

Television Age

PJ

Ssing costs in commercials: a projection of labor demands
ow to open that production shop you've always wanted
I the agency tv producer a thing of the past?

PAGE 35

PAGE 38

PAGE 42

FRANK WORTH

Award winning film director
returns to the U.S.A. for com-
mercial production with THE
TVA GROUP on October 25...
See his international reel.



THE TVA GROUP INC.

527 Madison Ave. New York City Tel. 421-1390
350 Golden Gate Ave. San Francisco Tel. 775-3664

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Guaranteed by Filmex.

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WHERE IN THE WORLD
WILL YOU EVER AGAIN
FIND FEATURES
OF THIS MAGNITUDE
IN MEANINGFUL
NUMBERS?



PARAMOUNT FEATURES (PRE 48)

for: Budgeting...Planning... Overcoming Scarcity.

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KRIS CORPUS CHRISTI • KWGN DENVER •

KMJ FRESNO • WKZO GRAND RAPIDS • KHVH HONOLULU •

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WKZO GRAND RAPIDS, KALAMAZOO • WMTW PORTLAND, ME. •

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WNEM SAGINAW, BAY CITY • KUTV/KSL SALT LAKE CITY •

KOGO SAN DIEGO • KTBS SHREVEPORT • WREX ROCKFORD, ILL. •

WSBT SOUTH BEND • KONO SAN ANTONIO • KTUL TULSA •

WAOW WAUSAU, WISC. • KCMO KANSAS CITY •

WTvj MIAMI • WUHF MILWAUKEE •

WTCN MINNEAPOLIS, • WWL NEW ORLEANS •

PARAMOUNT FEATURES (PRE 48)

An imposing array of great titles...

FOR WHOM THE BELL TOLLS • THE LOST WEEKEND • OSS
CONNECTICUT YANKEE IN KING ARTHUR'S COURT
GOING MY WAY • REAP THE WILD WIND • UNCONQUERED
THE HEIRESS • HOLIDAY INN • STATE OF THE UNION
LIVES OF A BENGAL LANCER • WAKE ISLAND
DOUBLE INDEMNITY • THE GHOST BREAKERS • SO EVIL MY LOVE

and ever so many more!

mca

VOL. XIV

No. 6

Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.



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

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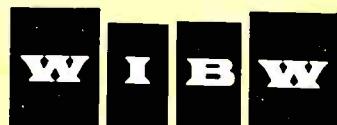
Et tu, Helianthus

The ubiquitous sunflower (*Helianthus annuus*) may be our state's official symbol, but the real flower of Kansas is Topeka!

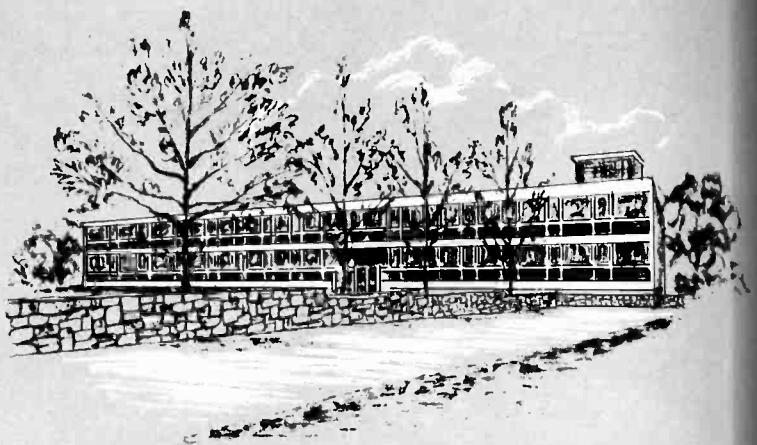
For Topeka reigns over the most generous chunk of the BIG Kansas market — two million people with prime spending power and a thirst for everything moderns buy.

And only WIBW delivers the vast Topeka Market! You're IN when you're ON WIBW Radio, "The Voice of Kansas" — most-heard signal in 45 of Kansas' top counties. On the TV side, WIBW's influence in the \$342 million northeastern Kansas market is unmatched, the market's isolation is well defined...in fact, many viewers never see another signal.

Let Avery-Knodel translate it for you. Or call 913-CRestwood 2-3456.



TV • RADIO • FM
Topeka, Kansas
Broadcast Services of Stauffer Publications



The Embassy of Denmark

His Excellency Torben Rønne, Ambassador
of Denmark, with Mrs. Rønne, in the
dining room of the Embassy . . . another in the
WTOP-TV series on the Washington diplomatic scene.

WTOP-TV ⑨⁹
WASHINGTON, D. C.
Represented by *TvAR*
A POST-NEWSWEEK STATION



Letter from the Publisher

Important, Growing More So

Some 38 million people watch local late news on television. This is more than five times the total combined circulation of *Time*, *Newsweek* and *U. S. News & World Report*. The audience is equal to the viewers watching Huntley-Brinkley, Walter Cronkite and Peter Jennings combined. These figures, cited by NBC President Julian Goodman before the Radio And Television News Directors Association meeting held in Chicago recently, again emphasize a truism of broadcast news—regardless of the technological advances, satellite communications and earth-shaking world events—the public will always be interested in what goes on locally.

As Bill Small, Washington Manager of CBS News, pointed out in a key-note address to the RTNDA, "the growth of competent professional news information in broadcasting has been little short of sensational. The smallest local station does not hesitate to attempt documentaries in a style once reserved for an *NBC White Paper* or *CBS Reports*.

"Daily coverage," he continued, "in many cities is not just quick and competent; it is providing civic protection against vested interests against which newspapers, in this era of diminishing competition, do less and less."

In addition to filling a function that newspapers have relinquished, it follows that the station that does the best local news job earns the recognition of leadership in its market—despite the ups and downs in network programming.

Permanent Office Needed

At the same time, the news director has become an increasingly important part of the station management team. The news director's importance is reflected somewhat by the growth of the RTNDA, which now numbers one thousand members, and has just concluded its 21st annual meeting. However, as Julian Goodman points out, the RTNDA should have a permanent office and staff working all year 'round, insuring continuing exchange of information and ideas. The Association should parallel in importance the American Society of Newspaper Editors, which speaks with authority for the editors in the nation.

Cordially,



MAKING NEWS.. with the news!

**COLOR NEWS . . . The
Area's First and ONLY
Local, Live — News
Weather and Sports!
Sunday thru Friday
10:00 - 10:30 P.M.**

COLORCOLORCOLORCOLOR
The **FULL COLOR** Station, TV-23
BIG FOR IT'S AGE . . .
AND GETTING
BIGGER!
(Air Date: September, 1965)
COLORCOLORCOLORCOLOR
Competitively Priced
See Meeker Representative

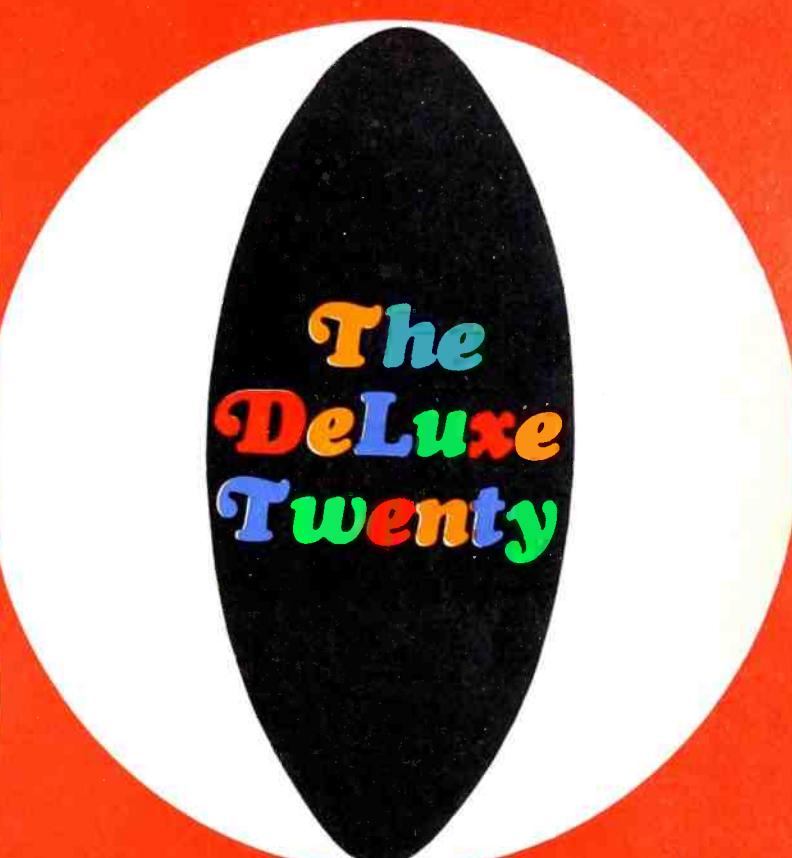
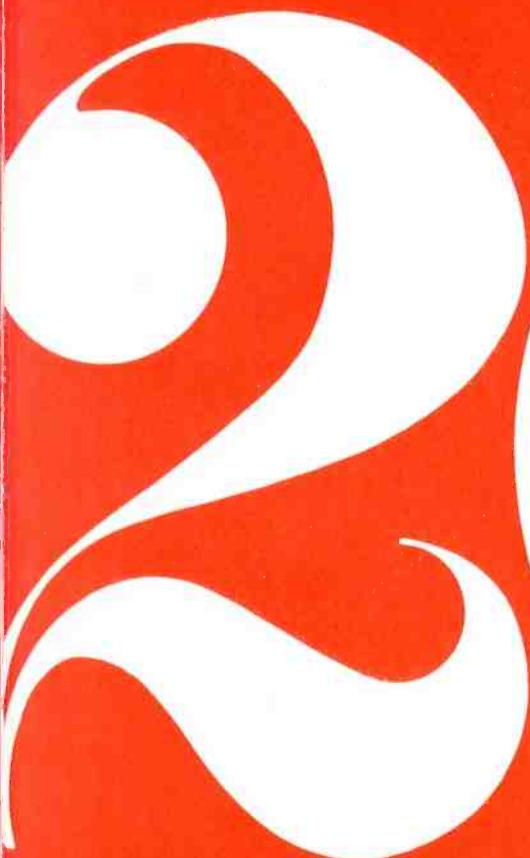


Rockford - Freeport, Illinois

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**"The best American-dubbed,
quality feature film package
ever offered to television!"**

**The
DeLuxe
Twenty**



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WTAR Radio-TV Corp.
Norfolk, Va.

Research Rebellion

Your Letter From the Publisher
in the August 1st issue just about
summarizes the incredibly unsophisticated
attitude that pervades the entire
broadcast/advertising industry
on matters relating to research.
You are (and entirely in tune with

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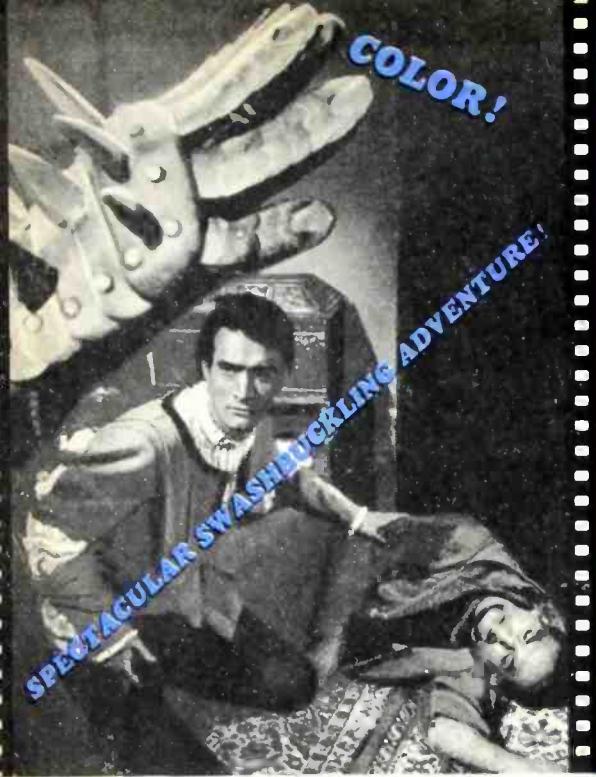
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving,
please let us know four weeks before changing
your address. Place magazine address label here,
print new address above.



CAPTAIN FROM TOLOSA

In the terror-filled days
of the Spanish Inquisition,
one man's courage
determines the fate of
an empire.

Running Time:

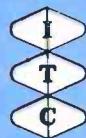
96 minutes

Release Date:

1966

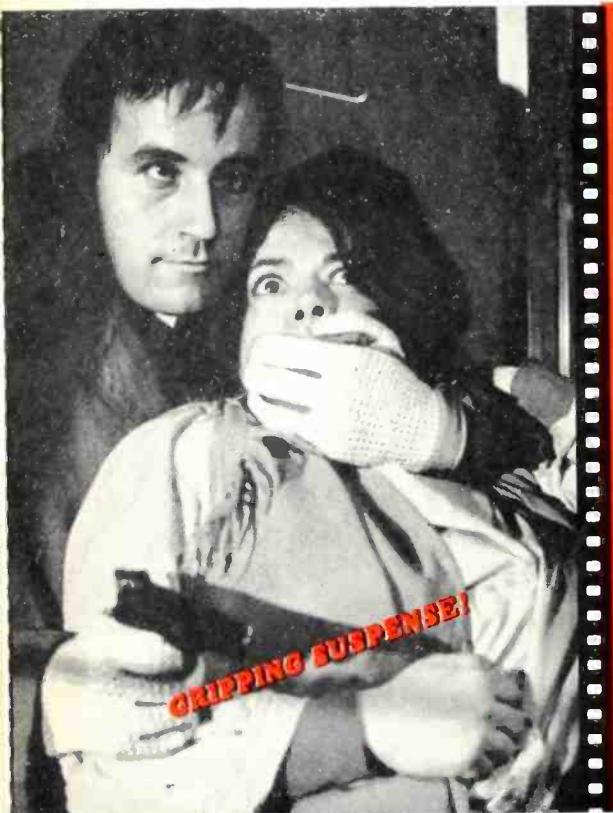
The
DeLuxe
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KILL AND BE KILLED

Their plan for murder
turns two people's love
to suspicion and hate.

Running Time:

109 minutes

Release Date:

1966

The
DeLuxe
Twenty

Guaranteed by ITC: "The best American
quality feature film package ever offered to te-



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Cordially,

S. J. Paul



WCFF-TV

23

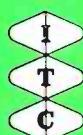
Rockford - Freeport, Illinois



SERENADE FOR TWO SPIES

From Las Vegas
to San Francisco
to New York
in pursuit of a
top-secret weapon.

Running Time:
87 minutes
Release Date:
1966



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Guaranteed by ITC: "The best American-dubbed,
quality feature film package ever offered to television."



MASSACRE AT MARBLE CITY

Indian tribes join forces
in an attack to defend
their lands against
gold-greedy
prospectors.

Running Time:
87 minutes
Release Date:
1966



Guaranteed by ITC: "The best American-dubbed,
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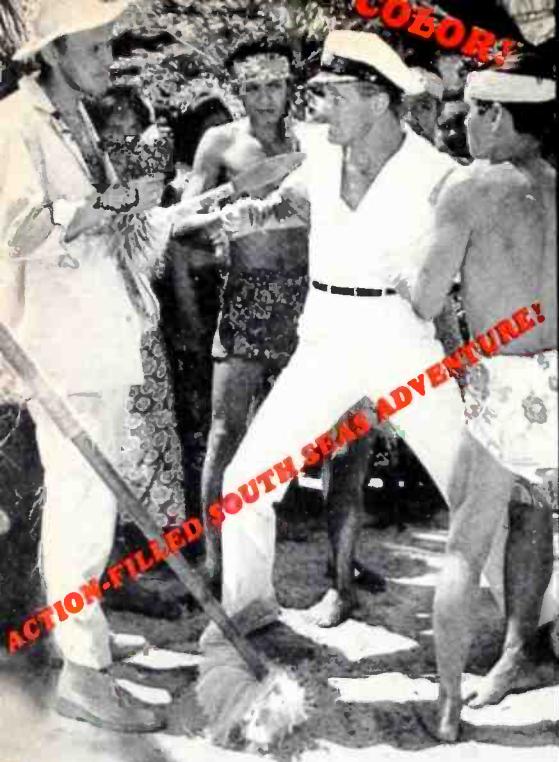
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



MUTINY IN THE SOUTH SEAS

War and piracy
invade the quiet
waters of a South Sea
Island paradise.

Running Time:
83 minutes
Release Date:
1966



Guaranteed by ITC: "The best American-quality feature film package ever offered to tel-

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AND GETTING

BIGGER!

(Air Date: September, 1965)

COLOR COLOR COLOR COLOR

Competitively Priced
See Meeker Representative



WCEE-TV

23

Rockford - Freeport, Illinois

VIVA JUANITO!

Panic in the streets
as revolution sweeps
through a South American
country.

Running Time:
95 minutes
Release Date:
1965



Guaranteed by ITC: "The best American-quality feature film package ever offered to tel-

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Cordially,

S. J. Paul

FORMULA C-12/BEIRUT

Terror and intrigue
in modern Beirut as
an unknown force seeks
to destroy the city.

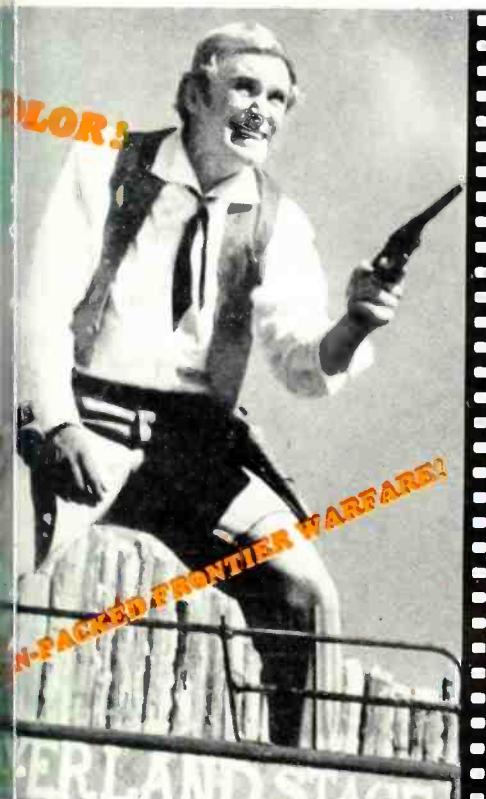
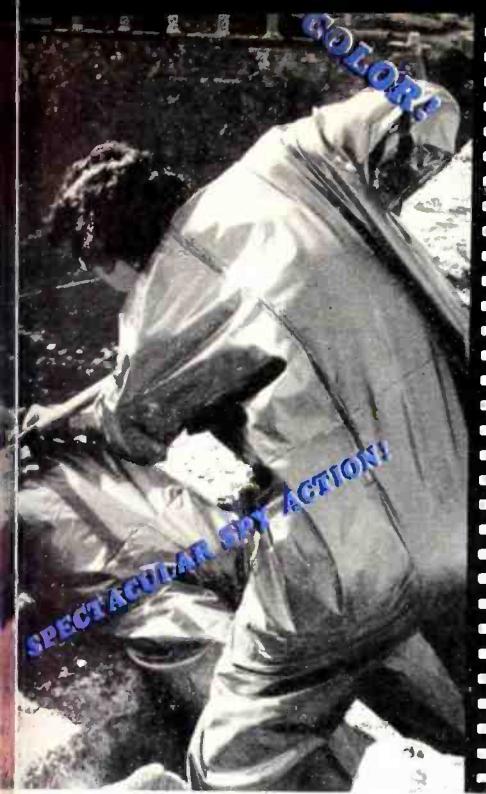
Running Time:
93 minutes
Release Date:
1966

The
DeLuxe
Twenty

Guaranteed by ITC: "The best American-dubbed
quality feature film package ever offered to television."



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WTAR Radio-TV Corp.
Norfolk, Va.

Research Rebellion

Your *Letter From the Publisher* in the August 1st issue just about epitomizes the incredibly unsophisticated attitude that pervades the entire broadcast/advertising industry in matters relating to research.

You are (and entirely in tune with

BLACK EAGLE OF SANTA FE

Bloodshed and warfare
invade a peaceful
territory as the
Comanches are
goaded to attack.

Running Time:
86 minutes
Release Date:
1966

The
DeLuxe
Twenty

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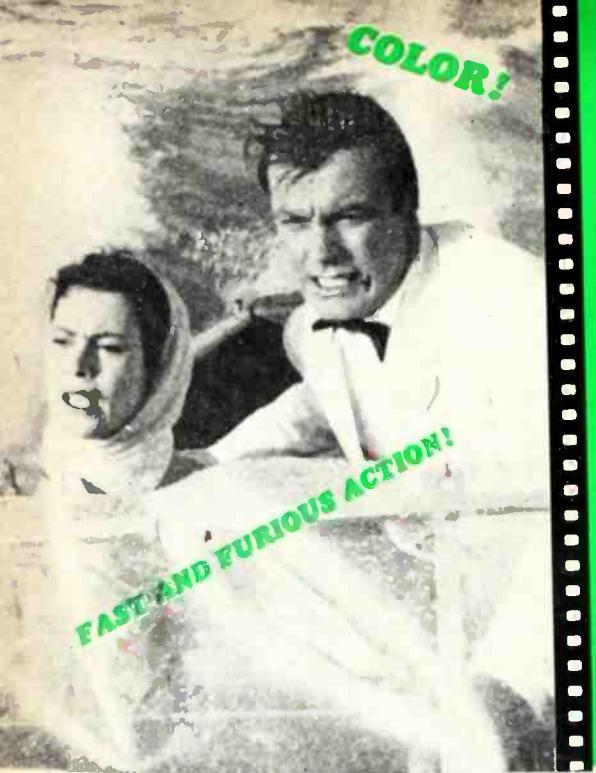
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving,
please let us know four weeks before changing
your address. Place magazine address label here,
print new address above.



AFFAIR AT ISCHIA

A devil-may-care adventurer encounters excitement and romance on the beautiful Bay of Naples.

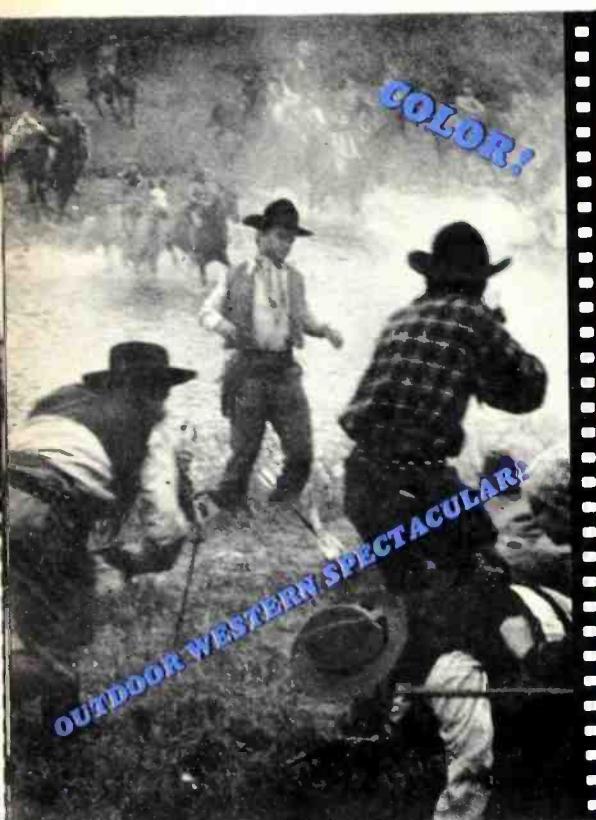
Running Time:
90 minutes
Release Date:
1964



Guaranteed by ITC: "The best American-quality feature film package ever offered to television."

INDEPENDENT TELEVISION CORPORATION

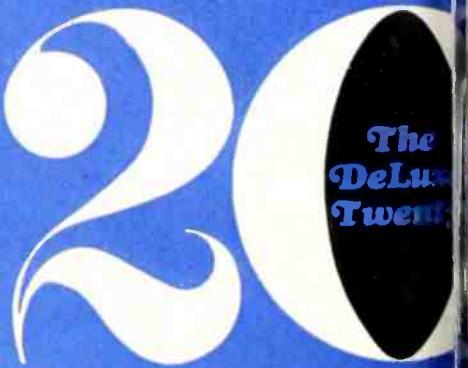
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



THE MAN CALLED GRINGO

Action-packed drama as a fast-shooting stranger rides into town to unravel a twenty year mystery.

Running Time:
90 minutes
Release Date:
1966



Guaranteed by ITC: "The best American-quality feature film package ever offered to television."

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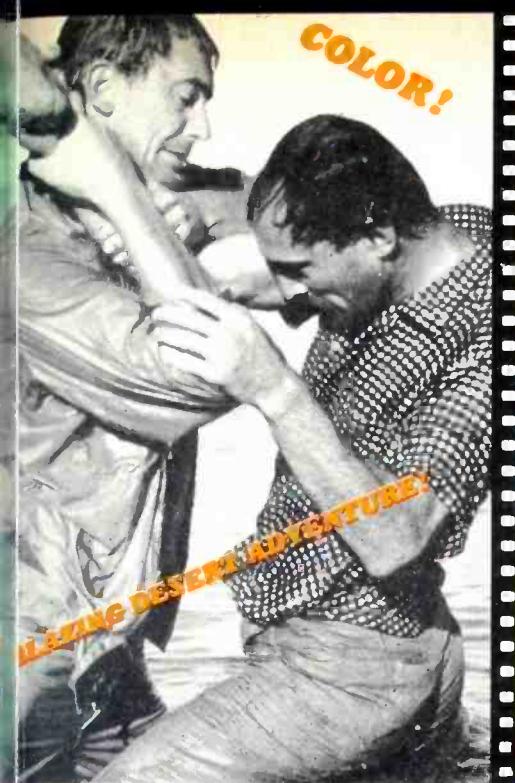
S. J. Paul



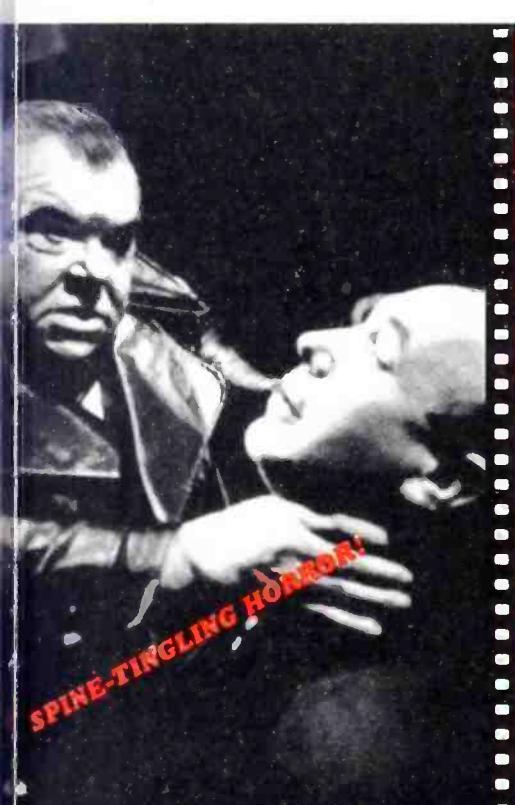
WCEE-TV

23

Rockford - Freeport, Illinois



COLOR!



SPINE-TINGLING HORROR!

WTAR Radio-TV Corp.
Norfolk, Va.

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in the August 1st issue just about
pitomizes the incredibly unsophisticated
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broadcast/advertising industry
on matters relating to research.
You are (and entirely in tune with

THE SAND RUNS RED

A map of an ancient
king's tomb in Greece
leads to treachery,
violence and murder.

Running Time:
92 minutes
Release Date:
1966

20
The DeLuxe Twenty

Guaranteed by ITC: "The best American-dubbed
quality feature film package ever offered to television"



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555 Madison Avenue, New York, N.Y. 10022 • PL 5-2100

STRANGLER OF THE TOWER

Frantically,
the police search for an
unknown assassin
and a fabulous,
legendary emerald.

Running Time:
92 minutes
Release Date:
1966

20
The DeLuxe Twenty

Guaranteed by ITC: "The best American-dubbed
quality feature film package ever offered to television"



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\$7.00; 2 years \$10.00. Subscription
rates for all other countries
available on request.

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ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving,
please let us know four weeks before changing
your address. Place magazine address label here,
print new address above.

Modern, Fresh Productions...

16 produced in 1966 and the balance 1965-1963 for worldwide theatrical release.

15 In Magnificent Color...

capturing the full flavor of the on-location sites and stunning sets.

12 Co-Productions...

with the most creative moviemakers in Europe and ITC exercising the approval of script, cast and director.

Impeccably Dubbed...

In New York, under ITC's direct, continuing supervision, by the world's leading specialist in dubbing feature films for American theatrical release.

TITLE	COLOR OR B&W	RUNNING TIME	RELEASE YEAR
1. Kiss Kiss, Kill Kill	Color	86	1966
2. The Last Tomahawk	Color	90	1966
3. The Balearic Caper	Color	93	1966
4. James Tont: Operation Goldsinger	Color	88	1966
5. Massacre At Marble City	Color	87	1966
6. Captain From Toledo	Color	96	1966
7. Serenade For Two Spies	Color	87	1966
8. Kill And Be Killed	B&W	109	1966
9. Black Eagle Of Santa Fe	Color	86	1966
10. Formula C-12/Beirut	Color	93	1966
11. Viva Juanito!	Color	95	1965
12. Mutiny In The South Seas	Color	83	1966
13. The Devil's Choice	B&W	90	1963
14. The Man Called Gringo	Color	90	1966
15. Blueprint For A Million	B&W	92	1966
16. Legend Of A Gunfighter	Color	95	1966
17. The Sand Runs Red	Color	92	1966
18. Murder By Proxy	B&W	85	1965
19. Affair At Ischia	Color	90	1964
20. Strangler Of The Tower	B&W	92	1966



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AND GETTING

BIGGER!

(Air Date: September, 1965)
COLOR COLOR COLOR COLOR

Competitively Priced
See Meeker Representative



Rockford - Freeport, Illinois

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Cordially,

Letters to the Editor

A Decimal Point

Playing the numbers game can be very dangerous, and I was startled to read that our market had gone up 103 per cent in local business this past year as reported in page 33 of your August 15 issue. Even your own analysis shows only a 10.3-per-cent increase. [A misplaced decimal, of course, produced the eye-opening figure. Ed.]

Frankly, blanket percentages and blanket statements are so misleading that each market has to be very carefully scrutinized to understand what the various percentages indicate, and as I have discussed with many of the other stations, national spot certainly is subject to great fluctuations from market to market, especially in the last 12-15 months.

For those who don't realize it, we are definitely in a different area of national spot, and there are some very serious problems connected with it.

ARTHUR M. SWIFT
*Executive Vice President,
General Manager
WQAD-TV
Moline, Ill.*

Military Manner

Congratulations on a very worthwhile contribution to broadcasting with your *Military Millions* story in the August 29 issue.

JAMES W. EVANS
*Director, Audience
& Sales Promotion
WTAR Radio-TV Corp.
Norfolk, Va.*

Research Rebellion

Your *Letter From the Publisher* in the August 1st issue just about epitomizes the incredibly unsophisticated attitude that pervades the entire broadcast/advertising industry in matters relating to research.

You are (and entirely in tune with

the broadcasting industry) perpetrating the childlike whine that the broadcasters are paying for research while the design shots are being called by the agencies and advertisers. Then you go on to say station research expenditures have gone from \$3 million to \$8 million in five years. Big deal! First of all, where do you think the broadcasters got that \$8 million from in the first place? Well I'll tell you, since everybody seems to be too dim to recognize the fact: FROM THE ADVERTISERS—just like the \$1.67 billion that came from them to tv broadcasters in 1965.

And the industry complains about a lousy one-half of one percent of its gross revenues going into research? Have you any idea how this compares to most major industries in the nation? It's pathetic! Most industries (manufacturing, chemical, textile etc.) will spend more in one year than broadcasting in five.

Anyone who is investing over \$1½ billion dollars a year in an industry has a perfect right to call design shots and it's an effrontery of the rudest nature to imply that they haven't. What's more, a good advertising agency is eminently more qualified to assess research values than most broadcasters. How many broadcasters employ personnel with good marketing research or statistical degrees? Hardly any.

How can anyone in his right mind imagine that \$8 million a year is enough to measure well over 500 stations, each one of which broad-

casts over an average of 18 hours a day; to a potential 5½ million homes, accounting for more than 120 million people, and to get this data by average quarter hour estimates in any one of more than 3,000 counties? For a national industry whose functional premise is communication it's amazing that you feel \$8 million is enough, let alone moan about it!

As I mentioned before, the agencies (and advertisers) have easily the most qualified people available (outside the research companies themselves) to assess the difference between good, bad or indifferent research and "to call the shots" accordingly. But, while it's entirely possible they may feel it's not their responsibility, I believe they are sadly lacking in not attempting to relate their thinking and reasoning to the broadcasting segment of the industry instead of dumping this chore on the backs of the research companies themselves. In other words, they should recognize their own ground rules and communicate directly.

I do not envy the research companies one little bit. They make nowhere near the profit the industry they serve makes (though they are more responsible for it than any other single industry function with the possible exception of electricity); they are bludgeoned and attacked by all, defended by none and I can only conclude they must be a strange breed to take so much nonsense for so long.

NAME WITHHELD
Los Angeles, Cal.

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

Mail to: **TELEVISION AGE**
Circulation Department
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New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

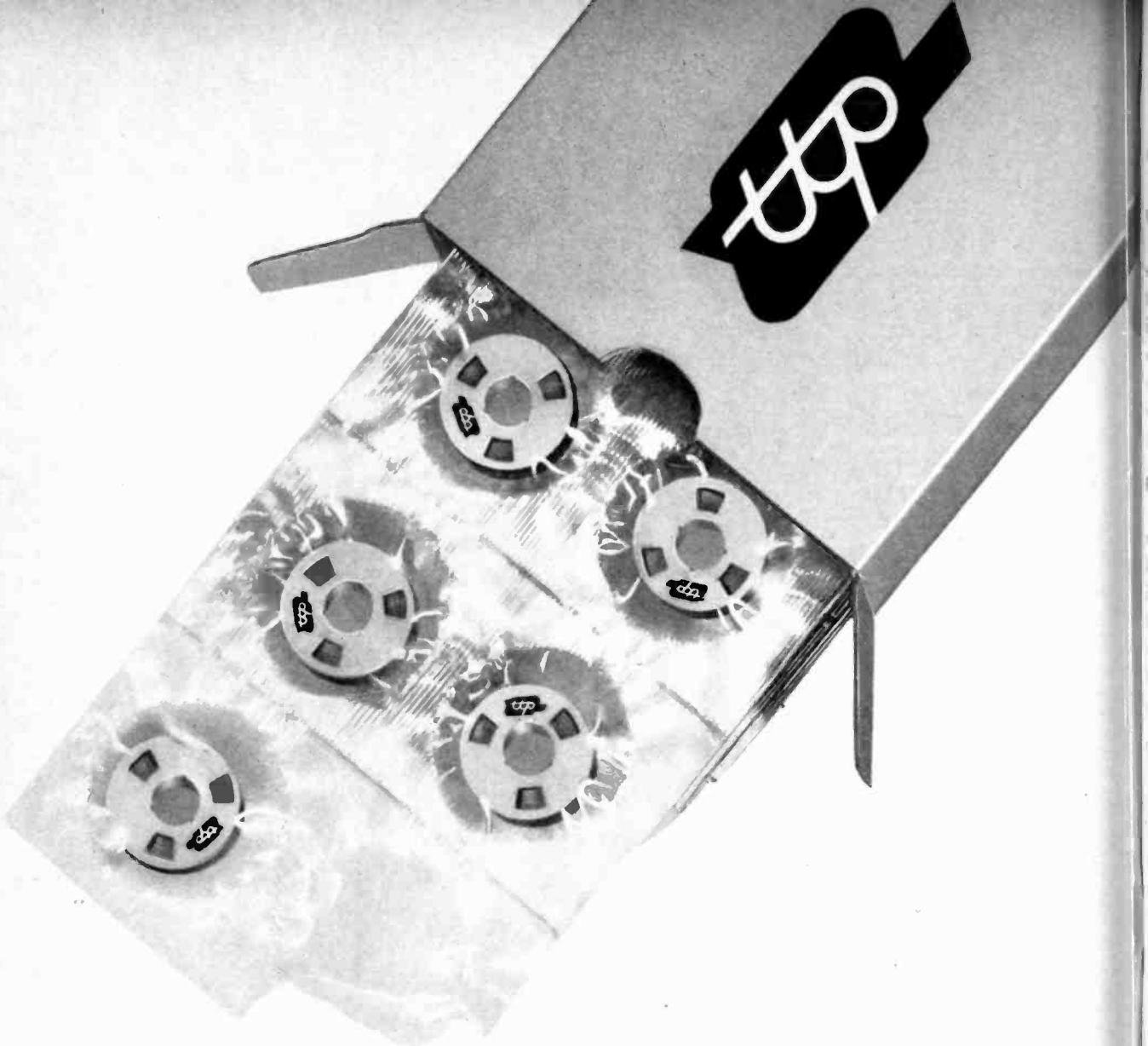
NAME _____

ADDRESS _____

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TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



**for the quick relief
of uninspired,
non-creative,
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TAKE TELE-TAPE!

TELE-TAPE PRODUCTIONS | 234 WEST 44th STREET, NEW YORK, N.Y. 10036, 212 OX 5-0910
135 SOUTH LA SALLE STREET, CHICAGO, ILL. 60603, 312 332-2718

Westerner Moving East?

New York commercials-making business these days seemingly is lucrative enough to have sparked a report that a major Hollywood production company is considering opening a studio to get in on the business. And Filmways, which had thought of reopening its big plant in upper Manhattan for commercials work, changed its plans when Screen Gems needed the space for *Hawk*, the ABC-TV series.

Putting the ADI into Dollars

To aid media men bogged down in the details of the new ARB marketing concept based on the "Area of Dominant Influence," RKO General Broadcasting is rushing out a slide-rule calculator that can be used to transform the ADI percentages into actual numbers of men, women, children, etc. Frank Boehm, research director at RKO General, believes the tool will be widely used to compute cost-per-thousands for the ADI.

Who Needs Cigarettes?

How has the loss of cigarette advertising revenue affected the profits of British program concerns? Very little, it appears. One company, Westward Television, recently reported a 12 per cent increase in advertising income for its fiscal year, despite a seven per cent drop in cigarette money. Westward reported that profits before taxes amounted to £384,919; profits in the previous fiscal year were £293,803.

Kyrios Kangaroo? Kapitan Kangaroo?

After Captain Kangaroo's successful production of two weeks of the daily show in Holland, Bob Keeshan and his staff are considering doing another fortnight of production abroad next spring. Among the possibilities: Greece, the Soviet Union. Negotiations are now underway with diplomatic and tv representatives from those countries. Mr. Keeshan's plan is to make the overseas visit of Kangaroo part of an exchange agreement, with a leading Greek or Russian children's entertainer doing a fortnight on CBS-TV.

New Yorkers Lack Natural Interest In CATV

Most of the unknowns in launching a community antenna television system in a dense metropolitan area are technical and physical. However, TelePrompter Corp., now in the process of hooking up a possible 400,000 dwelling units in north Manhattan, is running into unexpected trouble with New Yorkers' famed aloofness and hostility toward strangers. According to Irving B. Kahn, board chairman and president, the toughest problem to date has been "getting in that door. Many people think we're trying to sell sets or rooftop antennas, and don't really understand what a CATV system is." The company, however, is holding back on a big promotion

campaign until most of the cables are laid and the service can begin on a big scale.

There's Still Gold in Prime Time

Despite oft-repeated assertions by Hollywood tv series producers that it's tough to make a profit with a network series unless it runs more than two seasons, there's money even in shorter runs for studios set up to run "mass" production. Screen Gems, with five shows now on network, hit its biggest sales year in the 12 months ended last June, with record profits of \$5,211,000, on sales of \$87,387,000. Profit for the previous fiscal year was \$4,691,000 on sales of \$66,966,000. Important revenues are syndication sales, especially overseas, and the East Coast and West Coast commercials-making operation, EUE/Screen Gems, which may account for more than 10 per cent of the Columbia subsidiary's grosses.

Op Goes Pub for Lab

Coastal Film Service is expected to go public later this fall, to obtain financing for the development of extensive color laboratory facilities. Last year Optical acquired a black-and-white laboratory, Technical Film Labs, Inc. The stock issue is intended to provide funds for, among other things, over half-million dollars worth of color equipment. Both Technical and Coastal Film Service will become divisions of Coastal Film Industries, with further diversification and acquisition anticipated.

New Sport for Closed Circuit Tv

Connoisseurs in the U.S. of certain "off-beat" foreign sports may soon be able to see the major events live over closed circuit tv by satellite from Europe, similar to the manner in which various boxing matches have been transmitted. A major communications firm is now negotiating for U.S. tv rights and satellite clearances for trans-Atlantic transmissions of the contests.

Plugging the Early Show Gap

Variety shows in first run syndication are doing well, unless they're bound to a rock-a-go-go format, and stations are taking them to fill late afternoon slots formerly filled by movies. Now that the movie supply is shrinking, stations are buying such shows as WBC Productions' *Mike Douglas Show*, available in 60- and 90-minute lengths. The daytime series hit its biggest lineup last month, with the tapes going out to 117 stations.

Little pitcher with A Big Ear

In the works at one of the larger tv commercials studios is a sound camera capable of picking up sound selectively at 1,000 feet, with no cables or radiomicrophones or parabolic microphones to reach that range. The development will, among other things, reduce the cost and complexity of location shooting.



STERLING BREWERS, INC.



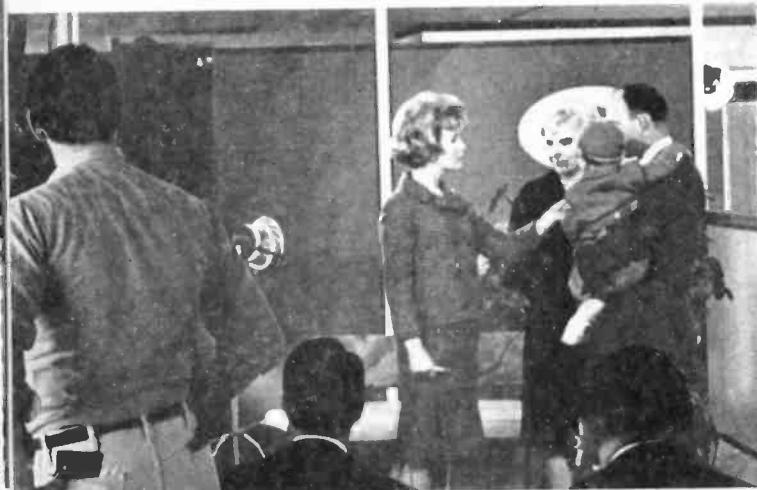
FIRST WISCONSIN NATIONAL BANK



ORO MANUFACTURING CO.



DR. PEPPER CO.



REYNOLDS METALS ↓

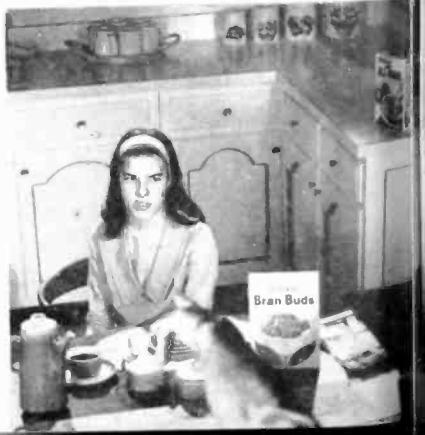
↑ UNITED AIR LINES



↓ AMERICAN BAKERIES COMPANY



↓ KELLOGG COMPANY



SARRA-CHICAGO, INC.

16 EAST ONTARIO • CHICAGO, ILL. 60611 • WH 4-5151 • A-C 312

- Award-Winning Directors
- Permanent Staff of Editors and Camera Crews
- Quality Laboratory
- Special Equipment Designed for Commercial Production

THESE ARE SOME OF OUR CLIENTS:

Leo Burnett • J. Walter Thompson • Grant Advertising
Campbell-Mithun • Clinton E. Frank • D'Arcy-Tatham-Laird
• Perrin & Associates • Henderson • Batten, Barton,
Durstine & Osborn • Foote Cone & Belding • Bloom
Advertising • Knox Reeves • MacManus, John & Adams
Lilienfeld • Geyer, Morey & Ballard • Cramer-Krasseit.

Business barometer

Thud again. The word, indicating a sudden, deflating bottoming-out, appeared here when spot business for May climbed only 3.5 per cent above the figure for May '65. Now, after a healthier gain in June, Business Barometer's sampling of stations across the country reveals that spot business in July was up only 3.2 per cent over the same month last year. That minuscule increase was the smallest for July since 1961, the smallest of any month in 1966 so far.

In estimated dollars, the slight gain nudged the July '65 total of \$55 million in spot time sales up to \$56.8 million. The gain appeared to be primarily to the benefit of the nation's larger stations, however, as they reported an increase of 5.2 per cent in their business. Stations doing under \$1 million in annual revenue registered a gain below the average, while outlets in the middle category actually reported a drop in spot activity, as they had in May.

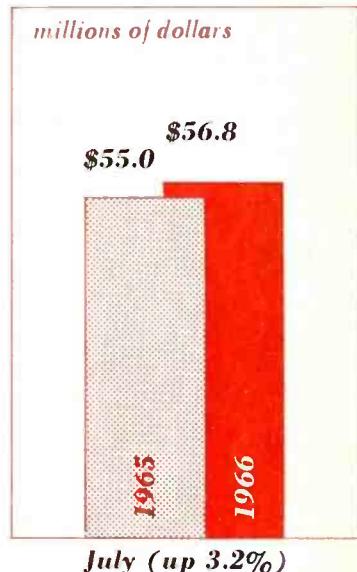
Comparing July to June immediately preceding, the traditional "summer slump" showed up vividly as spot volume declined 12.2 per cent. This drop was about average for the month; over the last few years, it was 11.3, 10, 10.9 and 16.1 per cent.

But that year-to-year figure of 3.2 per cent certainly can't be considered average by any stretch of the imagination. The similar gain, July '65 over '64, was 21.7 per cent; the year before, it was 9.2 per cent; before that, 18.3 per cent, and in July '62 over '61, it was 20.1 per cent. During the recession year of 1960, July spot activity was off almost seven per cent from its predecessor, and a year later it was up only .06 per cent. But, it was thought those days were gone forever—particularly when the economy this July was continuing to turn in a highly impressive performance and the country seemed a long way from a full-scale recession.

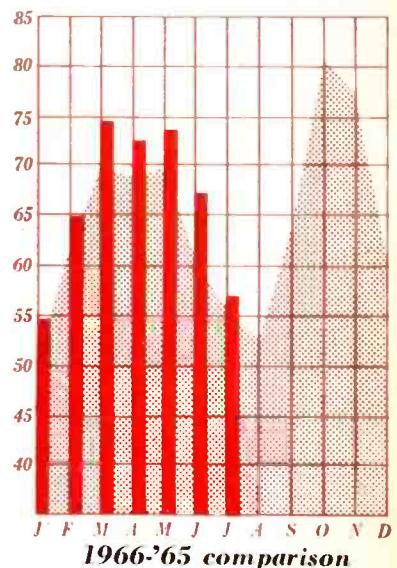
Next issue: a report, and a brighter one, on local activity in July, plus station revenue via network compensation.

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

NATIONAL SPOT



Year-to-year changes by annual station revenue	
Station size	Spot tv
Under \$1 million	2.3%
\$1-3 million	-0.6%
\$3 million up	5.2%





Art Director Tony Zographos was given just two days to create an off-beat story board for a color commercial to be shot on film.



It will take weeks to complete.



Too bad he didn't shoot it at Videotape Center. It would have made a better commercial. He could have used some of those weeks to create his story board. Then watched it happen instantly.

Is that asking too much? Not from us. Videotape Center makes video tape make sense as a creative medium for television commercials.

VIDEOTAPE CENTER

101 W. 67 St. New York, N.Y. 10023
(212) TR 3-5800



In-and Out

If there's anything more challenging to a network salesman than a multi-billion-dollar corporation that won't take a plunge into tv, there's nothing more discouraging to him than to have such a holdout finally get its toes wet in the medium and then pull them out.

That's what seems to have happened with International Business Machines.

Last year the \$3.6-billion corporation, after holding out throughout the history of tv, finally plunked down \$4.5 million to sponsor a number of *CBS Reports* and a *Town Meeting of the World*. The company wound up sponsoring 14 of the 15 documentary hours it had signed up for (it pulled out of a *CBS Reports* on the indebtedness of Americans, a subject that may have seemed touchy to many of IBM's business customers). But, when the end of the season rolled around, IBM failed to renew for the following season, and gave no signs of immediate interest in continued use of tv.

Rumors Disproved. Rumor had it that IBM was disappointed with the results of its venture into tv, and would rely more heavily in the future on the usual vehicles for its corporate advertising: class magazines and news magazines.

Yet when TELEVISION AGE checked with IBM marketing and advertising officials, they said they were quite satisfied, even "gratified", by the results of their tv run.

Said C. C. Hollister, director of advertising and promotion services: "We're not using tv this year because our objectives have changed." He could not specify how the company's objectives had changed. But unlike Kerox, for example, whose initial venture into tv resulted in ever greater interests, IBM's experimental move into tv seems to have been just that, an experiment, not the first step of a full-scale invasion.

Even during the season that IBM advanced the banners of its treasured corporate image onto tv, the corporation continued to spend heavily in magazines, even increasing this print outlay over what it had been before the jump into tv. According to the Magazine Advertising Bureau, IBM in 1965 spent \$2,377,870 on magazines, more than in '64, when it spent \$2,151,460.

In 1963, according to the same source, the company had spent less in magazines: \$1,742,695. The curious aspect of the company's upping its magazine expenditures from 1963 through 1965 is that the increases took place at a time when the company was spending a great amount of money on its exhibit at the New York World's Fair. This outlay reportedly was well over \$20 million dollars.

In The Future? Advertising on the 360 line started in 1964, in magazines. It's anticipated, however, that much more of IBM's advertising money may be given over in support of the new computer family as it moves ever more heavily into the marketplace. Some of this ad money may find its way into tv, into prestige tv offerings such as news specials or cultural fare. This, at any rate, is what network salesmen are hoping.

"We're not looking for any particular tv program," C. C. Hollister said. "But should an opportunity arise, we might possibly take advantage of it."

John Thomas, account executive on the IBM corporate advertising account at Ogilvy & Mather, said he could not comment on any of the corporation's plans. But James Hergen, NBC-TV sales vice president, said he was in weekly contact with the agency on eventualities for IBM. "IBM is an excellent prospect for tv," Mr. Hergen said.

So too did John Karol, CBS-TV vice president for special projects, who remarked that "IBM is anxious

to get back into tv." James Duffy, sales vice president at ABC-TV, said IBM was "investigating tv," although it had showed so far "no concrete interest" in any particular offering, not even ABC-TV's *Stage 67*.

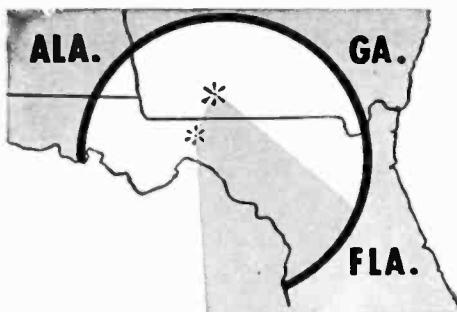
"We will continue to consider tv," said Walter Fleck, IBM's corporate advertising manager, "But we're not looking for anything specific."

Mr. Fleck said the decision not to renew on CBS "was not predicated on disenchantment with tv. On the contrary, it's been a gratifying experience. But in view of certain marketing strategies, we felt we should allocate our advertising moneys elsewhere." He couldn't say where that might be—"plans are still being formulated, but we haven't closed our eyes to tv. We want to keep flexible."

Foot Still in Door. If eyes remain open at the corporate level, on Madison Avenue where IBM's Office Products Division is headquartered, tv is a present reality and commitment. Through Benton & Bowles, the typewriter and adding machine marketing division has some 31 minutes coming up on network this season. Most of them are in CBS sports shows. The division is running a total of 18 minutes on CBS-TV, eight on NBC-TV and five on ABC-TV. The outlay on all three networks is thought to be about \$600,000.

Good for the Image. Tv is by all evidence not incompatible with the IBM image, although the selling efforts for its computer lines, which represent three-quarters of the company's worldwide \$3.6-billion sales (last year) and three-quarters of its profits of \$477 million, may more efficiently use media ostensibly read by those who determine computer purchases.

Working in the well nigh double-dome fields of automation and cyberneticization, the House that THINK Built may yet seek to "warm up" its public image through tv.



WCTV-land

**land of YEAR-ROUND
good living, good business**

We have seasons,
but they are relative-
ly mild, without the
harsh extremes that often
disrupt business elsewhere.

This means year-round high-level
spending, with a diversified econo-
my, as a center for government, business,
recreation, education, and industry. Few
stations, we are told, dominate their markets
as do we in WCTV-land,
but you probably have
your own figures
to prove this!



WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



OCTOBER 10, 1966

Stagehands, editors, cameramen and others already have new contracts; how much higher will actors' demands send production charges?

Countdown on commercial costs

The negotiations will be hard; they'll probably be long; and when they're over, we'll end up paying more than we want to. But I don't see anybody dropping out of television because of it."

"When the attorneys and representatives of SAG and AFTRA sit down at the table, they've got plenty of ammunition. They have in black-and-white how much time the networks sold to advertisers last year. They've got the profit figures for P&G and Lever and General Foods. Those things are hard to hide."

The two quotes above are from the side of "management" as represented by the American

Association of Advertising Agencies and the Association of National Advertisers. Under discussion is the upcoming dispute with "labor" as represented by the Screen Actors Guild and the American Federation of Tv and Radio Artists. Deeply involved in the negotiations as signatory parties, if not as payroll-paying employers (since increased costs eventually come out of the advertisers' pockets), are the television networks and the Film Producers Association. For three years, since mid-November, 1963, the battle-ground between the various forces has been quiet. Now, in mid-October, 1966, these forces are about to come together in an effort to ham-



Now the talent unions

mer out a new wage agreement before the existing contract expires next month.

It is a foregone conclusion that the unions representing the performing talent that appears in commercials will achieve sizable rate increases for their members. Management goes to the bargaining table with no thought of "holding the line" at current rates; rather the idea is primarily to protest vigorously against the exorbitant increases asked by the performers, and to keep protesting until the unions whittle their demands a bit.

"We Won't Pay"

"Frankly," said one member of a legal team that will do battle over the bargaining table, "the advertisers' case boils down to the statement: 'We just won't pay *that* much.' "

Whether or not the agency/advertiser argument is that simple, there is little doubt that next year the cost of a television commercial will be higher than it is now, and the cost of airing it for a specified period of time will also be higher. Just how much higher can be estimated at this time by an investigation of several factors: the proposals already known to be put forth by the talent unions; the increases already granted other segments of the commercial production industry in recent months, and the increases achieved by SAG-AFTRA in the last two contracts.

Out The Window

Since President Johnson's "guidelines" of a 3.2-per-cent wage increase went out the window with the airline settlement, it's foolish to imagine they will be held to anywhere else where labor feels it can do better. Taking a look at some recent in-



are to blast off into realms of higher wages

cases in other areas of commercial production hints at what can be expected:

- A free-lance director who made \$45 per day before July 1, 1966, now gets \$154 per day, and next July will get \$163 per day—an increase better than 12 per cent.

- A wardrobe attendant, making \$4 per day before September 1, now gets \$46 per day and next September 1 will get \$48 per day—an increase of almost 10 per cent.

- The stage "mechanics"—grips, lighting operators, etc.—received a 5-per-cent increase on the minimum scale in all categories as of July 1, with the new contract running through December 31, 1967.

Cameramen employed on a weekly and annual basis will receive a per-cent increase on all existing minimum scales, effective January 1, 1967.

Make-up artists now getting \$52 per day will get \$55 per day next September 1, while the rate for a hair stylist will go up from \$50 per day to \$55. The increases range from 5 to 10 per cent.

Both Sides Gain

In the negotiations which produced the aforementioned results, it can be said that the advertisers (as represented by the Film Producers Association) gained nothing. In some instances, in fact, the gains were of minor proportions. For example, in the negotiations with the make-up artists, the union agreed to waive re-broadcast pay and also accepted reasonable starting time hours. In the cameramen's agreement, similar terms were accepted, and no wage increase was provided for daily cameramen. Other gains were achieved at prices—so far as both base

rates and pension contributions are concerned—generally went up beyond any Presidential guidelines.

As serious as the recently granted increases appear to be, they have so far met with little reaction at the agency/advertiser level. The reasons for this lack of comment are several. For one thing, in the past six months (when discussions with the unions on new contracts were taking place) advertisers were becoming accustomed to seeing their commercial production bills leap 20-30 per cent to cover the cost of color. When a typical one-minute commercial filmed in black-and-white for \$8,000 suddenly costs \$10,000 just because it's shot in color, few clients are going to be disturbed because a director is making \$25 more per week or the cameramen's welfare fund now gets \$2.00 per day contribution rather than \$1.50.

Additionally, the advertising side of the television industry is aware that a key word—and a costly one—is missing from the agreements drawn up with directors, cameramen, et al. That word is *residuals*. Although the Directors Guild of America has been bargaining for residual payments on commercials for some time, its new contract forgoes any such rights until April, 1968. Other unions have not yet felt their strength is such that they can reasonably expect management to listen to a request for re-use payments. Tv writers, of course, get residuals on repeat broadcasts of programs they have scripted, and certain "specialists" called in to work on jingles or commercial storyboards occasionally are paid on a residual basis. By and large, however, the commercial residuals domain is exclusively that of the actor, singer,

dancer or off-camera voice. Since residuals can run into many thousands of dollars, advertisers tend to concentrate on what's happening with performing talent and disregard the increases in other fields.

From \$105 To \$125

Even where performers are concerned, the attention is almost entirely on residuals—on the parts of both management and labor—and not on "session" fees, the basic amounts paid to talent to make a commercial. In 1960 an on-camera principal was paid \$80 for a day's work; during the '61-'63 period, the same actor got \$95; for the past three years, he got \$105. For the next three years, SAG/AFTRA is proposing that the day's salary be increased to \$125. It is likely that the \$20 increase requested will be reduced, perhaps cut in half, before the new contracts are signed. One negotiator claimed that SAG/AFTRA undoubtedly would agree to no hike in the daily session fee if it could secure substantial increases in the residual scales.

Other Costs Soar

But even if the \$20 increase were granted, the advertiser paying \$10,000 for a color commercial is unlikely to complain any more vigorously about it than about the \$9 increase a free-lance director gets, or the additional \$3 per day expense a stagehand gets while on location, and so on. It can be said that \$3 here, \$9 there, \$20 there, etc., when totaled can add considerably to the cost of a commercial, but the fact remains that the salary increases are relatively minuscule compared to such costs as perhaps \$800-\$1,000

(Continued on page 44)

What it takes . . . to open your own production shop



Equipment courtesy Camera Mart, Inc.

This year, according to the best estimates, advertising agencies across the country will expend \$80-100 million on the production of television commercials. Small portions of that sum will go to cover the cost of talent; some of it will go to TV stations which prepare commercials for advertisers; but the great bulk of it will be paid to production companies supplying cameramen, directors, studios, light and the assorted paraphernalia needed to turn 90 feet of raw stock into 60 seconds of selling message.

So, with so many millions dangling so near, so tempting, so tantalizing, it is not surprising that agency producers, art directors, students of film, still photographers, Hollywood cameramen—practically anyone who has ever shot a home movie with fixed-focus Brownie—has opened, is opening or is considering opening his own production shop. And why not? All it takes to get started in the right mix of the right ingredients, and the rewards can be, well, rewarding.

Right Combination Needed

To get those rewards, the newcomer has to know how to make films. But that's not enough. Contacts are important, but he can't rely on them. Cash and credit are critical, but they don't carry all the weight.

In the risky, feast-or-famine business of film production, where some companies appear, make a little noise and leave in six months, and others gross a quarter of a million

fun and profit: some views on the small production house

ollars during the same half-year, combination of tangibles and intangibles is needed. The right timing and a good reputation help—and luck certainly doesn't hurt. And anyone thinking of breaking into the field might also check to see if he has the "instincts of a riverboat gambler."

"Theoretically, anyone who owns a camera is a production company," says Hal Klein, executive director of the Film Producers Association. But more generally, it's a company that has some staff, a director or a cameraman, is recognized at the agencies, has a credit rating and has signed up with the unions."

Producers Start Most

That these factors don't necessarily spell success is evidenced by the high mortality rate of new companies in the business. The ones that do make it seem to have at least some of these ingredients and an added star or two—whether they start as one-man shops with a minimal investment or as five-partner companies with a lot of capital.

Who traditionally starts a production company? "Usually an agency producer who has a few contacts couples up with a director who may have a reputation," says Robert A. Staats, vice president, secretary-treasurer of Stars & Stripes Productions Forever, Inc. "Sixty percent of the companies are started by former agency men," notes Hal Klein. Although more often than not companies are either started by people with agency and/or film com-

pany experience, some have been opened by people without these associations. Barry Brown, who operates a one-man shop, Brillig Productions, Inc., and has been making commercials for the past two years, came from neither a film company nor an agency; he worked in the dramatic documentaries area. Harold Becker, who was well-known as a still photographer before he broke into the commercials production field, is another exception.

Contacts are Important

A man who has been associated with an agency usually brings contacts to a new company, although their value is widely disputed by film company owners.

"You need contacts, agency people who want to work with you," says Peter Cooper, one of five who started Focus Presentations, Inc., in 1965. "To start out without them is a tragic error." (Of the Focus principals, one spent all of his career at agencies; the other four came out of film production houses.)

'Something Special' Helps

"You don't necessarily have to have contacts lined up—but it makes the selling job easier. They know you, they know how you work and what your capabilities are," says Paul Landis, who along with Cliff Wolf opened Landis/Wolf, Inc., in August 1966.

"Contacts are important," says Robert S. Colodzin, president of Colodzin Productions Inc., "but they're of auxiliary importance. You

can't go into business because you have contacts. You have to offer something special."

"You can't rely on contacts," notes Ron Fritz, who with Dan Hunn started D&R Productions, Inc., five years ago. "Not that agency friends don't mean well, but they still have to justify their choice of a production company. They'll be asked, 'Why did you go to that little unknown outfit?'"

In addition to the contacts value, a former agency association implies some knowledge of the advertising business. Russ Ford, who opened F.F.A., Inc., with Sy Shaffer in August, spent 14 years at agencies and over a year at MPO. He says, "I'm not a motion picture man. I'm an advertising motion picture man." Mr. Colodzin, in the agency business for 17 years before opening his own production house, says, "If you're going to make advertising films, you should know the advertising business. We are an advertising company that makes films."

Good to Stay Small

A determining factor in the composition of any new company—with contacts and agency experience or without them—is the goal of the people who start it. A large number of new companies want to remain small—which necessarily affects the initial capital invested, the amount of equipment bought, etc.

"We never want to get too big," says Paul Landis. "A small company offers personal contact with clients,

(Continued on page 81)

The production of a storyboard for a tv commercial might make the greatest creative demands on an agency. But the storyboard, made by salaried agency people, is not especially expensive. Not until it is approved for production does the really big money begin to flow. At this point, often when the campaign is behind schedule and the pressure of set air dates is mounting, the agency is faced with its most costly and important decision: from the hundreds of commercial production houses knocking at the door, how does one pick the house that will bring the storyboard to life best, cheapest, and on time?

No Taste for Bids

Nearly all advertising agencies choose the same way other large institutions do when looking to the outside for a major service or product. They accept bids. Typically, three production houses are invited by the agency to view the storyboard and ask questions; a couple of days later the film houses submit their bids; the agency recommends one to the client; the client, increasingly baffled at the considerable and increasing expense, approves; the contract is signed and production commences.

Most agencies, clients, and film houses have little taste for the prevalent competitive bidding system, but they accept it because nothing has been suggested that can replace the great leveling force of the competitive bid. The benefits of the competitive bid, however, are not as great in film production as they are in more easily defined products. When General Motors accepts bids on a gross of paper clip cartons,

it knows exactly what it wants and will get. The bidder with the most efficient operation and knowledge of paper clips is able to produce the lowest bid and wins the contract. By pitting like suppliers against each other the buyer reaps the benefit of their competition.

But paper clips are not television commercials . . . and paper clip makers are not film houses. A paper clip can be perfectly described and ordered in one sentence. A commercial, even with a big storyboard and accompanying list of specifications, defies precise definition. When ordering a commercial from a film production house, unknowns abound. These unknowns inject a certain mystery into competitive bidding for film production that mocks persistent attempts at standardization and regulation. Experience, knowledge, and judgment are the greatest virtues.

In deciding who gets the bid, or even who is invited to bid, the nature of the film industry itself complicates matters for agency tv production departments. The main considerations are a film house's ability to execute a storyboard as conceived by the agency, and the cost of execution. Because every commercial is different, the former can only be judged on past performance and the reputations of the director, cameraman, and other film house employees assigned to the project. The price of commercial production is subject to scores of variables from weather probabilities, special talent costs, to delays on the set.

One of the most relevant, yet least negotiable variables, is the financial health of the film house. Film houses, despite increasing demands for their services, still operate on thin profit margins. Rapid ups and

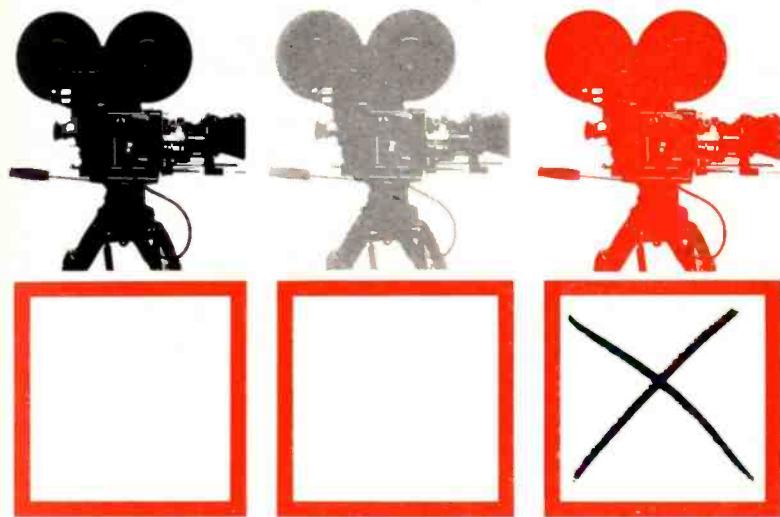
downs in business activity lend a certain instability to the entire operation. A film house short on customers and burdened with fixed overhead expenses might reduce its bid to cost. On the other hand, a "hot" film house, with clients waiting in line, can raise its mark-up to as high as 60 per cent of cost, and still keep clients waiting. Beginning film houses, if they have the capital, sometimes submit bids at cost, or even below cost, just to get a foot in the door of a major tv agency. They are banking on their abilities and willing to take a loss now for a later gain.

Know Strong Points

Given the mercurial nature of the film production business, and the challenge to reconcile the pressing demands of quality versus budget, exactly how does an agency go about selecting a film house to execute its carefully conceived storyboard? By far the most important individual inside the agency, the man who exerts the greatest influence on the selection of the film house, is the agency tv producer assigned to the particular account. It is his job to know the specific demands of the storyboard and to realize the elusive production qualities that are desired. On top of this he should be thoroughly familiar with the various production houses' individual strong points, and special skills of cameramen and directors in the film houses. He, answerable to his superiors and frequently aided by a cost estimator, decides which of the dozens of houses is invited to bid.

At Bates, for example, when a storyboard is cleared for production, "the agency producer discusses it

*Agency techniques vary
in trying to match the right
film house with the right
Commercial at the right price*



The deciding vote

with his supervisor and me on who should be invited to submit bids," said Robert Margulies, senior vice president in charge of commercial broadcast production department. "We tell the bidders in words what one of them will execute on film." He explained that the negotiation at this stage is primarily in terms of cost, not content. The basics covered are set designs, number of shooting days required, number of cameramen and other technicians, any special equipment needs, and other predictable cost considerations. "Theoretically, we are willing to work with any one of the three bidders, so there is no need to discuss content until a bid has been accepted," Mr. Margulies said.

The usual procedure is for an

agency to invite bids from three film houses of approximately comparable facilities and size, and to be thinking of individual directors or cameramen at those film houses. There is normally a much greater interest by the agencies in who will actually work on the production, than the name of the film house. As Ray Betuel, vice president and associate creative director at Foote, Cone & Belding, says, "We are not interested anymore in the three initials on a letterhead. I'm interested in people and we seek individuals who specialize in the areas we need for our commercials. Specialized talents at the film houses are becoming increasingly important to us." Mr. Margulies at Bates agrees: "After all, we're in the business of people and

it's a selection of people, not film houses. A good producer is sensitive to which directors and cameramen will be most able to accomplish the job, and he goes after them."

Once the three houses are selected, they are given an opportunity to view the storyboard and specification sheet made up by the agency. Most often the film house representatives are invited separately to the agency for a presentation of the assignment. At McCann-Erickson, however, "every effort is made to bring in the three all at one time," said Ted Bird, business affairs manager of broadcast production. "By bringing them in at once, they all receive exactly the same information and it saves a lot of time and misunderstanding." One reason why most agencies don't invite film house representatives in simultaneously is that frequently the film representatives make valuable contributions and suggestions which alter the original concept. "We often get useful suggestions from film houses, and feel that they would be less willing to open up if two competitors were sitting across the table," said one executive at Young & Rubicam.

Detail is a Must

Usually, two or three days later the bids are submitted by the three film houses and the agency decides which one to recommend to the client. The client always has the final word. The bids are submitted in varying forms, but practically every agency (many because the client insists on it) wants the bids broken down in as much detail as possible. This means not only a total cost, but costs for the exact number of hours or days of shooting time, the

(Continued to page 84)

WANTED—MALE	SITUATIONS WANTED—MALE	SITUATI
N (DESIGN) prototype dev. mach. ree lance only. Y4569	PHARMACIST Reg. N.Y./N.J. age 42 married fully experienced, reliable. SW 5-2917.	UPHOLSTER' ing, glue, .
Tech. Arch., Elec., Tech . Manh Tech YU 9-2662	PHARMACIST, registered, extensive all around experience. Union. 996-1951.	WHSE MGR. E fice procedure, chasing, expediti responsibility Se specified position. C promises. E131 Tin
Supply man, experienced with contractor or sup-		WRITER Articles ports, novels, ht
nician PT job 15-20 experience test instru "tektronix" scopes io. cmetry, surve has facilities to vps. X8962	VETERAN AGENCY PRODUCER Over 1,000 bluechip commercials in 15-year career with seven A.A.'s. Formerly 'Golden Age' showman, Hollywood, New York. Seeks chal lenging assignment with tv-heavy shop or studio. Can handle any film problem. Bo: 007	YOUNG enterpris any good positi omer service or small distrit
1 administration areas pension insurance; manu round. E32	Plant Management Production Engineering 5 years direct experience Production, en gineering & Q.C. 9 years Industrial Sales & Sales Managerial experience "Dow-Jones" Co. Thoroughly familiar Costs, Scho etc	YOUNG aggre veteran see future. X8844
HELP		YOUNG man portunify; selling exper
AGRS		YOUNG
Eng.		

f a number of agency producers are wearing worried looks these days, it's for good reason: they're on the way out. In a change that has been occurring throughout the advertising business, commercials producers who are not also creative admen are giving way or at least ceding ground to art directors and copywriters, and being replaced by "new-wave" producers who have shown they can contribute to the elaboration of a campaign, not just "execute" film, or, in the jargon, "cover a storyboard."

Now They're Creators

Art directors, who in the past decade or so have begun to play a larger role in the gestalt of advertising, have been trooping into the film terrain, breaking out of their old one-frame lockups to thrash around in the 1,440-frame business. In their onrush, they've been knocking producers out of the way. The a. d.'s, and to a lesser extent the copywriters who have come to think of themselves as film makers, are keeping a tight grip on their storyboards, even onto the set. As a result, the producers who have survived the stampede are not the go-betweens and messenger boys of yesterday. They're creators.

Although a handful of agencies have knocked off their producers, and are now doing without them entirely, most agencies have kept the producer on and given him more responsibility (and less independence) by making him one of a three-man team, working with an art director and a writer. Others are shunting filmmaking responsibilities onto "hyphenates"—"writer-producer,"

"art director-producer," "writer-a.d.-producer," and perhaps "producer-writer" and so on in reverse.

Of the working arrangements and production setups, the most prevalent seems to be the triumvirate, in which the producer plays the part of The Third Man. Even as triumvir, the producer usually retains, under this arrangement, most of the responsibility for the technical aspects of the finished commercial, and he shares in the responsibility for overall copy.

Everyone Is Involved

Advocates of the "Three-Musketeers" approach point to Young & Rubicam, which has gained a reputation for highlevel and consistent output of commercials. Last year, Y&R beat out Doyle Dane Bernbach in the award-collection game. Much of Y&R's filmic success is attributed to its switch a few years back from compartmentalization to musketeer-

ism. Under the former Y&R modus operandi, the left hand—of copy and conception—knew not what the right hand—of tv production—wrought, not until the interlock, at any rate. Robert Wall, vice president and associate director of the art department at Young & Rubicam, said that all the different activities that go into the making of a commercial—music, cutting, casting, setting the pace, setting the tone, etc.—cannot be turned over to a third party ("that would put too much responsibility on the production department"). At Y&R, he said, everybody is involved in the commercial until it's on set, when the producer takes over—he speaks for the agency, to the studio crew.

Walls Broken Down

Mr. Wall said that art, tv and copy work together in designing the commercial—"formerly, design was the responsibility of the copywriter, and the art director was only a

Agency producers: slow fade-out?

*Crowded by copywriters
and art directors,
the producer today
must know more than film*

enderer." What Y&R did was to break down the departmental walls, break down segmentation." At the agency, Mr. Wall remarked, "there're no islands labelled 'hard sell' or 'soft sell' or 'creative'."

The way it works now, the three-art, copy, tv—work on commercial campaigns, from copy policy through marketing philosophy, through casting, shooting, etc., all the way through to answer print.

Overcoming Bigness

At the same time, at Y&R, the tv producer has an enlarged responsibility. "He should be a good conceptualizer, and if he's also good at copy or at art, we make him a production supervisor."

The art director working in commercial production should be "a tinker and an ad man," said Mr. Wall. At Y&R, creative supervisors have come from art, from copy, and from tv production, whence sprang Neil Tardio, Stan Dragoti, and Bill Ovington, creative supervisors all.

"Now there's no penning up," Mr. Wall said. "Everything's integrated. To overcome the problem of bigness, with its tendency to overorganize and to segment, we're trying for a *small agency philosophy*, with fewer castles and boundaries, more give and take."

Around New York, they're calling the tendency for art directors and writers to produce their own commercials, "the PKL approach." (Although it might better be called "The Earl Ally approach." The Ally agency has no producers on payroll; it apert has "nine or ten," according to George Lois.)

Mr. Lois, the first vice president and secretary of the agency and

one of the world's most flamboyant art directors, said the responsibility of a tv producer at PKL "depends on the job. If it's a location job, the producer is highly important. If it's a matter of advertising judgment, the copywriter and the art director work as a team with the producer. If it's a question of cinematography, the producer is important."

Mr. Lois surmised that if any agencies have entirely eliminated tv producers from their payrolls, "they're either trying to save money—or maybe they don't know what a good producer is." He said he'd rather work with a producer—"if he's good. Who needs a hack? A good producer gets rid of detail, and lends a bright brain."

'They Can Contribute'

Another agency in which art directors and other creative types are playing a greatly increased role in tv commercial production, to the virtual elimination of the tv producer, is McCann-Erickson.

Georg Olden, vice president of McCann's war college, the Center for Advanced Practice, is high on the benefits of having art directors produce commercials. "Art directors have finally broken up the near monopoly of tv producers. The a. d.'s managed to catch a glimpse of the fabulous creature, film-making, after years of being systematically barred from the set. Once the a. d.'s got on the sets, they discovered they could contribute to the art."

"For 10 years the jodhpur set had it made," Mr. Olden said, "razzling and dazzling agency men with the jargon of their trade. Under this ancient regime, with its loss of story-

board-to-film control, the art director found his work was being garbled. Often enough, when he saw what the producer had wrought, he'd throw up. The bouncing baby had been turned into a 97-pound weakling. It really took a great talent to ruin the good idea; some of the jodhpur boys were geniuses at it. Some boards are so great a baby could make a film from them; it took a self-styled genius to ruin them.

Only Two Left

"Some dyed-in-the-wool producers can *improve* a storyboard," Mr. Olden admitted, "but many wreck it. To save his work, the a. d. began to nudge in a bit. In time, agencies, came to want art directors who could *make* film."

"Content is much more important than form in a commercial," Mr. Olden said. "Making film is not a matter of technical gimmicks."

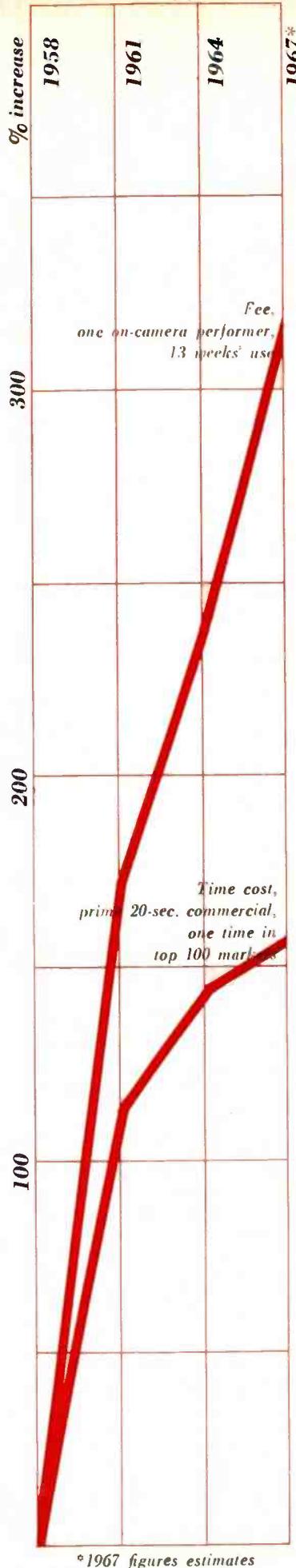
There are only two tv producers left at McCann, Mr. Olden said, and added that the two are men who are good at working with a. d.'s and writers, and adept at giving them technical guidance.

But a couple of blocks away, the third Musketeer is in full sway. At J. Walter Thompson, largest of the agencies, creative group head Wilson Siebert said that the tv producers are working in all stages of admaking with the writers and art directors. "They're in on a commercial at the beginning." There's no trimming down on the number of producers at JWT; Mr. Siebert reported that of the 28 admakers in his group, five were producers, as against 12

(Continued on page 87)

How have residuals fared in proportion to time costs?

Residual rates for 13 weeks use of a commercial with one performer have gone from \$220 to an estimated \$700 in seven years, while cost of running that commercial in 100 markets has climbed from \$23,750 to \$38,500.



Costs (Continued from page 37)

to build a set, \$300 for editorial cutting, \$200 for simple opticals, \$1,000 for original music, and the like. Steps are naturally taken to hold down wage increases on all fronts, but the general labor situation, the overall inflationary spiral and the FCC-reported profits of the television industry all make a rigid anti-increase stand virtually impossible.

An Important Change

Where the representatives of the 4A's, the ANA, the networks and the Film Producers Association will try to hold the line next week as negotiations begin will be in the costly area of residuals. Here the SAG-AFTRA legal team will offer a contract calling for a major revision of the "unit weighting" system used in computing the payments for use of "wild spots." A wild spot is defined as a commercial that is broadcast by a local station independently of any program or within a local participating program. Residuals for such spots are based on unlimited use over a 13-week period, and are set at so much per unit—each unit implying one city in which the spot runs, except for specific large cities that can count for two, three, four or more units.

The important change SAG-AFTRA proposes is that where each city with a population of one million

or less has counted for one unit over the last five years, each city with a population of 500,000 or less should henceforth count for one unit. Cities with more than 500,000 people would be tabbed at one unit for the first 500,000, plus additional units for each additional 500,000 or fraction thereof. Thus a city such as Baltimore which has had a unit weight of two would now be weighted at four; Boston would climb from three to five; St. Louis, from two to five; San Francisco, from three to six, etc. While many of the country's smaller markets would remain unchanged, of course, the effect on the advertiser who has been using the "top 20" or even "top 50" markets would be severe, since he might find his unit count almost doubled.

Unions' Rebuttal

A rebuttal here from the viewpoint of SAG/AFTRA is that under the decreasing scale employed in residual payments, the more units purchased, the cheaper it is. Offsetting this argument, however, is the fact that the talent unions—in addition to the revised unit count—are proposing increased charges per unit used. For any player (except group singers) used on camera, a flat rate of \$125 for the first five units is proposed, as compared to the existing rate of \$105. For five additional units, the cost is to be \$9 per unit, versus the

(Continued on page 78)

If you lived in San Francisco . . .



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



BLACKHAWK BROADCASTING, Waterloo—Cedar Rapids

Iowa's first full-color station!

KWWL-TV

KWWL-TV, Big Chief of the Kombo-TV combination for Iowa and Minnesota, goes full color this month to give you another Iowa first. KWWL-TV, serving Cedar Rapids, Waterloo and Dubuque with the finest in viewing from NBC, ranks at the top of the Totem Pole for your wampum in cost per thousand. Base your Eastern Iowa and Southern Minnesota spot buys on these figures: (1965 ARB March report)

Net Weekly TV Homes	
KWWL-TV*	200,900
KMMT-TV**	111,900

KOMBO-TV 312,800

Station A 226,600

Station C 261,900

*Full-Color service for Cedar Rapids, Waterloo, Dubuque.

**Serving Austin, Rochester and Mason City.

This huge 312,800 net weekly home market is yours for only **\$1.63**

Average Per Thousand —
Prime 3 Plan

KWWL-TV's \$1,000,000 Expansion

New equipment purchased this year to better serve both the advertiser and viewer includes: New color film chain • New color corrected video tape recorder • New Harwald film editor • New video switching equipment • Two new color cameras • New audio equipment • New RCA projectors. KOMBO-TV has increased its Net Weekly Homes served by nearly 20,000 in this period.

BLACKHAWK BROADCASTING COMPANY

KOMBO-TV is:

KWWL-TV — Cedar Rapids, Waterloo, Dubuque

KMMT-TV — Austin, Rochester, Mason City



AVERY-KNODEL, INC.

Blue Pencil Blues

While awaiting the final judgment on new shows—failures and their replacements, successes and their triumphs—there is a hot polemic that needs airing. That is censorship of commercials by networks and stations. The programs in television will be useless if the advertiser cannot freely sell his merchandise in the body of those programs or between them. The villain of this piece is creeping censorship that threatens to throttle creativity.

To be sure there has always been censorship of product and claims. Up to now it has been a polite exchange of ideas between network representatives and agency representatives, and occasionally a client. The interpretation varied from network to network and from censor to censor. Some censors could be jolted out of their obstinacy, or bullied out of it. In general, the good guys learned to live with it and the bad guys suffered. Fine.

Now there is a new addition to the NAB voluntary code. It is a clause that forbids knocking a competitor, and urges the advertiser to stick to the merits of the case. This one is a dilly because there are often no outstanding characteristics of a product; the imagination of a writer is all that stands between a successful campaign and bankruptcy.

Perhaps an illustration of a case will help dramatize the absurd limits the censor is going to these days. A large manufacturer of electric dryers submitted a storyboard to the censors of several networks showing the merits of the dryer in relation to the new Perma press clothing. The argument was submitted that this model had sterling ability to dry a garment with an end result equal to an ironed garment. To emphasize the point and for a gag the last scene called for the housewife running the device to throw an iron out the window.

In the first place the censors unanimously agreed that they could not approve the commercial from a storyboard—they would have to review the completed commercial. So it was filmed and when the commercial was screened by the censors it was rejected. Why? Because it was derogatory to irons. Despite passionate pleas on the part of the advertiser, the censors were firm and were supported by the NAB code officials. The commercial was rewritten, reshot and finished—too late for the first fall shows. Adding injury to insult the advertiser was charged a \$2,000 late editing charge to get the commercial in the schedule as soon as possible. Total damage: about \$10,000 worth of out of pocket expense, not counting valuable man hours and telephone calls. This situation can be multiplied by 100 this fall. Over \$1 million has been spent making controversial corrections, it is estimated.

Now examine the case on its merits. How a woman

throwing an iron out the window could possibly be damaging to iron manufacturers is beyond rational man's comprehension. No woman likes to iron. She will always have to iron and she will have an iron in the house. But, does she have to like it? Tell your wife that and you'll get an iron in the kisser. The conclusion is that the censors are square—way out square and humorless as the Red Guards. What dame wouldn't get a boot out of throwing the instrument of tedium out her bloody window?

In the second place, there is no reason why the objection could not have been made to the storyboard. How many different cute ways are there of throwing an iron out the window? Backwards?

Would the mad monks of the new Inquisition have okayed it if the gal had gently pushed it through the window? Or, if it jumped out by itself? Come on. Fun is fun but the fight should have started with the storyboard, not after thousands of man hours had gone into a finished color production that did exactly what the storyboard called for.

And what kind of breed is the censor? Generally, they are women who have graduated from being secretaries and have long elected to have a career instead of a marriage. Positions are filled by executives the network doesn't know what to do with. The job is horrid—one fight all day long with loud yelling and vituperation. The pay is equally horrid since this is hardly a constructive job that adds to profit. Put them all together and you have sadism.

What to do, next to storming the censors' offices and stringing them all up? Fight them! Deny their right!



Yell at them! Abuse them! Trample them with logic and invectives! Dominate them! But, don't give in. Appeal to the top management of the networks until they realize that they are the Frankensteins of the chaffe. Networks must upgrade the censor's job and cast it BIG. Big men do not make petty decisions. But neither do they come cheap; the sensible censor would compromise with a code written by amateurs, without experience in selling, and find a way to sell competing copy without really damaging anyone.

Until that day, keep the censors from taking over programming, because that could happen next. —J. B.

Film/Tape Report

PRINTS OVERSEAS

The tv commercial and program print service business has taken a great leap overseas, with Bonded setting up an international division, and opening offices this month in Amsterdam, Sydney and Mexico City, and another next month in Hong Kong. U.S. syndicators of programs to overseas broadcasters, and American advertisers and agencies which send commercials abroad for showing on tv and in cinemas, will be able to have their printing and their print shipments expedited through the Bonded offices abroad, and their worldwide print operations funnelled through one central company.

Heading up the new operations, called Bonded Services International, is Donald Hine, as vice president for sales and marketing. He had been director of sales for Screen Gems International.

The Mexico City depot, headed by Mel Ginger, formerly with MGM-TV International, will service Latin America. The Sydney office will cover Australasia, Southeast Asia, and other Eastern markets. It's headed by John Tyson, who will also supervise operations of the Hong Kong office.

The Amsterdam facility, located at Schiphol airport, will handle print traffic throughout Europe, Africa, and the Near and Middle East. Its location at an international airport gives it something of the character of a "free port" facility: Bonded can process prints within a quarter-hour of touchdown on the runway, and have them off again in another quarter-hour.

Laboratory work and print-making, can be done under the new set-up either in the U.S. or abroad, on print orders destined for U.S. tv station use or on release prints, for outlets overseas. The Amsterdam facility has already made arrangements with Dutch labs for fast work in the future. Everything is ready for service now.

HOW TO RUN A STATION

On hand for the TV Stations Inc. three day seminar at the New York Hilton Oct. 10-12 will be Donald H. McGannon, president of Group W; A. Louis Read, president of WDSU-TV New Orleans; Richard A. Borel, president of WBNS-TV Columbus; Eldon Campbell, vice president, WFBM-TV Indianapolis and George Comte, vice president of WTMJ-TV Milwaukee.

Mr. Read will moderate a panel on "station image;" Mr. Borel will lead a talk on "It's A People's Business;" Mr. Campbell will talk about community involvement, and Mr. Comte will discuss program innovation. Mr. McGannon will talk about the responsibilities of local stations.

The keynote speaker at lunch on October 10 will be Vincent T. Wasilewski, president of the National Association of Broadcasters.

Other speakers will be Bill Leonard, vice president of CBS News; John O. Gilbert, ABC-TV's vice president for affiliate relations; Arch Knowlton, director of media services at General Foods; Harold Cramm, general manager of KSD-TV St. Louis; Albert J. Petcavage, vice president and media director of Doyle Dane Bernbach; Jerome R. ("Tad") Reeves, vice president of creative services, Group W, and Jim Schiavone, general manager of WWJ-TV Detroit.

AT COMMERCIALS MAKERS

The Mitch Leigh Companies appointed MILTON HERSON as president, heading up the eight divisions: Music Makers, Mark Century, Sound Makers, Promotion Makers, Magister Productions, Andrew Scott, Inc., Renleigh and Magimer Productions. Mr. Herson founded Mark Century in 1962.

DAN KORNFIELD joined the Mitch Leigh companies as executive assistant to Mr. Herson. He had been Emmy Awards administrator for NATAS and director of production for Television Affiliates Corp. Earlier

he was in charge of video tape production at WNEW-TV New York.

JACK MOSS left Turteltaub & Moss to set up a new company, Moss Communications Inc. (MCI). The company will make films for sales training, sales presentations, tv commercials and slide talks.

FilmFair elected BOB GIPS a vice president. He joined the studio as a director last year, headquartered at Studio City, Cal. Before joining FilmFair, Mr. Gips was executive broadcast producer at Guild, Bascom & Bonfigli, and earlier was West Coast production director for Doyle Dane Bernbach.

WILLIAM DORNISH joined Rose-Magwood Productions as supervising editor on the West Coast. He had been with MPO Videotronics in Hollywood, and earlier was with Universal-International, FilmFair, Four Star, Desilu and John Sutherland Productions.

SHOOTING SKEDS

RKO General Broadcasting took over the former MGM Telestudios layout on the corner of 42nd Street and Broadway in New York. The premises had once been the scene of *The Play of the Week*, before WNTA-TV Newark became New York's tv Channel 13. Since Telestudios departed earlier this year for 3M's Videotape Center uptown, after a merger between the two tape studios, NBC-TV had been using the Times Square studios for the *The Doctors*, daytime soap opera. The acquisition gives RKO General and its New York flagship WOR-TV and syndication subsidiary RKO General Productions some 26,000 feet of fully equipped studio space to play around in. The group's headquarters are one block south of the new studio.

American International Tv launched production on the pilot for *Solarnauts*, a projected science-fiction series to be made at Elstree Studios outside of London, in a co-production with Britain's ABC-TV. Burt Topper, AI executive producer,

will act as liaison on the halfhour series.

Wolper Productions is making two 60-minute specials with Sophia Loren, one of them a biography of the Italian actress, the other a musical set at her villa outside Rome. Jack Haley Jr. is executive producer on the pair.

Meanwhile, M.J. (Bud) Riskin, executive vice president of Wolper Productions, closed a deal to film a special on the magicians' convention to be held in Miami next July. The 39th Annual Convention of the International Brotherhood of Magicians will feature a world's championship, to pick the world's foremost magician from a group of eight, each from a different country.

ONTO THE ROAD

For the syndication market, Broadcast Sales, Inc., last month started production on *Law of the Land*, a five-minute series intended as a daytime strip, on legal problems. Broadcast Sales' production subsidiary, Barrister Productions, Inc., led off with episodes with Sargent Shriver, director of the Office of Economic Opportunity, and Tom C. Clark, associate justice of the Supreme Court. The strip, to run to 260 episodes, is patterned on *Doctor's House Call*, an across the board five-minute strip now running in 59 markets. The legal show has been endorsed by the American Bar Association, and by the National Law Center of George Washington University, locale of the production.

ON THE DOTTED LINE

Spanish International Network sold *Bullfights from Mexico* to WTHS-TV Boston, KMHD-TV Midland and KZAZ-TV Tucson. The series has been running on nine other stations, among them WNJU-TV New York, KMEX-TV Los Angeles, WCIU-TV Chicago, WPHL-TV Philadelphia and WDCA-TV Washington.

Olympus Television tallied 18 markets for *Boxing from the Olympic*: WFAL-TV Dallas, WKBD Detroit, WKBS Philadelphia, KONO-TV San Antonio, KTUV San Francisco, and

Advertising Directory of

SELLING COMMERCIALS

American Fletcher Nat'l Bank • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Burlington Industries • Doyle Dane Bernbach

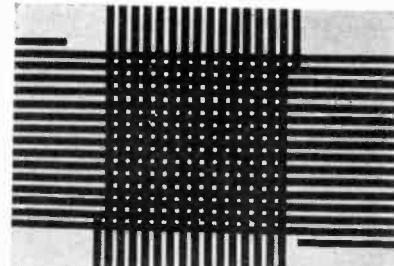
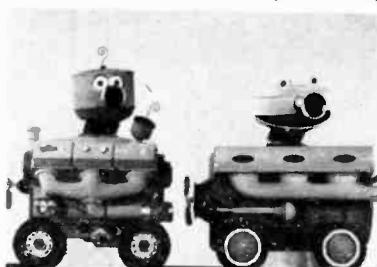


PHOTO FRENCH, FILMS, New York

American Standard Oil • D'Arcy Advertising



MUPPETS, INC., New York

Cameo Stockings • Doyle Dane Bernbach



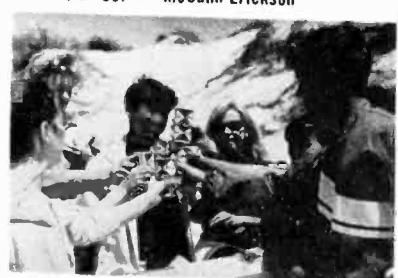
LIBRA PRODUCTIONS, INC., New York

Avis Rent-A-Car • Cooke & Levitt



ROBERT CARLISLE PRODUCTIONS, Hollywood

Coca-Cola Co. • McCann-Erickson



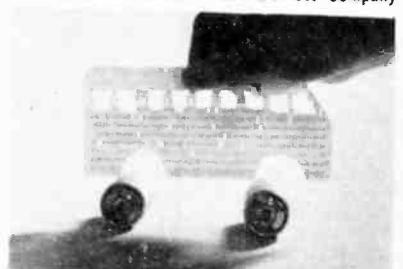
KEITZ & HERNDON, INC., Dallas

Bristol-Myers "Green Hornet" • Grey



SANDLER FILM COMMERCIALS, INC., Hollywood

Commonwealth Edison • Leo Burnett Company



THE FILM-MAKERS, INC., Chicago

stations in Chicago, Boston, Sacramento, New Orleans, Spokane, Honolulu, Beaumont, Wichita Falls, El Paso, Tucson, Eugene, Laredo and San Juan. The show is a weekly 90-minute color series taped at the Olympic Arena by KTLA Los Angeles.

Superman Tv Corp. chalked up sales of the *New Adventures of Superman* cartoon series to 20 stations in the U.S. and to broadcasters in 11 countries abroad. The domestic sales were to WGAL-TV Lancaster, WLOS-TV Asheville, WRAL-TV Raleigh, KPLR-TV St. Louis, WPRO-TV Providence, KHJ-TV Los Angeles, KMJ-TV Fresno, WTAR-TV Fresno, WTAR-TV Norfolk, KHFI-TV Austin, KORK-TV Las Vegas, WBRZ-TV Baton Rouge, WLEX-TV Lexington, KBMT Beaumont, WTTV Indianapolis, KLZ-TV Denver, WTWT Tampa, WSLS-TV Roanoke, WROC-TV Rochester, WAST-TV Albany and WHNB-TV Hartford.

A broad, the cartoon *Superman* went to Japan, Argentina, Venezuela, Puerto Rico, Mexico, Costa Rica, Honduras, Panama, Nicaragua, El Salvador and Guatemala.

Last month *Marvel Super Heroes* kicked off on WOR-TV New York. The cartoon series, produced by **Gantry-Lawrence, Inc.** in Hollywood, with Robert L. Lawrence as executive producer, features characters from Marvel comic books: *Captain America*, *The Incredible Hulk*, *The Mighty Thor*, *Iron-Man* and *Sub-Mariner*, in a weekday half-hour strip.

Up in Canada, **Seven Arts** sold *Volume 10* to eight stations and *Volume 11* to 12. The dozen takers

of *Volume 11* were all affiliates of the non-government CTV network. The *Volume 10* buyers were stations in the Canadian Broadcasting Corp.'s lineup: CBYT Cornerbrook, CBXT Edmonton, CBT Halifax, CBOT Ottawa, CBN St. John's, CBLT Toronto, CBUT Vancouver and CRWT Winnipeg.

National Telefilm Associates sold *The Play of the Week* to WCES-TV Wrens, WILL-TV Champaign and WTHS-TV Miami.

FEATURING THE FEATURES

Independent Tv Corp. chalked up 43 sales of *The DeLuxe 20* in the first month the package was on the market, with the most recent sales to WDSU-TV New Orleans, WTMJ-TV Milwaukee, WIRL-TV Peoria, KAUZ-TV Wichita Falls, WBAY-TV Green Bay, WCSH-TV Portland, KONO-TV San Antonio and WSPA-TV Spartanburg-Greenville-Asheville.

Official Films appointed Frank B. Sawdon advertising agency to handle advertising for its tv feature and theatrical feature releases.

Peppercorn-Wormser acquired Orson Welles' *Falstaff*, earlier called *Chimes at Midnight*, for U.S. theatrical and eventual tv distribution. The film was directed by Welles in Spain; it's an amalgam of the Falstaff scenes in *Henry IV*, Parts I and II; *Henry V*; *Richard II*; and *Merry Wives of Windsor*. In the cast are Margaret Rutherford, Marina Vladi, John Gielgud, Walter Chiari, Alan Webb, Norman Rodway and Keith Baxter.

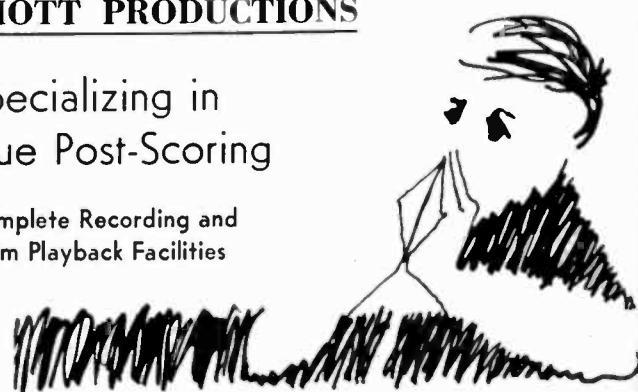
National Telefilm Associates sold 10 *Action Adventure Paramount Features* to WCSH-TV Portland and

DON ELLIOTT PRODUCTIONS

Specializing in
Unique Post-Scoring

Complete Recording and
Film Playback Facilities

80 West 40th Street
New York 18, N.Y.
LA 4-9677



WGPH-TV High Point; Shirley Temple Theatre to WKRC-TV Cincinnati; Q. T. Hush and Christie Comedies to WKBG-TV Boston and KLPR-TV Oklahoma City; Duel in the Sun and Ruby Gentry to WHAS-TV Louisville and WSFA-TV Montgomery; 16 Safari Features to KGBT-TV Harlingen; NTA Color Cartoons to WKBG-TV Boston; Jane Withers Theatre to WCHS-TV Portland, and Repertory Theatre to WKNO-TV Memphis.

FAST CUTS

- Ed McWatters' short subject, *Magic Bottle*, took an honorable mention at the recent St. Louis International Film Festival. Mr. McWatters is on the staff of Hollywood Newsreel Syndicate, a subsidiary of Rick Spalla Video Productions.

- Stewart Wilensky, film editor at PGL Productions, is teaching film cutting at New York's School of Visual Arts. At the same school, editing to sound is being taught by Irving Oshman, vice president of Vision Associates.

- W. Argyle Nelson retired as vice president in charge of production and studio operations and as a member of the board of directors of Desilu Productions. He joined Desilu in 1952, after 30 years in motion picture production with RKO and David O. Selznick.

- Firestone & Associates, agency or Stella D'oro Biscuit Co., went to Rome to shoot a Bar Mitzvah alla Romano for a commercial plugging the biscuit company's Dietetic Egg Kichel and Mandel Toast. As if in answer to any wiseguy's question, "What's an Italian bakery doing making Jewish biscuits?" Stella d'oro could rejoinder, "What's a Bar Mitzvah like in Rome?" The musical score for the film was composed and produced by Mitch Leigh's Music Makers.

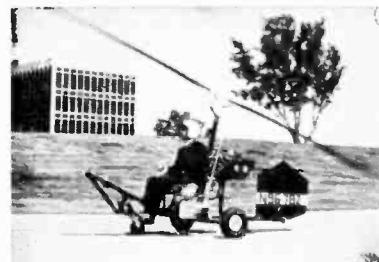
- For a two-part documentary on Ohio and The Presidency, a crew from WKYC-TV Cleveland travelled over 1,000 miles around the Buckeye State filming birthplaces or residences of eight Ohioans who rose to become President.

- CBS-TV quickly followed NBC in getting a new color mobile unit on

Advertising Directory of

SELLING COMMERCIALS

Eastman Kodak-Instamatic Camera • J. W. T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Lark Cigarettes • J. W. T.



HERB SKOBLE & ASSOCIATES, New York

Indiana National Bank • C, L&S V-R



THE FILM-MAKERS, INC., Chicago

Lea & Perrins • Rumill Hoyt, Inc.



TVA-LEMOINE ASSOCIATES, INC., New York

John Hancock Life Insurance • McC E



PGL PRODUCTIONS, INC., New York

Lincoln-Mercury "Cougar" • Kenyan & Eckhardt



PELICAN FILMS, INC., New York

Koratron • McCann-Erickson

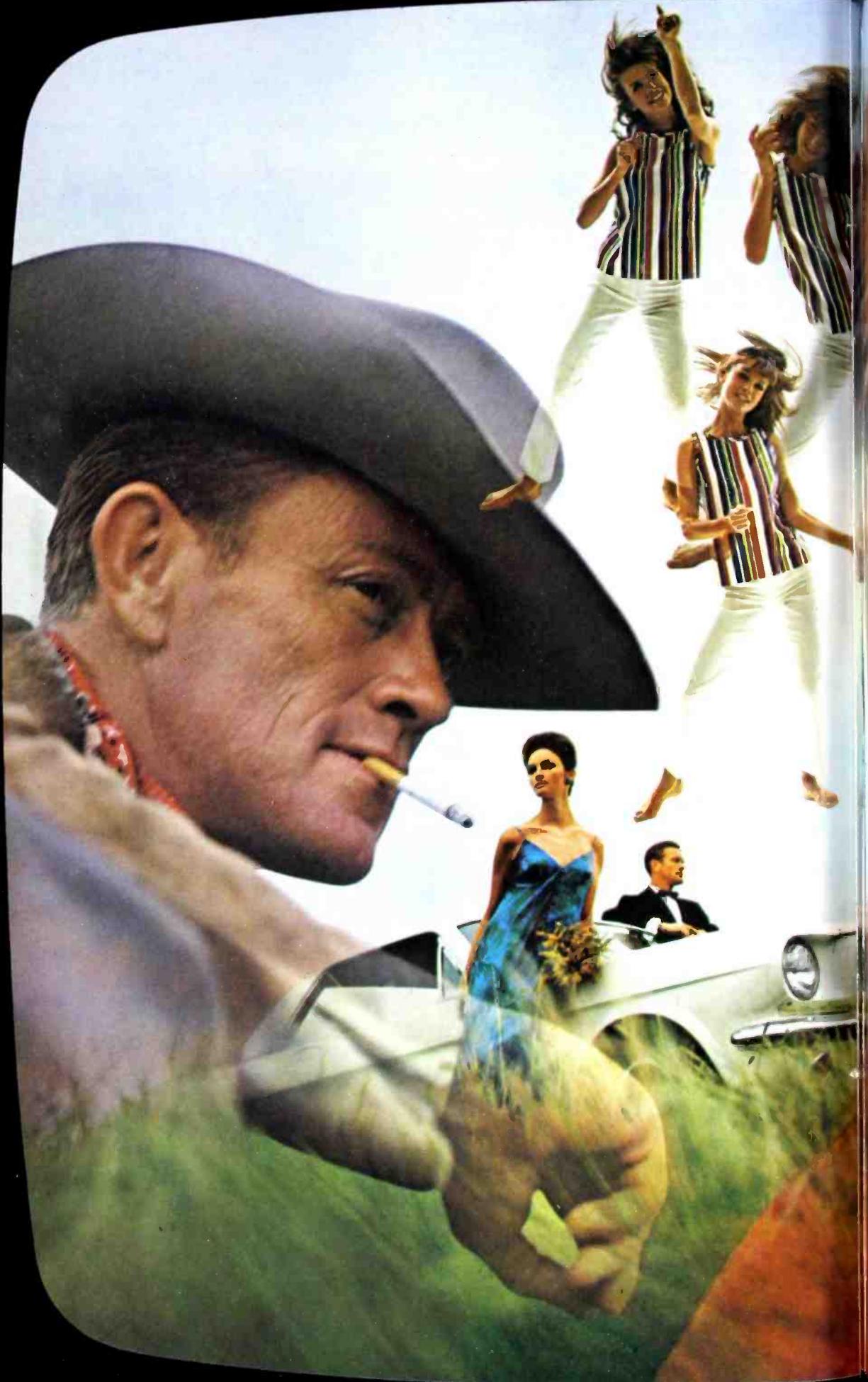


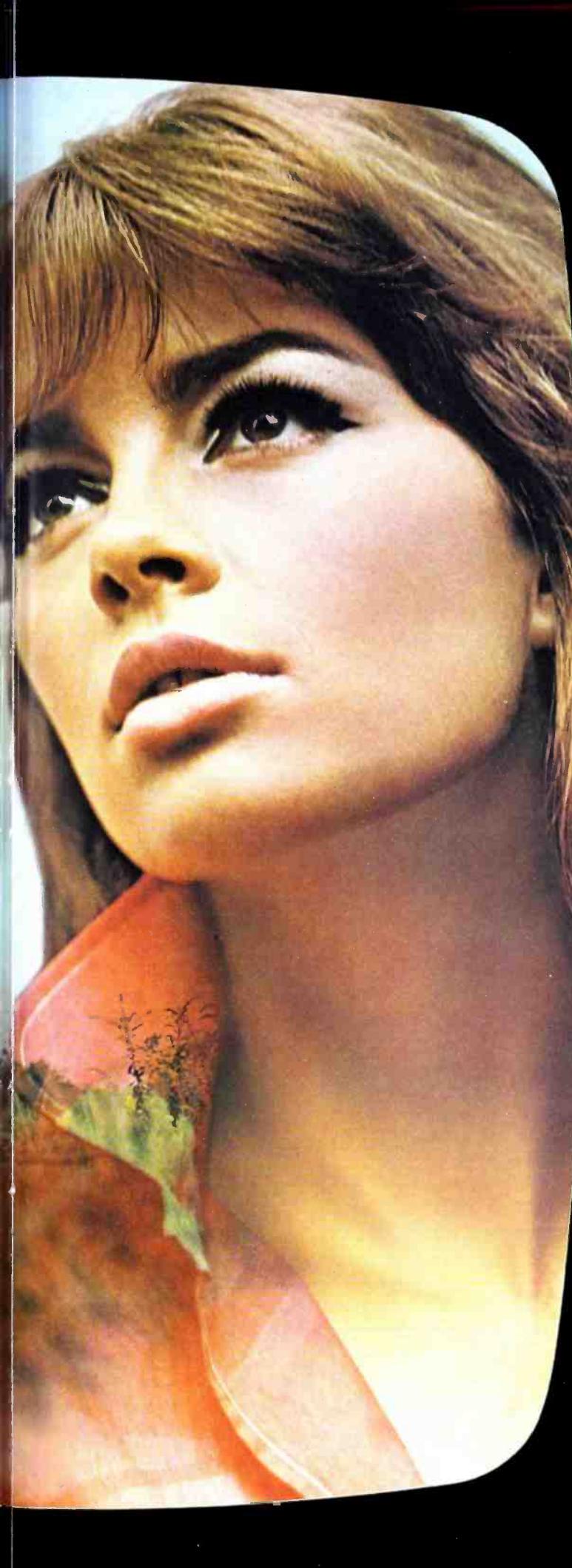
N. LEE LACY ASSOCIATES, LTD., Hollywood

Manufacturers Hanover Trust • Y & R



PAUL KIM & LEW GIFFORD, New York





Are you keeping pace with color?

Virtually all '66-'67 prime time programming will be in color. With color TV commanding the attention of millions of everybody's best customers, color commercials are becoming an essential competitive weapon. Shoot in color—give your product a prime chance in prime time, greater viewer impact all the time.

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

EASTMAN KODAK COMPANY

New York: 200 Park Avenue
212-MU 7-7080

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

the road. The facility is mounted in two trucks, one bearing an operations control room, the other cable, portable equipment, relayer and transmitter. The two vans can be joined back-to-back when it rains. Aboard are six color Norelco Plumbicons. The operations van's forward section can be expanded from eight feet (when on the road) to 13 feet when it's parked. CBS Laboratories is working on two more pairs of similar mobile units.

- The Hollywood Radio and Television Society sent out some 20,000 invitations to commercials makers, agencies, advertisers, stations and studios to enter their proud handiwork in the upcoming Seventh Annual International Broadcasting Awards. On the mailing list were admakers in 64 countries.

ZOOMING IN ON PEOPLE

JOHN W. NELSON joined the NBC Owned Television Stations division as director of program development, heading up the division's new program development unit. He had been with NBC from '54 to '62 as general

program executive and director of daytime programming. From there he went to Graphics International as executive vice president.

AARON BECKWITH joined RKO General Productions as director of business affairs and planning, a new position. He had been director of program testing at Schwerin Research Corp. Earlier, he was a vice



MR. BECKWITH

president and account supervisor at BBDO, and before that was program sales manager for ABC.

PHILIP E. NOLAN joined Group W's national program staff, to work with James R. Lightfoot, national radio

program manager, on program formats and production techniques. Mr. Nolan headed his own company, Decade Productions, producing film, tape and radio programs. Before that he was executive producer at Mark Century Corp. and earlier worked in programming at Mars Broadcasting, KOMA Oklahoma City, WDCY Minneapolis, KALL Salt Lake City, and KSUM Fairmont.

On the West Coast, Dancer-Fitzgerald-Sample promoted CORDON BELLAMY to creative supervisor and BUCK R. PENNINGTON to executive broadcast commercial producer. Mr. Bellamy, who joined the agency five years ago as a tv art director, was an animator with Walt Disney, Animation, Inc. and FilmFair. He headquarters in the D-F-S San Francisco office. Mr. Pennington was a stage producer and tv writer and producer before joining the agency in 1964 as a commercials producer. He now heads the agency's West Coast production staff, working out of the Los Angeles office.

BENEDICT BERENBERG joined Sullivan, Stauffer, Colwell & Bayless as a tv producer. He had been with Ted Bates & Co., and Compton Advertising.

Group W promoted QUENTIN T. KELLY to manager of advertising and sales promotion for WBC Productions. He had been P.R. and publicity director for KPIX San Francisco. Before, Mr. Kelly was director of audience promotion for KTVU San Francisco, where he also wrote and produced shows. Earlier he wrote for the *San Francisco Examiner*, and other West Coast newspapers, and was a publicist at MGM.

RKO General Broadcasting assigned CIFFORD EVANS as director of the group's Washington news bureau. He had produced *Ladies of the Press* for RKO General's flagship, WOR-TV New York, and before that was an associate producer on NBC-TV's *Today* program.

MARTIN ROSEN left Ashley-Famous Agency, where he had headed the New York motion picture department, to set up his own film production company, which he calls Argofilm. First project on his slate is

FREE CONSULTATION

and advice on your requirements in motion pictures, optical and special effects, filmstrip photography, filmstrip release prints and slidefilm duplication. Bernie Barnett . . . Mo Weitzman . . . and Terry O'Neill are waiting to help you . . . call or write today!



BARNETT FILM
INDUSTRIES

- Complete filmstrip animation and camera services
- Timing and printing of color balanced answer prints
- Daily printing of color filmstrip release prints
- Automatic slide duplicating and mounting
- Complete filmstrip and slidefilm distribution services



MANHATTAN
EFFECTS, INC.

- Motion picture optical effects
- Motion picture titling
- Motion picture animation and filmographs
- Blowups and reductions for all size and film formats
- Cinemascope and Techniscope unsqueezing

BARNETT FILM INDUSTRIES/MANHATTAN EFFECTS, INC.

321 West 54th Street, New York, N.Y. (212) 765-0930

A Great Big Thing, to be shot in Montreal.

BBDO promoted WILLIAM B. CONKLIN to creative director of its San Francisco office, succeeding Art Bellaire, who resigned to become vice president, advertising, at the J. B.



MR. CONKLIN

Williams Co. Mr. Conklin joined BBDO in 1955 as a copywriter, became a copy group head in '58, and later, a creative supervisor in the New York office.

Modern Talking Picture Service sent DONALD W. LLOYD to London as its European representative, to provide liaison for American film sponsors interested in European markets, and for European film promoters seeking U.S. distribution. He will also represent Modern Learning Aids, the educational division of MTPS.

INA MASSARI joined Bill Burrud Productions as an assistant film editor. She had been with Lem Bailey color stock library.

QUICK TAKES

• *The Terrific Adventures of the Terrible Ten*, an Australian children's program, and the Gadabout Gaddis *Flying Fisherman* series, will be distributed West of the Mississippi by Jerry Weisfeldt's Tv Cinema Sales Corporation. *Flying Fisherman* is sponsored in some 70 markets by the Liberty Mutual Insurance Co.; there are 52 half-hours in color. *The Terri-*

JEROME J. COHEN, INC.
(Jerry & Ron)
225 West 34th St., New York 1, N. Y.
CH 4-3127-8
MOTION PICTURE & TV INSURANCE
SPECIALISTS

Advertising Directory of

SELLING COMMERCIALS

Nelson Bros. Furniture • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Purex Corp. • Foote, Cone & Belding



FILMFAIR, HOLLYWOOD

Newport Cigarettes • Lennen & Newell, Inc.



VIDEOTAPE CENTER, New York

Serta Mattress Co. • MacManus, John & Adams



SARRA-CHICAGO, INC.

FILMEX, INC., New York



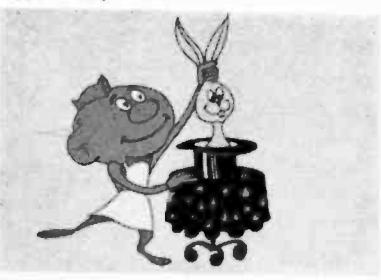
Palmolive Dishwashing Liquid • Ted Bates

Shamrock Oil Co. • McCormick Advertising



JAMIESON FILM COMPANY, Dallas

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Sheraton Corporation of America • BBDO



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

sic Adventures of the Terrible Ten, 198 seven-minute episodes comparable to America's *Our Gang* comedies, has been on for some time in the United Kingdom and in Canada, as well as in Australia.

• RKO General Productions teamed up with Columbia Festivals to colortape last month's *Festa Italiana* event in Madison Square Garden. The Italian pageant is currently on the road. Syndication of the taped show will begin once the company's tour winds up. The pageant features horsemen, singers, dancers from the many traditional touna-

ments and festivals of Italy, such as the Siena Palio.

• Larry Harmon Pictures Corporation sold rights to use the likeness of Laurel & Hardy to Pillsbury for a three-month donut promotion. The bakery company sent out an 18-piece merchandising kit featuring Stan & Oliver caricatures.

Mr. Harmon, who does the voice of Stan Laurel in Wolper Productions' new batch of L&H cartoons, was signed by Pillsbury to make some personal appearances as part of the promo.

• The Associated Press is offer-

ing packages of 35 mm color slides to tv station subscribers, for background illustration of news. The wire service is calling the new service AP Photocolor. Each subscriber station will get shipments of slides twice a week, 10 slides to a package. For openers, AP is sending subscribers a pack of 50. Each week slides will be sent out from a special tv color desk in New York headed by William (Sandy) Colton. Among the slides will be not only headshots and backgrounds but drawings, maps, etc.

• The Overmyer Network signed up for *Tales from the Great Book*, a cartoon series to be produced by GDL Productions in New York. The series will be based on the newspaper comic strip of the same title, syndicated by Publishers Newspaper Syndicate, Inc. ON's Oliver Treyz, network president, says he plans to run the half-hour show on Sunday evenings.

• With the shadow of the ax falling on a number of weak new entries, ABC-TV gave a green light to series production of *The Invaders*, a Quinn Martin production which did not quite make the September network schedule, but was touted as the likeliest replacement on the shelf. The science-fiction show will kick off on the ABC-TV network in January.

CULTURED TV?

Moderator/critic Lawrence Laurent endeavored to get a stimulating discussion quickly underway by questioning the motives of CBS-TV in putting on its acclaimed production of *Death of a Salesman* at a recent meeting of the New York Chapter of the National Academy of Tv Arts & Sciences. The topic of discussion was *The New Season: A Cultural Explosion*, and Mr. Laurent asked if the CBS program was intended not as a cultural event but to win back the "protester" group, the college-educated tv tune-out?

Irwin Segelstein, CBS-TV programs vice president, said the network had no such motive: "A guy walked in with the idea; we thought it was great. Intuitively and viscerally, we felt it was right. We took it upstairs to top management, and

"When love and skill work together, expect a masterpiece."

JOHN RUSKIN

audio

productions, inc., 630 ninth avenue, new york, new york 10036 (212) plaza 7-0760

hey said it was fine. So we did it. One reason we did it was because we all felt the movie version had been terrible. It wasn't to make us look good in Washington, or coddle the critics, or anything like that." CBS was pleased with the over-30 share, but had not counted on it.

"Okay, but you couldn't do it with one other Arthur Miller play," pined Bern Kanner, vice president in charge of programming and media at Benton and Bowles. "The reason *Breath of a Salesman* did well is because it's a great story, not because it's cultural," said Mr. Kanner.

"You couldn't run Aristophanes," he claimed, and John Secondari, executive producer of special projects at ABC-TV, agreed that the Greek master of situation comedy could have no place in tv.

"Tv is neither the Glory That Was Greece or Sodom and Gomorrah," Mr. Kanner said, expressing the hope that the medium may yet achieve its place in the social spectrum."

"The fact that tv in the U.S. is a business is what makes U.S. tv better than any other in the world," said Mr. Secondari. He argued that "cultural" improvement of the art requires raising the level of all program styles, even the western and the situation comedy. But he pointed out that after a decade of intellectual bopathy, tv would find that writers and artists capable of making the medium better are in short supply. Donald L. Clark, vice president in charge of advertising for Xerox, said that from his company's point of view, tv was cultural enough to

reach the educated businessmen who are Xerox prospects; but then Xerox only bought what it considered cultural. "It would be foolhardy for us to buy pap," Mr. Clark remarked.

Would the networks kill off their "cultural" offerings, drama festivals, new playhouses, if ratings are weak? Speaking for CBS-TV, Mr. Segelstein said the network was committed to the new balance for at least three years. Speaking for ABC-TV, Mr. Secondari said that whether in the time of Leonardo Da Vinci or Titian or Michelangelo, "good art has never failed to gain recognition and reward." He indicated the same holds true in the time of Television.

AT THE FESTIVAL

At this week's International Film and TV Festival of New York, a demonstration of new techniques in video-tape commercials will be given by Edward McCabe, vice president and copy group head at Carl Ally, Inc., and Charles Adams and George Gould, respectively commercials sales manager and executive vice president of Videotape Center. Pablo Ferro will talk about the "versatility and love" that is the motto of Pablo Ferro Films. Leon Winik will show some new cinematographic techniques; Dr. Charles E. Swanson and Ugo Torricelli will demonstrate ways to get "more emotional power in film."

Lew Schwartz and Jim Cronin of Del Sol Productions will talk with Manning Rubin, vice president and tv production director of Grey Advertising, on *The Feel of a New Look*.

Advertising Directory of SELLING COMMERCIALS

Thom McAn • Doyle Dane Bernbach



TV GRAPHICS, INC., New York

Union Commerce Bank • Meldrum & Fawsmith



THE FILM MAKERS, INC., Chicago

Westinghouse • McCann-Erickson



ELEKTRA FILM PRODUCTIONS, INC., New York

Yardley of London • Johnstone, Inc.



WILDE FILMS, INC., New York

FOR PRODUCTION OF TV COMMERCIALS • INDUSTRIALS DOCUMENTARIES

*R.S.V.P

Russ Ford—President—Director
Sy Shaffer—Sec.-Treas.—Creative Director
Marc Anderson—Production Manager
Milt Siegel—Supervising Editor

*F.F.A., INC. 49 WEST 45th STREET
NEW YORK, N.Y. 10036 212-586-0667

Don Trevor, vice president and tv commercials production director of Doyle Dane Bernbach, will talk with Marc Brown of Marc Brown Associates and Robert Fine on *There's More to Sound than Meets the Eye*.

CAN THE MUSIC?

Library music, especially recordings of classics and standards, is a booming source of background sound for tv commercials and programs these days, according to Mort Ascher, president of Emil Ascher, Inc., the music-library house which was founded by his grandfather in 1879. Due to the soaring costs of original music, tv producers are relying more and more heavily on catalogue music and existing recordings, Mr. Ascher said.

"Live music and scoring has been priced almost out of the picture," he remarked. "Now there's more 'canned' than 'live' music in tv." Currently the Ascher firm, from New York headquarters and from a West Coast offshoot headed by Mort Ascher's son Everett, are regularly supplying backgrounds for programs.

Tv Commercials

Thomas Craven Film Corp.

In Production: Food Fair Markets, Detroit (steak), W. B. Doner & Co.; Yardley of London (cosmetics), Johnstone.

Keitz & Herndon

Completed: Arkla-Servel (gaslite), R. K. Butcher & Assoc.; Millikens Bakeries, SCI; Linz Jewelers, direct.

In Production: Dr Pepper Co. (beverage), Grant; Seven-Up Co. (beverage), direct; Coca-Cola Co. (beverage), McCann-Erickson, Inc.; Doktor's Nasal Spray, Bevo Advertising; Seven-Eleven Food Stores, Stanford Agency; Kenner Toys, Leonard M. Sive & Assoc.; Lone Star Gas Company (gas products), BBDO; Southwestern Bell Telephone Co.; direct; Buick Div. of Gen. Motors (Buick), SCI; Wolf Brand Chili, Crook Advertising; Braniff International, direct; Houston Post (newspaper), Goodwin, Dannenbaum, Littman & Wingfield; Bama, Savage, Kerr & McMillen; Ft. Worth Star Telegram (newspaper), Goodman & Assoc.

Paul Kim-Lew Gifford

Completed: Manufacturer's Hanover Trust, Y&R; Schaefer Brewing Co., BBDO; Armstrong Cork Co., BBDO; Continental Can Co. (bondware), BBDO; Eastman Kodak Co. (professional photog. Carousel slide projectors), JWT; Frito-Lay Ruffles, Y&R; Burry Biscuit Co., JWT.
In Production: R. J. Reynolds Tobacco Co. (Winston), William Esty Co.; Manufacturer's Hanover Trust, Y&R; Chrysler Corp. (driver education and Dodge Bill-

boards), BBDO; Prudential Insurance Co. Reach, McClinton; Wall Street Journal BBDO; Insurance Company of North America, N. W. Ayer; American Iron & Steel Institute, SSC&B; General Electric BBDO; Kodak (Verifax Copier), JWT; Burry's (Scotter Pie), JWT.

Gerald Schnitzer Productions

Completed: Kodak (photographic products), JWT.

In Production: Atlantic Richfield Corporation (Petroleum Products), N. W. Ayer & Son, Inc.; Black & Decker (power tools) VanSant-Dugdale & Co., Inc.

Mark Shaw Associates, Inc.

Completed: Transogram (Motorama), Fuller, Smith & Ross; Transogram (Hockey) Fuller, Smith & Ross; American Character (Bonanza), Helitzer, Waring & Wayne; American Character (007), Helitzer, Waring & Wayne.

In Production: Dow Jones (National Observer), Wunderman, Ricotta & Kline.

Stars & Stripes Productions

Forever, Inc.

Completed: Frito-Lay Corp. (Frito Dip Mix), Foote, Cone & Belding; Menley & James (Contac), Foote, Cone & Belding; S. New England Tel. Co. (long distance), BBDO; General Mills (Kix) D-F-S; The Dickey Corp. (Dickey Snacks), Kleck Assoc.; Sheraton Hotels, BBDO; Boston Globe Corp. (The Boston Globe), BBDO; First Nat'l Bank of Boston (business bank), BBDO.

In Production: New England Life Insurance, BBDO; Menley & James (Contac), Foote, Cone & Belding; Standard Oil Co. (Standard gas), D'Arcy; S. New England Tel. Co. (yellow pages), BBDO; Philip Morris Co. (Clark's Gum), Leo Burnett; Mass. Bay United Fund (United Fund Drive), BBDO; Frito-Lay Corp. (Frito's), Foote, Cone & Belding.

The TVA Group, Inc.

Completed: C & P of Washington (yellow pages), N. W. Ayer & Son; Chevrolet (Chevy II), Campbell-Ewald Co.

In Production: The Coca-Cola Export Corp. (Minute Maid), The Marschalk Co.; Speidel Corp. (British Sterling), The Marschalk Co.; Lea & Perrins (Worcestershire Sauce), Rumrill-Hoyt Co.; Oldsmobile (Toronado), D. P. Brother & Co.; Chemstrand (Actionwear), Doyle, Dane, Bernbach, Inc.; Chevrolet (Impala), Campbell-Ewald Co.; G-E (Toothbrush), Clyne-Maxon, Inc.

Lou Lilly Productions, Inc.

Completed: Royal Crown Cola (beverage), D'Arcy Advts.; Mattel, Inc. (toys), Carson/Roberts Inc.

In Production: Royal Crown Cola (beverage), D'Arcy Advts.; Mattel, Inc. (toys), Carson/Roberts Inc.

Tele-Tape Productions

Completed: Bankers Trust (bank services), Doyle Dane Bernbach.

In Production: Frito Lay, Inc. (Potato Chips & Ruffles), Y&R; Ronson Corporation (Carve 'N' Slice electric knife), Smith & Dorian, Inc.

FILM OPTICALS INC. NEW YORK PL7-7120

KEY TO QUALITY

optical photography
aerial image
anamorphic photography
liquid gate
animation

Oct
Te

"BI"

Your RCA Broad

P	ABC	PM
6		6:00
6		6:15
6		6:30
6	cherer- cNeil part	6:45
7		7:00
7		7:15
7		7:30
7	pper	7:45
8		8:00
8	case 'I Eat Daisies	8:15
8		8:30
8	Smart!	8:45
9		9:00
9		9:15
9		9:30
9		9:45
10	urday at The ries	10:00
10		10:15
10		10:30
10		10:45
11		11:00
11	it Show	11:15

October 1966
Television Age

AM	SUNDAY ABC	CBS
9:00		
9:15		
9:30		
9:45	Linus The Lionhearted	Sunrise Semester
10:00		
10:15	Beany & Cecil	Lamp Unto My Feet
10:30		
10:45	Peter Potamus	Look Up & Live
11:00		
11:15	Bull- winkle	Camera Three
11:30		
11:45	Discovery '66	
12:00		
12:15		
12:30		
12:45		Face The Nation
1:00		
1:15	Directions '67	

Enclosed is pa

NAME _____
ADDRESS _____
CITY _____

Enclosed is pa

NAME _____
ADDRESS _____
CITY _____

ABC's Wide World of Sports ABC
ABC Sat 5 J. B. Williams, Bris-
tolt-Myers, participating

AFL Football NBC Sun 2:00 part.
AFL League Report Sat NBC 5:30

Amateur Hour CBS Sun 5:30
J. B. Williams

New American Bandstand ABC Sat
1:30 Heinz, Carter, Vick, part.

Andy of Mayberry CBS M-F 11
participating

Animal Secrets NBC Sat 1 part.

Another World NBC M-F 3 part.

As The World Turns CBS M-F 1:30
P&G, participating

A Time For Us ABC M-F 2:30 part.

Atom Ant NBC Sat 9:30 participating

The Beagles CBS Sat 12:30 part.

Beany & Cecil ABC Sun 10
Multiple Products, Gen Foods,
participating

The Beatles ABC Sat 10:30 Deluxe,
Nabisco, Alberto-Culver part.

NBC M-F 11:20
ABC
ABC at the Movies NBC
participating
Andy ABC F 10
Fiammon, part.
Andy Harry CBS Sun 6
Jean
Bath W 7:30 part.
Bell Bottom of the Sea
Milt participating
Beverly Hillbillies CBS Sun 7:30
RCA, Kodak,
Bewitched CBS Sun 10:30
Bob West CBS F 7:30
Bob

Don Trevor, vice president of commercials producti
Doyle Dane Bernbach
Marc Brown of M
associates and Robert I
More to Sound than
CAN THE MUSIC?

Library music, especially of classics and standards, is a source of background music in commercials and TV shows, according to president of Emil A. music-library house who said by his grandfather that the soaring costs of TV producers are relying more heavily on catalog existing recordings.

"Live music is still priced almost out of the market," he remarked. "Now it's 'canned' than 'live'." Currently the Ascher York headquarters a Coast offshoot headed by son Everett, are applying backgrounds

Network Program Chart—Daytime

NBC	MONDAY-FRIDAY ABC	CBS	NBC	SATURDAY ABC	CBS	NBC	PM	SUNDAY ABC
		Captain Kangaroo			Mighty Mouse Playhouse	Super 6	1:30	
		Candid Camera			Underdog	Atom Ant	1:45	Issues And Answers
		Beverly Hillbillies	Concentration	King Kong	Frankenstein Jr. & The Impossibles	Secret Squirrel	2:00	
	Supermarket Sweep	Andy of Mayberry	Pat Boone	The Beatles	Space Ghost	Space Kidettes	2:15	
	The Dating Game	The Dick Van Dyke Show	Hollywood Squares	Magilla Gorilla	The Lone Ranger	The Jetsons	2:30	
	The Donna Reed Show	Love Of Life News—12:25	Jeopardy	Bugs Bunny	Road Runner	Top Cat	2:45	
	Father Knows Best	Search For Tomorrow The Guiding Light	Swingin' Country News—12:55	Milton The Monster	The Beagles	The Smithsonian	3:00	
	Meet The Press	Ben Casey	Sunrise Semester	Hoppity Hooper	Tom & Jerry	Animal Secrets	3:15	Porky Pig Show
							3:30	
							3:45	
							4:00	
							4:15	Tennessee Tuxedo
							4:30	
							4:45	
							5:00	
							5:15	
							5:30	
							5:45	

Ben Casey ABC M-F 1 Bristol-Myers, Heinz, Kaiser, Gen. Foods, Mattel, Pharmacraft, Welch, Calgon, Union Carbide
Beverly Hillbillies CBS M-F 10:30 participating
Bugs Bunny ABC Sat 12 Deluxe, participating
Bullwinkle ABC Sun 11 Deluxe, Gen. Foods, participating
Camera Three CBS Sun 11 part.
Candid Camera CBS M-F 10 part.
Captain Kangaroo CBS M-F 9 part.
Concentration NBC M-F 10:30 part.
Cool McCool NBC Sat 11 part.
Countdown to Kickoff CBS Sun 1:45
Dark Shadows ABC M-F 4 part.
The Dating Game ABC M-F 11:30 participating
Days of Our Lives NBC M-F 2 participating
Dick Van Dyke Show CBS M-F 11:30 participating
Directions '67 ABC Sun 1 part.

Discovery '66 ABC Sun 11:30 Multiple Products, Gen. Foods, participating
The Doctors NBC M-F 2:30 participating
The Donna Reed Show ABC M-F 12 Lever, Carter, J&J, Hartz, Breck, participating
The Edge of Night CBS M-F 3:30 participating
Eye Guess NBC M-F 10 participating
Face The Nation CBS Sun 12:30
Father Knows Best ABC M-F 12:30 Colgate, Drackett, M&M
Frankenstein, Jr. & The Impossible CBS Sat 10 participating
GE College Bowl NBC Sun 5:30 part.
General Hospital ABC M-F 3 part.
The Guiding Light CBS M-F 12:45 P&G
Hollywood Squares NBC M-F 11:30 participating
Hoppity Hooper ABC Sat 1 part.

House Party CBS M-F Issues and Answers participating
Jeopardy NBC M-F The Jetsons NBC Sun King Kong ABC Saturday Lamp Unto Myself Late Afternoon News Lets Make a Deal NBC Linus the Lionheart 9:30 Gen. Foods The Lone Ranger CBS Look Up and Live CBS Love of Life CBS M-F Magilla Gorilla ABC Calif. Packing Major League Baseball participating The Match Game NBC Meet The Press NBC Mighty Mouse Playhouse Gen. Foods, D Products, participating

FIL

TO

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NAME _____

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CBS	NBC	MONDAY-FRIDAY ABC	CBS	NBC	SATURDAY ABC	CBS	NBC
the NFL iday	NBC Religious Series	Ben Casey	As The World Turns	Let's Make A Deal News—1:55	New American Bandstand '66	CBS Saturday News	
	The Newlywed Game	Password		Days of Our Lives			
	A Time For Us News—2:55	House Party		The Doctors			
	General Hospital	To Tell The Truth News—3:25		Another World	NCAA Football	Countdown To Kickoff	Major League Baseball
	The Nurses	The Edge Of Night		You Don't Say			
	Dark Shadows	The Secret Storm		The Match Game News—4:25			
	Where The Action Is						Vietnam Weekly Review
Tell Truth		Late Afternoon News 5-5:10			ABC's Wide World Of Sports		AFL League Report
teur our	GE College Bowl						

Milton The Monster ABC Sat 12:30 Remco Multiple Products, part.
 NBC Religious Series NBC Sun 1:30
 NCAA Football ABC Sat 2:30 part.
 The NFL Today CBS Sun 2 part.
 New Casper Cartoon Show ABC Sat 11 Multiple Products, participating
 The Newlywed Game ABC M-F 2 participating
 News ABC M-F 2:55, 4:25
 News CBS M-F 12:25, 3:25 part.
 News NBC M-F 10:25, 12:55, 1:55, 4:25 participating
 The Nurses ABC M-F 3:30
 Pat Boone NBC M-F 11 part.
 Password CBS M-F 2 participating
 Peter Potamus ABC Sun 10:30 Gen. Foods, participating
 Porky Pig ABC Sun 4 Gen Mills, Multiple Products, participating
 The Road Runner CBS Sat 12 part.
 Search For Tomorrow CBS M-F 12:30 P&G,
 Secret Squirrel NBC Sat 10 part.
 The Secret Storm CBS M-F 4 part.

The Smithsonian NBC Sat 12:30 participating
 Space Ghost CBS Sat 10:30 part.
 Space Kidettes NBC Sat 10:30 part.
 Sunrise Semester CBS M-F 1, Sun 9:30 part.
 Super 6 NBC Sat 9 participating
 Superman CBS Sat 11 participating
 Supermarket Sweep ABC M-F 11 participating
 Swingin' Country NBC M-F 12:30 participating
 Tennessee Tuxedo CBS Sun 4:30 Gen. Mills, participating
 To Tell The Truth CBS M-F, Sun 5:00 participating
 Tom and Jerry CBS Sat 1 Mattel, Quaker Oats, part.
 Top Cat NBC Sat 12 participating
 Underdog CBS Sat 9:30 participating
 Vietnam Weekly Review NBC Sat 4:30
 Where The Action Is ABC M-F 4:30 participating
 You Don't Say NBC M-F 3:30 part.

YOU ONLY NEED ONE M/TAPE PRODUCTION SOURCE BOOK

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BUT IT WILL PAY SPREAD A FEW AROUND THE SHOP

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CITY _____ STATE _____

Enclosed is payment for 3 copies

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CITY _____ STATE _____

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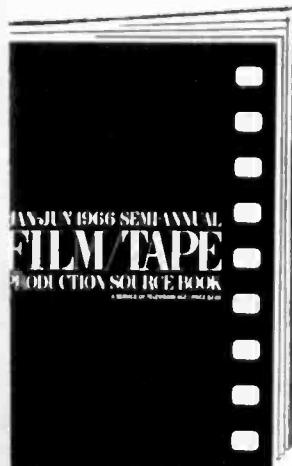
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A SERVICE OF **TELEVISION AGE** \$2.00 per copy

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

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Who says station rates are arbitrary numbers? At least one station—WTOP-TV Washington, D.C.—boasts a rate card with numbers that mean something. The message? Is in the last digit of the rate, and tells the length of the announcement purchased. Huh? Well, if the rate is \$606, the announcement length is 60 seconds; a rate of \$522 means that a 20-second spot is forthcoming; and \$281 says that much was paid for a 10-second (really 8-second) ID. The system works not only for the base rates but throughout all the discount plans as well. What's the reason? It helps when you continually get 60-second copy when a 20-second spot was ordered, says the station. And, it helps say agency traffic departments, when the commercials for a product come in different lengths and you don't know which was scheduled on a station. In short, the card is a step in aiding communication between the station and its advertisers by

making numbers an audible—if somewhat cold—signal.

* * *

Wonder where those advertising dollars that haven't been reaching spot markets are going? The latest TVB billing figures indicate some are filling the network coffers. August network billing figures rose from

\$78.8 million in 1965 to a healthy \$88.1 million for 1966, an 11.8-per-cent gain. The biggest area of growth was Monday-Friday daytime, which jumped from \$18,972,800 to \$24,651,100, up 29.9 per cent. This record gain followed record increases for the months of June and July as well, making it anything but a long, hot summer for the networks.

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

American Home Products (*Ted Bates & Co., Inc., N.Y.*)

Fourth-quarter activity for ANACIN will break in about 50 markets. The series will consist of fringe 60's. Steve Spires and Mike Kaufman buy. In addition, various American Home products will be piggybacked in 60 markets during the same period. The buyers are Mitch Turner, Jim Kelly and Larry Nathanson.

American Home Products (*Compton Advertising, Inc., N.Y.*)

SANI-FLUSH and GRIFFIN SHOE

(Continued on page 68)



At Ted Bates & Co., Inc., Steve Spires buys on American Home Products' Anacin.

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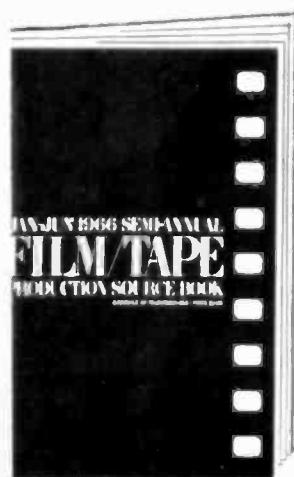
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SANI-FLUSH and GRIFFIN SHOE
(Continued on page 68)



At Ted Bates & Co., Inc., Steve Spires buys on American Home Products' Anacin.

*beautiful, color-full
sales scene...*

WGAL-TV



MULTI-CITY TV MARKET



Channel 8 is one of the country's most effective color stations. Its multi-city market—including Lancaster, Harrisburg, York, Lebanon—has reached 19%* color penetration. All local programs are coloecast live, on film, or via color tape recorders. It is an NBC full color affiliate.

*This statistic is based on June 1966 Nielsen estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

WGAL-TV CHANNEL 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • **KOAT-TV** Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • **KVOA-TV** Tucson, Ariz.

One Seller's Opinion . . .

THE UNWRITTEN WORD

Waiting around in a reception room recently, another salesman began bending my ear with an all-too-familiar story. This was about some business he had lost at one of his agencies—business that he should have had, and would have had if . . .

The *if* in this case was a second buyer. The rep had already made a detailed proposal to one buyer. He did it in person because the station he was pitching is in a multi-city combination that comprises an area market. And in addition the setting was mixed vhf/uhf. For a proper evaluation, both buyer and seller agreed that a detailed explanation was necessary. Questions came up and were immediately and properly answered.

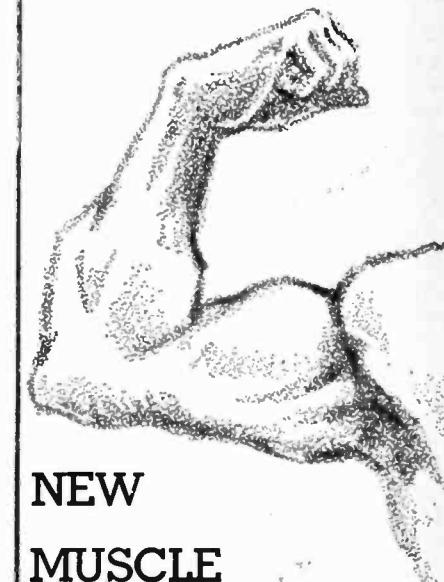
But a few days later the buy was completed, and the salesman found out on checking back that he had lost the order. Why? The buyer suddenly found himself facing a deadline and had to farm out some of the markets. Another buyer wound up with the folder on the rep's market. Unaware of the complexities, he went by the only guideline he had—the rating book—and placed the business elsewhere.

This same situation is applicable to many pitches given to one buyer, and then someone else takes over the buying. There are intangibles that can't be put into writing on the avails sheet, and when these are lost, the *client* is the one who suffers the most. Want some examples?

How about the women's service programs that are live-hosted and maybe have only mediocre ratings? For years they usually have been selling advertisers' products through personal effort at club meetings, supermarkets, etc. Or take kid shows that have a loyal audience and a top personality—maybe they're not number one in the time slot, but they have proven ability to move merchandise. Many times, to convince the buyer, the seller has to come in armed with the letters of praise from advertisers, with photographs of the mob scenes at a personal appearance, and so on.

Sometimes a special "understanding" exists between buyer and seller whereby the station will take care of various "extras" to insure the success of an advertiser's campaign. These may not be organized promotional activities; they might vary from client to client or be spur-of-the-moment in nature—maybe like having a guy dressed like The Green Giant dash out on a local football field at halftime. In the rush of trying to get things done, the unwritten words are often not passed on to the back-up buyer. It can be argued that an efficient buy based on numbers alone doesn't do any "damage" to a campaign. It does, if it disturbs a balance between buyer and seller that can't be repaired.

"Farming out" dilutes the effectiveness of the personal pitch, and many times results in a buyer who's disinterested in the results since he knows he's only been thrown in to get a job done—and will move on to something else.



**NEW
MUSCLE
FOR
WSBT-TV
AND MUCH MORE
ON THE WAY!**

America's oldest UHF station is now one million watts strong — and still growing! The maximum radiated power for WSBT-TV, South Bend, has been increased two-fold, and another power boost is coming. Early next year we go to 2,175,000 watts, again more than doubling our power!

Since going on the air almost 14 years ago WSBT-TV has been the leader in South Bend television. Now we offer you even more --- New viewers! New markets! New sales potential! Write for all the details, or see Katz about the new muscle that South Bend's 1047 ft. tall giant has developed.



Represented By Katz

Spot (Continued from page 65)

POLISH will be pushed in about 30 markets during the fourth quarter. The campaign will consist of minutes and 30's. Peter Manley is the contact.

American Petrofina Co. of Texas (Ceer, Dubois & Co., Inc., N.Y.)

A four-week campaign on this company's gasoline will break on October 31. About 36 selected markets will carry the prime and fringe ID's. Joy Sliwa and Ollie Einstein do the buying.

American Tobacco Co.

(Gardner Advertising, Inc., N.Y.)

A five-market spot campaign will supplement a network buy for ROI-TAN CIGARS. The six-week drive will use mostly prime 20's. Rosemarie Vitanza is the buyer.

Best Foods, div. of Corn Products Co.

(Foote, Cone & Belding, Inc., N.Y.)

NUSOFT fabric softener will be in 25 to 30 spot markets starting in early November. The campaign of minutes, 30's and piggybacks will continue for seven to eight weeks. Mort Weinstein does the buying.

The Borden Co.

(Needham, Harper & Steers, Inc., N.Y.)

Fourth-quarter activity on a new product, Borden's COFFEE COMBO, will consist of

flights in two test markets, Scranton and Columbus. Fringe 60's will be used. Doug Spellman does the buying.

Milton Bradley Co.

(Harvey & Carlson, Inc., N.Y.)

Pre-Christmas activity on this toy company's games will begin at the end of October and continue for eight weeks in 37 markets. Minutes will run primarily during children's shows. In addition, the same 37 markets will be carrying ID's for the TIME BOMB toy for from five to eight weeks beginning at the end of October. The ID's will be prime, fringe and during children's shows. Jane McCarthy is the buyer.

Carter Products, Inc.

(SSC&B, Inc., N.Y.)

A three-month push for CARTER PILLS began on October 1. About 50 markets are carrying the early and late fringe piggybacks. Bob Ubaldo is the buyer.

Coca-Cola Co.

(Marschalk, Inc., N.Y.)

Another 100-market buy for HI-C will begin on October 17. The four-week push, geared to kids and women, will use early fringe minutes. The buyer is Vince Tortorelli.

Colgate-Palmolive Co.

(Ted Bates & Co., Inc., N.Y.)

RESPOND HAND LOTION will be pushed in 26 Pacific Coast markets from the middle of October '66 to October '67. A combination of fringe 60's

Rep Report

DICKENS J. WRIGHT JR. joined the tv sales staff of Katz TV West. He was previously with Venard, Torbet



MR. WRIGHT

& McConnell and Robert E. Eastman.

ALBERT L. STRADA was named an account executive in the New York office of Peters, Griffin, Woodward, Inc. He was formerly in a similar position at Adam Young, Inc., and prior to that was a timebuyer on General Mills at Dancer-Fitzgerald-Sample, Inc.



There are washings....



Then, there are washings!

Like the washing and lubrication our film department gives every frame of film before it is aired... kid glove treatment that assures programs, commercials, public service or promo films quality performance always. Call your Petryman for your washing day.

Profile BARRY LEWIS

If media buyer Barry Lewis had anything to say about it, rep secretaries would get more recognition. How come? "In many cases, rep secretaries are very helpful in clearing schedules placed through the representatives," he says.

Although he's aware that reps are often pressured by having to handle either too many agencies or too many stations, Mr. Lewis feels that a number of reps work out of their offices when they should be at the agencies. "I see some of them every day, but certain ones won't be here for three or four weeks. And surprisingly enough, it's the latter's stations and markets that are usually hurting. There seems to be a pattern, too, between reps who don't spend enough time at the agencies and the ones who always send availals in late," says the BBDO media buyer.

Mr. Lewis has been at the agency for the past year, and now buys on



Warner-Lambert's Bromo-Seltzer and Efferdent. He spent the prior year at ABC Guest Relations after being graduated from Syracuse University with a degree in radio and television.

The agency man's philosophy about buying explains his concern with "the vanishing rep." He says, "An important part of buying is establishing a rapport between the rep and the timebuyer." Since he sees the business as cyclical, a seller's

market one season and a buyer's market another, he thinks it's to the advantage of both seller and buyer to have a good working relationship.

Dealing with the reps in person, he says, can cut down a lot of the voluminous paperwork in spot buying. "If I know that a rep will be around the agency, we can iron out the difficulties that come up in a spot buy a lot faster, especially billing problems." Whether reps are around the agency or not, though, Mr. Lewis objects to those reps who continually offer "hooker" spots to sell a package. "If that happens too often, a buyer is skeptical of all availals submitted by that rep."

When he gets out from under at BBDO, Mr. Lewis spends time with his family in Flushing—either beam-ing over his newborn son, or scrutinizing the stock market page. When time permits, he also enjoys going to the race track, a carryover from the two years he spent as assistant director of publicity at Vernon Downs race track while he attended Syracuse.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center
Broadcast Services of The Dallas Morning News
Represented by Edward Petry & Co., Inc.

Quality touch

Agency Appointments

DAVID M. MIXTER was elected a senior vice president and named senior group head of the household products division of the Colgate-Palmolive account group at Ted Bates & Co., Inc. Mr. Mixter joined



MR. MIXTER

the agency as an account executive on Colgate in '62 and was appointed vice president and account supervisor for the household division in '63. He was with Benton & Bowles, Inc., for 13 years before that.

Three account supervisors in the New York office of Foote, Cone & Belding, Inc., were named vice presidents. They are: JOHN W. ANGUS JR.; GREGORY P. FITZPATRICK and JUDSON J. R. MORRIS JR.

E. CHRISTIAN SCHOENLEB, WILLIAM C. PULLMAN and ALAN S. MINTZ were elected vice presidents of Needham, Harper & Steers, Inc. Mr. Schoenleb is an account supervisor on General Mills; Mr. Pullman is an account supervisor on Kraft Foods; and Mr. Mintz is an associate creative director. The agency also named JOHN MCKINNEY an executive producer in the New York creative department. He was most recently at Ted Bates.

WILCKES BIANCHI was elected a senior vice president of Geyer, Morey, Ballard, Inc. He joined the agency in 1965 as a vice president and account supervisor on Sinclair Oil Corp. He was previously vice president at J. Walter Thompson.

At Clyne Maxon, Inc., FORREST OWEN JR., currently regional manager in Chicago of parent company BBDO, Inc., became president. C. Terrence Clyne, chairman of the board and president of Clyne Maxon, Inc., will retain his title as board chairman and chairman of the executive committee. DOROTHY ADAMS, ED GRISWOLD and HAL STRAUSS were elected executive vice presidents.

WILLIAM C. AISTON was named to succeed Forrest Owen Jr. as manager of BBDO, Chicago. Mr. Aiston has been with the agency since 1963 as a management supervisor and later as a vice president. BBDO, Inc., also appointed San Francisco head art director HAL P. RINEY and Toronto account supervisor ROSS L. BROWN vice presidents and named F. A. (TONY) LENAHAN, managing director of the Milan office. Mr. Lenahan was formerly managing director of Lintas-Italia, the Unilever owned advertising agency in Milan.

COLGAN SCHLANK was named a vice president in the radio-tv depart-



MR. SCHLANK

ment of Young & Rubicam, Inc. He has been with the agency since 1955.

Cunningham & Walsh, Inc., elected WILLIAM J. CAIN and FLETCHER F. OAKES vice presidents. Both men are account supervisors in the agency's San Francisco office.

Colgate-Palmolive Co. (Norman, Craig & Kummel, Inc., N.Y.)

Colgate's new instant pudding, MR. PUDDIN'HEAD, will be tested in St. Louis and Cincinnati from November through the end of the year. Minutes for the new product will run in Saturday

Spot (Continued from page 68)

and 30's will be used. The company's mouthwash, COLGATE 100, has been in 50 top spot markets since the beginning of September. The campaign of 60's and 30's will run through the end of November. Buying was out of the Colgate spot pool.

morning, Sunday morning and after-school time slots. The company's other new product, SNAPPLES, an apple-chip product, has cancelled out of its six-month push in Syracuse, Utica, Binghamton and Watertown. Sandy Polinsky is the contact.

Continental Baking Co.

(Ted Bates & Co., Inc., N.Y.)

A four-week push for PROFILE BREAD began breaking the beginning of this month in about six markets. Start dates were varied depending on the market. Day and fringe minutes and some prime 20's are being used. Margrit Meinrath does the buying.

General Cigar Co.

(Needham, Harper & Steers, Inc., N.Y.)

There will be fourth-quarter activity on this company's CORINA line, featuring LARK, OLE, and BARON, in 15 markets. The campaign will use fringe minutes and prime 20's. Doug Spellman buys.

General Foods Corp.

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

The following GF products have current and upcoming spot activity: BIRDSEYE SUPREME, a five-week campaign of fringe minutes beginning on October 17; BIRDSEYE SPECIAL VEGETABLE, fringe piggybacks and 60's in the top ten markets for seven weeks, breaking at issue date; JELLO GELATIN, which launched a 12-week drive of fringe 60's in 30 markets at the end of September; and LOG CABIN SYRUP, which went into spot with day and fringe 60's and 30's in 36 markets on October 3. The buyers are: Barbara Barnes for Birdseye Supreme; Julio Buonafede for Birdseye Special Vegetable; Burke Libert for Jello Gelatin; and Don Clement for Log Cabin.

Humble Oil & Refining Co.

(McCann-Erickson, Inc., N.Y.)

The latest in the gasoline-money games is this company's TIGERINO PROMOTION which was launched in spot during September. To date, about 16 markets have been picked up, with an additional nine or ten carrying the prime 20's as of this month. The drive will last four weeks. Don Garvey does the buying.

International Coffee Organization

(McCann-Erickson, Inc., N.Y.)

This company's second coffee push (the first was last January) will be launched in spot on October 17. A total of \$5.5 million will be expended to promote the "Think Drink" campaign, aimed at young people. Besides network, the tv series will run for 23 weeks in New York, Los Angeles, Chicago, Philadelphia, Boston, Detroit, San Francisco, Cleveland, Pittsburgh, Washington, D.C., St. Louis, Dallas/Ft. Worth, Minneapolis/St. Paul and Indianapolis. Bob Turner is the contact.

Lehn & Fink,

div. of Sterling Drug, Inc.

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

A pre-Christmas push for TUSSY

In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.



PETERS, GRIFFIN, WOODWARD

CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS

**you get
the most
on
KFDM-TV**



MIDNIGHT FRAGRANCES will begin on November 27. About 24 markets will carry the prime 20's during the four-week run. Louise Gainey buys.

Lever Bros.

(*BBDO, N.Y.*)

October 16 is the start date for activity on **MRS. BUTTERWORTH SYRUP** and **SWAN LIQUID** in 130 markets. The late fringe piggybacks will continue for five or six weeks. Virginia Conway and Sue Baron do the buying.

P. Lorillard Co.

(*Grey Advertising Agency, Inc., N.Y.*)

October 24 is the break date on activity for **KENT CIGARETTES**. The eight-week

drive in about 30 markets will use prime 20's and ID's and fringe 60's. Bernard Baskett buys. The company's **ERIK CIGARS** are also in spot tv in about a dozen markets. The 16-week campaign began on October 2, using early and late fringe minutes and prime 20's. Jeff Kelson, Marty Chapman and Bill Barrett do the buying.

P. Lorillard Co.

(*Lennen & Newell, Inc., N.Y.*)

Start date on a six-week campaign for **TABBY CAT FOOD** was October 2. Mostly daytime 60's are running in Bangor, Me., Boston, Hartford/New Haven, New York, Philadelphia, Portland, Providence and San Francisco. Betty Whalen is the buyer.

National Mills,

div. of U.S. Industries

(*Papert, Koenig, Lois, Inc., N.Y.*)

A six-week campaign for **ROUND-THE-WORLD STOCKINGS** was launched on October 2. Three or four markets are carrying the prime 20's and fringe minutes. Barry Nolan is the buyer.

Noxema Chemical Co.

(*SSC&B, Inc., N.Y.*)

Testing on **NOXEMA THERA-BLEM** in three markets began in mid-September. The prime and fringe 60's will continue four to six weeks. **COVER GIRL** will also be in spot as of October 10. The six-week drive in 15 selected markets will use prime, and early and late fringe minutes. Peter Finch is the buyer.

Ocean Spray Cranberries, Inc.

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

A four-week campaign for **CRANAPPLE JUICE** began on October 3. Daytime minutes are running in 20 markets. The contact is Jim Mellett.

Pet Milk Co.

(*Gardner Advertising Co., Inc., N.Y.*)

A series of flights for **MUSSELMAN'S APPLESAUCE** is being planned for the beginning of 1967. Fringe 60's will be used in 20 to 25 markets. The contact is Bob Bolte.

Pharmacraft Labs.

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

October 31 is the start date for activity on both **ALLEREST** and **FRESH**. Approximately 25 top markets will carry the fringe and day 60's and some prime 20's for a six-week period. Ted Mazzucca and Bob French are the buyers.

Phillips-Van Hensen Corp.

(*Gumbinner-North, Inc., N.Y.*)

A pre-Christmas push for **PASSPORT 360 men's toiletries** will be launched at the end of November in 100 markets. Prime 20's and piggybacks with **VAN HEUSEN SHIRTS** in some markets will run during the three-or-four-week campaign. Gale Gilchrest does the buying.

Procter & Gamble Co.

(*Compton Advertising, Inc., N.Y.*)

Campaigns for **CASCADE** and **DASH** began in mid-September. The products will be piggybacked with each other and with a number of other P&G products in the 40 markets being used. In addition, 60's will run in New York. Barry Hodges buys.

Quaker Oats Co.

(*LaRoche, McCaffrey, McCall, Inc., N.Y.*)

October 23 is the pushoff date for activity on this company's new **INSTANT QUAKER OATMEAL**. The spot buy, running until the end of the year, will supplement heavy network exposure. Early and late fringe minutes will be running in 52 markets for the cereal. Jim McCollom and Warren Means buy.

Who's Who in Des Moines Television?



COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

DENVER IN TEXAS?



YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

Only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of the three markets.

One Ownership — One Network — One Buy

KVII-TV

Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV

serving
Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

M

Spot (Continued from page 72)

Samsonite Corp.

(*Grey Advertising Agency, Inc., N.Y.*)

October 28 is the kick-off date for pre-Christmas activity on LEGO TOYS. The two-to-three-week campaign will run in 50 markets, using afternoon 60's. Mark Nagel is the contact.

Sauter Labs, Inc.

(*McCann-Erickson, Inc., N.Y.*)

A 21-week buy for ROMILAR COUGH SYRUP breaks in 19 major markets at issue date. In addition, 15 other markets

will be picked up for a 14-week drive beginning on November 7. Early and late fringe minutes geared to housewives will be used. Frank Finn does the buying.

Shell Oil Co.

(*Ogilvy & Mather, Inc., N.Y.*)

A 13-week campaign on SHELL OIL began last week in almost 100 markets. Fringe minutes and two-minute announcements are being used. Joe Flanagan did the buying.

United Fruit & Food Corp.

(*Grey Advertising Agency, Inc., N.Y.*)

October 17 and 24 are the start dates for

testing on **RIGHTAWAY SALAD DRESSING**. The initial promotion will be in five markets for 24 weeks, using fringe 60's. Marvin Kress is the contact.

U.S. Rubber Co.

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

A seven-week push for **U.S. RUBBER SNOW TIRES** will begin on various days in October in 19 markets. Fringe minutes will be used. Werner Ziegler is the contact.

Vick Chemical Co., div. of Richardson-Merrell, Inc.

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

A new cough drop from this company, **VICK'S BLUE MINT**, will be tested in two markets for three weeks beginning on October 24. Early fringe and day minutes and 20's will be used. Ken Hite buys, with Jeff Weichel and Frank Roth assisting.



Recognize these two television personalities?

That's Johnny Carson, of course, on the left, "prince" of the highly-entertaining **TONIGHT** show on NBC-TV.

You'd know Jack Thomsen, too, if you lived in WOC-TV-Land. He's the man-in-charge of the professionally-trained electronic journalists who staff the WOC-TV News Department.

WOC-TV viewers count on the **TONIGHT Show** for entertainment. They count on WOC-TV's newscasts for complete coverage of news events in this Iowa-Illinois area.

You can profit from the listening habits of Quad-Citians who prefer WOC-TV News. (More people in WOC-TV Land get their news from Channel 6 than from any other news source.)* Your sales message gets special attention on WOC-TV — where the news is.

Where the personalities are....



*Serving the Quad-Cities
market from
Davenport, Iowa*

*Quad-Cities (Davenport-Rock Island-Moline) NSI, ARB, Nov. 1965, ABC Sept. '65.
Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

Media Personals

BBDO, Inc., has added three to its media department. **LAWRENCE SPIEGEL** was named a media planner on Lever Bros. He has been with William Esty Co., Inc., for the last two years as a buyer on R. J. Reynolds and Colgate. **HARVEY SCHWARTZ** was appointed a media analysis trainee. He got his sociology degree from the University of Louisville last year. In addition, **JOE GRANDA** was named a buyer on Pepsi-Cola and Schaeffer Beer. His former associations include three years as a buyer at McCann-Erickson and three years as an assistant buyer with Thompson-Koch Co., Inc.

JULES FINE was named vice president and media director at Ogilvy & Mather, Inc., succeeding **SAMUEL L. FREY** who was named vice president for administration. Mr. Fine joined the agency ten years ago and has been vice president and associate media director since 1963. Mr. Frey came to the agency in '58 as vice president and director of the media department after spending four years as corporate media director at Colgate-Palmolive and eight years as vice president and media director at Doherty, Clifford, Steers & Shenfield, Inc.

SUSAN ZOSS was named an assistant buyer on American Home Products at Ted Bates & Co., Inc. She was graduated from the University of Georgia last year with an advertising degree.

Buyer's Checklist

New Representatives

WAEO-TV Rhinelander-Wausau, Wis., appointed Venard, Torbet & McConnell, Inc., its national sales representative, effective October 1, the station's air date.

CKSA-TV Lloydminster, Canada, named ABC International Television, Inc., its sales representative.

Network Rate Increases

ABC-TV

KBLU-TV Yuma, Ariz., from \$50 to \$75, effective March 12, 1967.

KTWO-TV Casper, Wyo., from \$250 to \$300, effective March 21, 1967. WLBT Jackson, Miss., from \$600 to \$650, effective March 7, 1967.

WTHI-TV Terre Haute, Ind., from \$700 to \$725, effective March 12, 1967.

CBS-TV

KFDM-TV Beaumont, Tex., from \$500 to \$550, effective March 26, 1967.

KOLD-TV Tucson, Ariz., from \$275 to \$300, effective March 26, 1967.

KOOL-TV Phoenix, Ariz., from \$700 to \$750, effective March 26, 1967.

KTHV Little Rock, Ark., from \$650 to \$700, effective March 26, 1967.

NBC-TV

KLFY-TV Lafayette, La., from \$400 to \$450, effective February 12, 1967.

WAPA-TV San Juan, P. R., from \$300 to \$875, effective July 1, 1967.

WRDW-TV Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

Station Changes

KSOO-TV Sioux Falls, S.D., has been given a grant by the FCC to construct a 2,000-foot tower in the Rowena area, ten miles east of Sioux Falls. Both KSOO-TV and KELO-TV Sioux Falls will operate from the same tower and antenna when the construction is completed next spring.

Hurry, Hurry!

Only a few weeks left to enter the OLN-TV/KGIN-TV Lincoln-Hastings-Earney, Neb., rating contest. Media people are invited to estimate, for prizes of \$500 or a tv set, the stations' share of homes in the new rating reports. Entry forms are available from Avery-Knodel, Inc. The deadline on the contest is October 31.

Wrapping up the Previews

The start of the new season brought on a flurry of preview parties by stations across the country. Here are three variations on the theme, by outlets on the East Coast, West Coast and in-between.



KRON-TV San Francisco combined its preview with a construction party held in new studios to be operational next spring. General manager Al Constant (in hard hat) explains the facility to Ellie Nelson of Botsford, Constantine & McCarty, and Peter Hall of McCann-Erickson.



Pittsburgh's KDKA-TV crowded hundreds of buyers and clients aboard a floating showboat, then let them gambol and gamble (blackjack, roulette, etc.) while station personalities performed onstage and all over the decks.



In Dallas-Fort Worth, WBAP-TV followed President Johnson's lead and tossed a barbecue bash for 500 at the Inn of the Six Flags. General manager Roy Bacus (l.) and Alice Farmer (r.) adjust bibs for Mr. and Mrs. Amon Carter Jr. of Carter Publications, Inc.

"Marcellus Takes a Walk"

UNITED STATES NAVAL ACADEMY
Annapolis, Maryland—21402

IN REPLY REFER TO:
PAO-265-66
19 September 1966

Dear Mr. Campbell:

On behalf of LCDR Romano, ENS McDonnell and Mr. Horner, I wish to thank you for the luncheon on Friday, September 16. It was a pleasure to join you and members of your staff for the preview showing of "Marcellus Takes a Walk."

As I mentioned to you, the program is excellent. It is tastefully and effectively done. We will have everyone "in the Yard" prepared to watch it on Tuesday, September 27, at 8 p.m.

Mr. Skaggs of American National has promised us a print of the film and I know it will get use both at the Academy and in other Navy offices around the country.

Again, thank you for the day and the program. We appreciate your support.

Very cordially,
Jack M. White
JACK M. WHITE
LCDR, USN
Public Affairs Officer

Mr. Donald P. Campbell
WMAR-TV
P. O. Box 1957
Baltimore 3, Maryland

■ "Marcellus Takes a Walk" is another color presentation in a continuing series of outstanding documentaries produced by WMAR-TV. Using only the station's facilities, the WMAR-TV News-Documentary Unit developed the idea, wrote, directed, filmed and narrated the program. The film was processed on WMAR-TV's new Filmline FE-50 colorfilm processor.

■ Marcellus Hall began work as a bell boy in 1912 at Carvel Hall in Annapolis. After serving in World War I he began conducting tours of Annapolis and the Naval Academy. His informal and warm style of talking endeared him to visitors. In 1965 Carvel Hall was torn down but Marcellus still conducts tours. "Marcellus Takes a Walk" is his tour of the Naval Academy.

No wonder...In Maryland
Most People Watch COLOR-FULL

WMAR-TV

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

Wall Street Report

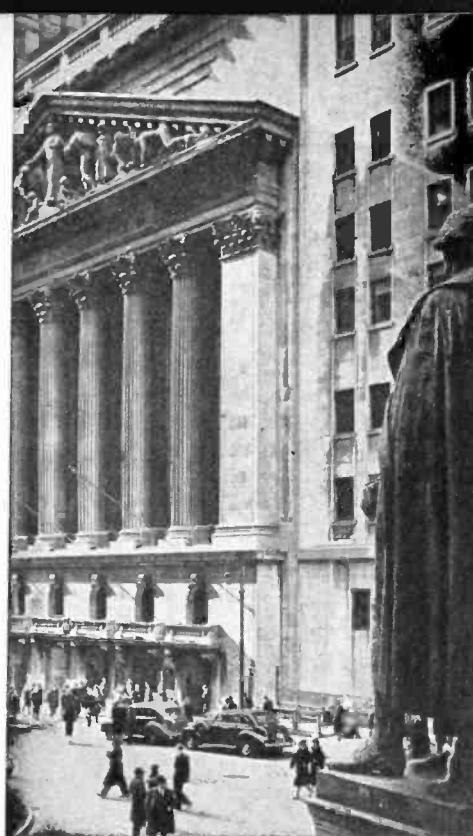
The Cola Conflict. One of the fastest growing and most intensely competitive areas today is the soft drink industry. There's scarcely a part of the country where the national brands are not engaged in a terrific fight, sometimes involving the smaller local bottled beverages. In Atlanta recently there was evidence of the bitterness of the battle burst out when Royal Crown Cola filed an anti-trust suit against Coca-Cola charging that Royal Crown had been unfairly squeezed out of the market for soft drinks created when the National Baseball League moved the Braves to that city.

But the real core of the fight in the industry is between Coca-Cola and the former Pepsi-Cola Company, now known as PepsiCo Inc. Since Coke had been the champion for so many years, the aggressiveness has stemmed from the vigor of PepsiCo. It has embarked on a powerful advertising campaign and an expansion program as well as a diversification program. The goals are profitable ones.

The consumption of carbonated beverages is increasing steadily in the U.S. and in the world. In the U.S. consumption has mounted at an annual rate of 8 per cent compounded. Per capita consumption has climbed from 184 in 1965 to 260 bottles last year—eight-ounce bottles being the standard. Part of the per capita

its total volume and an estimated 40 per cent of its profits from abroad. It has subsidiaries making concentrate in 18 foreign countries, with 25 company-owned bottling plants and 440 franchised bottling plants distributing its beverages in 110 countries outside the United States. At present not all the company's beverage line is distributed in every foreign location but the goal is to gain complete acceptance in every possible market. The line includes Pepsi-Cola, Diet Pepsi, Patio, Teem and Mountain Dew. And the company is now marketing a non-carbonated milk-based chocolate drink.

To finance the expanded distribution of its product line overseas PepsiCo took the trouble to create a new subsidiary earlier this year, an overseas corporation which sold \$30 million of 4½ per cent convertible debentures. This new unit is out to develop new foreign markets, not only for food and beverages but also for setting up joint ventures or acquiring existing businesses in other fields. This move came after the company had acquired Frito-Lay in mid-1965. The merger virtually doubled the company's sales volume. The potato-chip manufacturer had 46 processing plants in the U.S. and one in Canada churning out a variety of tasty tidbits marketed under such widely ad-



Lease Plan International, a lessor of cars, trucks, aircraft and other equipment on a nationwide basis. Pepsi became the company's biggest customer although by the end of 1965 LPI leased some 50,000 cars and trucks in the U.S. and around the world, including Japan, South Africa, Netherlands, Puerto Rico and Canada. In 1966 PepsiCo acquired LPI in exchange for 700,000 shares. Included in the merger was a subsidiary which transports mobile homes and trailers for manufacturers and other corporations. Then the new division was pressed into use to employ its leasing know-how to the growing demand for automatic vending machines and fountain equipment to bottlers.

Now PepsiCo has disclosed negotiations with North American Van Lines aimed at effecting a merger. The van company is a leading mover of household goods operating throughout the world and had gross revenues of \$62 million and profits of \$2 million in 1965. The price of the merger would be 320,000 shares of PepsiCo common.

PepsiCo's Growth 1961-'65

	1965 Sales Earnings Price-range	1964 \$510 (Millions)	1963 \$456	1962 \$192	1961 \$174
Sales	\$510 (Millions)	\$456	\$219	\$192	\$174
Earnings	3.21	2.76	2.46	2.36	2.21
Price-range	83-59	63-48	58-46	56-33	59-46

With reflects the steadily mounting portion of the U.S. population that is over 30, which at last count was near 50 per cent. Meanwhile the older population is enjoying more leisure time and a rising income, both factors that contribute to heightened soft drink consumption.

Trucking Firm Purchased. One of the early moves made by PepsiCo in its battle with Coke was to spruce up its trucking operation. To do so it entered into an agreement with

vertised labels as Fritos, Ruffles, Chee-tos. The company also produced meat specialty items under the consumer name Austex. Here, too, the emphasis is on its items that appeal to the younger generation.

Profit Outlook. The results of this expansion and diversification pro-

gram have been more than satisfactory to the PepsiCo investors. As the accompanying table shows, the company's revenues and earnings have gained dramatically. Meanwhile in the first half of 1966 profits rose 7 per cent on a sales increase of 14 per cent. There were a number of factors which prevented the company from showing a more dramatic improvement. There was a strike affecting the company's wholly-owned Metropolitan Bottling Co. in New York which owns 18 bottling plants in the U.S. The strike lasted for eight months and cut sharply into the profit picture. At the same time a new sugar refinery built in Montezuma, N.Y., which was scheduled to open early this year will not open until spring of 1967. The delay added expenses to the company's operating budget. Finally there was an unusually low profit yield from the processing of potatoes because of high prices paid.

With all these problems resolved or nearly so, it is estimated that in 1966 the company will earn about \$3.50 per share, a jump of 9 per cent over a year ago. For 1967 the analysts are expecting earnings of \$4 per share. If the van line merger is completed before the end of the fiscal year it may add 10 cents per share to the total earnings. The stock has been traded at prices which indicate a price of 18 times the expected earnings. The dividend of \$1.60 per share yields a dividend of about 2½ per cent.



Richard Zagrecki, recently named to the new post of manager, media and sales research at Liggett & Meyers Tobacco Co., was formerly with Colgate-Palmolive Co. as supervisor of media research.

Costs (Continued from page 44)

existing \$8; for units 11-20, the cost is to be \$6 each, versus \$5; for units 21-25, the cost is to be \$4 each, versus \$3, and for each unit beyond 25, the cost is to be \$2, versus the present \$1.25.

What does all this mean to the advertiser? The user of a wild spot in cities now totalling 20 units would find he must pay \$230 instead of the \$195 he has been paying—and chances are his spot would be shown in *half as many cities*. If he is accustomed to buying airtime in markets that previously totalled 20 units—say, Detroit, Philadelphia, San Francisco, Boston, Pittsburgh, Baltimore and Cleveland—for which he paid each actor \$195, those same cities would (under the new contract) total 42 units and each actor would receive \$284.

'Little Tiny Things'

That is but one indication of the kind of proposals the talent unions will lay before the commercials makers. As is customary before bargaining begins, both sides have been wary of predicting how much give-and-take will occur before a new agreement is reached. The talent side, of course, was optimistic, with one SAG official telling *TELEVISION AGE* that the increases asked for are "such small, little, tiny things when you see big companies paying \$50,000 or \$100,000 to a name actor for a one-minute commercial."

Taking another look at some of the "small, little, tiny things" the talent unions are asking for, proposals include substantial increases for payments to actors in spots appearing in the "special" markets of New York, Chicago and Los Angeles, either singly or in combination with other markets. For 13 weeks' use in one of the three cities now, an on-camera player gets \$230; under the proposed contract, he would get \$275. For two cities, he now gets \$320 and would get \$350. For all three cities he now gets \$360 and would get \$425. In percentages, the increases run 18-19 per cent.

Sizeable as that sort of increase is,

the true significance of the union proposals hit hardest the advertiser with a commercial that features say, as many as four principal performers on camera and one off-camera announcer—and runs in the top 50 markets for 13 weeks. This would cost the advertiser \$2,436.50 under the existing contract. According to the proposals put forth by SAG, AFTRA, it would cost a minimum of \$2,833.50 under the new contract were it to be accepted in toto. The increase is roughly 17 per cent which makes the Presidential "guidelines" seem laughable.

Although the talent unions are seeking similar wage increases for all types of performers—on-camera, off-camera, musical groups—and for all kinds of commercials—wild spot program commercials, dealer commercials—there are other matters they want to see improved. This in itself is helpful from the "management" side of the bargaining table since by giving in on some of the side issues it is often possible to secure lowering of the demands for wage increases.

Other Proposals

Among some of the other proposals the unions would have the industry agree on:

- Increased pension contribution—from five to eight per cent.
- Showing of commercials in Canada and Mexico would require additional payments. The current contract permits showing in Canada and Mexico along with the United States at the same rate.
- The maximum period during which a commercial can be used would be shortened from the present 18 months to 12 months. This would naturally result in more commercials being made and more employment for talent, the unions believe.
- Piggyback commercials of almost any kind would result in talent being paid as if they appeared in two separate commercials. In the words of the proposal: "When a commercial includes the depiction or mention of more than one sponsor or advertiser's name, product or service, ful-

separate additional fees, including reuse fees, shall be payable for each such additional name, product or service." Similar clauses cover the depiction or mention "of more than one type and class of product of a single advertiser" and "of products of a single advertiser under different brand names." Thus, a performer appearing in a single Procter & Gamble one-minute commercial that features Ice Blue Secret deodorant, Tell shampoo and Crest toothpaste would be paid as if he had made three commercials.

- Additional versions of a commercial, edited from an original, shall be considered separate commercials and talent shall be paid both additional session fees and usage fees. Under the current contract, producers were allowed to edit a single additional version of an original commercial, the only charge being that usage fees had to be paid while the edited version ran.

- Where singers are allowed a

five-minute rest period in each hour of recording, under the current contract, the proposal calls for five minutes of rest during filming for all on-camera players.

There is more, much more, that the unions would like agreed to, and precisely how much they will achieve is largely a matter of speculation at this time. On the management side, there are points to be made also, and the discussions undoubtedly will end with some mutual benefits. The most noticeable effects, to be sure, are going to be those which hit the advertiser in the pocketbook at the outset. One way of judging whether or not the increases are equitable is to measure them against the overall cost of a typical spot TV campaign.

Gains of the Past

Shortly after the SAG/AFTRA contracts were signed in 1960—following a heated debate in which it was prophesied that increased talent rates would drive advertisers out of TV or make them turn to animation

(thus avoiding paying actors residuals)—this magazine drew some comparisons. The residual payment to an actor in a 20-second commercial used in the top 100 markets in 1958, TELEVISION AGE pointed out, was \$220, or less than one per cent of the \$23,793 an advertiser would spend for the air time to show that commercial. Under the new (1961) contract, the residual payment was \$373, while the time cost rose to \$26,949; the residual was therefore 1.4 per cent of the time cost, but that percentage undoubtedly declined a bit as time costs continued rising over the next two years.

Future Increase?

In 1964, under the existing SAG/AFTRA agreement, the residual payment for 13 weeks was \$525, and the cost of a one-time 20-second spot in the 100 markets was \$34,367, according to the *Spot Television Cost Summary* of the Katz Agency, Inc. Again, the ratio of residual to time cost was 1.4 per cent, and again



292 MADISON AVE.
NEW YORK, N.Y. 10017

410 N. MICHIGAN AVE.
CHICAGO, ILL. 60611

pelican pelican
pelican pelican

LIVE ACTION & ANIMATION

NEW CENTER BUILDING
DETROIT, MICH. 48202

1777 N. VINE ST.
HOLLYWOOD, CALIF. 90028

August TvQ—Top 10 Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1966

Rank	Program	Total Audience		Total Adults		2 mil. & Over		½ mil. 2 mil.		50,000-½ mil.		Under 50,000		Market Size Groups	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	90	47	92	46	88	35	93	44	92	42	93	50	94	61
2	Saturday Movies	78	42	80	42	83	42	84	40	78	41	81	43	72	44
3	Walt Disney	86	40	85	40	83	40	89	44	84	36	88	40	78	36
4	Dick Van Dyke	84	39	83	35	83	37	84	41	80	30	86	38	84	24
4	I Spy	60	39	61	34	62	38	66	41	57	31	61	30	55	22
6	Gomer Pyle, USMC	83	38	81	34	76	27	83	26	80	28	84	43	86	47
6	Man From U.N.C.L.E.	78	38	77	27	79	28	77	28	75	32	79	26	74	24
8	Daktari	65	36	62	32	57	30	60	26	66	34	64	34	65	36
9	Thursday Movies	71	35	74	36	76	39	76	34	71	38	78	34	67	32
9	Tuesday Movies	74	35	75	35	74	39	78	32	72	38	79	36	71	33

Top 10 Evening Network Programs by Income

Rank	Program	Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,002 & Over		Income Groups	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	90	47	92	46	92	57	92	45	92	46	91	30		
2	Saturday Movies	78	42	80	42	72	46	83	46	86	41	82	35		
3	Walt Disney	86	40	85	40	82	41	83	42	88	40	85	36		
4	Dick Van Dyke	84	39	83	35	81	28	87	39	84	35	83	39		
4	I Spy	60	39	61	34	55	30	64	36	63	31	62	39		
6	Gomer Pyle, USMC	83	38	81	34	81	45	82	40	83	28	79	20		
6	Man From U.N.C.L.E.	78	38	77	27	70	24	79	29	80	26	82	31		
8	Daktari	65	36	62	32	63	41	69	30	59	28	57	23		
9	Thursday Movies	71	35	74	36	71	36	77	40	78	37	70	29		
9	Tuesday Movies	74	35	75	35	70	36	79	39	81	37	71	29		

*Familiar—those who have seen program.

**TvQ score—those familiar with program who say it is "one of my favorites."

the percentage decreased in '65-'66 as spot rates went up.

Now, assuming that the performers' unions get *everything* they ask for in the way of increased wages at the upcoming negotiations, the residual payment for a similar spot would be about \$700. With time costs now at \$38,500, the talent payment as a part of total campaign cost would be 1.8 per cent.

This is a sizeable increase, but it is unlikely that the unions will achieve *all* of their demands. Additionally, as a three-year contract, instead of two years, was one concession made by the talent unions back in 1960, it is conceivable that similar "gains" for management will come out of the upcoming sessions.

If the contract period again is held

at three years, the ratio of residual to time cost would decrease in 1968 and 1969, assuming that time costs will continue to rise. And remember that the assumption was made above—in arriving at a residual to total time cost ratio of 1.8 per cent—that the unions would achieve the *maximum* wage boosts. Anything less would result in a smaller ratio from the beginning.

Large Clients Count

Other considerations must be taken into account when judging the impact of increased residuals. In the first place, the ratio worked out here is based on a single performer and what it costs to place that performer's commercial in 100 markets. Few commercials call for only a single per-

former, management can argue, and therefore the ratio of residuals paid will be much higher than in the example given. But the talent unions in rebuttal can point out that few advertisers these days run a single spot in the top 100 markets on a one-time basis; if they use that many markets or a smaller group, the chances are the commercial will be seen at least once a week, perhaps more often, so the time costs would be much higher than in the examples, and the ratio proportionally lower.

The largest advertisers are those on whom the talent unions base their demands, claiming that a company that spends many millions for air time can afford to pay a fraction more for the best available talent. Smaller users of tv are apt to get

squeezed in the bargaining process, but the prevailing attitude as the negotiators prepared to sit down was that television today is such an expensive business those using it can afford to keep using it—even if it costs more.

Whether this idea is as true today as it was when the last contract was signed is problematical. The representatives of the ANA and 4A's are undoubtedly loaded with ammunition to refute it. There have been clients—important ones to television—who we dropped out of the medium, and while talent costs might not have been the sole reason for such a move, they have played a part. Some companies have set their 1967 advertising budgets to allow for only so much in residuals and other production costs; any increases can mean that fewer commercials are made and/or fewer actors employed.

(In the past, the threats of advertisers to turn to animation have largely gone unheeded. The costs of animation are so expensive to begin with that the technique has become more and more the rarity on the screen. Attempts to shoot only the backs or sides of actors, so residuals don't have to be paid, also haven't caught on widely.)

Will It Be In Mind?

All evidence on the selling front indicates that television after years of being high has come upon a new competitive scene, and that spot business in particular is slowing in its rate of growth. The rise of new stations is fragmenting audiences, and increasing the advertiser's cost-per-thousand. The "glamour" has worn off, so far as the client is concerned. While the talent unions can state that this is no fault of theirs, it is a fact that increases in any aspect of television almost always result in reduced efficiency for the man who pays the bills. And reduced efficiency for a tv advertiser means he may turn to other media where he is not faced with a residuals problem. Will this be kept in mind when the bargaining begins? ■

Starting (Continued from page 39)

and individual attention to each job. Once you decide what type of operation you want to have, you need enough capital to keep you in business from three to six months. Of course, if you're a one-man shop, you need about one-fifth of what a five-man shop needs."

"I never intend to be any bigger," says Barry Brown. "You aren't necessarily making better films when you're bigger, and you're definitely not going to make any more money."

Robert Colodzin says, "We're determined to stay a certain size. If you are a film factory, there's no time to sit down and discuss the problems. If you have too many clients, work time interferes with think time."

"There's no bureaucracy in a small outfit. You can work on a more personal level," notes Ron Fritz of D&R. Warren Forma of Forma Art Associates and representative of Harold Becker Productions, Inc., says, "When you stay small, you aren't compelled to take jobs. If your overhead is too high, you have to. It's a matter of artistic liberty."

Hire the Staff

The volume of business that a new company needs to stay in business is also dependent on its size and overhead. Says Peter Cooper, "You have to know every month what kind of volume you need to maintain the company. If you add overhead—anything at all—the figure goes up. But I think a guy by himself can exist nicely on \$100,000 work a year."

"If you're billing between \$400,000 and \$750,000 a year, you can make a lot of money. That's the point of diminishing returns, though. After that, everything goes up dramatically, and you lose the personal relationship with employees—they become just employees," says Bob Staats.

A large part of a company's overhead is in its personnel. Many new companies feel that they are wiser to hire staff per job. Most maintain a core of key personnel—which al-

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Lowel-Light Kits, Reflectors, Lenses
Moviola Editing Equipment, Magnasync Recorders, Miller Fluid Heads
Neumade, NCE Hydrofluid Tripods
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ways includes a director, sometimes a cameraman and an editor. New companies, too, are cognizant that "selling" is an important part of film production. Four years ago, Len Glasser started Stars and Stripes Forever Productions, Inc. Although the company now grosses between \$600,000 and \$700,000 a year through its three offices, nothing happened for the first 18 months of business. "Len was a good designer," says vice president Staats, "but he overlooked the second ingredient—selling. It's as disastrous for a film company to operate without a business manager as it is for a businessman to go out and become a film director. Most of the people who open their own production companies are not businessmen at all. Their own art may be very highly advanced, but they can't tell you about the dynamics of finance."

Even if the company opens with an awareness of business and selling principles, all are confronted with one initial problem: what do you sell if you have no reels to show? One imaginative solution was conceived by Landis/Wolf, Inc. They did a 60-second and a 30-second commercial on *themselves*. The film, called *Who's Afraid of Landis/Wolf?*, gave the new entrepreneurs a solid selling point.

To do an elaborate promotional job, of course, requires capital. But there is no fixed guide to the dollars and cents of opening a new shop. Beginning with a sizable investment may not be essential, but it does make it easier for the company to



John W. Nelson was named to head the new program development unit of the NBC Owned Television Stations Division. The appointment marks Mr. Nelson's return to NBC after a four-year hiatus during which he has been executive vice president of Graphic International and producer of a series of programs he had created for the U.S. Air Force.

get a good credit rating—imperative in renting equipment but even more important in convincing an agency that you'll still be around next week. Film companies deal in an expensive commodity, and agencies are wary of assigning a \$10,000 job to a shoestring operation.

"It really depends on how many people you begin with," says Focus' Peter Cooper. "A small company can sustain its principals and pay the rent with a few thousand dollars. A larger company needs at least \$50,000. The original investment also helps to establish a certain stability."

"You need enough money so that if all of your dear friends who promised you work don't talk to you, you

can hold out for six to nine months without any business," says Robert Colodzin. "I'd say 99 per cent of the businesses that start out these days don't have that much capital. They count on their delusions. Not that friends aren't sincere, but businessmen, agency men, cannot risk their own jobs by giving work to an unknown."

"You don't need a lot of capital to start," says Dan Hunn of D&R. "Equipment is rentable in this business. We began with an animation desk."

"You can actually start on your own good will, but I wouldn't recommend it," says Alan Gordon of Gordon/Youngman Productions.

"I made no initial investment except these," says Barry Brown, lifting his hands. "You only need money to pay for the film in the beginning. When your first check comes in you can pay for all the equipment you had to rent." Brillié Productions rented in the beginning, but now owns a considerable amount of equipment, "things I couldn't rent. It costs a lot, but every piece earns its keep and more."

Of course, a new company needs some sort of office, if for nothing else than to receive calls. "You have to let people know you're in business, but that's not too difficult," says Peter Cooper. "This is a gossipy business. As to the amount of equipment you need, that depends on how extensive a service you want to provide for your clients. To start out with a large amount, though, is a mistake."

One of the major problems in loading up on equipment instead of renting it is in the nature of the business. "You aren't guaranteed a steady flow of funds," says Paul Landis. "The only thing distinct in this business is the ability of people," says Robert Colodzin. "We do not own equipment, nor do we have studios. It's dangerous to maintain a fixed overhead—it will kill you in a slack period. And there are slack periods. In the first six months of 1966 as compared with the first half-year of 1965, there was a 20-

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er-cent loss of business in New York."

Bracing for the slack period is something new production companies we always faced, but in recent years their problems have grown in number. A decade-and-a-half ago, for example, when MPO Video-graphics, Inc., began making commercials, there were no mammoth competitors—no firmly entrenched P.I. for instance—with floors of equipment and a staff of talent.

"The major difference," says MPO president Judd L. Pollock, "was that all talent was in a freelance pool. It was one of MPO's innovations to put talent on staff. The big problem today is to get good creative talent."

"There was a chance of filling a need then. Anyone who had some knowledge of film could start a business. Today you need a good director or you have nothing to sell. And good directors are all tied up. Then, too, agencies needed more help technically than than they do now."

Mr. Pollock also talked of the color boom as a possible problem area for new, small companies. "A new company has to rely on the labs or color facilities. We have everything here."

Peter Cooper of Focus, however, felt that starting a company during the color boom was definitely in his favor. "Because costs are higher, so are the profits," says Mr. Cooper. Luck and timing are a big part of his business. The busiest time is generally in the spring." (When did Focus open its doors? "April 1.")

"Timing is important," says Robert Staats. "When we started, the need at the agencies was to pull out the big production companies. We had a receptive audience for a fresh approach. Had we started a year earlier, it might have been different."

Paul Landis also feels that the time is propitious because of the trend to small companies, "and to all photographers. My partner, Giff Wolf, has quite a background in stills, so we're getting in at the beginning of that trend."

"This is the time for small, service-oriented companies that give a tailor-made product to agencies. Agencies don't want to get lost in a maelstrom," says Russ Ford of F.F.A., Inc.

The time may or may not be auspicious for new small companies, but the large number of film men who believe it is and have opened shop makes the atmosphere intensely competitive. There may be more business around than ever, but so then are there more new production companies opting for it. One of the most important aspects of getting business is the something "unique" that the company has to offer.

"Don't make a mirror image company," says Barry Brown. "Find something that no one else can compete with you in."

"Our speciality is pre-production planning," notes Robert Colodzin. "All problems are worked out and discussed before production."

"Harold Becker has a powerful way of lighting," says Warren Forma. "It's low key. He basically

uses one light and works with it like a painter."

Whether it be creative or functional, all the new company heads insist that this added "extra" is instrumental in the success of a new shop. Starting a company is far less difficult than keeping it open. And when you're starting out it's not enough to do the job merely as well as everyone else.

Other essentials? An ability for hard work—maybe 18 hours a day, six days a week in the beginning—and the willingness to take out less from the business in the beginning than you really feel you're worth. Many who start their own shops come from fixed-salary, high-pay jobs, but find themselves with a much lower income in their first six months of self-employment—a risk that makes security-conscious wives shudder.

Which uncovers the last, or perhaps the first, key to success in opening a production shop—an understanding wife. Or, as one producer suggested, "stay single." ■

For an agency TV producer

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number and jobs of each member of the crew and each pay rate, set costs, equipment costs, travel, art work, overhead, mark-up . . . everything that is part of the total bid. In addition to this, agencies would like to know, and many insist on knowing, who the director and cameraman are to be.

If the system were foolproof and the participants perfect, the agency's decision would be easy. The three houses were invited to bid because they each have equal abilities to carry out the assignment; the three were given the same information on the assignment. Ideally, the film house that submits the lowest bid would get the nod. Indeed, sometimes it does work that way.

But how is an agency to decide, when the bids received range from \$10,000 to \$15,000 to \$25,000? Obviously, someone, or two, have misunderstood the assignment. Costs simply don't vary that much. "When there's a wide range of bids, there's

almost always a problem of communication," said Norman Mathews, vice president and director of radio-tv commercial production at Dancer-Fitzgerald-Sample. "If it's too low, we will often give the film house an opportunity to correct its bid on the basis of correct information," he said. Hugh Brannigan, administrator of the tv-radio department at Doyle Dane Bernbach, said he's seen bids with a range of \$8,000 on a \$20,000 commercial. Mr. Bird at McCann-Erickson recalled a time when the agency received an excessively low bid that he knew was below the cost of the commercial. "The film house insisted it could do the job for its price, so we let it," he said. "He lost \$5,000, but was a man about it and took it without complaining."

Chemistry Important

However, more often than not, the three bids received are all approximately the same figure. Frequently, especially when the bids vary less than \$1,000, an agency will award

the bid to the middle, or perhaps highest, bidder. However, when this is done, the agency is always prepared to explain itself to the client. Many clients insist on knowing exactly what the three bids were. The main reason an agency would recommend a bid other than the lowest would be when the film house demonstrated an especially sensitive grasp of a subtle commercial which the other bidders failed to show. "There should be a chemistry between the film house and the producer that you can't buy," said Hugh Brannigan of DDB. "It's extremely important in the creative aspect of filming, and when it's there you get it no matter what." At Grey, Manning Rubin, vice president and television production director, said, "We don't necessarily go after the lowest bid, but we do insist on a competitive figure. If the film house has shown a special understanding, or we know one director will do a better job than the other two, we will go after him, regardless of the bid."

Scrap the Bids

If the bid is, indeed, competitive, most agencies will choose the house and the people in it that they think will provide an extra push and enthusiasm to do the best job. The selection is usually made by the tv producer and approved by his department head. At that point a full specification sheet is drawn up, including all other costs such as music, performing talent, agency expenses and commission, and art work that the production house does not supply. It is submitted to the client for his signature. Most clients, while gulping at the growing expenses, sign. A contract is drawn up between the agency, acting for the client, and the film house; it is signed, and production begins.

However, there are a significant number of circumstances when an agency scraps the competitive bid system, and approaches a single film house for a single television commercial or commercial series. When a commercial requires such a degree of specialization, there may be only one or two houses, or directors, in



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the country the agency feels suitable for the job. "Sometimes there is a certain house you have to go to because of a special talent you have got to have, or a special effect, animation, stop motion," said Chester Maxwell, vice president and senior commercial producer at Ogilvy & Mather. On other occasions, when time is a crucial factor, competitive bidding is thrown by the boards and availability of anyone capable of doing the job is the primary factor.

Although nobody is completely satisfied with competitive bidding procedures, most agencies say it's the best solution to a knotty problem. One agency that agrees that competitive bidding is unsatisfactory and has done something about it is J. Walter Thompson. Three years ago J.W.T. entered an agreement with MPO Videotronics guaranteeing the film house more than \$1 million annually, with first consideration on all tv commercials coming out of J. Walter Thompson. In exchange, MPO agreed to a specified mark-up on all JWT work and permits JWT to examine its books to determine exact cost figures.

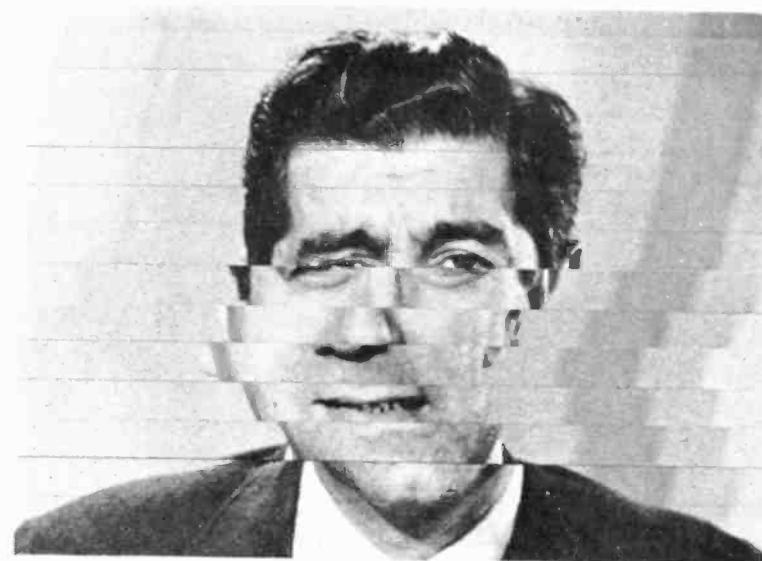
Alfred Tennyson, JWT's business manager for tv production, calls it a "cost analysis program, rather than the conventional bidding system." The agency employs Selwyn Shillinglaw, an expert in production cost estimates formerly with Filmex and Sarra, who makes a complete cost estimate on every storyboard at JWT. "He has a look at the storyboards and talks to our producers who explain any special shooting problems," Mr. Tennyson said. "Before we start, we know what the commercial is going to cost."

Usually in Range

The storyboard and producer then the MPO estimator meet and reconcile cost estimator who breaks down the costs in the same manner as Mr. Shillinglaw, regardless of whether the project will eventually be handled by MPO. Then, Mr. Shillinglaw and the MPO estimator meet and reconcile their cost estimates, "which are not always on the button, but usually within the same range," said Mr.



KSL-TV Salt Lake City recently transported a roomful of Dancer-Fitzgerald-Sample media men and women to its market, not via LSD, but with a 13-minute film called *This is the Place*. The "trip" took place in the offices of the station's rep, Peters, Griffin, Woodward, Inc. Since the background music of the famed Mormon Tabernacle choir highlights the film, media people attending the series of luncheons over a week's time were given a painless reminder of the presentation—a stereo album of the choir belting out such oldtime favorites as *Mine eyes have seen the glory of KSL-TV, etc.* Here, ready to fly, are (l. to r.): D-F-S Charlie Richman, assistant buyer; Jo-Ann Long, buyer; Terry Costello, media planner; Dolores Carbone, media supervisor; Ron Bobic and Bill Lennon, buyers.



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Tennyson. Then a decision is made whether MPO will take the job or the agency will go elsewhere for the job. "Before we start, we have two estimates independently and professionally reached on what the commercial will cost no matter who makes it," Mr. Shillinglaw said. As a matter of policy JWT considers MPO first, but will go elsewhere if MPO is too busy, a specific director or cameraman is occupied, or another film house is better equipped to handle a special job. MPO produces about half JWT's commercial film, and last year the agency spent more than \$2 million at the film house, more than double its guaranteed minimum annual volume.

When the agency decides to go to a film production house other than MPO, it still does not invite competitive bids. "Having a professional estimator takes us out of the wild bidding arena and removes us from having to grapple with price fluctuation tendencies," said Mr. Shillinglaw. "Anyone who is invited to make a bid knows that we know what his costs are going to be, and is invited to take it or leave it at our price." He added that he considers a 60 per cent mark-up about average. He said the decision on whether to go to MPO and if not, which house to approach, is usually made by the creative and art directors.

He claims that JWT's system is preferable to competitive bidding, if for no other reason than everything goes through Mr. Shillinglaw who sets up the same cost standards on every commercial. An experienced tv producer at another agency may know about how much a commercial

will cost, but each one has to approach it differently, said Mr. Shillinglaw. With more than one producer working on cost estimates and evaluating bids, standardization is impossible. Everything depends on the individual producer and how well-informed he is on cost estimates.

Other Pay Systems?

In addition to JWT's guaranteed minimum annual volume at MPO, the specified mark-up decreases as the volume increases. At the end of the year when the total volume is calculated, the total mark-up is readjusted downward. This leaves MPO owing JWT the difference between the mark-up paid and the year-end readjusted mark-up owed. Last year, the agency was refunded in excess of \$100,000. It was refunded proportionately to JWT clients along with an equivalent percentage of the agency's commission.

Other agencies regard JWT's commitment to MPO with envy, fascination or disdain. Many think it's creatively restrictive, because of the policy to give MPO first crack at every tv commercial coming out of JWT and the pressure, however small, "the agency must feel to make sure it gives to MPO enough volume to fulfill its annual minimum," one observer said. However, JWT insists it selects its film houses, "according to the film suppliers' creative potential only, and does not feel restricted by the MPO bond," Mr. Shillinglaw said. The agency feels it would be going to MPO for most of its film anyway, so it might as well receive a volume discount rather than negotiate each commercial individually. Other agencies insist JWT has committed itself to buying a pig in a poke. Nevertheless, some agencies, and Benton & Bowles is among them, are reported to be looking into similar film house agreements. At least one has already made one, only not on the scale of JWT.

Most agencies are exploring other systems of film house remuneration that would enable them to discard competitive bidding and select a film house or director-cameraman team only on its abilities and not on its

cost. Two such systems are a "fee" system and a "cost-plus" approach. Ted Bird at McCann-Erickson, who feels that competitive bidding might well be scrapped to the benefit of everybody, said McCann-Erickson is seriously looking into other systems. The cost-plus approach is especially appropriate on jobs when there are a large number of imponderables, "like automobile commercials at introduction time. There are many things you can't predict. You might well have a film crew sitting out in a desert in Utah waiting for days for the car to arrive." If competitive bidding were employed in such a situation, the film houses would all overbid to protect themselves and the agency would have to pay. On the cost-plus arrangement the agency would pay the costs, plus a pre-agreed-upon percentage to provide the producer's profit.

Bids Here To Stay

While the cost-plus system may be indicated on rush jobs with a lot of variables, Mr. Bird regards the fee system as perhaps more workable in more ordinary situations. Under a fee system, regardless of the costs, the fee stays the same. Under a fee, it would pay the film house to keep its cost to a minimum. The agency would not be confronted with, "How much can I get out of the film house before it starts charging extra," as it is now, Mr. Bird said. Mr. Bird thinks the total cost to the agency under a fee system, "might well be 20 per cent below present costs, mainly because you have eliminated all of the risk." He pointed out that the considerable expense film houses incur merely in bidding, often submitting 15 bids for one acceptance, is ultimately paid by the clients, who finally pay all the bills of the entire industry. The fee system might create a huge administrative job for the agency, going over film house costs, but Mr. Bird thinks it would be worth it. He said the main obstacle to pursuing a fee system is clients who have to be persuaded to accept its special charms. For the foreseeable future, he agreed that competitive bidding is here to stay.

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writers and 10 art directors.

At JWT, producers are responsible for educating art directors in film, in cutting and other fairly technical aspects of production. There's a need for seasoned producers throughout the industry, Mr. Siebert said; men who can make commercials, not art movies.

"Along with the veteran producers, art directors and copywriters can be a new breed of film-maker. If a producer is unimaginative, but technically proficient, he might do better at the other end [studios] with his technical knowhow," Mr. Siebert said.

Salaries Reflect It

"The studios now handle things that the agency producer used to do," the group head remarked. So the agency producer must now not only know technique, but must grow upward to the ad conception level; he must be a creator. And salaries are reflecting this.

The three-musketeer system also prevails at BBDO. John F. Bergin, who is vice president, creative director, and chairman of the plans board, said that no tv producers have been knocked off the payroll, but that the agency has "a new breed" of producer, "a guy with taste and savvy who is willing to work as a team with the writer." The agency not long ago hired nine new producers, and lost some of its old ones. They weren't fired, they just "walked away." "The old Hollywood notion of the single producer, the undisputed captain on the set, is dead. The agency producer nowadays is part writer, part art director, and part film maker. The writer is more of a producer these days; he takes part in casting, sound recording, and even works on the Movieola."

Writers Have Influence

Mr. Bergin said that writers have a strong influence on production, and producers have a strong influence on the story concept. The producer works as a team with the art

Full-Color Processing at NBC News

This month NBC-TV will move the last of its four weekday five minute news reports into color, and will become the first network to have tinted all of its regularly scheduled new programs. The switch to color began with *The Huntley-Brinkley Report* in November of last year. Before the upcoming all-color status could be achieved, a number of problems had to be solved.

Among them, reports Sheldon Nemeyer—manager of equipment, laboratory and sound service for the NBC Newsfilm Department—was



Mr. Nemeyer and his color-processing "baby"

finding the right film for use, finding sufficient quantities of it, finding filters to use with it and modifying cameras so that the film would work with any.

Color reversal film was chosen after experiments, and processing machines were installed at NBC News bureaus in New York, Washington, Chicago and (upcoming) Cleveland. Filters were specially manufactured for the company. The Auricon conversion camera was adapted to fit the film by a modification in the roller path.

Color processing, it was found, could be done at the same rate of speed as black-and-white, but because a color processor is larger, 32 minutes of film leader is necessary, compared to eight minutes for b-&w. After 36 weeks of operation in New York, the one-day record for color processing is 47,000 feet of film—enough to fill 23 hours of newscasting.

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director and the copywriter.

At Compton Advertising, John Burke, vice president, chairman of the plans board and creative director, said there were no hard boundaries delimiting the production function. "We have writer-producers, producer-writers, art director-producers, group head-producers, and producer-producers," he said. "If the guy has the plumbing, and background in production technique and bidding and such, he can produce, if he also has taste and business sense."

There's been no cutdown at Compton on the number of producers; on the contrary, there's been an increase. "A good producer is hard to find," Mr. Burke said. Compton has set up a task force under senior vice president Herman Davis to make commercials.

Hyphens have been put to use at Foote, Cone & Belding, where tv production has been placed under the direction of Raymond A. Betuel, associate creative director, who heads the production of all visuals and graphics at the agency. FCB's crea-



In the CBS Television Network Sales Department, Joseph N. Curl (l.), formerly vice president of daytime and sports sales, was named vice president of west coast sales; Robert F. Stolfi (c.) was promoted from manager of Pacific coast sales to vice president of daytime sales and sports sales; and John A. deWaal (r.) was promoted from account executive to vice president, Detroit sales.

tive operations were restructured last summer, with division into language and graphic divisions. Before the reorganization, Mr. Betuel had been responsible for print and tv art; now he also heads commercials production. Commenting on the restructuring, FCB creative director Donald B. Buckley said the agency was trying to lick the industry problem of passing the job from hand to hand by adopting a system that's conducive to interested continuity.

"For bright, contemporary, creative work," he remarked, "the classic three-department system (copy, art, tv) no longer seems adequate. The 'no-department' system, at this point for us, seems to have as many disadvantages as it does advantages."

Drop the Hyphen

Within the graphics division, some art directors are making film; some tv producers are making art. "Producers, whether or not they have polished secondary talents, will be involved from the inception of each broadcast assignment," Mr. Buckley said.

Elsewhere, hyphens are dropping out of the lockup. One agency that has reversed the tendency to subordinate commercials production to art directors and copywriters is Kenyon & Eckhardt. Earlier this year K&E realigned its producers, taking them from groups and putting them administratively into a tv production

department headed by Larry Parker, associate creative director in charge of production. Functionally, the tv producer at K&E works as a team with copywriter and art director. But he is involved full-time in commercials production, from concept to answer print, where formerly he might have worked as a writer on a print campaign one day, a producer the next.

C.L. Mcnelly, executive vice president and creative director of K&E, said that the agency's producers "come from a wide variety of backgrounds. Some are art directors, others writers, and one was a concert pianist. If a man shows high talent in one art, it's probable that he can be made into a good tv producer."

"A producer at K&E is no longer a mere executor," Mr. Mcnelly said. "It's good if he can draw thumbnail sketches, but if he doesn't know how, that's no obstacle, if he is a good visualizer."

"Film studios, by themselves, could 'cover the board,'" Mr. Mcnelly said. "Far from merely covering the board, the producer at K&E is involved in the commercial from its inception; he is a voice in the process of creating it. What's wanted from the producer is not a succession of faits accomplis; as we say at K&E, Creativity Is a Process, Not an Event. As soon as a campaign is completed and on the air,



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21 East 52nd Street, N.Y.C.

K&E sets its creative types to mapping out the next campaign on the account, while their brains are still teeming with ideas engendered in the process of working on the just-completed campaign." Usually, Mr. McNelly explained, in the advertising business creative people wait for the next cycle or the next work order, and so the inspiration of the completed effort, the ideas springing from it, grow cold or even get lost. Now, with the ongoing process, the momentum is maintained.

Thus hyphenates are out at K&E, after a time in which the agency, experimenting with ways to make better tv, had gone from straight producer to a system of hyphenates. Now that wheel has come full circle, since K&E found the hyphenate system didn't work out too well. "It leads to overstaffing," Mr. McNelly said, "even though some managements think it will lead to economies, by having each hyphenate eliminate one man from the payroll." Apparently what can happen is Parkinsonian in effect, in that the hyphenate, in operation, can turn out to be neither one thing nor the other, and so falls between two stools.

Good Ones Lacking

But throughout the industry, good tv producers are said to be in short supply. Many have left the agency side to work at studios, e. g., Lee Savage (ex-JWT), Bob Larsen, who moved to MPO from Carson/Roberts; Rollie Gild, who went to Wylde from McCann; A. J. Miranda, who has gone to VPI from Campbell-Ewald; Peter Cooper, who went to Focus Presentations from the agencies. "What studios are doing," one observer said, "is getting counterparts of the agency art directors and producers. The resultant shortage is reflected in salaries; where once an agency producer would be paid something on the order of \$18,000, now its \$28,000 or \$30,000 and up."

While teamwork between writers, artists and producers seems to be the rule at many of the larger tv agencies, art directors increasingly call the shots at smaller and middle-sized agencies. This whole tendency, like

much that is novel and ongoing in the advertising business, is laid at the door of Doyle Dane Bernbach. Other agencies, working in the DDB tradition, have carried it further: Papert, Koenig, Lois; Carl Ally; Jack Tinker & Partners, and Wells, Rich, Greene.

While John Capsis at Tinker runs the technical and business parts of commercials production, what goes into the film or tape is largely the responsibility of creative directors Bob Wilber and Gene Case, as a year ago it was the responsibility of Richard Rich, Stewart Greene, and Mary Wells.

New Breed Emerging

Mr. Wilber remarked that in the early history of tv advertising, "the producer was another man to hate, like the account man and the client. They were the villains at DDB." When the art director is in charge of the film, you have more control over it, he said. "You get clearer, more effective commercials.

"Too many film producers were ex-tv showmen, and failures at that, and not admen," Mr. Wilber went on. Their razzle-dazzle, mystification by jargon, and "Gimme the stuff and I'll make you a film, baby" approach went by the board when admakers discovered that film-making was not so mysterious after all. Said Mr. Case, "it takes one commercial to learn the basics of film."

What's emerging in the industry, Mr. Wilber said, is the production assistant, or assistant producer—bright young girls and boys who can handle the legwork and the followup, and want to learn film. Tinker has two on staff.

Richard Rich, Tinker alumnus who, along with Stewart Greene, writes and designs and produces commercials, said that having one man responsible for the entire commercial "assures the development of the idea, in tonality, viewpoint and evolution and execution. There are so many different treatments possible in tv, with the variables of production, lighting, direction, etc."

"When art director and copywriter are responsible for a commercial,

you get a better commercial," said Dominic Arbusto, vice president and creative director at Daniel and Charles, an agency that is now turning out about 100 tv commercials a year. "Commercials that are dominated by producers or review boards are terrible."

"Art directors don't need to know how to splice film," Mr. Arbusto said, "but they, along with copywriters, must be able to transmit their message onto film. They must have a feel for the film medium, not necessarily technical mastery of it."

Mr. Arbusto said that not every art director can be successful in film: "some of them are still out of it, thinking in terms of a series of still pictures, which film is not. And some will have what might be an effective 10-second idea that can't hold for 60 seconds."

About a year ago, there was a faint sign that the status of producers at Doyle Dane Bernbach had risen, when three tv producers were given a new title: production supervisor. But the agency's film output continues to be



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heavily art-director dominated, and on almost every DDB commercial, the strong influence of Robert Gage is felt. Mr. Gage, senior vice president and chief art director at the agency, is said to exert a preponderant effect in the shaping, the design, the lighting, the mood, the tone, of DDB's commercials. "He's a one-man team," gushed an admiring subordinate. "He lets producers, art directors, suppliers know that he is the boss."

Under this overriding influence, ideas at DDB are developed by the copywriters and the art directors, and once they have some idea what they want to put on film, the agency producer comes into the picture. At this stage, the producer gets a chance to participate in and contribute to the creative process.

At Carl Ally, Inc., as aforementioned, there are no tv producers as such on the payroll. Creative director Amil Gargano believes that "if a guy has taste, ability and a sense of himself, and if he knows what's going on in the world around him, and knows advertising, he can make com-

mercials." At Ally, copywriters and art directors work together on the production of film. For the filming they tend to seek out the "one-man" studios, the Barry Browns, Ben Somoroffs, Howard Zieffs. "The trouble with most commercials is that too many people get into the act," says Mr. Gargano.

Marschalk uses the musketeer system. "About two thirds of our billing is in tv now," remarked Marvin Mitchneck, senior vice president, "and in the shift from being primarily a print house, as Marschalk was until 1961, print admakers have become tv admakers, working closely with tv producers." (There are eight tv producers at Marschalk.)

One advantage of the three-man system, he said, is that it lifts the tv producer's neck off the block—"it helps him instead of hanging him."

Semantic Confusion

While copywriters and art directors may wish never to let their brain-children go off under the direction of another, excessive involvement by the writers and artists in actual production is decried by many agency producers and studio men. The main charge is lack of professionalism in any arrangement by which musketeerism with its inherent rivalries continues onto the set on the shooting day, or crops up later in a viewing of the first rushes.

Although there may be some degree of confusion over what direction commercials production is taking, it yet seems clear that no matter how many people may be involved in the design of a commercial, the final responsibility for the film or the tape will not elude the producer, whether he's part of a team, whether he himself is also the writer and/or the art director, or whether he is the sole agencyman involved in the making of the film.

Much of the confusion is semantic, and some of it is due to the complexity and the collective nature of admaking. But as professional filmmakers become professional admens, and as professional admens become more professional in film-making, the semantic chaos will clear up. ■

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GOING PLACES

A RUST CRAFT STATION



How Maude and Charlie Grubb planted a Christmas Tree farm with U.S. Savings Bonds

It's now a holiday all year round for Maude and Charlie Grubb of Kelso, Washington. In July they retired from their jobs and moved out to their Christmas tree farm.

Six years ago the Grubbs bought fifteen acres of hill land with U. S. Savings Bonds. Then they began planting and building.

Today their farm is covered with little Douglas firs growing into Christmas trees. And they've also built a hunting and fishing lodge.

Savings Bonds have a nice way of growing into a tidy sum for retirement, a vacation, a home, car, education, or an emergency.

Another nice thing about Bonds: while your dollars are being set aside for your future, Uncle Sam is using them to help back our men in Vietnam.



Buy
U.S. Savings
Bonds



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.

In the picture

In a business where the economic analyst and the graduate of the Harvard Business School are more and more taking the operational reins, **Herb Jacobs** is a refreshing anachronism. Mr. Jacobs, president of Tv Stations, Inc., is one of those television pioneers spawned in the world of showbusiness, Broadway, nightclubs, motion pictures. He is, and he lets people know it at once, the kind of man who will jump in and try to do a job bigger and better than anyone else. The trait, he acknowledges, came from a position as assistant to the late and legendary showman Billy Rose, whom he resembles in stature and "feistiness."

At this date Mr. Jacobs's outlook on life and business is taking concrete form in a three-day seminar at the New York Hilton. The meeting, comprehensively titled *What makes a station a success—and what it must do to achieve it*, is sponsored by Tv Stations, Inc., but is virtually a single-handed operation. Mr. Jacobs, leaning back from the huge desk in his eastside office a week ago, explained how the whole thing had come about:

"I was just back from a conference in the midwest and was trying to remember what I had learned from it. I came to the conclusion that no one had gotten anything from it, and the people I talked to about it agreed with me. Okay, there had been a lot of fellowship and interchange of ideas, and all that, but was it worth station men travelling from all over the country? I didn't think so.

"Now what this business needs like a hole in the head is one more seminar, right? But you have to learn; you have to if you're going to get anywhere. So I said there's only one way you learn. That's to listen to the individuals who are successes in their fields. You listen to them. And you talk to them. And you learn how they did it and how you can do it."

When Mr. Jacobs talks in crisp semi-sentences, he appears vital and enthusiastic, weaving a seemingly solid seminar out of thin air. "Who's better at knowing what editorializing can do for a station than John Gilbert?" he asks. "He's not going to tell anybody *what* to editorialize about; he's going to tell what effect it has on the station's audiences, how advertisers react to it, does it bring in or drive away business. And who knows promotion better than Tad Reeves? Or has done a better job than Louis Read?" He went on rapidly, ticking off the names of a dozen, two dozen industry executives, virtually any of whom would quickly be identified as "successes"—McGannon, Susskind, Campbell, Comte, Manship, et al.

"We're going to have something for everybody—the big stations, small stations, in between. And there's going to be plenty of time for questions and answers. . . ." There was more, punctuated by the jabbing finger and the quick walk to the map on the wall, a map covered by more than 100 flagged pins representing the supporting outlets of Tv Stations, Inc. It was as if Mr. Jacobs were outlining a theatrical production to a group of potential backers, as when he produced revues for a night club called The Glass Hat. A realist, however, he concluded by shrugging his shoulders and smiling. "We've planned it to work. *But—* Well, remember it's something we didn't have to do. We wanted to do it."

Wanting to do *something* is a leitmotif in the native New Yorker's 33-year career. For much of that time he acted as a film consultant, advising others in the buying and selling of film. In the late '40's, he helped set up television's first film syndication company, for DuMont, and was its national sales manager. In 1954, firmly backgrounded in motion pictures, he created and co-founded Tv Stations, Inc., a con-



MR. JACOBS

"We didn't have to do it . . ."

sulting service owned then by a handful of stations.

"Many think of us as buyers of films for the stations," said Mr. Jacobs with a hint of ire. "We buy, yes; but we are management consultants, film appraisal experts, you-name-it. We're called in by syndicators who want our opinion before they pay millions for a package of film. We're called in by stations who want to know how a syndicated program will do opposite the competition. Look—" he whirled around in his swivel chair and spun a foot-high rotary file—"in here we've got the name of every available syndicated show. They're indexed and catalogued, and we've got information on how they did on stations of all sizes and descriptions.

"If there's something one station wants to know that we don't have, we call the station whose market is about the same. It's not true that every market is different; each may be different in its own area, but there will be a small market in the south that's just like one out west."

He rose, moved to the flag-covered map and stared at it a moment, then returned in short, quick steps to the chair. "We're not just film buyers."

An urgent correction on a press release came across the desk not long ago from N. W. Ayer. It attempted to clear up a spelling error in a report on closed-circuit tv for medical education. "The error appears on the second page, fifth paragraph," said the correction. "The paragraph should begin: 'Back conditions are also difficult for the patient,' Dr. Collings noted, 'because he often . . .' "

"The misspelled word 'the' should be 'he.'"

Hmm? Back conditions are also difficult for *he* patient?

Benton & Bowles, notes an eagle-eyed observer, has a letterhead for executive use that is imprinted at one corner simply with the words, "Vice President."

Not only can dozens of guys use the same stationery, but if a man is

moved up—or out—the letterhead doesn't have to be tossed aside.

Larry Laurent, newspaper tv columnist started off a discussion on how cultural television is these days with a few ironic gags: "Look," he said, "there's a new network planning to connect us to a cultural oasis in Nevada . . . NBC-TV paid playwright William Hanley almost as much for a script as it pays Robert Kintner not to work . . . The *Bell Telephone Hour* is cultural; in fact it's the best radio program on tv."

On green paper, naturally, the Leavitt Corp. of Everett, Mass., recently announced a breakthrough in the world of peanutbutter. It has done so well with *Batman* brand peanutbutter (over a million jars sold within three months of introduction) that it is rushing *Green*

Hornet peanutbutter onto the market.

And company officials predict the new brand will do better than the *Batman* label, because *Hornet* is getting an earlier start in the tv season. But just in case, the company is printing up millions of *Superman* brand labels, too. Leavitt president James T. Hintlian reportedly smiled at the shocking idea that all the peanutbutters in the different jars are the same. "That kind of charge about our peanutbutter," he said, "would never stick."

WCBS-TV New York recently editorialized its view on a controversy that has long raged in New York. Two decades ago the name of Sixth Avenue was changed to Avenue of the Americas, a name that has great international meaning, but also is somewhat unwieldy. WCBS-TV sided with those who argue the name should revert to the more plebian Sixth Avenue. A rebuttal was immediately forthcoming by the Avenue of the Americas Association, which pointed out many reasons why the current official name should be retained.

What the Association neglected to note, though, is the hardship a second name change would mean to certain broadcast competitors of the CBS-TV flagship. In the past few years, Time-Life Broadcast took up residence at 1271 Avenue of the Americas; ABC-TV moved into 1330 Avenue of the Americas; even A. C. Nielsen (which sometimes causes CBS trouble) is at 1290 Avenue of the Americas. If the name went back to Sixth Avenue, thousands would have to be spent by those companies in revising their stationery.

But wait, you say, aren't CBS-TV and WCBS-TV itself in a new building on the Avenue of the Americas? Right! But the building was designed so that it has no entrances on that street, and its doors open on each side—so all CBS stationery carries the address, 51 West 52nd St.

Smart thinking, CBS.



New Orleans' "French Quarter," gracious living area and tourist mecca, faces threats known to historic areas of other cities: modern structures, expressways, selfish interests. WDSU-TV editorial cartoon (above) dramatizes excavation for a new hotel that shook nearby buildings to their foundations. Twice nightly John Chase, unique in New Orleans, makes issues graphic, simple, provocative, builds loyal viewing.

tized excavation for a new hotel that shook nearby buildings to their foundations. Twice nightly John Chase, unique in New Orleans, makes issues graphic, simple, provocative, builds loyal viewing.

WDSU-TV New Orleans
NBC • BLAIR TV



Roses are red
Violets are ~~blue~~
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when it's processed by

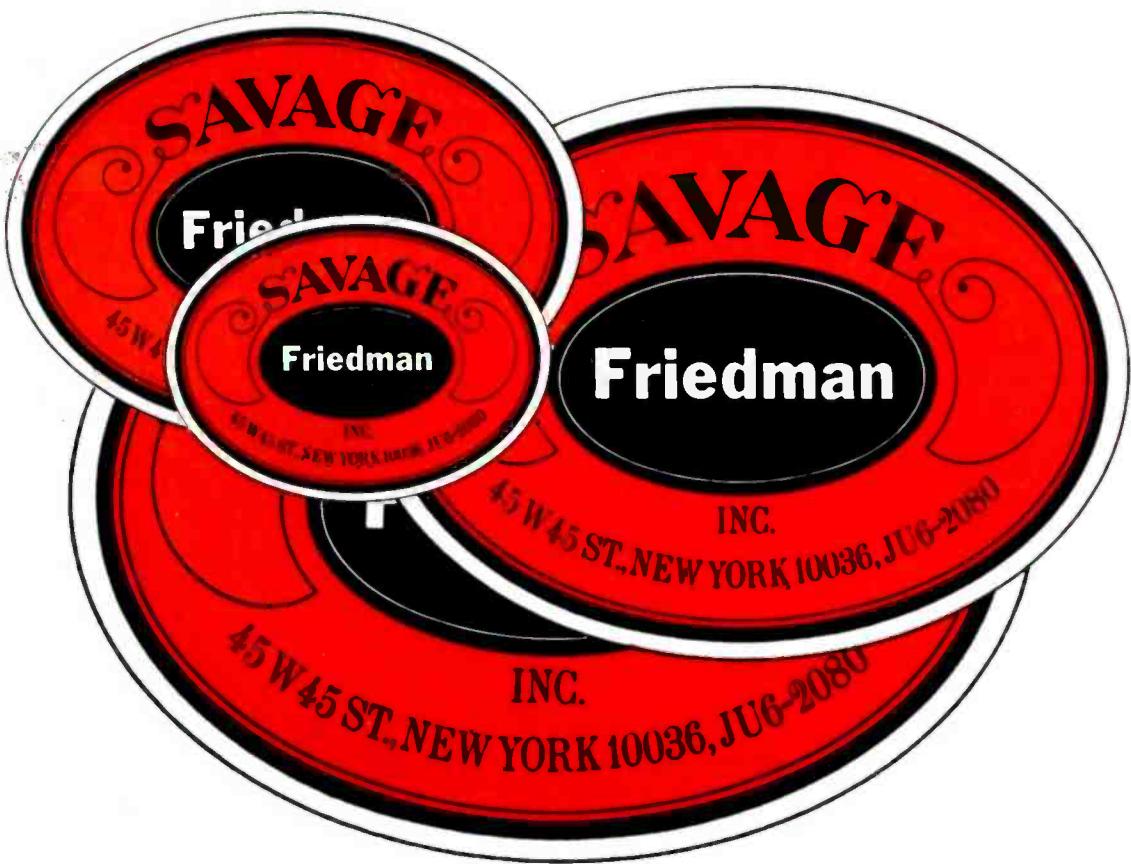


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