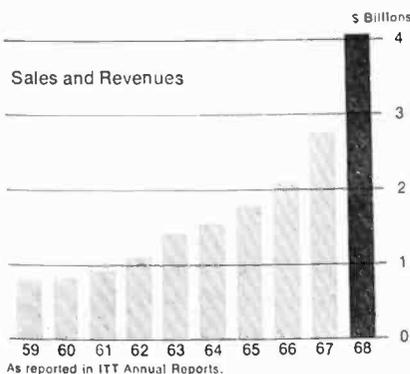
as recently as 1964.

For the past nine years our earnings per share have grown at a compounded annual rate of 12%. There are only two other companies of our size which have had consistent earnings improvements at a rate higher than 12% over this same nine-year period.

The 1968 Annual Report also tells what factors within ITT contributed to our success. Factors such as our strong and innovative worldwide manage-

ment group and our use of equity securities, rather than debt, in making acquisitions. (Full conversion of all dilutive convertible securities outstanding—which would appear to be remote—would result in a per-share earnings dilution of less than 4%.)

We invite you to send for a copy today. Please write to the Director of Investor Relations, International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.



ITT

SERVING PEOPLE AND NATIONS EVERYWHERE

Film/Tape Report

NOW IT'S COLGATE

Once the bandwagon's rolling, everyone is trying to get on it. Colgate-Palmolive is the latest company to arrange for the production of a program which it intends to syndicate under its own sponsorship.

The program is a 10-minute sewing show, *Fashions in Sewing*. It is now airing as a strip in almost 80 markets, with 100 markets as the goal. Thirteen weeks of programming are planned.

The video tape program stars Lucille Rivers, and features a creative approach to tv programming aimed at the housewife that will be both informative and entertaining.

Each program will tackle a specific sewing problem. The show is designed to be viewed as a continuing classroom for the woman who enjoys sewing.

WHAT WENT WRONG?

Neither Movielaab or Teletronics International is talking about the reasons a proposed acquisition deal by Movielaab went on the rocks. A release issued jointly says the deal was terminated "by mutual agreement."

George Gould, Teletronics president was tentatively to receive \$5 million in Movielaab stock, which is traded on the American Exchange. The stock was running at about 12 last Winter, but began to slip and by February when the acquisition was being discussed it had lost a point.

By mid-June the stock had dropped to almost eight. It was at this time that the deal was called off.

Gould reports that since the cancellation, six major companies have approached him about merger or acquisition possibilities. Gould says he's investigating each one, but has made no decision in any way at this time.

KRANTZ ANIMATED SPOTS

Krantz Animation has formed Ralph's Spot, which will specialize in animated commercials as well as industrial films.

The new division is named for Ralph Bakshi, who will serve as its executive director.

At the age of 22, Bakshi was ap-

pointed creative director for CBS animation, where he directed and designed all of their products. Subsequently, he was named executive producer and director for Paramount Cartoon Studios.

He joined Krantz in 1967 as executive producer, and in early 1968 became executive producer and director of Krantz Animation. He is responsible for the production of *Spiderman* seen on ABC-TV, and has also created *Max, The 2,000 Year Old Mouse*.

N. LEE LACY EXPANDS

N. Lee Lacy Associates, Ltd., has added additional personnel and enlarged its facilities.

Added to the staff were Morty Baran, Lynn Sanzenbacher and Jeff Lieberman. Baran, named to head production in New York, formerly headed a film production company in Atlanta, and was a production manager with Elektra Film Productions in New York.

Miss Sanzenbacher comes to Lacy Associates as an associate producer, a position she had previously filled with D'Arcy Advertising. She has also been a casting director and assistant to the directors at Rose/Magwood.

Lieberman has been a screen writer for Pintoff Productions, and an assistant editor with Cannon Productions. He was named assistant director at Lacy.

IVAN COMES EAST AND WEST

Ivan Tors Films has moved to new executive offices on both the East and West Coasts.

Tor's headquarters in New York will be at 285 Madison Ave. and in Los Angeles at 9229 Sunset Blvd. The company will continue to maintain production facilities and offices at Producers Studio in Hollywood and Ivan Tors Studios in Miami.

NEW YORK FESTIVAL

The 12th Annual International Film & Tv Festival of New York is scheduled for October 14-17 at the Americana Hotel.

The festival encompasses all phases of film production, from commercials to industrial films.

Full details are available through Industrial Exhibitions, 121 West 47th St., New York 10036.

STORER NAMES DAVIS

Henry J. Davis has been appointed Director of Television Program Development for Storer Programs, Inc., a Storer Broadcasting Co. subsidiary. Previous to his appointment, Davis was general manager of Storer Programs.

He began his career in broadcasting in 1946 as a staff announcer at WTRC Elkhart, Ind. Within a year he was named program director of the station. He then went on to serve as operations manager for KFDX-Wichita Falls, Texas, KSLN-Shreveport and KFJX-TV Ft. Worth.

In 1957, Davis first became associated with Storer as program manager of WAGA-TV Atlanta. Two years later, however, he left Storer to become northeast sales manager for Ampex Corp.

In 1961 he again joined the Storer Company, this time as marketing manager, and in 1964 became general manager. He will remain with the company home office in Miami.

SOME SECRET

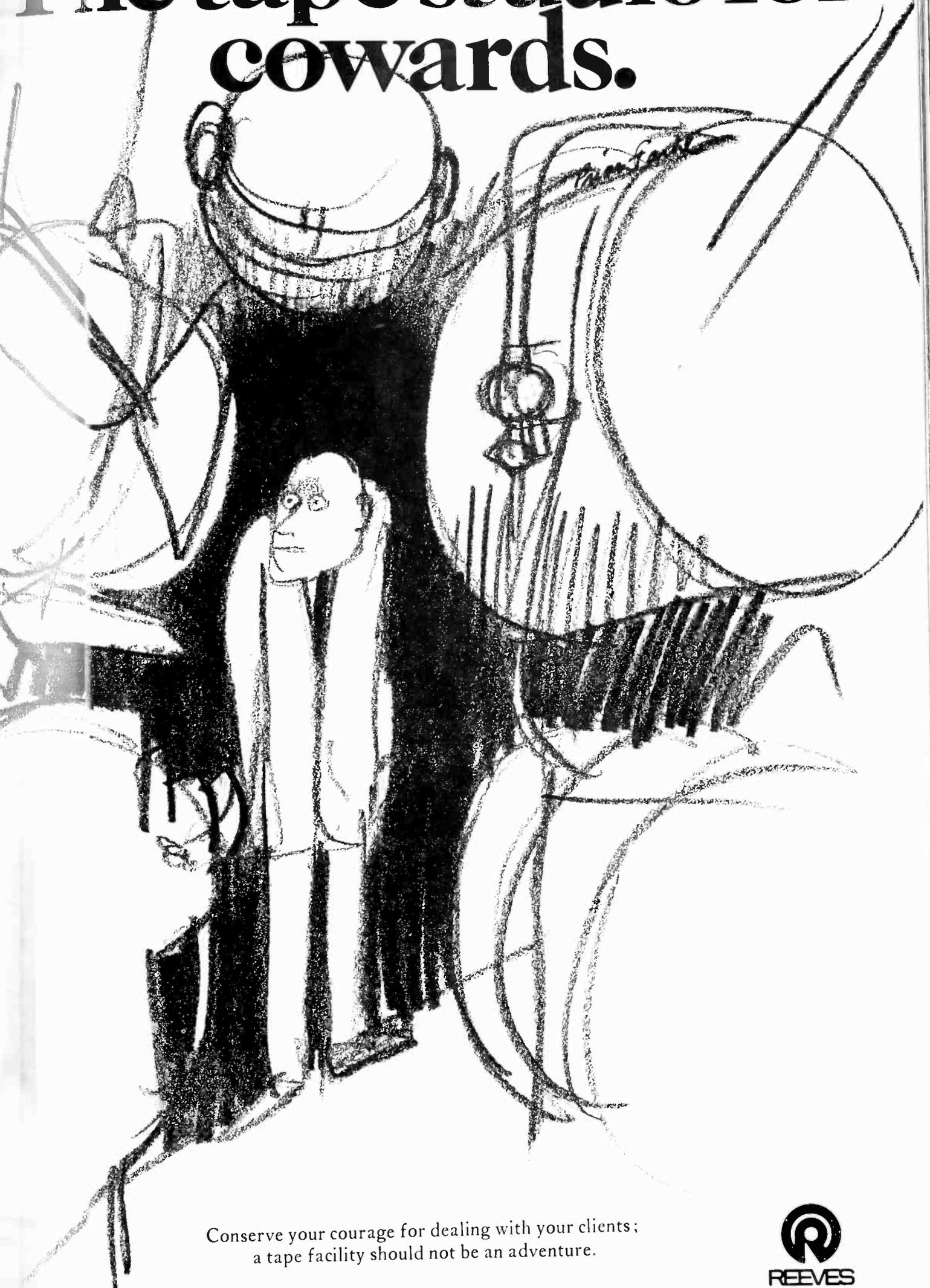
A station in Memphis will be the first in the country to carry the network *Peyton Place* series which syndicated by 20th Century Fox Television. What makes this interesting is the fact that WMC-TV, Scripps-Howard station, is debuting the show only four weeks after it was released for syndication.

Program director Ed Greaney said the reason for the fast action to get the show on by June 30 in the 3:30 p.m. strip slot was to surprise everyone—especially the competition.

To announce the program, the station is taking daily small-space teaser ads in both Memphis newspapers for two weeks prior to the debut. Full page ads will be run on June 30.

In addition, the station plans to take a full-page ad in the local edition of TV Guide and use radio and tv announcements heavily. It may even do some outdoor advertising.

The tape studio for cowards.



Conserve your courage for dealing with your clients;
a tape facility should not be an adventure.



REEVES

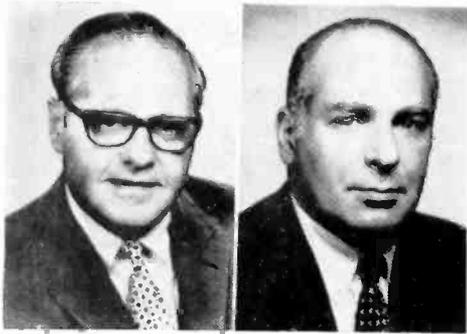
PRODUCTION SERVICES

101 W. 67th St., New York 10023. (212) 873-5800

S-G DOUBLE PROMOTION

As more and more advertisers are heading down the program syndication route to display their wares, the syndicators are beefing up their staffs to pick up the new business.

Screen Gems is the latest of the syndicators to move in this direction.



GOODMAN

HART

Dan Goodman, who had been vice president in charge of syndication has been named to the newly created post of vice president and director of national spot sales.

Filling Goodman's previous position will be William Hart, who had been vice president and director of syndication sales.

Goodman joined Screen Gems in 1956 as agency contact for the syndication division. He became eastern sales manager in 1960, and director of syndication sales in 1965.

Hart joined the company in 1956 as a syndication sales representative covering the Northeast. In 1961, he was named midwestern sales manager, and in 1965 eastern sales manager.

TECHNIQUE III?

Technique II, which began as a financing arm for firms in film making and as an outlet for Texas-based investment in these productions, has entered the field of tv commercials production.

The Dallas-based company will have studio facilities in Dallas, Chicago and Los Angeles.

MINI SLATE

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

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

STATE SLIDES

Time Life Productions of Grand Rapids is offering a color slide service to both broadcasters and educators.

A set of color slides features each state in yellow on a blue background. Shown is the relationship of each state and its major cities to neighboring states.

Each set of slides of the fifty states retails for \$37.50.

TELE-TAPE'S KNACK

After taping more than 1000 *Merv Griffin Shows*, Tele-Tape Productions must be doing something right. The production company has been tapped to handle the production chores for Group W's *David Frost Show*. The program airs beginning July 7th.

Tele-Tape will provide all technical personnel and equipment for the series.

ITC EXPANSION MOVE

In an expansion move aimed at increasing services, Independent Television Corp. has appointed Hy Sil-

verman director of research and C. A. Garino as assistant to the director of program services.

Prior to joining ITC, Silverman had been research director at Robert E. Eastman & Co. He also had been sales promotion research analyst at Warner Bros Tv division.

Garino, before coming to the company had been laboratory contact for Screen Gems feature films and network series.

HAPPENING PEOPLE

Dick Perin's Novus Productions has revamped plans for his daily half-hour strip directed to the 18-24 market.

He found *The Happening People* format running up against program directors who were afraid of creating an island in their early fringe schedule. Many thought the youth oriented show would not have an audience at that time and the station would lose the kids and housewives that are generally viewers at the time.

As a result, Perin has decided to change the format to 90 minute

MEET JOHN AND JOE...



...checked out to solo on the only two late-model, fully automated aerial image Oxberry Printers in the U.S.

OE has them both, naturally.

One of their many new features is the control of light through light vanes instead of lens stops, permitting the lens to be constant at its best f-stop. These light

vanes compensate automatically as a scene is reduced or enlarged.

Can handle 16 to 35, 16 to 16, 35 to 16, 35 to 35 — all in color or black-and white. Also makes martinis at 15:1 ratio.



OPTICALS EAST INC.

35 WEST 45TH STREET, NEW YORK, N.Y. 10036

Advertising Directory of SELLING COMMERCIALS

week. The show which con-
tains star J. Marks is designed for
prime or fringe time.
The format is composed of two
parts. The first is the talk-variety sec-
tion. The other is a magazine format
which by its very nature al-
ways has great flexibility.

Some of the things Perin plans to
include are discussions about posi-
tive things. Good books, movies, fash-

ion. Another feature would be certain
award round films.

Perin points out that many com-
mercial and industrial directors and
filmmakers often take busmen's holi-
days and go off shooting with some
equipment. Their results generally end
up in their sample reel or shown in
their own apartments. Perin would
like to get some of these films and
edit them.

What is planned is presenting both
contemporary musical groups and
comedy and improvisation talent.

PROBLEM SOLVER

From creating a night prison es-
cape at 106th St. and Park Ave. over
the Park Ave. viaduct with rain effect
(for Volkswagen) to building an au-
thentic Italian dining room-kitchen
on a New York stage to shooting a
Roman amphitheater with a cast of
100 or arranging for a VW to drive
into Grauman's Chinese—these are
some of the problems Stan Lang's Pro-
duction Services is often up against.
Other things Lang has had to
solve? Well, there was the time he
helped an American production
company produce a spot with a
fresh crew, using German extras,
on the Rhine for Volkswagen. Then
there was the time he had to arrange
to have an auto drive under a jet,
and a nervous student driver hit a
fire hydrant.

Lang has recently set-up new of-
fice at 850 Seventh Ave. in New
York, which will primarily service
independent creative directors.

STAR TIME

NBC-TV has added nine new sta-
tions for 30 color hours of the
Clydesdale Theatre.

Added to the lineup are WTIC-TV
Hartford/New Haven, KXTV Sacra-
mento, WJKS-TV Jacksonville, WNEP-
TV Scranton-Wilkes-Barre, Pa., WHO-
TV Des Moines, WSSH-TV Portland,
W3Z-TV Bangor, WRC-TV Washing-
ton, D.C., and KCND-TV Pembina.

Alka Seltzer • Jack Tinker & Partners.



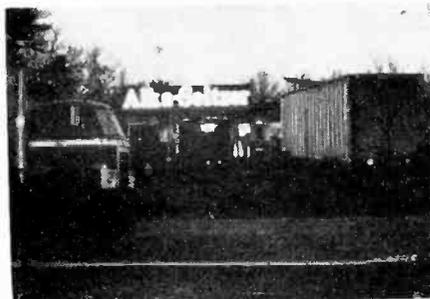
CASCADE CALIFORNIA

Bridgeman Creameries, Inc. • C.M.



PANTOMIME PICTURES, Hollywood

Alka Seltzer • Jack Tinker & Partners



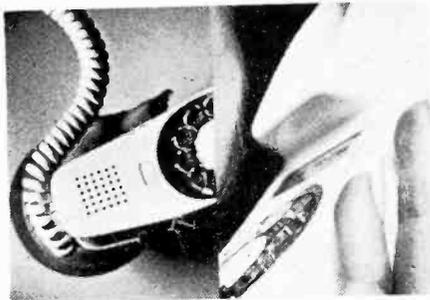
N LEE LACY/ASSOCIATES, LTD., N.Y.

Denalan • William Esty Co.



SPI SNAZELLE PRODUCTIONS, San Francisco

AT&T "Simply Beautiful" • N. W. Ayer



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

Down The Drain • Doyle Dane Bernbach



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Braun's Astro Snacks • K. McL. & G.



LOGOS TELEPRODUCTION CENTER, Arlington

Eastman Kodak Company • J. W. T.



GERALD SCHNIZER PRODS., Hollywood

Required Reading

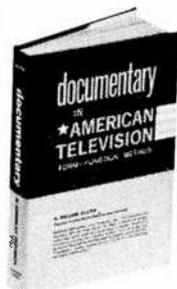
for everyone
who makes his
living in the
television industry.

Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." *Lawrence Laurent in The Washington Post.*

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**



TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

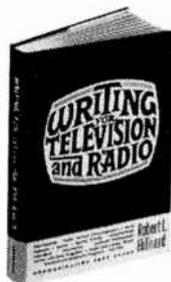
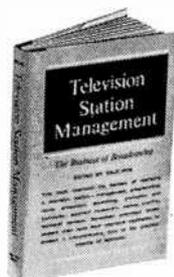
Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95

WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

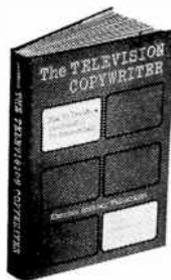
A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



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BOOK DIVISION, TELEVISION AGE

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- DOCUMENTARY IN AMERICAN TELEVISION \$8.95
- TELEVISION STATION MANAGEMENT
- Paper \$3.95 Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

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

Check enclosed.

REEVES CONSOLIDATION

The combination of Reeves Studios, Video Division and Ac Corp. into Reeves Production Services Division has been announced. Richard L. Geismar, president of parent company.

The new division will provide increased flexibility in all production and post-production services for producers of tv shows, commercial CATV programming and educational and training materials.

The new division will be managed by a centralized group consisting of Bruce R. Lang, president; John Vorisek, executive vice president; Grey Hodges, senior vice president and John H. Barwick, senior vice president.

NEW AT THE MART

The Camera Mart has the first of its new Mitchell BNC reflexes ready for rental. In addition, the company has acquired over \$100,000 in new lighting equipment.

INTERNATIONAL SALES

Bill Burrud's Animal World series has been sold in four foreign countries, according to Western Video Industries, the program's foreign distributor.

The program has been purchased in Canada for CTV, Australia, Germany and France.

TRIANGLE TO CO-PRODUCE

Triangle Stations becomes coproducer with Stokey Enterprises of "mod" version of *Stump the Star*. The celebrity charade series will be produced and hosted by its creator Mike Stokey, in a new season of 15 half-hours, for the first time in color.

AD MAKERS

LOIS B. KOREY has been elected senior vice president of McCann Erickson. Mrs. Korey, who is a creative supervisor, joined the agency in 1965 as a vice president. She came from Jack Tinker & Partners where she had been a copywriter.

At Needham, Harper & Steers, five people have joined the creative department. EDWARD A. VELLANTI, formerly with Wells, Rich & Greene becomes associate creative director. HAROLD J. HEISLER, who was at Jack Tinker & Partners, as a copywriter becomes a copy group head.

Advertising Directory of SELLING COMMERCIALS

Also joining the agency are ERIC BEI ELLEN MASSOTH and STEPHAN PREVOST. Weber is a copywriter, Miss Massoth a copywriter and Prevost an art director. JOE E. CHOLAKIS has been named television producer at Kenyon Eckardt. He will work on the accounts Magnavox, Norge/Fedders



CHOLAKIS

and dutolite accounts. Cholakis, who came to K&E from Lois Holland Callaway, teaches television production at New York's School of Visual Arts.

HARRY C. DOOLITTLE has been named associate creative director at the agency. In his new position, he will work predominately on the Lincoln Mercury account but will be involved in other K&E business as well. He comes to K&E from Geyer Oswald where he served as a creative director.

EDWARD L. MILLER has been appointed broadcast director of special projects for Campbell-Ewald. In his new assignment, he will work with group creative directors on the development of commercial campaigns and will also design seminars and informational programs to keep the agency's creative staff abreast of techniques and innovations in the broadcast area.

Also at the agency, JAMES L. HICKS has been appointed an art director and broadcast producer.

ROBERT BIRKENES has joined Clinton E. Frank as an art director. He comes to the agency from Foote, Cone & Belding, where he was an art director for two years.

ON THE DOTTED LINE

Della RKO General's musical-variety hour starring Della Reese, has been sold in seven of the top 10 markets.

Among the stations carrying the

Ex-Cell-O Corp. • Campbell-Ewald



SANDLER FILMS, INC., Hollywood

Kraft "Embassy" • J. W. T.



RMP California

First Citizens Bank • Lloyd Adv.



JEFFERSON PRODUCTIONS, Charlotte

Mirror Aluminum Co. • Cramer-Krasselt



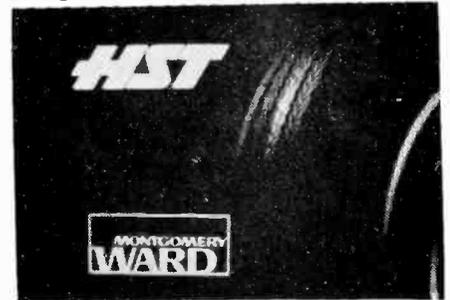
SARRA, INC.

John Hancock Life Ins. • Henderson-Buckram



PELICAN PRODUCTIONS, INC., New York

Montgomery Ward



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

Kenner Toys • Leonard M. Sive



JAMIESON FILM COMPANY, Dallas

Montsanto • Foote, Cone & Belding



FILMFAIR, HOLLYWOOD

special are WOR-TV New York, KHJ-TV Los Angeles, WNAC-TV Boston, KTUV-TV San Francisco, WJBK Detroit, WTOP-TV Washington, D.C. and KDNL-TV St. Louis.

E. I. du Pont has bought the hour-long documentary, *Heavyweight, Inc.* for airing in 200 markets this Summer. The program, produced by **Triangle Stations**, profiles Joe Frazier.

Commonwealth United has sold its feature package called "13 for '66" in 105 markets, 49 of them in the top 50.

Their second package, "13 for '69" has been sold in 40 markets within four weeks after being released.

COMMERCIALS MAKERS

SHELDON B. SATIN has been elected president of VPI, division of Electrographic Corp. GEORGE TOMPKINS, founder-president of VPI was elected to the newly created post of chairman.

As president, Satin is charged with the day-to-day operation of VPI. Tompkins will continue in his position as an executive vice president and member of the board of Electrographic Corp. He is in charge of all film activities for the corporation.

GEOFFREY KELLY has been added to the staff of Pelican Films as producer/salesman. Previously he was with FC&B and before that was tv group head at Grey.

ROBERT L. SMITH has been named California marketing director for Computer Image Corp. The company has pioneered the development of computers for the production of animated images under the direction of any creative person for television, educational and industrial films.

JEFF BRYSON has joined Laurie Productions from Y&R. While at the agency he worked in the area of tv production. In his new position at Laurie he will function as sales representative and creative consultant.

TIM KELLY has joined ShoWest, Inc., Hollywood, as staff director for tape and film commercials. Kiley, whose background includes seven years as director of *The Ed Sullivan Show* and *The Smothers Bros. Show* will direct the Frank Sinatra special in August.

WHAT'S IN A NAME?

Income Properties, Inc., whose subsidiaries include Cineffects, Manhattan Audio, Cineffects Color Lab-

oratory and National Showmanship, has changed its name to National Showmanship Services. The change was made in keeping with the company's recently completed changeover from real estate operations to post-production film services.

TRIANGLE EXPANSION

Two sales executives have joined Triangle Program Sales. Noah Jacobs has been named director of sales for New York and New England. T. Eugene Malone has been named director of sales New York-Mid-Atlantic. Both men will headquarter at Triangle's New York office.

Jacobs recently served as vice president-sales for LIN/Medallion Picture Corp., a subsidiary of LIN Broadcasting.

Malone is an alumnus of H-R Television, having served the station rep firm as national sales manager and divisional sales manager. He began his career in the media department of William Esty, and was a sales executive at Harrington, Righter & Parsons.

ANIMAL WORLD

Lars Calonius, recently producer-

director and vice president of Pelican Films, has re-formed his production company in Phoenix under the name of Camelback Film Productions. The studio facilities will be ready by August.

PLACE FOR SUPER 8

There's been a lot of talk about how Super 8 cameras and film can be used in the commercial product advertising and tv industry. There are plans to discuss the medium thoroughly at a special Super 8 symposium at the Society of Motion Picture and Television Engineers to be held in September in Los Angeles.

The program will consist mainly of tutorial papers specially invited for the event. The symposium will attempt to define where the industry has been and where it's going. Ten papers are scheduled, some authored abroad. Each will deal with a different aspect of Super 8 production.

SCHNITZER NEW YORK

Schnitzer Productions is planning to open a New York office shortly. The Los Angeles based company

MUSIC BY
VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS 119 WEST 57th ST., N.Y. C. (212) 765-463

work in commercial and public affairs film production.

PRODUCTIONS FORMED

The former executive producer of the Mike Douglas Show, Roger E. Les, who more recently served as executive producer for Richard Nixon's 1968 television campaign; has formed REA Productions, a television production house.

RE will concentrate on three areas of television, political television, specials and regular programming and production of commercials.

Currently, REA is serving as consultant for the White House Communications Group.

The company will be located at 188 5th Ave., New York.

SALES IN SYNDICATION

MCA Tv has named DICK CIGNAR-ELLI as its northeast regional sales manager. Prior to joining MCA Tv he worked with ABC Films as southwest division manager. Earlier he was with Teleworld, representing the company in the East.

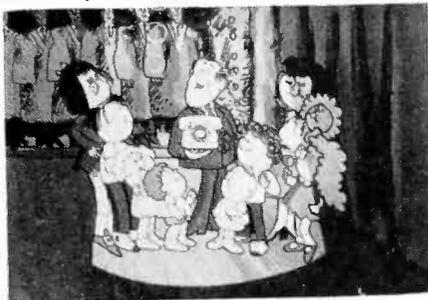
PIL PICARD has been named executive producer of MGM Television. Picard will move from his post as vice-president in charge of program development at ABC-TV at the end of this month to assume responsibility for supervising the production of series and features for television.

Another aspect of Picard's post will be the development of new young talent in the writing-directing fields.

MIGIL WOLFF has been appointed sales manager of MGM-TV's southern division. Wolff will work out of

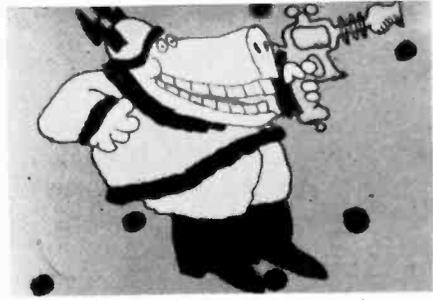
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N.Y. Telephone Co. "June Gift" • BBDO



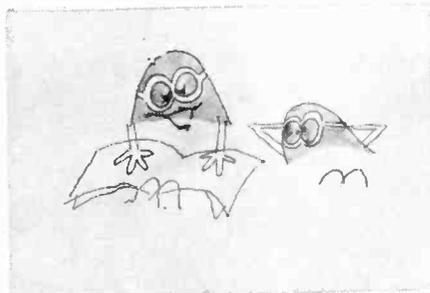
ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Stardust Bleach "Cool Water Dingies" • B&B



THE HABOUSH COMPANY, Hollywood

Noxell Corp. Thera-Blem • SSC&B



TOTEM PRODUCTIONS, INC., New York

Texize Disinfectant • Henderson Adv.



FILMFAIR, NEW YORK

Rambler American • Hiram Strong Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

Vaseline Hair Tonic • N. C. & K.



TELETRONICS INTERNATIONAL, INC.

Sommers Rexall Drug • The Pitluk Group



BANDELIER FILMS, INC., Albuquerque

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York



WOLFF

MGM's Atlanta office. He is presently director of broadcast operations for Atlanta Hawks Basketball, Inc.

MERRY LIDDIARD has been named sales manager program sales for

Western Video Productions. He will headquarter in New York. Prior to joining the company he was a sales executive with North American Tv Associates, with the West Coast offices of Allied Artists and western sales manager for Embassy Pictures.

PHILIP BESSER has joined Trans-Lux Television as eastern sales representative. Besser was formerly associated with Warner Bros. Seven arts western syndicated sales division. Prior to that he was with ITC.

Three new group vice presidents have been appointed at MGM Studios in Culver City. This came in the wake of a reorganization of the studio to provide a more efficient structure for production and administration of both theatrical and tv entertainment.

LINDSLEY PARSONS, JR. will head production; ROGER L. MAYER, operations and SAUL N. RITTENBERG, administration.

In addition to these appointments, RUSSELL STONEHAM has been appointed director of program development for MGM-TV.

PHIL HARMON has been promoted

to sales director at NFL Films. For the past year he has served as manager of special projects for the company. Prior to joining NFL Films he was with ABC as director of advertising and promotion for ABC Films.

MILT HOFFMAN has been appointed executive assistant to the president of National General Television Pictures. In his new post, Hoffman will assist in the development and distribution of syndicated television properties. Hoffman was formerly executive producer and director of live programming for KHJ-TV Los Angeles.

NEIL EVANS has been elected a vice president of GG Productions. Evans who joined the company this year, was previously director of film concerts for Janus Films. Earlier he was a member of the production staff of the G. E. College Bowl.

ON THE WAY

GG Productions of Boston will produce a new tv series for Fall airing entitled *The Sewing Room*.

The half-hour series will star Pauline Reardon. It is designed to reach the two million homemakers who sew.

A one-minute contest commercial has been developed by Bishopric/Green/Fielden of Miami.

"Goofers" is a modern-day tv version of find the mistakes in the picture.

The format calls for a weekly series of one-minute spots, produced locally on tape. The spots consist of a 40-second contest promotion including a Goofers vignette, and a 20-second commercial. The film vignettes, one each week in a 13-week series, contain controlled production mistakes easily spotted by viewers.

In-store and point-of-purchase merchandising for Goofers is continuous. The contestant must first get entry blank from a merchant.

The entries contain six true-false questions. Five of these can be answered by either watching the spot or studying still pictures on store displays. The sixth answer only be obtained by watching the spot. A schedule of when the spot will appear is imprinted on the entry forms.

Goofers is produced by Art/Co Key Biscayne, Box 394, Shenando Station, Miami 33145.

Baron von Rastatt of San Francisco will produce a series of tv cooking shows. The series, *Sourdough Jack*, will be produced under the auspices of Sourdough Jack Country Kitchen in conjunction with Argonaut House.

Great athletes of yesteryear from around the world will be honored at the Third Annual Sportsman Awards presentation to be taped by Metromedia for syndication.

Sponsored by the Sportsman Club of the City of Hope, the program, which will originate from the Vegas' Sands Hotel, will see honor bestowed upon 11 great athletes.

The telecast will feature Art Linkletter as master of ceremonies, with Della Reese and Rip Taylor and Dick Cherry handling the entertainment chores. Award presenters will include Cyd Charisse, Dean Jones, Conrad Stevens, Clint Walker, Gary Conway, William Shatner, Jesse Owens, Peter Brown and Sid Caesar.

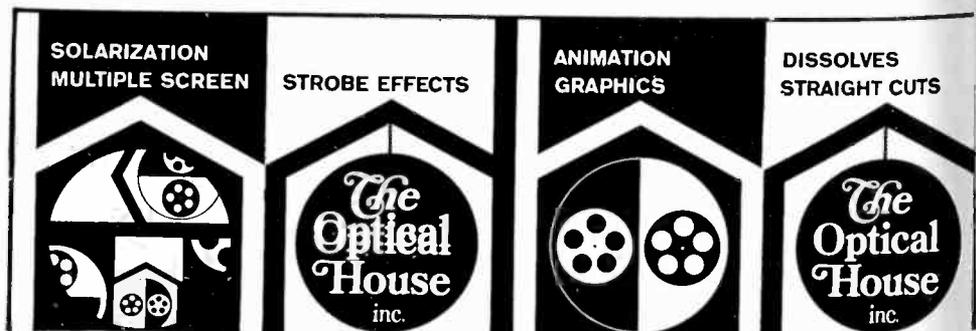
Victor winners, selected by a national committee of more than 100 prominent sportswriters and sportscasters around the country, including Rocky Marciano, Peter De Paol, Dr. Sammy Lee, Sammy Baugh, Bo



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Feller, Ted Lindsay, C. K. Yang, Don Budge, Paul Endacott, Cornelius Warmerdam and Lloyd Mangrum.

ZOOMING IN ON PEOPLE

HENRY F. TANNER has been promoted to senior vice president of Pepper & Hanner. Tanner joined the company as a creative-sales consultant. His most recent position was vice president in charge of the merchandising division.

RALPH L. STACHON has been named a senior vice president and director of sales at Pepper & Tanner. He joined the company eight years ago as assistant sales manager and was vice president and general sales manager prior to his most recent appointment.

HAROLD C. BLAKESLEE has been named to the newly created position of national sales manager, industrial and educational products for International Video Corp. Prior to joining the company he was national sales manager for Bell & Howell.

THOMAS R. O'HARA has been promoted to northeast regional sales manager for Philips Broadcast Equipment Corp. and LEE L. CAPUT has been named a sales engineer in the northeast region.

Before joining the company as a sales engineer in June, 1968 he was eastern regional manager tv equipment, for the GPL division of General Precision Equipment.

Prior to joining Philips, Caput was associated with the Avionics/Broadcast division of Technical Material Corp.

ROBERT FUNK has been named to the newly created position of Memorex Video Products Sales Manager. Funk will be responsible for sales of video tape for broadcast and closed circuit television systems. Prior to this appointment he was video product manager and a video tape specialist in the New York area.

DAVID MCKEARNAN has been named vice president for marketing and manufacturing for Berkey Photo. He was formerly with the Singer Co. as sales manager of the industrial products division.

LEON CHOOLUCK has been appointed vice president of Fouad Said Productions and will assist in the marketing and production aspect of the Cinemobile location production studios. Chooluck has a location supervisor and associate producer on the I Spy series which first employed

Cinemobile around the world.

FRANK N. COOPER has been appointed president of Gridtronics, a wholly-owned subsidiary of Television Communications Corp. The company owns CATV systems and also has organized a program buying pool for CATV operators.

GOODBYE X-RAYS?

There are conflicting opinions about what causes x-ray radiation in color tv sets, according to a spokesman for the General Instrument Corp. There's no doubt, however, that one major source, is the high voltage rectifier tube which is what manufacturers stuff into that wire mesh box inside the set and mark "high voltage."

General Instrument has developed what it believes to be the first reliable solid state voltage multiplier for color tv.

The unit is said to deliver 25,000 volts to the picture tube without radiating x-rays. While it currently costs about the same as the high voltage rectifier tube, the voltage rectifier tube, and the selenium focus rectifier which it replaces the manufacturer believes mass production will lower the cost.

The unit, according to company

figures, is more reliable than the components it replaces, has lower power dissipation, is modularized and makes possible a more compact horizontal deflection circuit.

TECHNICAL TOPICS

Television Equipment Associates has introduced a new camera support for color and monochrome cameras. The cam head, priced for \$950, has been designed to accommodate a camera tilt of 50 degrees from the horizontal.

The new pneumatic pedestal will accommodate any camera weight up to 500 pounds, and sells for \$2,500.

The equipment is manufactured by Fred Hoe & Sons, Brisbane, Australia.

Admiral has introduced a new picture tube which the company claims is 100 per cent brighter than current tubes. The new tube will be in production later this year.

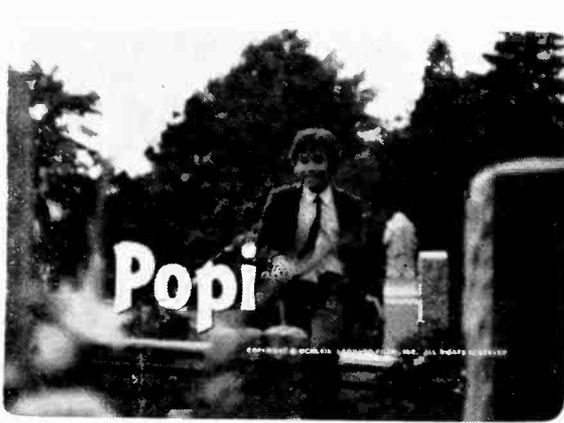
RCA has two developments in their 1970 line of color sets. First, like Admiral is a tube 100 per cent brighter. Second is computer switching and wireless remote control which replaces mechanical switching on one model of the RCA line. The new system uses digital logic circuits similar to those in computers.

NEW YORK
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JUNE 30, 1969

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

erson, one of the forgotten
ames of television, will try to
ak it back into prominence next
all with one of its largest advertising
mpaigns in years.

The manufacturer of tv receivers
as one of the original sponsors of
the Ed Sullivan Show, from Sep-
tember 1948 to March 1949. Then
Emerson dropped out and had been
absent as a tv advertiser for about
10 years until last Fall.

Plans for the coming season may
be a tipoff to what tv manufacturers
have up their sleeves, and could give
insight into how viewing habits
may run in time.

Emerson's campaign as laid out
for next October and November pro-
vide three times the exposure of the
company's 1968 tv advertising. It will
feature color 100 per cent, with the
emphasis on comparative low-cost
models with remote control and auto-
matic timers.

Promotion of these sets with aux-
iliary controls is obviously intended
to get more color into the bedroom
and to build multiple sales of color.
In all, Emerson will feature a line
of 10 models with 15- to 23-inch
screens. Production will be heavily
weighted in favor of color, too,
though 23 black-and-white models
will be made, starting with a 7-inch
remote set, the smallest this producer
has made in many years.

One of the reasons color hasn't
made it big in the bedroom is that,
until recently, sets usually needed
tint adjustment with every channel
change or film switch.

Emerson feels that, to many people,
springing in and out of bed to adjust
the controls isn't exactly a form of
entertainment. Hence, many of the
remote control sets will have in-hand
tint adjustment. Starting price for
these models will be \$420.

Price has been a big reason for
color's relatively slight penetration of
the bedroom. People who might have
been reluctant to part with \$350 or
\$400 for a second set will now find
Emerson's line starting at \$279.95.



*Sam Michaelson buys for Carter
Wallace and Sperry & Hutchinson
Green Stamps at Sullivan, Stauffer,
Colwell & Bayles, New York.*

The manufacturer is banking
heavily that its "More than your
money's worth" slogan will appeal to
men, who are generally more cost-
conscious than women. Accordingly,
in a six week period, the manufac-
turer will buy time nationally on
both CBS and NBC in National and
American league football. A 70-
market local campaign will augment
the national coverage with dealer-
identified spots.

One of the reasons Emerson de-
cided to go into tv advertising more
heavily this year was apparently good
reaction to its spots last year. Said
a spokesman for the company, "For
the first time in years, people were
coming into stores and asking for
Emerson."

(Continued on page 49)

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

Anderson Clayton
(Cunningham & Walsh, New York)

About 30 Western markets will be tested
for ICE BOX BREAD in a flight which
started just before issue date to continue
until August 31. Day, early and late
fringes will be used for the 30s, directed
toward total women. Bill Mattes is
the buyer.

Avon

(Dreher Advertising, New York)

A major campaign for various AVON products breaks in 186 markets on August 4, from 39 to 52 weeks. Running in day, early and late fringes, the 60s and 20s will be seen by women, 18-49, in five to 10 spots a week. Molly Tappan handled the buy.

Beech-Nut, Inc.

(J. Walter Thompson, New York)

A six-week buy for Beech-Nut BABY FOODS broke on issue date for six weeks in 30 markets. Running days, the 30s are intended for women, 18-34. Dorothy Thornton is the buyer.

Block Drug Co.

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

A buy has been placed for NYTOL, starting just before issue date and running for 12 weeks. The piggy-back 30s, beamed into 13 markets, will run in day, prime, early and late fringes. Bob Bird did the buying.

Block Drug Co.

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

BC HEADACHE TABLETS & POWDERS are being promoted in a flight of 60s, 30s and 20s starting July 14 for six weeks in 48 markets. Using day, prime, early and late fringes, the ads are targeted for adults over 35. Bob Bird made the buy.

Bristol-Myers

(Foote, Cone & Belding, New York)

A buy for AMMENS POWDER broke just before issue date in some 30 markets, to run for five weeks in 30-second spots. Early and late fringes are being used to attract women, 18-49. Dick Schoeman is one of the buyers on the account.

Coca-Cola

(Marschalk, New York)

A buy for HI-C broke on issue date in some 30 to 35 markets, intended for women 18-49 and children 6-10. Using day and early fringe, the commercials will run for four weeks in 60-second spots. Rose Mazzerela worked on the buy.

Colgate

(David J. Mendelsohn, New York)

A 10-minute sewing show featuring Lucille Rivers is being sponsored by Colgate in 75 to 80 major markets, run during the day. The show went on the air just before issue date and will continue for 13 weeks. All women are the target. Eric Mart did the buying.

Continental Baking Co.

(Ted Bates, New York)

TOASTER SWIRLS will be promoted a flight of 60s and 30s aimed at women 18-49 and children to age 11 in about half dozen markets. The buy started before issue date for eight weeks, running in day, early and late fringe. Margaret Berlin is the buyer.

Equitable Life Insurance Co.

(Foote, Cone & Belding, New York)

An 18-week flight of 60s will be beamed into four markets by EQUITABLE LIFE, directed toward men, 18-49. Early and late fringes are being used, starting before issue date. (Continued on page 10)

WCTV-land

LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

BIG OLIN MATHIESON OPERATION FOR WCTV-LAND

The Olin Mathieson Chemical Corporation has announced the purchase of 1,740 acres near St. Marks, Wakulla County, for its new Ball Powder Plant, expected to be in operation by 1970.

The plant, manufacturing the smokeless propellant used in the company's world-famous Winchester and Western brands of sporting ammunition, is expected to give employment to some 300 people.

At the recent ground-breaking ceremonies, the company presented a gold-plated shovel to the community of Wakulla County. WCTV welcomes this great company to the land of year-round good living and good business.



Edwln H. McWhorter will direct the new operation in Wakulla County, including construction of the plant. He is a native of Savannah, Georgia, a graduate of Emory University and the Cornell Graduate School of Business Administration.

WCTV-6

TALLAHASSEE THOMASVILLE

BLAIR TELEVISION

A CBS AFFILIATE

Op Seller's Opinion . . .

KEEP AN EYE ON THE BALL

The Spring-Summer television season not only ushers in primetime network programming repeats, but also heralds the beginning of intensified sports coverage in many major markets. Almost simultaneously with the start of the Spring-Summer season comes the cry of "play ball" from the tv tube. The national pastime, baseball, receives to say the least, extensive coverage on tv.

Major league baseball carried by network television regularly on weekends, and occasionally in weekday primetime viewing hours, is minor league compared to the coverage from local television stations in major league markets.

Coverage of games from April through October varies radically from market to market. Some stations will carry almost every game played by the local athletes, while other stations will broadcast only a few games which they anticipate to be of maximum viewer interest. In Los Angeles and San Francisco, for example, viewers receive a minimum of baseball television fare, for the local stations televise little more than inter-city Dodger-Giant games. Meanwhile, both New York teams, The Mets and Yankees, are on the air almost every day.

The broadcasting of baseball games, however, severely influences a station's rating delivery and sales approach. When a local station carries a hefty amount of baseball, regular program fare is drastically reduced and shifted to varying time slots. Irregular end-times for games, especially night games, destroys any consistency of non-baseball programming. Viewers who want to watch particular post-baseball shows (news, movies, etc.) will rarely switch to the station more than once to see the game has ended before changing their viewing choice for the evening.

Many baseball viewers, though, who sample a particular post-game program on another station usually get to it half way to conclusion.

This dial-shifting and inconsistency of ending times promotes unorthodox salesmanship. That's because salesmen attempt to distinguish and sell the mixed numbers appearing in rating surveys. When a baseball game spans a quarter-hour time period two out of four survey weeks, and is mixed with a news program or a movie, the baseball audience delivery severely influences both the rating and audience demographics attributed to the news or movie in the rating book.

Third-rated late news programs can dramatically capture first place honors during Summer months. Movies, some of which haven't been watched by more than a few men all year, suddenly become the "hot spot" for male availability submissions. Traffic operators, selecting fill for spaces between baseball and following programs, instantly come on as experts with rating books in hand.

One wonders if the *Banana Splits*, programmed consistently after baseball, wouldn't show up as the number one male carrier in these mixed rating time periods.

Prices in areas that have been at depressed levels all Winter suddenly leap forward as mixed ratings climb.

However, if ratings in certain areas mixed with baseball do appear high, the submitting salesman doesn't even know that baseball is on his station. But if the ratings are depressed, the salesman almost rips your carpet in a rush to explain that baseball hurt other program ratings. Unless of course, he's selling baseball.

Another sorrowful plea is that other programs hurt the baseball rating. But a competitive salesman says that the other programming had no effect on the baseball rating. In most instances (except for New York where overnight ratings are available and in some markets where special Nielsen breakouts are available), clean ratings are difficult to obtain.

This lack of available accurate information sets the stage for the true dramatic conflict between the non-baseball station and baseball station salesmen. Gentlemen, draw your bats. . . .

WHO'S WHO
FOR SPORTS
IN DES MOINES?



WHO TV

...that's who!

• COLOR 13 • DES MOINES, IOWA

metro

ROCKFORD

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



ON

WCEE-TV



A CBS Affiliate

The "Big CEE"

Rockford-Freeport, Illinois

Represented by The Meeker Company

Selling sales

Marvin L. Shapiro, president of Television Advertising Representatives, has launched a one-man campaign to make radio and television majors in college more aware of careers in broadcast sales.

"I'm concerned over the fact that relatively few radio-television graduates seek positions in the business side of broadcasting," Shapiro said. "I hope to meet with students informally in class, clubs or other groups, and acquaint them with the prospects in this highly rewarding and attractive field."

So far, Shapiro's campaign has taken him to San Diego and Sacramento State Colleges and the University of the Pacific. He has invitations to address students at California State College in Los Angeles, Oregon State, the Universities of North Carolina, Florida and Maryland, as well as San Fernando Valley State College.

Buyer's Checklist

New Representatives

KOAT-TV Albuquerque has named Blair Television its national sales representative, effective immediately.

WQXI-TV Atlanta, and KHON-TV Hawaii and its satellite stations have named Metro TV sales as their national sales representatives, effective immediately.

Rate Increases

WJHG-TV Panama City, Fla., from \$250 to \$300, effective December 1, 1969.

KMED-TV Medford, Ore., from \$300 to \$350, effective January 1, 1970.

New Affiliates

WDHO-TV Toledo, became a primary affiliate of ABC Television Network, effective immediately.

Media Personals

GERALD B. BALDWIN has been named a vice president of Young & Rubicam. He is a broadcast supervisor-media relations in the agency.



BALDWIN

media department. He joined the firm in 1959, and entered the media department three years later.

WESTON C. ELLIOT has joined LaRoche, McCaffrey & McCall, New York, as associate director of network buying. He was formerly vice president and manager of network relations at Needham, Harper & Steers, New York. ELIZABETH M. GRIFFITHS has joined LaRoche as a media planner from McCann-Erickson, where she was a buyer and planner.

STELLA Z. PORTER has been named vice president in charge of media for Bauer Tripp Hening & Bressler, New York. She has been director of media since 1961, in charge of all the agency's broadcast and print media planning and buying activities in both the New York and Philadelphia offices.

LARRY GRALL and LUTHER WEISMAN have been promoted from media buyers to broadcast supervisors at Compton Advertising, New York.

HAROLD A. FRANK, who has been a media buyer for four agencies since 1961, has joined Warren, Muller, Dolobowsky, New York, as a media buyer/planner. He had been with The Zlowe Co., Clinton E. Frank and Shaller-Rubin.

SHEILA A. DENTON has joined the San Francisco office of Gross, Pera & Rockey as a media buyer. Her most recent job was with Post-Keyes-Gardner's San Francisco office. Before that, she worked for Norman, Craig & Kummel, Daniel & Charles and Lennen & Newell.

SYLVIA A. FAELLA has been named a media buyer at Bo Bernstein, Providence. Until 1967 she was public relations coordinator and sales secretary at WTEV Providence. Then she moved to Brown University's p.r. department.

Soap Box Derby

More than 40 television stations have lined up as local sponsors of the All-American Soap Box Derby finals to be run August 23 in Akron.

Seven new tv stations have joined the 34 existing ones as Derby sponsors: KAYS-TV Hays, Kan.; WLKY-TV Louisville; WLAC-TV Nashville; KIRO-TV Seattle; WSPA-TV Spartanburg; KREM-TV Spokane, and WECT-TV Wilmington.

The number of entrants, 260, is the largest since the annual event for youngsters was launched in 1934.



Robert L. Bryan has been appointed general manager of WPHL-TV Philadelphia, flagship of U.S. Communications Corp., which also owns WPGH-TV Pittsburgh, KEMO-TV San Francisco, and WXIX-TV Newport-Cincinnati.

"AFTER ATLANTA WTVM COLUMBUS IS A MUST... IT DELIVERS MORE HOMES THAN ANY OTHER GEORGIA TELEVISION STATION"

(ARB MAR. '68 CIRCULATION DATA)

	NET WEEKLY CIRCULATION
1. WSB-TV	671,300
2. WAGA-TV	679,400
3. WQXI-TV	595,300

4. WTVM CIRCULATION
242,100



Richmond has been buying two and a half years now, spent with rather small agencies behind her brand new offices of Scali, McCabe, Sloves, on New York's Park

She says: "I'm not interested in working for a large agency. Just before I came a month ago, I had an offer for a large house at a lot more money. But I didn't take it. I like the personal relationship of a small agency, working closely with account, advertising and media people. I don't want to be one of the girls in the office, sitting at a calculator all day."

Before she joined Scali, McCabe to work on the Stride-Rite Shoe account, she bought time for clients like Plastics and Webcor at Adams, and Silverstein, and for McKesson-Obamas and Bond Stores at Kane, Gladney and Gladney.

Her experience at these small agencies taught her a few essential lessons about buying. "First," says the



bright, attractive young lady, "I learned to trust my reps, to think of them as people. They're basically salesmen, but they're in business to do you a service. I believe in being honest with them—I don't lie about my budget or what I'm buying from other stations. If you're on the level, they'll try to get the best buys they can for you."

Second, says Ellie, she's learned to use her head in buying. "The rating services may leave a lot to be desired, but they're the only samplings we've

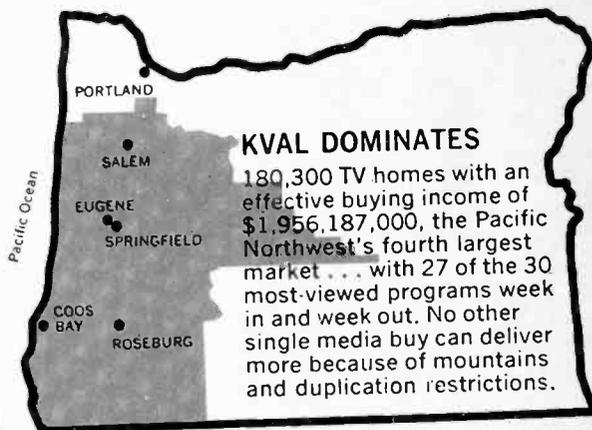
got. But using them is a matter of good, cold logic. If they show a station's rating has changed drastically from one month to another, you have to realize that it probably can't be right. I don't use just one book, I look over a longer period and try to follow a trend before I buy. My advice to young buyers starting out is this—use your head too; don't trust the books entirely."

One of the reasons Ellie thinks she's going to like working for Scali, McCabe (beside the spanking new offices and mod-camp decor), is that the agency is aggressive, fast-growing and charged with vitality.

In less than three years, Scali, McCabe's personnel has grown from a handful of people to 54, it has snared some established clients, like Volvo.

"Here's a group of people who know what they want and how to go about getting it," points out Ellie Richmond, who prefers working for small shops. Then she adds, slyly: "As Scali grows, I'm sure I'll be growing too."

There's more to KVAL than meets the eye



KVAL DELIVERS

a 5 to 1 adult viewership lead in early evening and late evening local news, prepared by the market's largest full time local news team... proven feature programming with Mike Douglas, Merv Griffin, live children's shows and the area's most respected public service department.

THE ONLY SMALL NUMBERS ARE THE CPM...



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

KVAL TV EUGENE, ORE.

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

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

Rep Report

MICHAEL RAOUNAS has joined Katz Television's sales staff in New York.



RAOUNAS

For the past three years he had been a media buyer at Cunningham & Walsh.

MICHAEL W. COLEN has been appointed account executive for Metro TV Sales, Chicago. He had been commercial operations director for WTCG Washington, after having served at KTTV Los Angeles. His job at WTCG will be filled by JACK LISKA, who had been trained at the station.

RICHARD A. HASBROOK has joined the sales staff of Blair Television's San Francisco office, replacing William L. Unger, who has resigned. Hasbrook had been in Blair's New York office since 1968. DONALD W. MEINKE has replaced Hasbrook in Blair's New York sales office. He had previously represented WNBC-TV New York and WSYR Syracuse.

LODIE E. LABDA has joined the Chicago office of Edward Petry & Co. as an account executive. Previously, he had represented two Chicago radio stations, WJJD and WBEE.

Tele-Rep Training

A new sales training program has been initiated by Tele-Rep, Inc., establishing assistant account executive positions in the firm's New York and Chicago offices.

Among the first trainees in the program will be Brian Pussilano, in New York, who joins the rep from ABC-TV spot sales, where he was a sales development coordinator, and Mike West, in Chicago, who was a senior buyer on the Campbell Soup account at Leo Burnett Co. They will train on the job first with the research department and then with individual salesmen.

Agency Appointments

BRUCE CRAWFORD has been elected president of BBDO-International, succeeding MCDONALD GILLESPIE, who becomes chairman of the division, a new position. Crawford had been a senior vice president, director, and management supervisor since joining the agency in 1963. He had previously been with Benton & Bowles and Ted Bates. Gillespie had been president of international operations since 1967.

BRUCE BEARD has been appointed a vice president of Cunningham & Walsh. He has been with the agency for 12 years and is an account supervisor.

JOHN L. DAUER has been promoted from account executive to vice president/account supervisor for Dodge & Delano, New York.

GEORGE SOTER and E. W. HARBERT have been elected directors of Kenyon & Eckhardt, New York. Soter is a vice president, associate cre-



SOTER

HARBERT

ative director and management supervisor. Harbert is a vice president and management supervisor.

JOHN J. FENTON has joined Sullivan, Stauffer, Colwell & Bayles, New York as a vice president and management supervisor. He had held similar positions at Grey and Clyne Maxon. PERCY SMITH, who was said to have retired after 25 years with NBC has joined SSC&B as manager, broadcast standards. He will be responsible for all continuity clearance activities between the agency and the networks and code and regulatory agencies.

Gardner Advertising, St. Louis, has elected six more vice presidents: DONALD BANGE, associate research director; WILLIAM F. CRONIN, JR., B. W. DURHAM and JAMES L. PERABO, account supervisors; DAVID L. COSNELL, creative supervisor; and WALTER B. KIRKMAN, research director, New York.

D. P. Brother, Detroit, has made changes on various accounts. JACK HENDRICKSON, vice president, merchandising, has been appointed account supervisor on the General Mo-

tors Guardian Maintenance and Thompson-Brown accounts. JOHN BARBUSCAK, account executive merchandising, has been appointed director of merchandising and a vice president. WILLIAM SWINK will succeed Barbuscak as account executive, merchandising.

GEORGE V. ALLEN, KENNETH DUDWICK and VINCENT S. INFANTINO, creative supervisors at Grey, New York, have been elected vice presidents. Allen and Dudwick joined the agency in 1966, Infantino came to Grey in 1961.

JOHN H. LIMPET, JR., an account supervisor, has been appointed a vice president of Ted Bates. After working at McCann-Erickson for six years, he joined Bates last December.

LEON OLSHEVER has been appointed vice president and a member of the executive committee of Carson/Roberts, Los Angeles.

NORMAN H. MCMILLAN, senior vice president for marketing and development, N. W. Ayer, Philadelphia, has been named to head a new operational "region" of the company embracing public relations, AyerDirect, marketing, and the Ayer directory of newspapers and periodicals. FRANK W. KRUM has been promoted to vice president and marketing director.

BILL LENNON, JR. and JEROME V. SVEC have been named account executives at Clinton E. Frank, Chicago. Lennon joins the agency from McCann-Erickson, Svec has been with Frank since 1963.

WILLIAM B. JAMES has joined Henderson Advertising's home office in Greenville, S. C., as a creative group head, and RICHARD HEMSLEY has been named an account executive in the Atlanta office. James had been with Kenyon & Eckhardt, Chicago, and Hemsley comes from Grey, New York.

WILLIAM M. DUNAWAY has joined Tracy-Locke as an account executive in the Denver office. He was previously a senior account executive in J. Walter Thompson's Detroit office.

LOUIS R. DIJOSEPH and BERNARD ZLOTNICK have been named associate directors of Young & Rubicam's art department.

J. THOMAS PRIDE has been named a regional account executive on the Chevrolet account, and JOHN D. HUNTER has been appointed a research analyst at Campbell-Ewald, Detroit.

From page 44)

Laire Haber is the buyer.

to ay
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ampaign for STRIDE RITE shoes is
eded to be launched August 11
t 30 markets, running for from
t eight weeks. Employing 60s
d s, the ads are intended for
ne 18-49 and children, 6-11, on day
d rly fringe programs. Ellie
chnd did the buying for Scali,
McCabe, Sloves.

(From page 43)

Daniel & Charles, New York, is
aning the Emerson campaign.
Meanwhile, from the West Coast
ons word that another tv set man-
ufacturer, Packard Bell, is taking an
ently different approach to pro-
moting its 1970 line.

Two years ago, Packard Bell
stand stressing its cabinetry as evi-
dence of a quality difference between
its sets and others. This tack has
proved so successful that it will be
continued. Advertising for the new
line however, includes technical ad-
vantages such as "instant-action pic-
ture" and automatic frequency con-
trol.

Packard Bell's spot campaign will
feature four different 30-second com-
mercials beginning in late August and
running through December. Each PB
market this Fall will have a sched-
ule which will reach 80 per cent of
all tv households in the advertised
area. Each home will see different
commercials on an average of
eight times a month. Local dealers
will participate in these commercials
as well as in the Emerson ones.
Fachs, Finley & Kaye, Los Angeles,
is the agency.

Pharmaco
(Norman, Craig & Kummel, New York)

A buy has started for FEENAMINT,
to run five weeks in several markets.
The 30s will appear on early and late
fringes and day time, aimed at men and
women over 35. Lucy Chernecky
did the buying.

ReXall
(Griswold-Eshleman, New York)

A four-week buy for BONUS GIFTS
starts July 7 in 25 markets, running
in early and late fringes. One-third of
the 30s will be seen during the day, the rest
in early and late fringes, directed at
women, 18-49 and housewives over 50.
Darla Roop is the buyer on the account.

Helena Rubenstein
(Kenyon & Eckhardt, New York)

Two Helena Rubenstein products,
EYELASHES and LIPSTICK, are being
promoted by 30-second piggybacks in
about 25 markets. Shown on "quality"
shows in early evening, prime and late
fringe time, the ads are directed toward
women, 18-49, who do not normally
watch television. The campaign is set to
start September 15 for five weeks.
Louise Gainey engineered the buy.

Scott Paper Co.
(Batten, Barton, Durstine & Osborn, New York)

Five flights of 60s will soon be on the
air promoting BABY SCOTT in about 20
markets. Some started on issue
date, others are scheduled to begin
July 3, July 21 and August 4, running
an average of about 10 weeks. Day,
early and late fringes are being used
to influence women, 18-34. Rose
Carpinelli is the account buyer.

Scott Paper Co.
(Batten, Barton, Durstine & Osborn, New York)

Breaking just before issue date was a
three-month buy for various Scott products,
directed mainly toward women, 18-49.
Thirty markets are being penetrated, in
day, early and late fringes for the
60s, 30s and 20s. Bill Frank is
the buyer on the account.

Scott Paper Co.
(J. Walter Thompson, New York)

A buy for VIVA and other Scott products
broke just before issue date and will run in
40 markets until September 27. Piggyback
30s, 20s and 60s are being used in day,
early and late fringes and primetime.
Sara Wind is the buyer on the account.

7-Up
(J. Walter Thompson, New York)

New York is the primary target of a buy
for 7-UP which broke just before issue date
and will run until September 14 in early
and late fringes and primetime. Spots of
60s, 30s and 20s are being used to attract
adults, 18-34. Sara Wind did the buying.

NB

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

WILX-TV



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



Copy testing severely limited

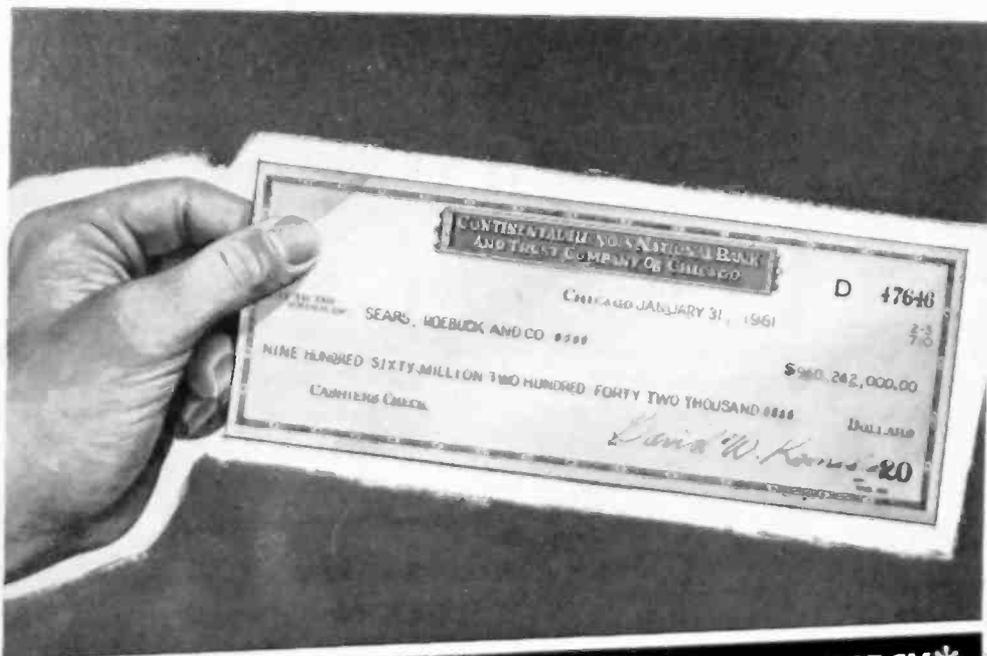
Dr. Donald Kanter, vice president—marketing, Carson/Roberts, Los Angeles, pointed out in a talk recently that “most professionals are coming around to the belief that copy-testing has been largely overrated as a criterion of what an ad’s effectiveness will be.”

As a result, Kanter continued, more and more advertisers and agencies are putting time and money into copy development research and campaign evaluations, while confining

copy-testing to measurements of communications or comprehension.

More money, he said, will be spent on new product development, consumer profile data and tracking.

“Less and less time and money will be spent on measuring individual ads,” Kanter added. “The sad lesson of the 60’s is that measurements of a commercial’s persuasion often lead to contradictory, speciously neat decisions which have little to do with copy effectiveness.”



YOU MAY NEVER SEE A \$960,242,000 CHECK*

BUT . . . in the 38th TV market you'll see retail sales 2½ times as big

WKZO-TV MARKET COVERAGE AREA • ARB



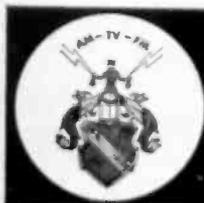
With 2¼ billion dollars in retail sales and half a billion in food alone, the Grand Rapids-Kalamazoo market is 33rd in total retail sales.

WKZO-TV is first, with a 49% prime-time share in this 3-station market, giving you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can cash in.

Source: SRDS and ARB, Feb./March 1968.

*A Chicago bank purchased the accounts receivable from a giant retailer in 1961 for this amount.



The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEP GRAND RAPIDS
 WJEM GRAND RAPIDS KALAMAZOO
 WJAM/WJTH-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS KALAMAZOO
 WJTH-TV CHARLES-TRAVELERS CITY
 WJEP-TV SAGINAW
 WJEM-TV LANSING, MICHIGAN
 WJTH-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
 Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan
 Avery-Knodel, Inc., Exclusive National Representatives

Color sales up 21%

Sales of color tv sets to dealers rose 21.4 per cent in April 1969 over April 1968, according to an Electronic Industries Association report.

For the first four months of this year, color sales by distributors were up 14.3 per cent over the same period of 1968. Monochrome sales were off slightly, but tv sales in general were up 5.6 per cent.

In April 1969, 321,702 color sets were shipped to dealers compared to 264,929 in the same month last year. Color sales January-April were 1,849,919 this year, 1,618,454 last year. April's black-and-white sales held steady at about 336,700, but year-to-date b&w sales dropped 2.8 per cent, from 1,686,567 to 1,639,021. Total tv set sales were up, from 3,305,021 to 3,488,940.

New Bates service

Ted Bates has created out of its own computer center a new independent subsidiary, Cybics Computer Corp., a data processing service which will sell computer time and programming knowhow to other agencies, Bates clients and outside businesses.

According to Cameron A. Higgins, president of Cybics, the new firm will offer media-buying support and other programs already broken in on Bates' Honeywell 2200 to 120.



William J. Groome has been named general manager of WUSN-TV Charleston, S.C. He had been general manager of WCCB-TV Charlotte.

TVAR IS NOT CELEBRATING ITS TENTH BIRTHDAY.

We don't expect you to turn cartwheels about our birthday, either. We just thought we'd take a short break to tell you TVAR is ten years old, nine stations wide and still growing.

Now, after a quick chorus of "Happy Birthday," we can all get back to work.



TELEVISION ADVERTISING REPRESENTATIVES, INC. REPRESENTING: WBZ-TV BOSTON, KYW-TV PHILADELPHIA, WJZ-TV BALTIMORE, WTOP-TV WASHINGTON, WWBT RICHMOND, WBTV CHARLOTTE, WJXT JACKSONVILLE, KDKA-TV PITTSBURGH, KPX SAN FRANCISCO

ANYBODY CAN GET CELEBRITIES TO TALK. DAVID FROST GETS THEM TO SAY SOMETHING.

Maybe it's the questions he asks. Or the way he asks questions. Whatever it is, David Frost can get under a person's shell, all the way to the real person inside.

So, the people who watch the David Frost Show will be seeing people they've seen before say things they've never said before.

And they'll be seeing a lot of new faces. And a lot of familiar faces that are new to TV. (Except for the Late Show, when was the last time you saw Rex Harrison on TV?)

But, David Frost doesn't just make people say things, he also makes them laugh. He's made them laugh here. He's made them laugh in England. In fact, he made the English laugh so heartily, they made him number one on their telly. A fact which inspired us to bring him to our telly.

The David Frost Show will be produced in New York by Group W Productions and will be available starting July 7th. 250 new shows a year. In living color. 60 or 90 minutes long.

To learn more facts about the new show, call Group W Program Sales.

But there's one fact we can tell you now. The record sales so far tell us that people are ready for a talk show that says something.



Wall Street Report

at Capital Cities. Investors are in no rush to receive dividends and checks, but who demand than-average growth, should look at Capital Cities Broadcasting, according to Wall Street analysts.

The lively tv, radio and publishing concern has been showing unimpaired gains in revenue and earnings for more than a decade. As far as analysts can see, there is nothing to stop Capital Cities from showing another strong advance in 1969. The common stock yields no dividend but this is quite usual in growth-oriented communications firms. The shares have been trading with a narrow range around \$35 on the New York Stock Exchange, following a 2-for-1 split earlier this year.

For the latest year, the most conservative calculation of net income per share—assuming all contingent conversions and the exercise of all options—was \$1.24. Even this figure gives a price-earnings ratio of a little more than 28, which is not out of line for the industry group. And a more realistic calculation of share earnings would give a multiple of about 24, making the stock quite attractive.

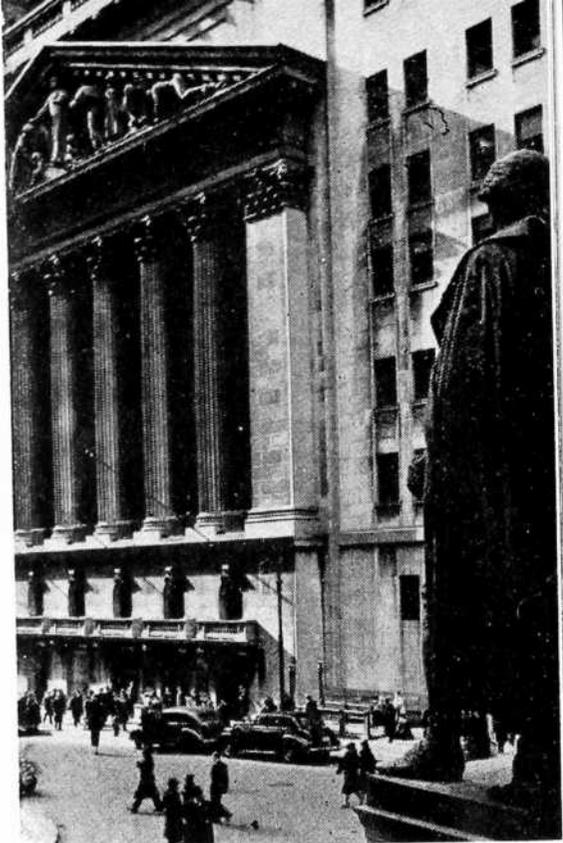
Sales of \$72 million. After deduction of agency commissions, Capital Cities had net revenue last year of \$73 million, an advance from \$63.7 million in 1967. After-tax profit last

conservative method of calculation—of nearly \$1.50 a share.

In addition to the stock split, a major recent development was the acquisition a little more than a year ago of Fairchild Publications for \$10.5 million in cash and 600,000 shares of 50-cent cumulative, convertible preferred stock. Fairchild has a group of highly successful business publications, the best known of which probably is *Women's Wear Daily*. Other newspapers are *Home Furnishings Daily*, *Daily News Record*, *Footwear News*, *Supermarket News*, *Electronic News* and *Metalworking News*. Fairchild also has a magazine, *Men's Wear*, and various directory and data divisions.

Publishing's contributions. While the publishing operations delivered about 40 per cent of revenue last year, they accounted for some 20 per cent of after-tax income. This, again, is not unusual, since broadcasting is an extremely high-margin activity that nearly always returns the highest proportional profit in any complex that includes a number of industries.

The Capital Cities tv stations are KTRK-TV Houston; WTEN Albany-Troy-Schenectady; WKBW-TV Buffalo; WSAZ-TV Huntington, W. Va., and WTVD Raleigh-Durham. The AM radio outlets are in Providence, Buffalo, Huntington, Albany, Detroit, Los Angeles and Paterson, N.J. The last—WPAT—serves the New York



pany considers the most significant recent trend in broadcasting to be a move by retail advertisers away from newspapers and into radio and tv.

He told shareholders in the latest annual report, "Retailers for the most part have traditionally spent almost their entire advertising budget in newspapers, but over the past few years have found that radio and television reach the suburbs as well as the metropolitan areas and this, coupled with better use of the media, has resulted in broadcasting taking a greater share of the retail budget."

Light loss from cigarettes. Murphy acknowledged the controversy about cigarette advertising, but said any revenue loss in the area would be relatively light. He noted, "It is only fair to state that this important breakthrough on the retail front may be temporarily blunted as a result of possible Government action in regard to cigarette advertising in broadcasting. If there had been a complete ban in effect last year it would have reduced broadcast sales to national advertisers by 6 per cent, and total company sales by 2 per cent."

Analysts point out that Capital Cities can expand by "trading up"—that is, could exchange existing properties for even more profitable broadcasting outlets. In addition, as the company has proved with its Fairchild acquisition, broadcasting is not the only direction that expansion might take.

CAPITAL CITIES BROADCASTING CORP.
Income Data (adjusted)

Year ended Dec. 31	Net Revenues (\$Million)	Operating Income as % of Sales	Net Income (\$Million)	Earnings Per Share	
				Net Income as % of Net Revenues	Annual Change
1968	\$72.35	34.1%	\$9.17	12.7%	\$1.57 +25.6%
1967	63.70	29.0	7.26	11.4	1.25 +19.0
1966	52.10	45.3	5.79	18.0	1.05 +29.6
1965	27.84	43.2	4.12	15.9	.81 +58.8
1964	20.42	40.3	2.74	13.4	.51 +27.5

year was \$9.17 million, up from \$7.26 million the preceding year. Analysts say the company could easily have had revenue in 1969 of more than \$80 million, and earnings—by the most

City market. The FM radio stations are in Providence, Albany, Detroit, Los Angeles and Paterson.

According to Thomas S. Murphy, president of Capital Cities, the com-

ual pains to specify what we want, including such requirements as time periods and stations. Of course, we also specify rating point totals and demographic goals."

As a matter of fact, Tommaney said there's so much supervision involved that there's no saving to the agency, even though LaRoche, as well as other agencies using middlemen, gets its full commission.

"It takes as much or more time to buy through Wyman as it would if we did the buying ourselves," Tommaney remarked. "Whatever benefits there are in using him we pass along to the client."

How to look good

Though, as noted, some of the buying specs handed to TBS were deliberately stringent, one of the agencies which has used TBS indicated that the service turned down a test, apparently because the specifications were too tough. Said a media executive familiar with the case: "That's how these services make themselves look good. They avoid the real tough situations and accept the easy ones, where they know some markets are soft and they can average out their savings over the markets which are tight."

Wyman's rejoinder is that he not only can do a better job than most agencies but that agencies frequently don't do as good a job as they think they do.

Many agency buys, he maintains, are "paper buys." That is, they are proposed buys, and don't necessarily run.

"The buys may be ordered," he says, "but there are always pre-emptions, make-goods and shifting around. Now that happens to everybody, but only the biggest advertisers and agencies do an adequate job of post-analysis to make sure that what actually runs is close to what was originally ordered."

Displaying a fat sheaf of teletype messages covering one client for one week, Wyman explained: "It's not enough to place an order. You have to check on the stations a second time to make sure the spots will run as ordered."

Wyman says he has a make-good and pre-emption department whose first job every week is to query all stations ordered during that week to

confirm the schedules previously confirmed in the normal manner.

The TBS chief suspects that some agency buys are normally made with the expectation that they won't run.

"Let's suppose," he said, "you need 100 points in a market for \$1,000. That's \$10 a point. Let's say you can deliver 80 points for \$900. That means you need spots at \$5 a point. That's rough. There's a 20-rated spot that'll get you under the budget but it's sold.

"Or is it? The rep wants to keep you happy and maybe he thinks the spot will be cancelled, or maybe something else. So he puts in an order for you allowing you to make your 100 points.

"Naturally, it doesn't run as ordered and some kind of make-good runs later. In most cases, the agency or client will not review the buy to make sure they got 100 points at some past time. And you're not going to make a stink about it if the make-good isn't as good as the original order."

Wyman has been offering post-analysis as part of his service, though some of the agencies do it themselves. Indeed, post-analysis is the only way the agencies can make sure TBS delivers what it promises. Wyman doesn't get paid until he shows the agency the station affidavits and invoices.

Computerization ahead

TBS intends to computerize its post-analysis and recently bought a minority interest in Dynatech Data Services, a new EDP firm set up by Milton Luftig, who had been vice president and director of systems and data processing at Ted Bates.

Wyman says he will invest up to \$1 million in a comprehensive computerized media setup. Luftig hopes to have a post-analysis retrieval system, as the first segment of Dynatech's software offerings, by the middle of August. This will be offered to anyone initially at no charge except for the cost of keypunching the information.

Through this offering Wyman hopes to attract clients by showing them that their final schedules do not always meet the goals set out or duplicate the schedule ordered.

In addition, TBS says that by using an IBM 360 it will be able to provide clients with the following: (1) an automated broadcast order to the

agency, including ratings, cost-per-1,000 and demographic requirements; (2) a salesman's time sheet composed of all spots and stations in any given market, by brand; (3) a commercial traffic order system and (4) a program to optimize piggyback allocation (this based on Luftig's experience with Colgate-Bates).

As important as automated paperwork is to spot buying, this is frosting on the cake, for TBS's future depends primarily on its buying competence, which is to say, its buying staff.

Whatever critics of the middleman timebuying operations say about their methods, most are willing to concede that their buyers are experienced and paid well. TBS' staff has experience in two areas, barter and big agencies. The buyers are split into two account groups and there is a certain amount of market specialization.

Meet Wyman's buyers

Here are the buying personnel, including management people, who, as previously stated, throw their weight into the scales when needed:

- Sam Wyman, president of RDR, TBS, Inc. Involved in various enterprises, including Sardo, in which he was once a principal, Wyman, before going on his own 10 years ago worked in sales for Keystone Drug and was general manager of Kay Preparation Co., a drug firm.

- John Reidy, vice president. He was ad manager, director of marketing and president of Schick Electric and, before joining RDR Associates in 1965, was vice president and ad manager for Yardley. Reidy is mostly in client contact.

- Stanley Leipzig, vice president. Associated with various firms, including Rayco and United Merchant Manufacturers, Leipzig was director of media for Smith & Dorian and vice president of Stanley-Frank Associates before joining Wyman in 1967.

- Howard Secular, vice president. President until last year of Pomatex Co., in which he still has an interest. Secular also joined Wyman in 1967.

- Albert B. Shepard, executive vice president and head of the timebuying staff. He's had agency experience at Donahue & Co. (now part of MacManus, John & Adams) and Norman, Craig & Kummel and was president

to rep firms, Select Station Representatives and Eastman Television. Sheard has been with Wyman two

Janet Zuckerman, group supervisor. She joined TBS last year, has five years of buying experience at Sullivan, Stauffer, Colwell & Bayles and Ted Bates, where she worked

Sandy Aronowitz, group supervisor. She came to TBS last year after nine years with Regal Advertising Associates, where she was media director.

Nita Nagler Lewis, senior buyer. Joining Wyman in 1966, she had worked for Guild Films, Product Services, Del Wood Associates and Atwood Richards.

Cathy Rodewald Mura, buyer. Three years of experience with the Jeffrey agency preceded her joining to TBS last year.

Dolores Marsh, senior buyer. Her agency experience, starting in 1962, was at Papert, Koenig, Lois; Flecher Richards and Young & Rubicam, where she was a regional broadcast supervisor when she switched to TBS recently.

• Susan Bell, senior buyer, another alumnus at Y&R, where she was an assistant regional broadcast supervisor until joining TBS recently. She also worked at Gardner in St. Louis and Needham, Harper & Steers in Chicago.

• Edward C. Wittmann, Jr., buyer. He worked at Dancer-Fitzgerald-Sample for three years and was an assistant media supervisor when he came to TBS recently.

• Barbara Kellner, manager of broadcast spot buying. She's had eight years of buying experience, first at Batten, Barton, Durstine & Osborn, later at Y&R, where she was the West Coast regional broadcast supervisor when she joined TBS recently.

• Edward M. Gallen, 3d, senior buyer. A buyer/planner at BBDO, media supervisor at Carter Wallace and media supervisor at D-F-S, he is among those recently hired by Wyman.

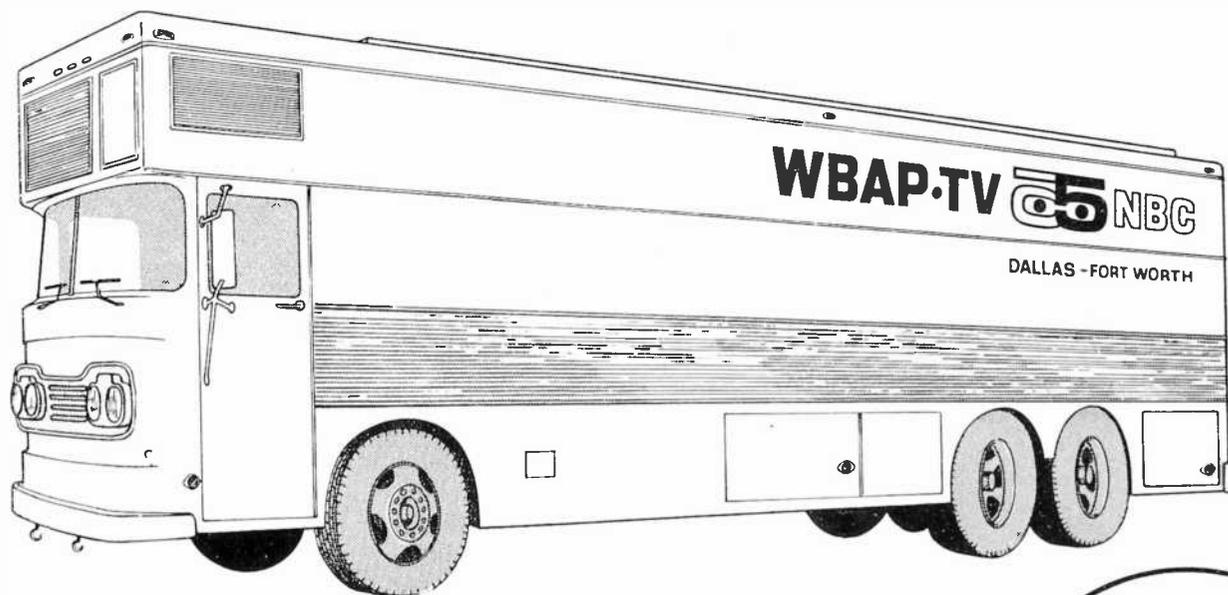
It is apparent that Wyman's earlier staff acquisitions are more heavily weighted toward barter experience while the more recent ones have traditional agency background. There

is little doubt that experience in barter gives a buyer a feel for what can be gotten out of a station, but there is apparently more to it than that. For one thing, there's the pressure to deliver.

Miss Zuckerman, who doubled her salary when she came to TBS, says, "I buy better because I have to. I have less money to work with to achieve the same goals. I get the same kind of specs I got at Bates—a planner's outline with grp's, budget, demographics and sometimes requirements like program environment and number of stations per market."

One of Wyman's veterans related an experience with one of the recently-hired buyers. The latter came in one day, saying, "I'm scared. How am I going to meet those requirements?" Answered the veteran, "If you're scared, that's good. You'll do it."

TBS buyers deal directly with the station much more frequently than agency buyers. Miss Zuckerman says she "likes" to talk to reps, but "loves" to talk to station sales managers and station traffic people. Like other TBS buyers, she takes pains to point out



A Texas Size Television Station — on wheels

Ready to roll . . . any time, anywhere, WBAP-TV's custom color mobile unit carries TV production potential to new long-distance lengths. Full station facilities equal to the most complex assignment are integrated into forty feet of functional mobile housing — designed and engineered to WBAP-TV's exacting specifications . . . outfitted with the most technologically advanced equipment . . . manned by one of the most technically qualified, highly experienced TV crews anywhere.

Represented Nationally by Peters, Griffin, Woodward, Inc.



that she will tell the rep salesman before going over his head.

Miss Marsh points out, "The rep doesn't have the station log in front of him. He doesn't always have up-to-date information about what's available. It saves time to go to the station."

By going directly to the station, Wyman's buyers are in a position to snag recent cancellations the rep doesn't know about. But, more important, they can negotiate directly with someone in authority. While some rep salesmen are given a dollop of negotiating authority, when a TBS buyer is pressing hard to come within his specs and budget, it is usually only station sales management itself which can okay the buyer's request.

Miss Zuckerman keeps the local scene firmly imprinted in her mind by papering her wall with pictures of sales managers. When she calls them, one of her favorite ploys is to say, "I'm looking right at you. What can you do for me?"

One of the points stressed by TBS buyers is that they have more time to execute a buy, particularly since their only job is buying and no planning is involved. If TBS buyers can't meet their goals, they say, they'll keep on plugging until they do.

An agency media executive dealing with TBS agreed that the amount of time spent in tracking down a schedule to fit a stringent budget was a critical factor.

"We can do what Sam does in our own shop if we only had a few markets to buy. But when it comes to 50 and 100 markets, our buyers don't have the time."

How the reps see it

The standard reply by reps when they're asked how can the timebuying services "do it," is that the services apply heavy pressure on the weakest station in the market to sell off rate card, buy at rate card prices from the other stations and then average the figures for the entire market to prove how efficient their buys are.

To a man, reps say they have no objection to dealing with timebuying services but insist they sell on the card. TBS buyers insist they buy on the card. Either somebody is lying or there is a wide difference of interpretation for the term "on the card."

An instance of the latter is this case: An afternoon show for child-

ren has a participating rate of \$275. The show falls in "C" time, which covers noon to 6 p.m., and for which the rate is \$200.

According to one TBS buyer, if she is able to persuade the station to sell a participation in the children's show for \$200, that's still buying on the rate card. But you'll have to search far to find a rep who'll buy that definition.

Miss Aronowitz regards the rate card as a "general guideline." She points out that even where a station has specific prices for specific spots, such as on a grid card, there are run-of-schedule rates by which the buyer can "mold" a schedule that falls within the budget and meets demographic requirements.

One of the frequently-mentioned devices that is ostensibly within the definition of a rate-card buy is to get a pre-emptible rate and make sure it's understood that the spot is not preempted.

But Wyman says that's an unsophisticated explanation. "You have a dollar amount to spend. You request a schedule. A package is presented to you. There are varied rates. Now that you see what's available, you negotiate."

Three from Column A . . .

"It's like a Chinese dinner—a fine meal at the lowest cost. You get seven section 3s, three section 1s, four section 2s, five r.o.s. spots. There will be some degree of preemption in any campaign, but you can't get away with buying all preemptible spots, and expect to keep them on the air. And you must keep track of your make-goods."

Wyman also makes clear "there's no such thing as a sold spot." In a certain sense, everything is available to the smart buyer, he maintains.

"You may want to buy a high-rated spot in a fringe strip," he explains, "where it's already sold to General Foods, P&G and an Oldsmobile dealer. It's usually not much trouble to get that dealer spot shifted."

Knowing when the station sales manager will be willing to shift his friend the Olds dealer depends on the buyer's knowledge of the particular market and stations in that market. This kind of knowledge is of critical importance, say the timebuying services, and at TBS, as previously indicated, there is a certain

degree of market specialization.

Miss Kellner likes the market specialist idea and said the regional media supervisor at Y&R gets to know his markets well. But she found a more flexible market specialization at TBS and is beginning to feel there are certain disadvantages to the Y&R setup. "You may get into a Since I was West Coast supervisor at Y&R, I found when I got here my lack of knowledge about the West Coast markets was a problem."

Market specialization at agencies is not widespread, neither is the idea a novelty. It is practical for smaller agencies, since there must be a certain minimum size to the media department.

The system at Y&R

The regional buying operation at Y&R, known as the Broadcast Unit, is unique, though the split between buyers and planners at many agencies is an established structure. Market specialization has also been imposed by such major clients as General Foods and Bristol-Myers, which have assigned specific markets to their agencies.

It is interesting to note that Bristol-Myers is using TBS to the tune of about \$1 million in markets handled by Y&R and Foote, Cone & Belding. Thus, Y&R's regional specialists are inevitably being compared with TBS buyers.

While market knowledge is terribly important in timebuying, market specialization is not necessarily *sine qua non* to achieve it. Specialization may well become eventually the norm in buying spot, but it does not make the critical difference between ordinary and really effective timebuying.

A number of agencies feel that what makes the timebuying service able to deliver better efficiency is not so much the calibre of the buyers as their leverage.

Said one media director: "They can go into a market with a bundle composed of budgets for a number of brands and wave all this money in front of the stations' faces. We buy brand by brand; we can't put together the money from different clients and use that as a club."

Another point made was that while timebuying services can average out their gains and losses, either across one market or many, or by taking losses from one advertiser and making

grip with another, again, agencies can't play games with client one that way.

What can agencies do? It should be noted, first of all, that most of the agencies are not willing to do more than the buying services are doing a particularly good job. Some radio directors are convinced that the services play around with the client, that some agencies are fooled by their own estimates and that, when the averaging is taken into account, buying services may not be any better than some of the first-class media departments in the business. There have been a number of cases of agencies reporting the services falling on their faces.

Some of the agencies which concede that the buying services can deliver lower cost-per-1,000s point out that numbers alone don't determine the quality of a buy. Said one media director: "It may be impossible to really prove that one buy is better than another because it's hard to put on scale, particularly when you get into touch areas as 'quality' programming. You can't always compare one manager's going efficiency level with another—or even the same market at

two different times."

One widely-held opinion is that any agency could do what the time-buying services are doing if it paid top dollar to attract top buying talent. However, it is also pointed out that this kind of operation is only effective where a large amount of spot dollars are concerned—in short, only the bigger ad agencies could do it.

Why don't they? One answer is that Y&R has already started to do just that. Another is that, except for a few large agencies, the cost of hiring personnel would be altogether too great.

Commission question

Next question: Since the spread between what the client pays for a service-purchased spot and what the station receives for it includes, in effect, two commissions now (the agency's and the timebuying service's), couldn't the agency commission be raised without adding anything to the cost of buying spot?

In theory, yes, but the extra commission would have to come directly from the client unless the station was willing to extend its commission,

which, at present seems unlikely. The proposal for a 20 per cent commission made by Ted Bates' senior vice president Richard A. R. Pinkham applies to spot tv billings but it is understood that the additional money would not necessarily be applied solely to the media department.

The proposal is one in a series of developments reflecting fundamental changes in media buying. The time-buying services is, perhaps, the most controversial but there are other developments in the wings. These include the growing capability of large advertisers as media supervisors and the possibility that the media buying function may one day rest with the advertiser. There is also the prediction that buying in spot tv may one day become a bid-and-ask situation somewhat like the stock market. TBS buyers point out that even now a Saturday spot often cost more the previous Friday morning than it does on Friday evening.

These are, of course, just ideas—so far: In the meantime, the time-buying service is as big as life and contending with it will be part of the agency's problem for the foreseeable future. ■



We've Changed Our Call Letters from **WNEM-FM to WGER-FM**

Full Stereo • 24 hours a day • 7 days a week

With 86,000 watts—WGER-FM is the Saginaw Valley's most powerful radio station . . . your best buy in this rich Michigan Market.

REPRESENTED BY
ADAM YOUNG COMPANY



AFFILIATED WITH
WABJ RADIO
ADRIAN, MICHIGAN

"Your Good Luck Station"

WGER-FM

"Greater Than Ever . . . The Station Where You Get All The Extras"

Serving Bay City, Saginaw, Flint & Midland

other companies often run commercials stressing safety.

The Institute of Life Insurance is now advertising on tv, showing the part it is playing in helping to solve some of the problems of our cities. The Institute has already invested considerable sums researching this area and will spend more.

Most companies usually stay away from "scare" copy—trying to frighten the consumer into buying insurance. However, almost all have used it at least once.

"Scare copy is in poor taste," said Hedden. "It does the opposite of what you're trying to do. The audience hates you for doing this to them. You may scare them into buying, but they'll buy from someone else."

The subtle scare

At Continental, Abrams said they occasionally use scare copy to show what has happened in the past, but they try to avoid telling the audience

One of Continental's most popular it can happen to them.

commercials, and award winner, is "The Foot that Kicked the Skate." After the foot kicked it, the skate initiated a series of events that eventually sent a piano crashing through a wall of the house. This, however, was done humorously, and did not have the same effect as scenes showing the after-effects of a fire or car crash,



David G. Scribner (r.) has been named president of Doubleday Broadcasting Co.'s group of 11 tv and radio stations by Nelson Doubleday (l.), board chairman. Scribner is manager of Doubleday's radio stations in San Antonio.

something a few companies have done.

Probably the most faithful tv advertiser among insurance companies is Prudential. Its television advertising goes back to 1948 to a dramatic half-hour called *The Prudential Family Playhouse*. That didn't last very long, however, and they later moved into *Your Show of Shows*.

Hedden said, though, that many of their policyholders complained because of some of Sid Caesar's routines, such as drunk acts. They didn't think a life insurance company should be associated with such a program, so the sponsorship was terminated.

In 1952, Prudential began sponsoring *You Are There*, and that lasted about 12 years. Also, until two years ago, the company sponsored *Twentieth Century*, a documentary.

The decision was then made to go into news and sports, and Prudential bought time on all network newscasts for awhile. They only remained with Huntley and Brinkley, however, and added football, basketball, hockey and ABC's *Wide World of Sports* to their schedule.

In September, 1968, however, the company tried something different. They dropped all news and sports shows and sponsored five specials—*Prudential's On Stage*.

Looking for trust

The reason for this, said Hedden, goes back to the idea of establishing trust in the company. "A wholly-sponsored show does more," he said. "There's more sponsor identification, and the quality of the program is as important as its message."

The New York Life Insurance Co. is advertising on the CBS evening news with Walter Cronkite now. They started on tv in 1967 on *American Profile*, a series of NBC news documentaries, and have had some spots on NFL football, but on a limited basis.

Metropolitan Life Insurance started with television in 1963 for a short time. They dropped it for a while but went back on in the Fall of 1966. They've been on *Saturday Night at the Movies*, and newscasts on both ABC and NBC, as well as the AFL post-game report.

Continental Insurance decided on television in 1963, and started in network. In 1965, they added some spot, but have cut down on this in the last two years. Continental also

advertises on news and sports shows, but also buys time on the *Ed Sullivan Show* and *Face the Nation*.

There is, obviously, an abundance of advertising on news and sports shows. Life insurance companies they are primarily trying to reach male heads of households in an income bracket of about \$9,000 to \$10,000. Younger men are a more important target group than older men, but the older ones are not completely out of reach.

News and sports shows appear to be many advertising directors to be the best way to reach the most young, well-educated men in a high-income bracket. However, the proportion of television expenditures going to these shows has decreased slightly in the last year, and some feel it's due to an awareness that there are other alternatives.

Some advertising directors also realize the importance of reaching the young wife, since she has so much influence over the buying of insurance. At present, this group would be covered somewhat by newscasts, movies, variety shows and *Prudential's On Stage*. But no network commercials have been placed in spots during daytime that would reach the highest number of women. Seven companies said they have considered this and may do it in the future. It is a problem now because ad budgets aren't always large enough, and, as pointed out earlier, insurance companies are too new to television to have found all the answers.

Continental, which sells property and casualty insurance, tries to find shows that have a serious image, since they feel this would leave a better image of Continental in the minds of some of the businessmen they're trying to reach.

Of the major companies using television the only complaint about the medium came from Prudential Hedden—"It cost a lot of money," he said, "and that is a bad point. We'd like to do our own show every week, but we can't."

Equitable Life Insurance Co. however, had other thoughts. Goldie Dietel, assistant vice president and advertising director, said they sponsored *American Heritage* in 1959 and 1960 and it didn't work out. "There wasn't enough impact, reach or frequency," she said.

Equitable may eventually go back into tv, but it would probably be via

riations, not a program. There is no doubt in the minds of the advertising directors mentioned that television has been the. New York Life, two years starting on television, is putting one-fourth of its advertising into the medium, according to Cry Gifford, advertising associate. And the company still considers use of tv experimental. They will continue in tv, although no definite plans have been

Big budget slices

About half of Continental's ad budget is in television, and about 65 percent of Prudential's is there. Metropolitan Life has put 80 per cent in the last few years. The insurance business' opinion of advertising is changing, and Metropolitan Booth pointed out that in all these industries today there's more awareness of the value of advertising. Gifford said the stature of the insurance company ad director has definitely improved in the past few years, and Abrams agreed with this, saying that ad directors are being added in subtle ways, and that this is expected of them.

There are several possibilities as to what the insurance industry will do on television in the future. Spot advertising is open to them, as is daytime, two areas they haven't touched very much. There is also a possibility that some insurance companies will be selling mutual funds in the near future and this will add another dimension to their advertising. And, in light of the fact that insurance billings on tv may have reached a plateau after two years of sharp increases, TvB said it may be time to get out and do a selling job.

Paperwork problem

"Rather than making one or two buys a year, it's now not uncommon to make six to 10 buys a year. If it continues, it is entirely conceivable that our inability to handle this increased paperwork may well take away from spot tv one of its major attributes—flexibility."

Harold Miller, vice president, media and programming, Grey Advertising, addressing ANA's Miami Workshop.

Hiring buyers (From page 29)

avail sheets and grasp the nuances to negotiate a spot schedule to go with a program buy on a local level, for example. He has to be able to ask the right questions. And he's got to be capable of making fast, efficient switches when better avails open up."

The proof of the pudding at BBDO: salaries of buyers and planners are just about equivalent.

No major agency will raid another in order to snag an experienced buyer-negotiator. It's just not done. Most find that a word to a rep is sufficient. "You might call it priming the grapevine," said one media director.

Some applications come over the transome unsolicited. Occasionally, ad agencies use employment agencies that specialize in advertising types.

Now for the trainees

On the other side of the buying coin are trainees. Some are plucked from college campuses, usually by the larger agencies which have the personnel available to handle this.

Ted Bates, New York, is one of the agencies that recruit at schools. Sam Vitt, director of the media-program department, said one of their agency's media vice presidents makes the trip to the colleges. He explains what's available in media and looks for a broad range of people.

Other agencies that have recruiting programs use a similar method, although some are looking for people to bring into all phases of advertising, rather than splitting the recruiting into various departments.

There are no specific educational qualifications for a buyer. A college degree is not required, although one media director said he thought over 90 per cent of all people in media had at least a BA. Some have master's degrees, and Ted Bates even claims some media department members with Ph. D's.

What kind of a person would they take without a college degree?

Potential is probably the most important trait. A few media directors would prefer someone with no experience and a lot of potential to another with a couple of years' experience who looks like he's reached his limit. The person should also enjoy working with numbers, and should be able to understand all phases of advertising.

"Desire and capability are more important than a degree," remarked Vitt.

Other things that Vitt pointed out are that the person should have a broad range of interests, and should be interested in problem-solving. "Media offers an interesting, mind-stretching environment where they can move ahead rapidly, depending on their own desires and limitations," he said.

Michael Ephron, media and programming director at Scali, McCabe, Sloves, said basic intelligence comes first.

"A new buyer-negotiator must also have the ability to grasp the entire framework of advertising—not just media—and be able to work in the full-blown creative sense."

For people with college degrees, the above requirements also apply. It doesn't really matter whether the degree is in liberal arts or advertising.

Business or marketing courses seem to pull a little more weight, but aren't important enough to really influence a decision on whom to hire. Ephron said, however, that a graduate degree in business would make a difference.

Personality is an important factor in hiring buyers and planners. Someone who sits back quietly just isn't going to make it.

"The buyer has to deal with a lot of different personalities," said Vitt. "He's got to work with account groups, the client, station reps and station personnel, as well as other people in the media department."

Need cool and adaptability

Other requisites: The ability to handle problems and to work as hard as the situation demands; and the knack of being able to adjust to the various needs of different products.

Ideally, then, a young buyer-negotiator should enjoy working with people and should be friendly, but he should have a pretty firm backbone.

Personality requirements for planners are the same as for buyers, but some media directors made a few additions. Ephron, for example, pointed out that a planner would need the ability to make presentations, would have to be very articulate and would have to understand the entire scope of media.

"It takes much brighter, more sophisticated people today," said Vitt. "The intellectual level has risen."

Training of buyers depends strictly on the agency. Some have formalized programs, where there are lectures and rotation into various areas of media. Others have on-the-job training, where a trainee is put to work with one or more senior people in a particular area. A few move secretaries or receptionists with the necessary ability into media trainee positions.

Ask J. Pierrepont Finch

At Scali, McCabe, Sloves, the mailroom is even a good place to start. One senior buyer started in the mailroom two years ago, and has since tripled his salary.

Formal training programs are usually limited to lower level jobs. For supervisory positions, on-the-job training is a pretty hard and fast rule. Ted Bates, however, is currently thinking about a formal program for supervisory people. Nothing definite has been decided, but Vitt said it would probably be a case history approach, rather than the type of program used for trainees.

Turnover in media departments is a big problem to some agencies, and no problem to others. The bigger agencies have bigger problems, and this is generally attributed to the buyers being young and therefore relatively mobile, and to getting lost in the wilds of big media departments.

Personal attention

At smaller agencies, Ephron feels, the buyer gets more personal attention and has a chance to learn more. Even if the salary isn't too high in relation to bigger agencies, there are other benefits and there's more chance for advancement because of less competition and a greater opportunity to shine.

All agencies prefer to hire trainees and promote from within. There are exceptions to this occasionally, but generally, media directors feel that the person can then be trained to meet the needs of the agency and the agency's clients. And, they feel, it makes for better personnel relations to promote from within instead of going to the outside. ■

Public service (From page 30)

advertised on \$47,737,359 worth of air time, delivering 1.711 billion television impressions. There aren't any comparable estimates for spot tv.

Many stations have developed the habit of "billing" the government for public service spots, not expecting to be paid, of course, but for other purposes. When their licenses are up for renewal, they deftly pull out these bills as evidence of public service contributions over the past year. Other than this spotty form of book-keeping, there's no accurate record of how many exposures savings bonds get on tv.

Nor is there a rigid formula for how many commercials must be produced a year. Randolph likes to see six tv spots, in four time versions, go out to more than 800 tv stations annually. There is an equally big radio campaign under Randolph's supervision too.

The production routine for a savings bonds commercial differs slightly from normal tv-ad procedures, simply because the government is the sponsor. Story boards for two separate commercials are conceived simultaneously by McCann's creative teams of two writers, two art directors and one producer. Upon completion, they go to Randolph's staff for approval. While the boards are there, McCann draws up a list of potential production companies who'll be asked to bid on the job. Warner's department digs out five or six firms that have the ability, and availability, to do the job well, and the General Services Administration sends them forms, inviting bids.

Depending on price quotation, reputation and a highly detailed description of the job they intend to do, the contract is awarded.

"It used to be that 'star' production crews and cameramen didn't particularly care to do this kind of work," Bob Warner relates, "but now you can pretty much get whom-ever you want. Not because of the money, but because they can do the kind of work they want to do."

Two of the recent savings bonds commercials for instance, were filmed by Dick Richards. One, depicting a kid getting a haircut, is highly stylized and creative, the voice-over announcement and the continual chopping of the barber's shears making a remarkably effective

ad. The film won an honorable mention in the International Broadcast Awards competition, and was a finalist in the Clio sweepstakes.

The savings bonds films are normally produced in four versions, 60-, 30-, 20-, and 10-second length, with "lifts" hardly ever used.

Randolph's staff makes it a point not to elbow in on the creative end, seldom turning thumbs down on an idea. The only requirements are that the commercials be in good taste, have a universal appeal and be usable at any time. Though Randolph can't remember having rejected an ad idea in the 16 years he's been working with McCann, he is holding one now—it's a Christmas scene that possibly won't fit the any-time criterion.

Different viewpoints

Though the Savings Bonds program is well established in Washington and every President since Roosevelt has backed it strongly, there are some subtle variations in approach nearly every time the administration changes.

President Johnson, for example, insisted on a strong Vietnam association in the late days of his regime. Washington sent a photographer with Army and Navy combat teams, shooting miles of bloody battle scenes. The reels were edited into commercials and went into wide distribution. Stations, inundated with Vietnam footage, not only from the Savings Bonds division, but from other charities, sent up a hue and cry and pleaded "no more."

The Nixon Administration's emphasis is off of Vietnam and onto more "selfish" motives for buying bonds. They stress investment, giving and combined individual and good-for-the-country benefits of owning bonds.

As far as public reaction to the campaign goes, Randolph senses a change: he feels patriotism is out and sounding off is in. As an example, a few years ago his department ran an ad showing a paycheck getting riddled by bullets. It was considered, then, an inoffensive ad. Three years, several assassinations and plenty of violence later, the same ad turned up in a series of reruns. "We heard about it from all over the country," Randolph remembers. "People now are real hair-triggered." ■

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Now!*

Production

(From page 23)

duced commercials for Coca Cola, White Front Stores, Douglas Oil, PAM, Pacific Telephone, Storescope TV and Kiplinger's *Changing Times* in 1968.

WVL-TV New Orleans, new to the production game this year, has handled work so far for Ford dealers, midwestern and southern meat packers, and regional brewers and ice cream companies.

WFAA Productions, Dallas has made commercials for New York agencies such as J. Walter Thompson and Young & Rubicam. The production arm has produced commercials for Blue-Cross-Blue Shield, Five Day Deodorant, Drive, Fritos, Delta Air Lines, All State Insurance and others.

Its mobile unit has been active on pickups all over the country, and internationally as well. The fully staffed studio on wheels was dispatched to Mexico City on an ABC assignment for the Olympic Games. It was also used in Mexico by CBS. It is in constant use for special events and sportscasts on nationwide television.

WFAA Production Center has nine high-band video tape machines, five Editecs, 10 color cameras, eight color film projectors, zoom lenses and an HS 300 slow motion unit.

A fully equipped major mobile unit with color cameras, motors, switch and other studio gear is not an inexpensive proposition. It can run close to \$1 million.

WMAQ-TV Video Tape Productions will have in operation this Fall a mobile unit with two color cameras, a highband recorder, electronic editing and self-contained power. This will give its production center three mobile units, the largest of which is a 35-foot semi-trailer with the latest audio, video and control facilities.

Texas-style mobile unit

WBAP-TV has recently acquired a mobile unit which is truly Texas style. This million-dollar unit, RCA-equipped, has six color cameras, two TR-70 video tape units, a TS 40 switcher and audio equipment.

At least one group, Time-Life Broadcast, is tackling production behind somewhat of a solid front.

Two of the stations mentioned above—WFBM-TV Indianapolis and KOGO-TV San Diego—belong to Time-Life, whose other outlets include

WOOD-TV Grand Rapids and KLZ-TV Denver. All produce commercials, industrial and business films and documentaries. KLZ-TV opened its separate production center six months ago. WOOD-TV recently based a full-time production salesman in Detroit.

Recently, personnel from the five stations gathered for a meeting on production, during which they exchanged ideas and experiences, and formalized their system of interloaning production personnel and handling assignments or portions of assignments for one another.

Production executives of these stations agree that the growth possibilities in business and industrial work offer great potential in addition to commercials production.

How a center operates

Let's take a closer look at the WFBM Production Center. It has a staff of 10 full-timers, among them an operating manager, sales manager, production manager, four director-cameramen and several technicians.

When the Production Center needs more bodies, it either goes to its extensive list of qualified freelancers or hires additional production capability from the news and program department of WFBM, which has its own production staff. In either case, salaries are charged to the production center.

Also allocated to the production center are costs of using WFBM's electronically equipped studio (the production center has two small studios of its own) and the station's engineering department.

While electronic equipment is considered part of the company's overall budget, the production center's own equipment is bookkept against it. The WFBM Production Center does its own editing, but goes outside for processing.

The Indianapolis production operation has recently made commercials for Kroger, Blue Cross-Blue Shield, Coca Cola's Sprite division, Colonial Baking, Ayr-Way Stores, Hurst Beans and Liquid Plumber. Recent noncommercial jobs include sales training films for RCA's Home Products division, a series of combination live and taped sales conferences for Eli Lilly, alumni association films designed to recruit students and raise funds, and films on auto racing for Goodyear and

Champion Spark Plugs.

Net profit from the WFBM Production Center averages out to a 25 per cent before taxes, and it's estimated that the production operation's dollar volume will equal that of the firm's AM station in a few years.

Don Menke, manager of WFBM and of the production center, told TELEVISION AGE that the future is bright indeed for WFBM Production Center, largely because of the firm's ability to exploit significant developments in usage of film and tape.

"There's mini-tape, better processing, reversal film, our ability to shoot on tape and convert it to 16mm film—it's all building the production market."

Equipment wise, some broadcasters have made heavy investments in their production organizations. Take Person Productions. The WBTV operation has 23 cameras for studio and field work, color and black-and-white; three mobile units (one each for color, black-and-white and video tape); recorders, duplicators, switchers; black-and-white and color film chains; three rear and front screen projectors; editing, splicing and mixing equipment; three video studios, three audio studios, an FM stereo studio; and a variety of stock and location sites.

The KTLA Videotape division in Los Angeles has nine color stages including one with a 260-seat audience section; a scenic shop for construction; dressing rooms, make-up and wardrobe space; and a color equipped helicopter, called—well, else—the Telecopter, for aerial coverage within line-of-sight transmission to a ground tape unit. This, plus the necessary audio, video and special effects equipment.

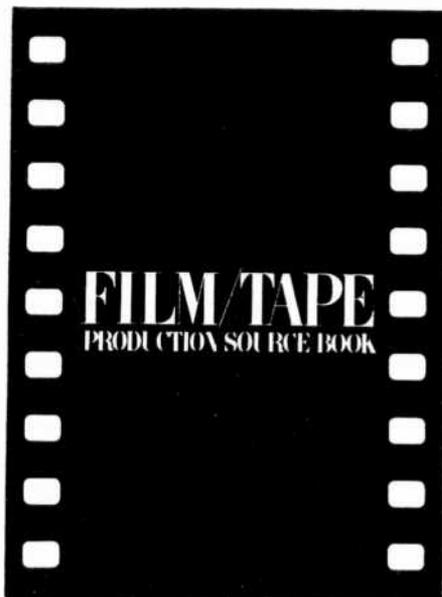
The cost of 30s produced by operations of the type in question range from \$400 to \$2,000, with the average coming in around \$800. In general, production cost of 60s swing from \$600 to \$3,000, and average out to about \$1,200.

There are extremes in both directions however. One company's average cost for 60s is \$400; another is \$6,000. Top price for a big-budget 60 runs between \$25,000 and \$30,000.

There's a lot more to production by station-owned facilities than commercials. WGN Continental Productions produces several syndicated properties, including *The John Garfield Show*, *The Big Bands*, *Barn Dance*

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duction center is "constantly gain-
ing, with an ever increasing demand
for services."

Hubbard Productions, which
grossed \$150,000 in 1968, expects to
hit \$500,000 this year.

Other comments on the future
"Continued good," "Encouraging,"
"Very good," "Excellent." Richard
C. Stratton, program-production
manager of WMAL-TV Washington
station relatively new to the produc-
tion business, reports, "We received
more than 10 requests for bids within
the first two weeks of operation."

There is a subsidiary advantage
stations in the production business.
As one station manager comments,
"Our production unit has raised the
level of the quality of not only our
graphics but of our entire broadcast
efforts."

With the demand for economical,
effective, professional production
building steadily, the coming months
are almost certain to see still more
stations making the production
scene.

Bloede's blue skies

By the year 2000, when adver-
tisers will no longer meet
with their agencies, when the
U.S. postal system is out of
business and employees are
resting up from the three-day-
week and five-hour day with
three-month vacations, the basic
principles of advertising will
remain the same—build on the
solid base of a selling idea and
pitch relevant to the audience
you are trying to reach.

These "blue sky" predictions
were made at a recent meeting
of the Sales Promotion Execu-
tives Association by Victor G.
Bloede, president of Benton &
Bowles.

Among the major transitions
forecast by Bloede were instant
visual transmission of "letters"
by tv, 3-D picture phones,
highly specialized work forces
and drastic changes in agency
structure.

Youth, said Bloede, will be
even more important in the fu-
ture than it is today and tv
programming will be more se-
lective.

In the picture

Liddel made a mistake in 1962, and because of it he's Compton's media director today.

With a college degree in psychology and a minor in physics, Liddel wanted to go into motivational research. The problem was that the agency specializing in this area wanted people with Master's degrees and all Liddel has was a Bachelor's.

Just about this time, a friend who works in research told him about an opening within his company. The friend got Liddel the job in research and Liddel, who thought he was joining a research company, found himself working for Compton Advertising.

If anyone has ever worked his way up through the ranks it's Bob Liddel. From media research he went into time buying, first as an assistant and later as a timebuyer. He became assistant head timebuyer, then head timebuyer, associate media director and then he left Compton.

Liddel joined Doyle Dane Bernbach in January, 1964, as director of radio and television programming. But Compton was his first home, and he returned in July, 1967, to become associate director of media and programming.

Earlier this month, he was promoted to his new position as media director.

One of the reasons Liddel says he can't go back is that he thought at Compton he could put forth his ideas for more efficient usage of people within the department.

"I'm a believer in matching people's personalities to their jobs." Liddel points out the media director. "I feel that you don't 'fill a job' but rather find out what a person can do and take it from there."

Liddel explained that since Compton is one of the few agencies that will still take a person off the street and train him, his concept of finding the person to the job works well.

"Since there's a lot of raw material, we can put people into positions that are right for them. If we highjacked employees from other agencies, we'd

be in the position of having to try and find people to fit openings without really knowing what the people were like."

Liddel added that this problem of getting people is a trap every agency falls into.

"It can work two ways," he explains. "First there's an agency like Compton which trains people off the street. Since we have to train these people, we can't pay them as high a salary as an agency which is hiring a trained person. Because we don't pay as much as some other shops, we can't attract media people from the outside."

It also works the other way around, as Liddel explains.

"The agencies which are used to hiring media people away from the competition are locked into paying higher and higher salaries to get and hold people. Since they're set up for skilled people, they can't bother with a training program."

One of the major changes Liddel has instituted at Compton is a restructuring of the media department. He has streamlined it by eliminating several of the levels between buyer and associate media director.

Under the current setup, there are only buyers, supervisors and associate media directors.

Interestingly enough, buyers are either print or broadcast buyers. Perhaps even more interesting is the fact that supervisors specialize also.

There are print supervisors, broadcast supervisors and media supervisors. The responsibilities of the first two are obvious. The media supervisor is the one who supervises both media. If a person filling this position had a strong background in broadcast and a weaker one in print, he would be the media supervisor on an account which had heavy broadcast billings and only light expenditures in print.

The associate media director arrangement under Liddel is also innovative.

There is one associate media director who covers the print accounts. Another covers broadcast spot. Two



Robert L. Liddel

It all began by accident

are responsible for network buys. Duties of the other two associates are somewhat unusual.

The associate media director for finance is responsible for the total dollar flow for an account. He writes monthly reports to the client detailing how his money was spent in the previous month, not only on media but throughout the whole agency.

The reason for this, as Liddel explains, is that since most of the money spent for a client is in the media area, it's only logical that someone in the media department keep track of it.

"It's only a minor duty to contact the other departments to find out what they've spent for a client."

In addition, someone in the media department is more likely to be aware of what credits or make-goods a client can expect in the next month and how this affects his figures.

The other associate media director is also a specialist of sorts. It is her responsibility to sell the media plan first to the account section and then to the client. With her research and media background, she is well equipped to understand any strategy.

Since Liddel has to train his own, he has definite theories in this area.

"I look for motivation more than anything else. If a person says he wants to make a lot of money, that's fine—but it's not what I'm looking for. I'd rather hire someone who says he'd just like to be successful at whatever he does." ■

"Do you remember," demands an eager purveyor of p.r. for Westinghouse, "when Mike Douglas found himself cheek-to-cheek with a toothy alligator . . . welcomed a penny pinching Jack Benny who arrived at the Douglas studio by public bus . . . discovered, along with a scuba diving partner, that two's company and three's a crowd (especially when the third party just happened to be an uninvited 12-foot water cobra!) . . . walked the straight and narrow of a circus tightrope or scaled a 150-foot fireman's ladder and held off ferocious lions when he discovered that he had been locked in the cage with them?"

Can't say we do.

* * *

All right—who's the wise guy who said, "What this country needs is a good five-second commercial?"

* * *

Speaking via the typewriter of some simple soul in the vast CBS public relations department, Wendy Dascombe, delectable piece of plunder who bagged the Miss USA title last month in Miami Beach, recalls that neither her mother, father nor brother really believed she would win. "It was my sister Sherry, a school teacher in Denver, who had a positive look in her eyes. Later, after I was judged the winner, I asked her why she thought I won. 'I knew you would,' she said, 'because you're average. You're the typical American girl and you represent all girls your age.'"

You and Raquel Welch.

* * *

"My wife and I often went hungry before my first big hit, 'Honeycomb,' says Jimmie Rodgers, star of *Carol Burnett Presents the Jimmie Rodgers Show*. "I had to walk five miles to collect my first royalty check because I didn't have the bus fare."

So what? As soon as he cashed the check, he bought the bus.

A backgrounder on ABC-TV's *The Anniversary Game* gives us a feel for the utter madness of John Reed King:

"If your next door neighbor's business included setting up a seven-foot-high mountain of 100 beautifully wrapped gift boxes, some containing money, others assorted housewares, and one large box containing *Laugh-In's* JoAnn Worley, you might think him to be a prime candidate for the nearest mental institution.

"But if that neighbor were John Reed King, producer of *The Anniversary Game*, you'd discover that this is just the kind of slap-stick lunacy that he deals with every day."

You'll be the death of us yet, King. How much slap-stick lunacy do you think a body can stand?

* * *

From a recent sheet of press information released by a New York station:

"Weekend motorists are being urged to watch WPIX-TV's presentation of highlights of the Memorial Day 1969 Indianapolis 500—so they can learn how better to control their own vehicles on the highway."

Thanks a lot. As if it wasn't bad enough, now every schmageggie on the Long Island Expressway is going to make like Mario Andretti.

* * *

From the mysterious East by way of American International Television, comes this somewhat weird synopsis of *Yongary, Monster from the Deep*, a new production distributed by AIT:

"A terrifying earthquake is spreading throughout Korea. It has neither the characteristics of volcanic shocks nor the faulting of rocks common to earthquakes. However, there was no mistaking the damage being done by the falling buildings. Suddenly a gigantic explosion reveals the back of an unknown creature.

"Scientists quickly surmise that the quake was indeed caused by this monstrous creature called Yongary. To the horror of all, the quake was now moving toward Seoul, the capi-

tal city of Korea, and destroy everything in its path.

"There was nothing to do but wait and hope that something could be done to put an end to Yongary. When a frightening explosion, Yongary poses himself and begins moving toward the city."

Certainly not the type of monster we want moving toward our city.

* * *

When tv carried the news of the bloody rioting in Kuala Lumpur not long ago, Gene Kummel, director of McCann-Erickson's international division, became fearful for the safety of the agency's office staff there. For several days, he tried, without success, to contact Maurice Crane, the Englishman who heads McCann's Malaysian operation.

Kummel made one last try by phone, and by the sheerest chance got through to Crane.

"Is there anything in the world we can do for you?" Kummel pleaded.

"Matter of fact there is," came Crane's phlegmatic reply. "Could you be a little understanding about our profit picture for May?"

* * *

We've been quizzed thusly by a press release on the current 6 minute weekly *Tarzan* opus: "Which well known sound is actually the bleat of a camel, the howl of a hyena, the growl of a dog and the tone of a violin's plucked G-string, all superimposed on a recording of a yodeller played at high speed?"

Tom Smothers calling CBS lauding the March to check out that cancellations rumor?

* * *

A vacation is what you take when you can't take what you've been talking any more.

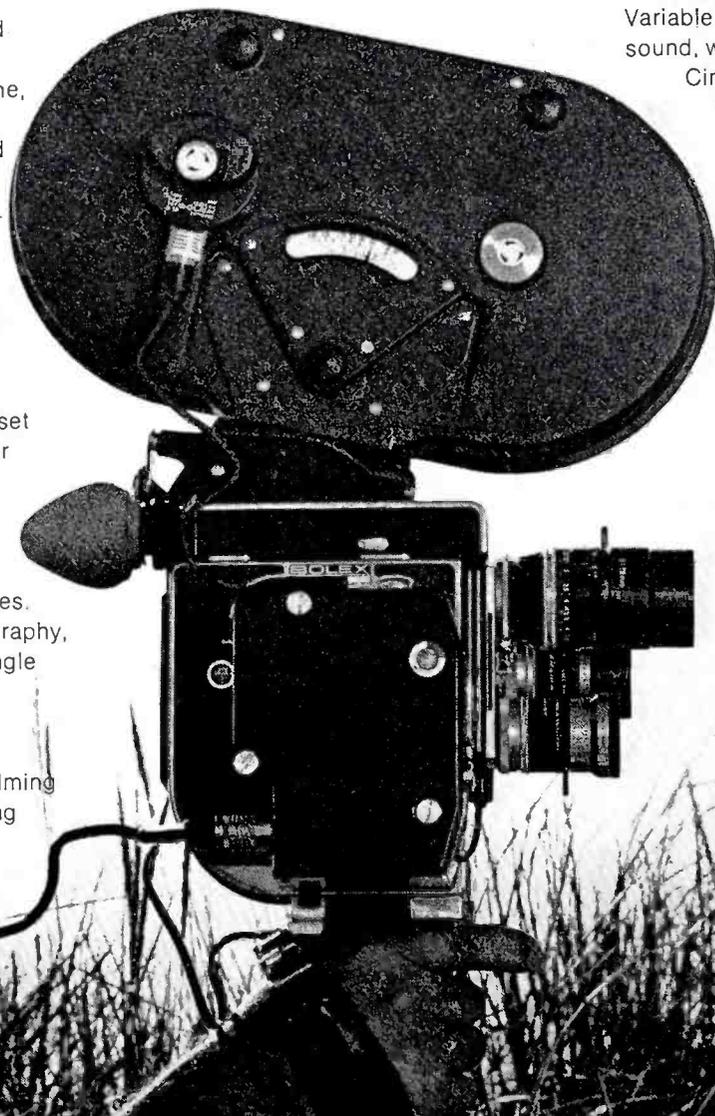
* * *

Today's mini-quiz:
Whatever became of Tony Wons



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