

OCTOBER 7, 1968; FIFTY CENTS

Television Age

Commercials issue

What's happening where the action is



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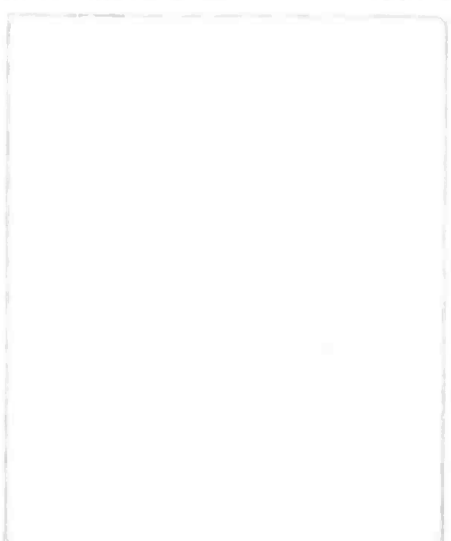
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how do you see us?



Betty White



Mel Torme



Ruta Lee



Michael Landon



Jaye P. Morgan



Bob Crane



Irene Ryan



Roddy McDowall



Barbara McNair



Forrest Tucker



Abbe Dalton



Paul Lynde



Kaye Ballard



Greg Morris



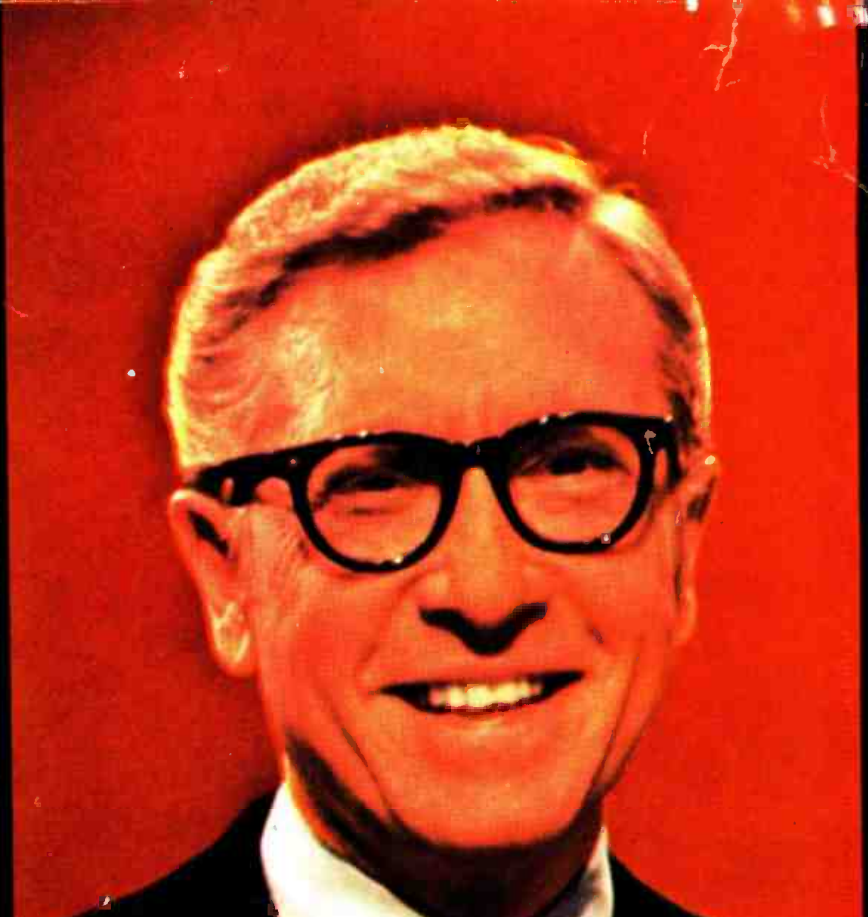
Rose Marie



Steve Allen



June Lockhart



Host
Allen Ludden
invites YOU to

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with the
Stars”

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on high-fidelity Video Tape
Available for Syndication

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Bing Crosby Productions, Inc.,
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Telephone 312/467-5220



another "winner" from:

BING CROSBY PRODUCTIONS, INC.

Walter Schwimmer Division
a service of Cox Broadcasting Corporation.

Dick Lavsky takes his first big step,



Available, suitable for framing: Actual 8"x10" glossy of Dick Lavsky's first step. Quantities limited.

and moves to 16 East 48th Street.

Into a setting of opulent splendor and conspicuous success, that is in reality a completely equipped recording studio . . . staffed by top professional engineers. With comprehensive facilities for: sync. voice recordings for anything from spots to feature films; single and group vocal and instrumental recordings; both studio and remote sound effects; 1/4" and 35mm transfer and editing; and cartridge recording and loading. At your disposal are: a Moog electronic music synthesizer; video-tape playback equipment; and all the other stuff with lights, knobs, and dials. Plus the hippest sound and music libraries around. And last, but not least, the 'unheard' new sounds of a Dick Lavsky original score.

DICK LAVSKY'S MUSIC HOUSE, INC.

mhi

16 EAST 48 STREET, NEW YORK, N.Y. ☐ PL 8-7773

Welcome to a greater Chicagoland

Welcome to Weston, Illinois. It's just 30 miles down the road from the heart of Chicago. There, the National Accelerator Laboratory, world's largest nuclear reactor, will be under construction.

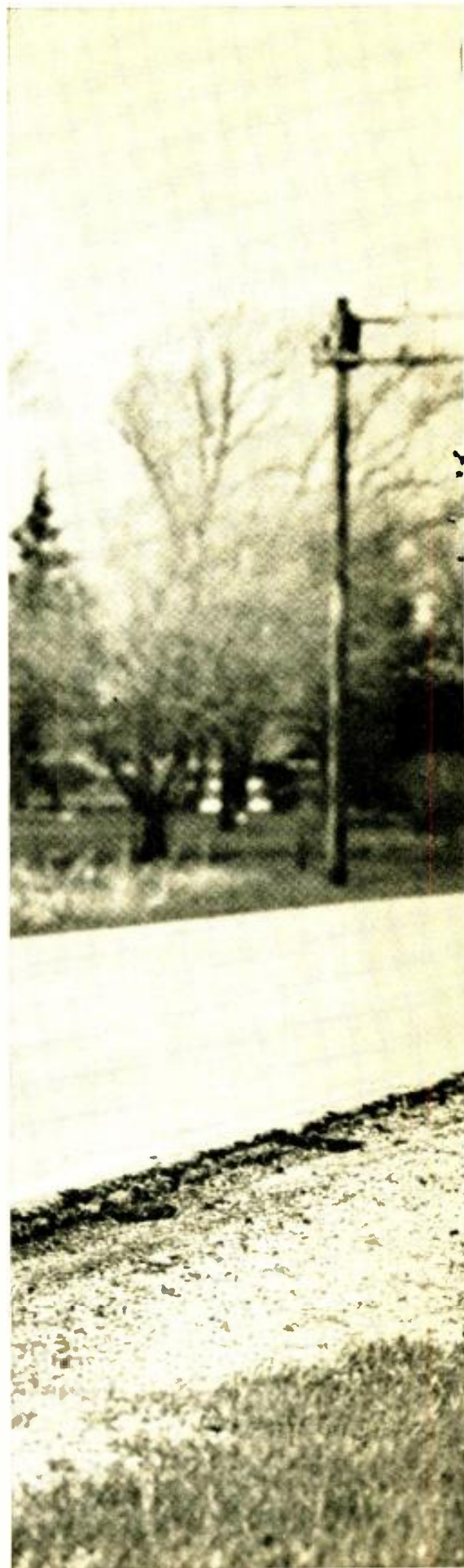
Today a prairie town. Soon one of America's key scientific centers.

The Weston story is another example of Illinois—now in its 150th year—meeting the challenge of today. And preparing for the promise of tomorrow. With Weston, the Chicago area emerges as the nuclear research capital of the world. And it assures an ever bigger and better Chicagoland.

WGN Radio and WGN Television salute the people—and the spirit—who are making it all happen.



WGN Continental Group Stations—dedicated to quality,
integrity, responsibility and performance.

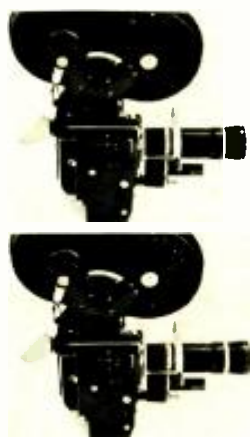




WESTON
550

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

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



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

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

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

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

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

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

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

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

BOLEX
Bolex H-16 Rex 5,
The Professional.

OCTOBER 7, 1968

Television Age

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Television Age, October 7, 1968

BAN THE BOMB!

Produce Your Next Film Here...



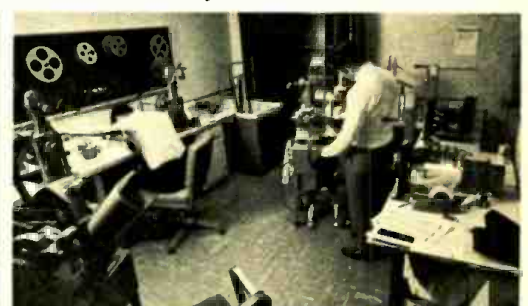
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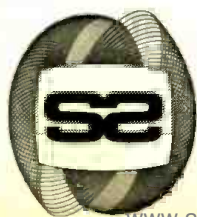


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KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho
KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB February-March '68. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

 **KBOI**
TELEVISION

Channel 2 CBS
BOISE

 **THE KATZ AGENCY, INC.**
National Representatives

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No. 5

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Television Age, October 7, 1968

This is a horse of another color processor.



If your horses don't come out horse-colored, you're not having your color films processed by Movielab.

Because at Movielab you can bet on technical perfection, from start to finish.

Add to that the latest innovations in high-volume optical reduction printing at reduced prices, plus computerized production control, and you've got the winner:

Movielab, Inc., 619 West 54th Street, New York, N.Y. 10019. Tel. (212) JU 6-0360. Cable: Movielab. Telex: 12-6785.

MOVIELAB

Letter from the Publisher

Business outlook

The nervousness that appeared widespread during the early part of the year among station management has disappeared as the third quarter is racking up substantial gains. Projections for the fourth quarter are optimistic. October, the industry's peak month, will again break records this year.

The most dramatic development in the industry this year has been the growing use of the medium by retailers. There is a new look among the retailers who have been brought up in the television generation and are not as reluctant as the old guard to shift substantial appropriations from newspapers to television. Spearheaded by Sears, Roebuck, J. C. Penney and other national outlets, retailers across the country are finding that television is productive even with high priced items. In market after market, station after station, there are impressive success stories on retailers' use of the medium. This "discovery" of television by the department stores is reflected in the local revenues which have increased by 15.3% in the first 8 months of the year, according to the figures in the most recent TELEVISION AGE Business Barometer.

Group broadcasters expected to be up

Wall Street analysts expect most group broadcasters to register strong earnings gains for the year. In a semi-annual survey of 32 industries, Merrill Lynch, Pierce, Fenner and Smith in its report on the broadcasting business says that "we believe that the group broadcasters will benefit over the long term from higher rates, from receiving an increasing proportion of the total advertising dollar from their operating leverage and from substantial cash flow that will permit further diversification."

For the private investor the broadcast stocks have been a productive investment combining both profit and income. While Wall Street has faith in the broadcast business, it still regards the broadcast group with a detached eye. For example, most brokerage houses regard this category of stocks as "speculative," the track record of these stocks notwithstanding.

The upcoming meeting of the Financial Analysts Federation in Atlanta this week has scheduled a seminar on group broadcasting. This meeting will provide some nuts and bolts information about the broadcasting business for the 700 analysts who will attend the session.

Cordially,



**Dayton's
Best
Television
Buy!**



WKEF-TV
DAYTON

FEATURING



* MONDAY

7:30 The Avengers
8:30 Peyton Place
9:00 Monday Night Movie

* TUESDAY

7:30 Jerry Lewis
8:30 Takes a Thief
9:30 N.Y.P.D.
10:00 That's Life

* WEDNESDAY


7:30 Here Come Brides
8:30 Peyton Place
9:00 ABC Wednesday Movie

* THURSDAY

7:30 Ugliest Girl
8:00 Rat Patrol
8:30 Suspense Theatre
9:30 Journey to Unknown
10:30 T.H.E. Cat

* FRIDAY

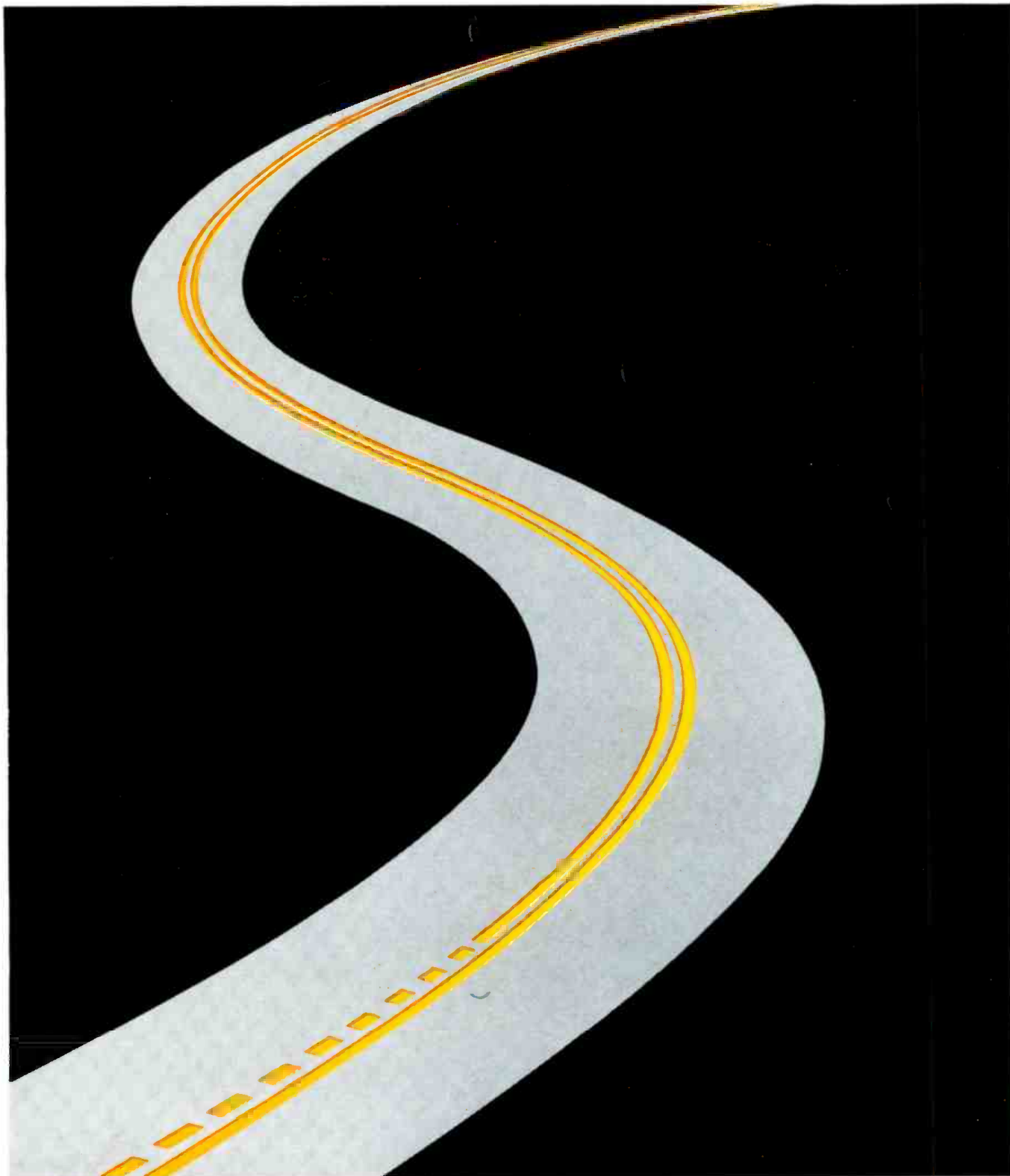
7:30 Operation:
Entertainment
8:30 Felony Squad
9:00 Don Rickles
9:30 Will Sonnett
10:00 The Outcasts



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THE HOLLINGBERY CO.

New York Chicago Atlanta
Dallas Los Angeles San Francisco

all roads lead to **Mecca for color**



MECCA

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Television Age, October 7, 1968





ELECTOGRAPHY

MB-106R



A new dimension in videotaping made possible by "Scotch" Brand Color Tape Plus

Electography is videotaping at its finest. Colors are brighter, clearer, livelier. Black and whites are stronger with amazing presence. Copies are perfect... matching the original picture and sound.

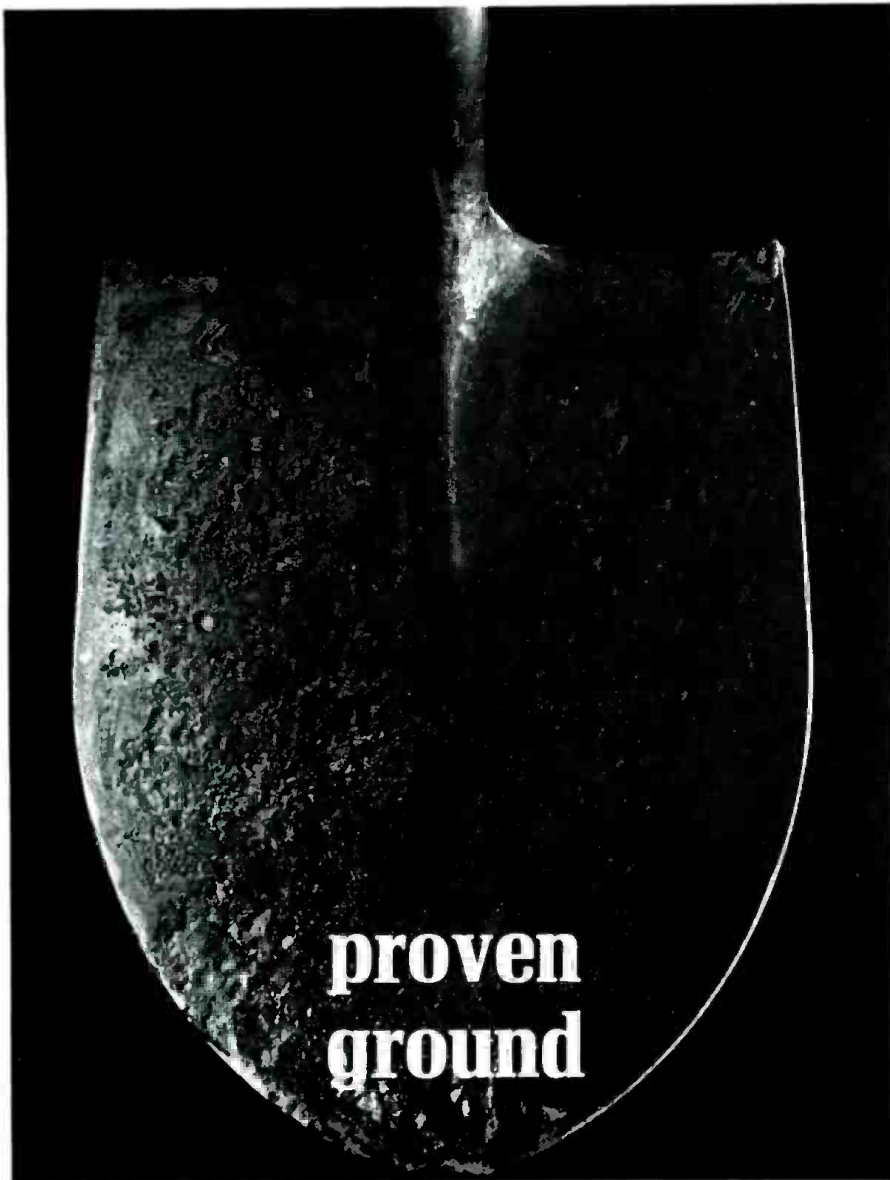
Electography is immediate. Lets you complete complex programming in hours. You see your work as you go. You're free to experiment... be more daring. You can use slow motion, fast motion, stop motion and reverse action. You can go out on location. Combine all types of existing footage (stills, film) with new footage. Edit instantly... electronically with 30 frame per second precision.

"Scotch" Brand Video Tape No. 399, Color Tape Plus, delivers the ultimate in electography. Gives you the response and full compatibility you need to make it all possible. Lets you use the most subtle lighting techniques. Gives you true colors... more dynamic black and whites... multiple generation copies undistinguishable from the master tape.

Want more information on electography and how you can take full advantage of this complete creative medium? Write: 3M Company, Magnetic Products Division, 3M Center, St. Paul, Minn. 55101.



SCOTCH IS A REGISTERED TRADEMARK OF 3M CO.



One television station is Topeka.

And if you want the station that dominates Eastern Kansas, where two-thirds of the state's population lives, that television station is WIBW-TV.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.



TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel



Voice from the West Coast

Regarding the article you published about me (*Profile*, TELEVISION AGE, July 15, 1968), it certainly is encouraging to know that a national publication such as TELEVISION AGE takes an interest in West Coast people.

Incidentally, in case your male readers take exception to the fact that I feel that women "are inclined to be more thorough, less impatient with details," I hasten to tell them that this applies only to the average men. I don't hire the superior male buyer because I know that, within a few months, he will be both qualified and anxious to move out of media into client contact.

Since you do not have average readers, my comment obviously does not apply to them.

JULIE HERRELL
Vice President
Smock/Wad:ell, Inc.
Los Angeles

Request from Tokyo

As you suggested in your article entitled *Who said it's cheaper overseas?* (TELEVISION AGE, July 15, 1968, page 26), commercials production in Japan is first-class.

But I think this article should be read by Japanese advertising people. So would you please grant me your permission to reprint this article in the publication *TV Commercial*?

TSUNEHIRO FUJIWARA
Kubota Advertising Laboratory
Tokyo

• You have our permission.

Word from Y&R

Your article about Young & Rubicam, *The big hot one is Y&R*, (TELEVISION AGE, August 12, 1968, page 28) was very flattering . . . very nice . . . and very welcome.

STEVE FRANKFORT
President
Young & Rubicam
New York



GRACIOUS!

(Can the nice people from Lewron survive in New York if they don't act like New Yorkers?)

THE SHACK. Some people say we took up life in the shack because it was the first place we bumped into when we got off the boat from Baltimore. They may be right. The Shack is over on West 42nd Street. Way over on West 42nd Street. If you lean a little you'll bump your head on New Jersey.

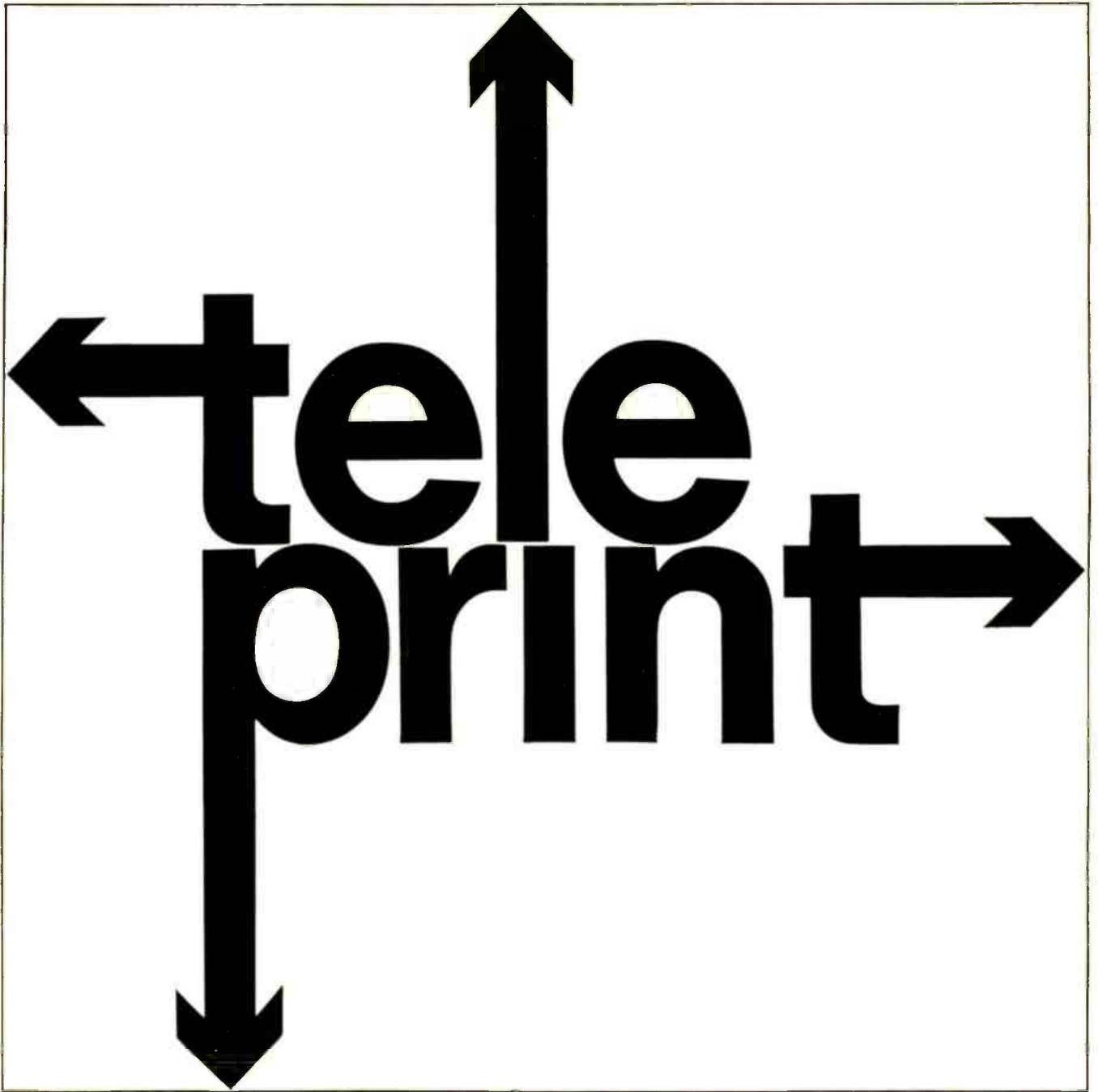
THE MESS. We're in the Shack while we're waiting for the Mess to be cleaned up. When it's done, it'll be a brand new \$3,000,000 video tape production house, with lots of surprises. And the newest technical marvels. (We'll be starting with everything brand new. So we'll install only the latest equipment.)

HEY, RUBE! Some people claim we're just some head-scratching country boys from Baltimore. They may be right, again. But it's not

that we're not used to the big time. After all, we've been called in to do shows like the Johnny Carson Cypress Gardens Special, Showcase '68 and The College Queen Pageant for the N.B.C., and Operation Entertainment, and the "Treasure Isle" series for A.B.C. with our three mobile units. We don't think it's a question of the rube vs the city slicker. We think it's more the way you look at things. The way you like to do things. It's the kind of attitude that makes the difference between a New York restaurant and a Baltimore restaurant. The food may be as good in both places, but the people in Baltimore go out of their way to make you feel at home in their restaurant. Even if you're not a regular on the charge account. And that's the way we think it should be. So while we've taken Lewron out of Baltimore, that's one part of Baltimore we won't take out of Lewron. It's easy enough to check out. Just talk to us.

LEWRON TELEVISION, INC.

625 West 42nd Street, New York, N.Y. 10036 Telephone 524-4225



We make life a little easier.

The most reliable post-production services in North America. Offices in: New York, 630 Ninth Avenue, N.Y. 10036, Chicago, 18 East Erie St., Illinois 60611/Los Angeles, 6043 Hollywood Blvd., Calif. 90028

International tv ad awards highlight technique

Argument about whether prizes for commercials reflect sales effectiveness or creativity (see story on page 29 this issue) can usually be resolved in the direction of the latter when it comes to international awards, where technique is important. And these are becoming more important with the spread of commercial tv abroad.

Case in point is France, which will be strongly represented in the 9th annual International Broadcasting Awards. Two French companies have already announced entries and IBA general chairman Douglas S. Cramer expects "many more."

First French entries were announced by Jean Rene Ruttinger, broadcast manager of Impact, Paris. Then came those of Y&R France, also Paris, via Uli Wiesendanger, creative director, and J. E. D. Falby, director of the agency's tv department.

Including the U.S. and France, there are now 17 nations represented in the IBA's, sponsored by the Hollywood Radio and Television Society. The other 15 are Australia, Canada, Colombia, England, Germany, Holland, Japan, Lebanon, Mexico, New Zealand, Portugal, Singapore, Spain, Switzerland and Venezuela.

Berkey's post-production acquisitions

Berkey Photo's acquisition of three laboratories formerly owned by Perfect Film & Chemical Co. is a boon to the other post-production divisions of Berkey Video Industries, notably Berkey Technical Lab, Coastal Film Services, and Creative Opticals, as well as L&L Animation and Eastern Effects.

The acquisition makes Berkey the biggest factor in the post-production business. The laboratories acquired from Perfect (the company headed by Martin Ackerman, who took over Curtis Publishing last year) are the former Pathe laboratories in New York and Hollywood, and the former Color Service Laboratories in New York.

Simmons moving to EDP

If the agreement providing for Datamation Services, Inc., to acquire W. R. Simmons & Associates goes through, there won't be any sudden increase in the availability of hardware or software to Simmons, which would operate as an autonomous subsidiary of Datamation Services. The latter is known as a leading independent software and service bureau in the automated data processing field.

However, Simmons has already been moving toward computerized services. It has an IBM 1130 on order and scheduled for delivery in a few weeks and it is working on a direct access service which would provide clients with Simmons audience data via a remote terminal.

One factor limiting service links between Datamation and Simmons is that the former doesn't have any software at present which Simmons could use in any major way. The research company has been using an outside service for its computer needs but is now getting its own program for use on the 1130.

It is understood that Simmons, once the link with Datamation is fastened, would still consider its parent only one among other available sources for EDP service. If Datamation offers the best service, okay. Otherwise Simmons would be free to choose outside.

'Structural analysis' a yardstick for tv ads?

Can information theory provide a way to measure the effectiveness of tv commercials? Probably not, but its approach to communication suggested other ways to investigate the results of ad exposure to Dr. Clark Leavitt, director of Leo Burnett's Communication Laboratory. He set up a study involving "structural analysis" and found a high degree of correlation between it and the standard day-after recall measure.

As explained in the latest issue of the *Journal of Advertising Research*, "structure" has to do with the extent to which a viewer interrelates the parts of a message. The more he does so, the more structured it is. Hence, a message highly structured by the viewer is coherent, organized, integrated.

What now? Says Dr. Leavitt: If the measure proves reliable with more research, "it may have general application in the study of communication." You can't rush the scientific mind.

Gimbels finds tv the fashionable way to go

"Look at it this way," a spokesman for Gimbels Philadelphia told TELEVISION AGE, "we put on a fashion show in the store and we pull 5,000, maybe 6,000 people. But this way we reach about a million."

"This way" was a 30-minute tv fashion show last month with an off-beat format, that pulled a rating of 18-plus, and has Gimbels executives looking ahead to more of the same. Developed by Gimbels' agency, Kalish, Spiro, Walpert & Ringold of Philadelphia, and featuring Hermione Gingold as a less than orthodox paragon of fashion, the special was shot on way-out locations, ranging from a subway train to a cow pasture.

Highlighting Fall fashions, the taped show bowed on WCAT-TV at 9:30 p.m. on a Tuesday, was shown again on that station at 5 p.m. the following Sunday, and subsequently on Philadelphia's three UHF channels in primetime. Gimbels will probably do it again in March or April to showcase new Spring lines.

What's the score in football rates?

It's reliably reported that television football prices are beginning to break on at least two of the three networks, as sweating sales executives view the holes in their schedules. The sports director at a major eastern agency theorizes that there are plenty of games to go around—but not enough advertisers. And he added that he's growing tired of answering penetrating questions from clients who earlier on bought football at extremely healthy "list" prices and then got wind of the cut rates that have recently become available as the networks begin to "bust the card."

Vision on the move

**The new Minicam VI
marks another innovation
in the realm of the "impossible"
from CBS Laboratories.**

The Minicam VI is a television camera that can go anywhere: land, sea or air. And a single cameraman can carry it easily on his shoulder.

It opens up a whole new world in television broadcasting. It is the only portable camera to give an NTSC signal from a backpack. It will cover fast-action sports events and fast-breaking news stories live from the scene of action — with studio-quality color pictures.

Minicam is just one more significant innovation in Professional Products from CBS Laboratories — creators of the Image Enhancer, Digital Display Unit, Loudness Controller, Audimax, Volumax, and others.

CBS Laboratories has researched, developed, produced and marketed many of the most remarkable advances in the science of sight and sound.

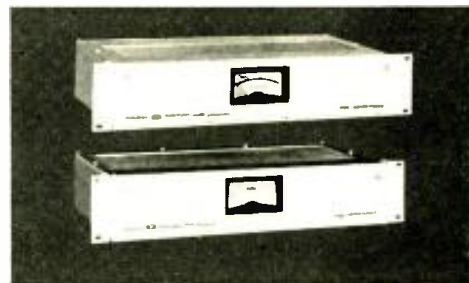


CBS LABORATORIES

Stamford, Connecticut. A Division of
Columbia Broadcasting System, Inc.



Digital Display Units. Modular compact units for any size TV studio. Give optimum clarity up to 70 feet—from any camera angle up to 145 degrees. All operated by one controller which is able to handle 192 units!



Audimax and Volumax. A level control and peak limiter years ahead of any of their kind. Combination automatically *guarantees* maximum increase in audience coverage without over modulation.

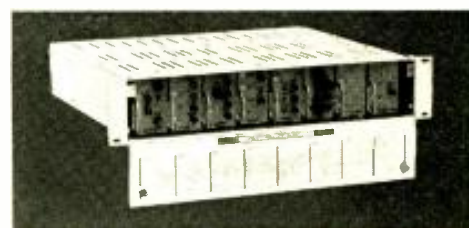


Image Enhancer "rides through" weaknesses and defects in home television receivers. Delivers amazing picture clarity in both black-and-white and color. Remarkable process called "crispening" sharpens detail without noise or crosstalk.



Loudness Controller. The only instrument that guarantees your audience's listening comfort. Automatically reduces objectionable program loudness. Ends listener complaints.



Mobile Television Van. Television coverage capability in a class by itself. Goes everywhere. Sees everything. Whether it's two cameras or twelve, CBS Laboratories designs vans to suit any need.



WANTED



ALIAS TELE-TAPE PRODUCTIONS

Big Daddy in the production fraternity. A professional. Hardened-creative. An experienced innovator and executor of videotape and film production, techniques and concepts. Notorious for commercial and program production, program consultation and packaging. Came out of Chicago 8 years ago. Currently involved in television, government, industry and education. Aggressive. Usually armed with the latest equipment. Reportedly headquartered with new post production center and studio on West 44th Street and a new television studio-theatre, *The Second Stage*, at 81st and Broadway.

ALIAS JAM HANDY PRODUCTIONS

Mr. Business. Communications-breaker for the business community. Very presentable. Organized. Wanted in 50 states and throughout the world for industrial motion pictures and sound-slide films. Sincere approach. 55 years experience with American industry. Dapper. Shows up whenever there's a need for communications programs. A master at multi-media programming, business training films, business meetings and business shows. Equally equipped to dispatch film animation, arts and graphics.

ALIAS PARADIGM FILMS

The young one. The light-fingered creative type. Youthful approach that's inventive and personal. Unusual hardware. Unusual talent. Shooting crews. Volatile. Fast. Young. Wanted for commercials, industrials and documentaries whenever a contemporary approach is necessary. Prefers to work alone. In big demand for independent jobs. Producer and distributor of features, documentaries and television film specials.

CAUTION: KNOWN TO WORK TOGETHER ON BIG CAPERS.

Wanted for: videotape / film / concept / consultation / facilities / production

Previous convictions: Creative

Reward: Complete Communications Capabilities

Contact: Your Local TTP Agent at 321 West 44th Street,
N.Y. 10036 or call JU 2-3400

Business barometer

Spot slid off somewhat in August, but only in a relative sense. That is, the trend is still up but not as sharply slanted. The 6 per cent rise in spot billings this August over the corresponding month last year was not nearly as high as the previous four months. The April-through-July figures were, in chronological order, up 13.7 per cent, 16.0 per cent, 18.4 per cent and 16.6 per cent. It may be recalled that last August spot revenue was down 9.7 per cent from '66.

Stations in the "Business barometer" sample reported that August spot revenues were 7 per cent below July '68, a little more than the seasonal decline shown during the past couple of years, but not really indicative of any trend. A major indication of how the remainder of the year will pan out will, of course, be shown by the upcoming September figures—data eagerly awaited by the broadcast industry.

Medium-size stations—those in the \$1-3 million category—reported the best spot average for the month of August. It was 9.2 per cent above last year. Stations in the \$3 million-and-over group averaged a rise of 5 per cent, while those below \$1 million were practically unchanged—actually up by a slight 0.8 per cent.

The medium-size stations appear to have the best record in spot this year among the three categories of stations. During the eight months measured, they had the best percentage increases in four of the months and the second best also in four of the months.

Both the larger and smaller stations ranked third four times, but the latter ranked first three times and second once, while the big stations ranked first once and second three times. In May and July the smaller stations registered hefty increases. These increases played a major role in bringing up their average for the eight months so far.

Spot revenue through August for all stations comes to a projected \$592.4 million, compared to \$538.9 million in '67, an increase of about 10 per cent over last year.

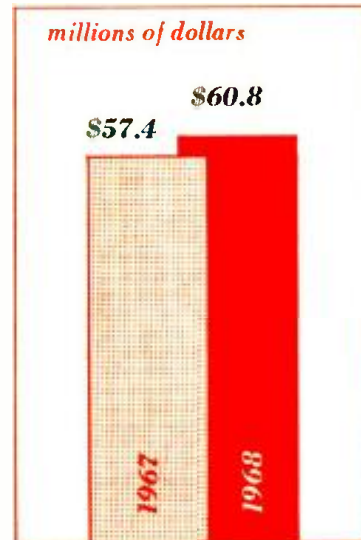
As for the remaining four months, prospects appear promising, if consumer spending trends mean anything. The spread between '67 and '68 spending has been uniformly greater than the spread between '66 and '67, including the summer.

Next issue: Local and network compensation revenues in August.

(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

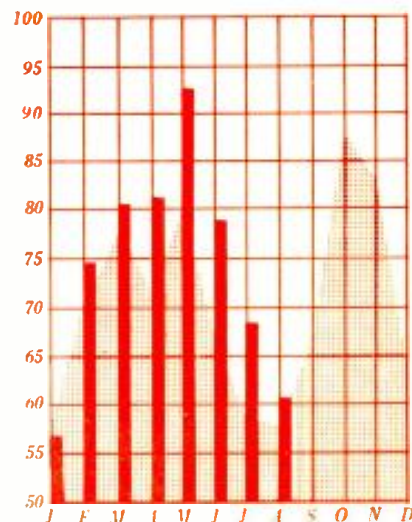
millions of dollars



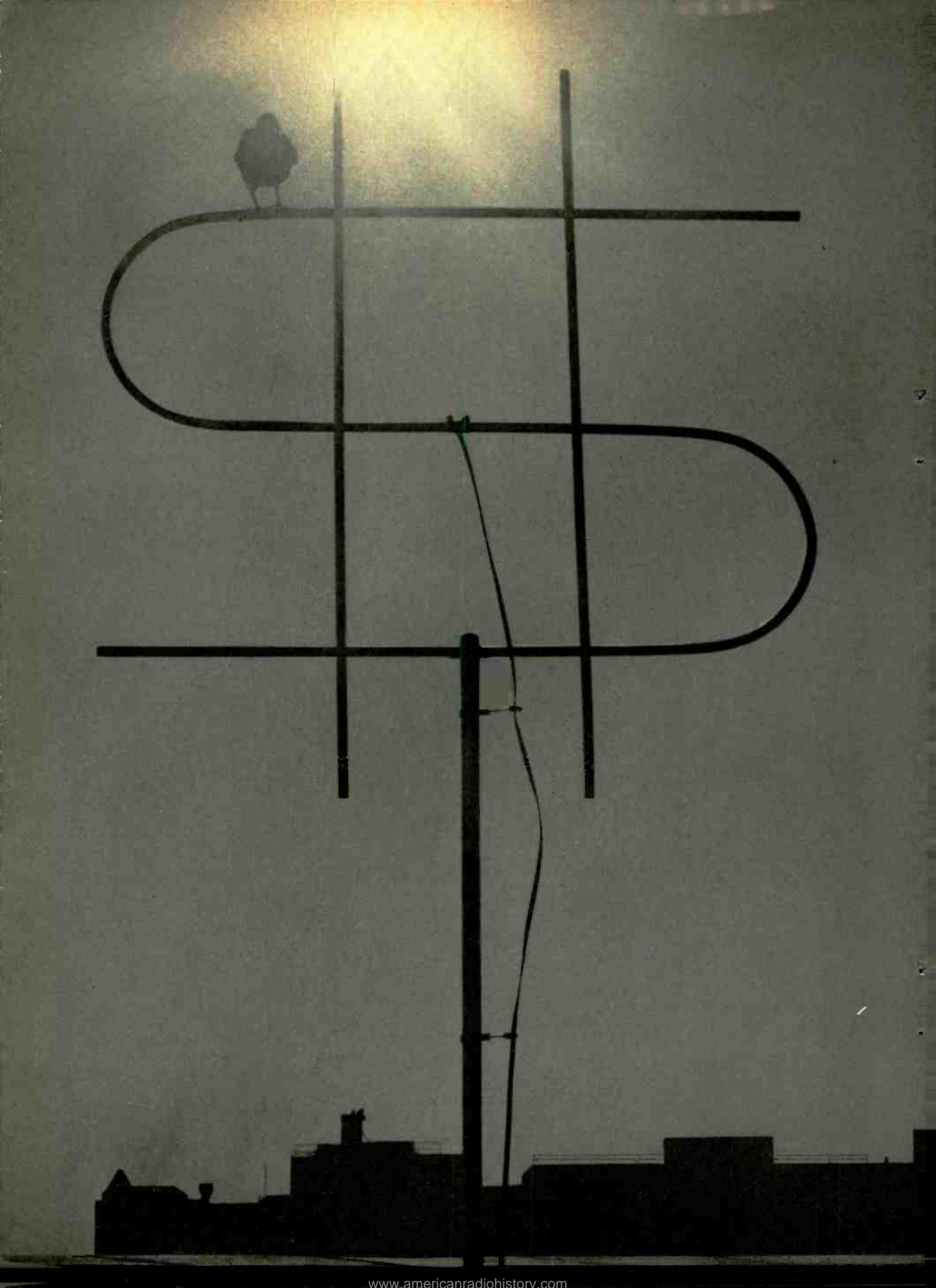
August (up 6.0%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+0.8%
\$1-3 million	+9.2%
\$3 million-up	+5.0%



1968-'67 comparison



do you see what we see?

Most of our readers get the message every issue: television time is money. We recognized this vital fact of television life from the day we began publishing ten years ago. The result?

Ten thousand executives who regularly reach for Television Age to get the buy and sell information they need to make the buy and sell decisions.

You'll find it everywhere in television . . . from trend-measuring Business Barometer to trend-setting Telescope . . . from our Wall Street Report to our Spot Report.

It's the kind of editorial climate that makes your advertising all the more meaningful, because Television Age always means business.

Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually



MGM Spent \$1 Million Building St. Louis for "Meet Me In St. Louis." I'ts Yours for \$400.

Only VIDEOTAPE CENTER can offer you, for your next color tape commercial, the entire complex of MGM sets and locations created for million-dollar movies and television...and at terrific savings. How about the actual boat from



"Showboat," or the saloon from "Unsinkable Molly Brown"? Maybe you could use a deep African jungle, an Eighteenth Century drawing room, a cobblestone street in Brussels? You name it ...you've got it! We

can give you lakes, rivers, castles, indian camps ...right down to the loin cloth, because full costumes and wardrobes are also available. VIDEOTAPE CENTER can offer you the whole world ...with the least amount of hassle. You have unusual flexibility and control over all set and location conditions. (MGM wouldn't have had it any

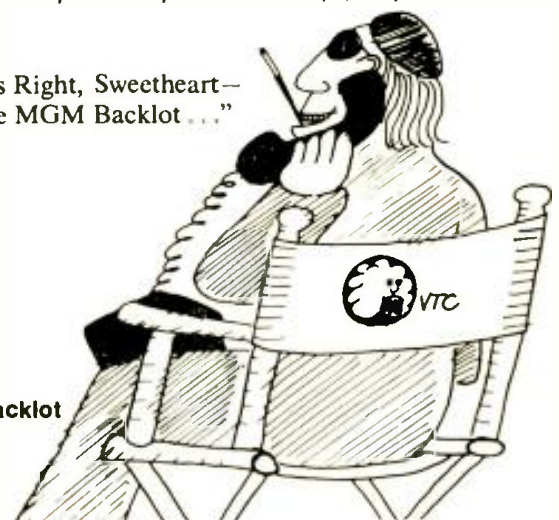


other way...why should you?) And forget about annoying local ordinances, police permits and bothersome crowds. If you can't use St. Louis for four hundred bucks, would you believe Rome? Now you can *really* impress your friends when you do a commercial. Best of all, you'll impress your client



with savings in time and money, while getting the best looking set or location in the world...here at home. For more information about MGM's backlot and VIDEOTAPE CENTER's West Coast facilities, contact VIDEOTAPE CENTER, 101 West 67th Street, N.Y.C., N.Y. 10023, (212) TR 3-5800.

"That's Right, Sweetheart—
The MGM Backlot ..."



VIDEOTAPE CENTER
Now Available: The MGM Backlot

Jump into journalism

"Pat O'Keefe and I put the idea together over a few beers. Then the AP shipped him to Rome, and all of a sudden it was my thing, like it or not."

The speaker was Howard Weinberg, a writer-producer for WABC-TV News, New York. His thing: a training program in broadcast and print journalism, designed expressly for young minority group members and offered through Columbia University as "Newsroom: A Jump Into Journalism for Black Youth."

Articulate, intense and dedicated, Weinberg landed at WABC-TV in 1966, via Omaha, Dartmouth, Columbia, WBZ-TV Boston and WISN-TV Milwaukee. Under his belt were three documentaries he had made in Milwaukee; in his suitcase, the three citations he'd won for one of them.

Soon after he hit New York, Weinberg got in touch with O'Keefe. The two had been journalism students together at Columbia.

The wavelength. "We were on the same wavelength," says Weinberg. "We wanted to give disadvantaged kids—especially Negroes—an inside look at journalism, hoping at least some of them would want to make it into television, radio or newspapers."

"We wanted to find kids with a flair for writing and show them how to project themselves into other environments while retaining and developing their own individuality. We figured that was what journalism was all about—at least for the kind of kids we had in mind."

Pat O'Keefe stayed around long enough to help Weinberg plan the course in detail and sell the idea to Columbia. The university promoted \$2,500 for the course from the Ford Foundation, and Weinberg (by then, O'Keefe was off to Rome) was in business—except for the fact that he had no students.

Eventually, he got 16 acceptances, but it was an uphill struggle involving letters, phone calls, endless interviews on street corners and in Urban League offices. Of those 16, four checked out before classes began and

two more faded away during the course. That left 10, but four of those failed to complete their assignments. Final score: certificates awarded to six of the original 16.

Disheartening? Not terribly. "Sure, I'd like to have taken all 16 through," says Weinberg, "but it wasn't bad for openers"—he hopes to do it again next Summer—"and the six who made it really learned a lot."

Learn they did. While holding down his regular 2-10 p.m. job at the station, Weinberg crammed plenty into the three hours a day, three mornings a week, eight weeks of the course. His little class listened to him lecture on basic broadcast and print journalism, saw a selection of top-notch documentaries, were sent to specific locations to dig for unspecified news stories (sample locations: Grant's Tomb, Sen. McCarthy's campaign headquarters).

They toured the WABC-TV news department, got the inside word on film editing from Edward Deitch, a four-time Emmy winner, on sports film production from Howard Cosell, and on human interest writing from Jimmy Breslin. They got a close look at news production in the ABC network news section, learning, among other things, how a tv reporter works with a camera crew on a story and how a news film is edited.

A WABC-TV public affairs producer described the structure of a typical public affairs program, showed them

what goes into it. Judith Crist talked with them about the differences between writing reviews for tv and for newspapers.

One day, Weinberg lectured on how documentaries are conceived and put together; another day, he taught his class how to organize a news story—by cutting a story up into sentences and letting each student put it together.

The class heard a lecture on libel law, another on cartooning. They spent a day learning to make still pictures, another day processing them in a darkroom.

Weinberg took his students to the movies twice (*Citizen Kane* and *Nothing But a Man*). He gave them a list of required reading (*Understanding Media, Only You, Dick Daring, Citizen Hurst, Due to Circumstances Beyond Our Control, Black Like Me*, and others).

Then it was all over, and he was presenting graduation certificates to his little band of students, and distributing \$260 in prize money among them.

"They learned a lot," Weinberg says with satisfaction. "They met an incredible number of informed people, and they got a good idea of the complexities of journalism. Like here's how one of the younger girls reviewed McLuhan's book:

"In *Understanding Media*, Marshall McLuhan tells of the future of media from television to comedy.



Instructor Howard Weinberg (standing, second left) and his students listen as Al Itelson (seated), assignment editor of WABC-TV News, explains his job.

But it certainly wasn't written for fifteen-year-olds. I don't know what the hell he was writing about. I am not degrading Mr. McLuhan's writing because he is a very intelligent writer. But if he expects to reach a wider audience, he should write on an easier level.'

"Great," smiles Howard Weinberg. "She may not have understood, but she was intrigued and puzzled, and that's really what I wanted."

Hamilton rides again

After three years away from television, Hamilton Watch Co. is about to return to the fold in grand style—as co-sponsor (with Encyclopedia Britannica) of the prestigious *National Geographic Specials* on the CBS network.

Long one of the most successful print advertisers in the business, Hamilton is on one end of a publisher-advertiser relationship that's numbered among the longest in history (And who's on the other end? Surprise—it's *National Geographic*.)

In and out of spot. Hamilton had spent some money in spot, but three years ago the venerable watchmaker cooled it with the picture tube and withdrew completely into the bastion of print. But, for one reason or another, Hamilton obviously couldn't break the tv habit.

Once the decision was made to return, it's reported that management refused to consider any vehicle except "specials reflecting high prestige value." In fact, a company phrase-turner turned this phrase on the subject: "Hamilton sought a 'jewel' type showcase to frame its watches in a tv environment compatible with their quality."

The *National Geographic Specials* would appear to be just what the little old watchmaker ordered. Acclaimed by more than a few critics for its artistic merit and outstanding production work, the series won a Peabody Award in 1967. And an avalanche of national awards—more than 40 during the past three years—has gone to the series' production company, Wolper Productions.

Counting its viewers before the first special is hatched (it's due on the 23rd of this month), Hamilton expects some 27 million to watch each show.

This prediction is based on the

program's performance during the 1967-68 season. The track record is indeed impressive. The "Amazon" segment aired last February 20 topped all evening network shows for the rating period with a resounding 28.3. Other segments in last year's series weighed in at 26.7 and 24.2.

A demographic look at the viewers attracted by the *National Geographic Specials* identified them as somewhat older, better educated and wealthier than the average dial-twirler—clearly Hamilton's kind of people.

The commercials. To move them from the television set to the watch counter, Hamilton's agency has come up with a series of off-beat color commercials that combine animated cartoons with live photography of the company's watches.

Logically enough, Hamilton has selected *National Geographic* (the magazine, that is) as the principal medium through which to merchandise the programs.

Full-color inserts promoting the first two specials will run in the October and December issues. Beyond that, it's reported, the magazine will publish feature articles dealing with program subjects, and the National Geographic Society will utilize its "School Bulletin" to try to make the specials required viewing for school social studies classes.

All of this, of course, figures to give Hamilton very much of a leg up on the *National Geographic's* coveted readership as an audience.

CBS will impart godspeed to each *National Geographic Special* via 25 to 30 network announcements in primetime during the two weeks preceding each show.

Through a scheduling quirk, there's a six-week hiatus between the first show (subject: America's national parks) and the second, which is set for December 3. How will the advertiser bridge it? With an intensive spot campaign in 40 major markets.

Network and spot—when Hamilton Watch came back to tv, it *really* came back.

Hard-nosed and dedicated?

Sam Wyman, president of Time Buying Services, Inc., knows not what other operators in this newly emerging service business may or may not have up their cavalry twill

sleeves, but as for TBS, it is, he says, "thoughtfully structured to serve the time-buying needs of the industry."

Prompted by wide recent discussion about broadcast services, "much of it unfavorable," and by the fact that "all timebuying companies are being lumped together—good, bad and indifferent," Wyman has issued a policy statement primarily directed to agencies and reps.

In it, he characterizes TBS (a division of RDR Associates, which he also heads) as "hard-nosed, deliberate, dedicated buyers of time."

Wyman identifies his firm's major objective as "to execute a media plan in order to achieve the *very best* efficiencies with optimum values for our clients. (We believe that as long as there is more than one station or availability in a market, maximum evaluations and judgments are necessary to scrutinize the several potentially best media mixes for the greatest efficiencies.)"

Stating that TBS is "totally committed to spot," Wyman says that his firm uses "the same techniques and resources that any top agency buyer must use to get the job done properly."

Charge! Charging straight into one of the grayer areas of outside time-buying, he states emphatically, "We are the sole timebuying agency of record for our accounts on whose behalf we request avails"—and he offers to authenticate that one in writing.

In his policy statement, Wyman goes out of his way to state what TBS is *not*. The list includes barterers, brokers, wheelers, dealers, promoters, middle men, diluters of spot, lowerers of station profits, cutter-outers of reps, suppliers of time, or circumventers of anyone.

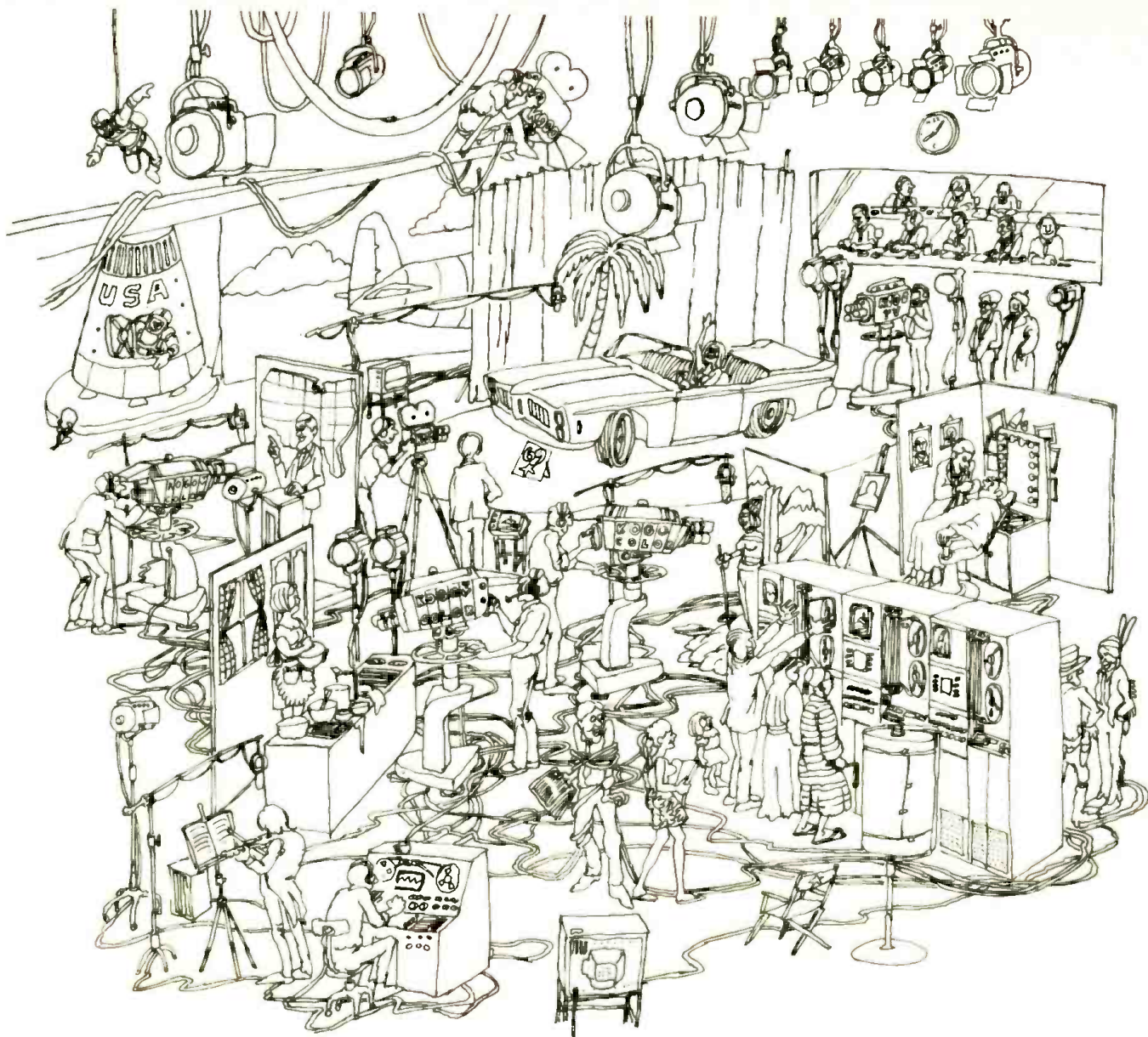
Wyman admits he may have omitted a few other choice phrases that have been kicked around in recent weeks.

Pointing out that he has no intention of making TBS into a full-time agency Wyman says that the company is "investing dollars in order to research significant data on a market-by-market basis to further the values and flexibility of the spot advertising medium."

(For an in-depth look at the new timebuying services, see "Two-timing" the timebuyer?, TELEVISION AGE, September 9, 1968, page 21.)

Bailey DIRECTOR
Israelson DIRECTOR
Shore DIRECTOR
Stern DIRECTOR
Libra

LIBRA PRODUCTIONS INC., 342 EAST 63RD STREET, NEW YORK, N.Y. 10021. 838-4884



Dial (714) 262-2421 and ask about KOGO's new Playroom.

We can play any game you want, inside or out, with our new Production Center.

KOGO's Broadcast City is one of the nation's finest facilities and the expansion of our production capability provides national and regional clients and agencies, flexibility and services not heretofore available in San Diego.

The Production Center has two sound stages, each completely enclosed with cycloramas, central lighting flexibility including Century lighting boards, Chroma-key, and other special effects, outdoor stages and a 20' turntable. Other equipment includes five color and three mono-

chrome cameras, one 16 to 1 and five 10 to 1 varitol lenses.

For location assignments, KOGO provides San Diego's first fully equipped color TV remote unit. The air-conditioned mobile unit is equipped with full special effects capability, slide projector, audio cartridge playback machines, Ampex 1200A Video Tape recorder, and a portable generator. As many as three RCA TK43 color cameras can be utilized.

If you're interested in commercials, programs, industrial presentations, training films or sporting events, KOGO's Production Center can solve your problem faster and more

economically.

Call us and ask for the Manager of the Production Center. Or write: Manager,

KOGO PRODUCTION CENTER
Box 628
San Diego, Calif. 92112

You'll be glad you did.

KOGO PRODUCTION CENTER

KOGO-TV/NBC for San Diego



*It may be aesthetics,
rather than sales
effectiveness, that
determines what
commercials finish first
in awards competitions*

Do the real winners win awards?



It's easy to get the impression that the name of the game in tv advertising is not sales but awards. And awards are not given out for love alone (the 1968 versions of the four major U.S. commercials competitions drew a total of some 10,000 entries, which, at an average of \$40 in fees, created an aggregate pot of about \$400,000 for the associations and individuals promoting the competitions).

From Cannes, from Cork, from Venice, from Tokyo now this year, from Chicago, from Atlanta, from Hollywood, from New York and from a host of intermediate points all over the map, a steady flow of awards

showers down upon advertisers, agencies, production houses, editorial services—just about any entity involved, however peripherally, in the making of commercials.

The golden rain includes medals, statuettes, trophies, cups, certificates, citations. In some offices the walls are virtually papered with the diplomas marking the many degrees of recognition attainable in commercial competition, from "finalist" to "in recognition" to "runner-up"; from bronze to silver to gold.

Whatever the metal, the shower is golden. Agency producers, copywriters, art directors, use awards as stepping stones to better jobs;

production houses tout them to get assignments; agencies trumpet them to land new business; advertisers point proudly to them as signs of wisdom in the art of approving storyboards—or, sometimes, as indicators of how effective their advertising is.

From some of the ballyhoo surrounding the presentations, it might be concluded that awards have some correlation to selling effectiveness. After all, sales are the incontrovertible aim of advertising. If a commercial gets an award, it would be logical to suppose that the commercial sold more effectively than one for a competing product that did not get an award.

It ain't necessarily so.

Obscured sometimes in the razzle-dazzle surrounding award winners are market surveys which indicate that a few of the highly touted, much acclaimed commercials may be bombs. A very few may have been disasters; and perhaps a sizable number merely duds, neither helping nor hindering the performance of the product at retail.

One veteran observer voiced the feeling of a fair number of admen when he said that the trouble with commercials awards is that they are too often given for "creativity."

There's a semantic fly in the ointment here, however, because to many people a "creative" commercial is one which is highly effective in the marketplace.

The avowed criterion for awards in such commercials events as the American Tv Commercials Festival and the International Broadcasting Awards of the Hollywood Radio and Television Society is effectiveness.

"How well did the entry communicate what you think it set out to communicate?" asks the American Tv Commercials Festivals of its judges.

Creativity, design, value

The stated criteria in the New York Art Directors Show are "overall creativity, design of the complete unit, and the value of the contribution toward the advancement and improvement of the tv and film medium."

The criterion in the Andys, the annual awards of the Advertising Club of New York, is rather more concise: "overall excellence."

Whatever the respective merits of competitions, the correlation between awards and sales remains a matter of controversy.

John F. Bergin, vice president, associate creative director and chair-

man of the creative plans board at Batten, Barton, Durstine & Osborn (and one of the few willing to speak for attribution), said there is without question a positive correlation between awards and effectiveness.

"Some good commercials make silk purses out of sow's ears—and if the sow's ear doesn't sell, you can't blame the commercial."

Bergin cited the Young & Rubicam "Bert and Harry" Piel's Beer campaign of a decade ago as the classic case where the commercials were effective but the product was not up to competitive snuff.

The Piel's campaign is still a classic case and a point of reference for virtually everyone in the ad business: its isolation serves to bolster the argument that good commercials which do not produce an increase in sales are not common.

"It's hard to tell what sells in a commercial," Bergin remarked. Alluding to BBDO's Diet Pepsi campaigns, which he said pushed the product ahead of Tab, Bergin said it would be difficult to say whether it is the music, the models, the cinematography or the story. "Probably," he concluded, "it's all the elements together."

Bergin said the awards reflect "the



best taste of the advertising business." and that if a commercial is tasteful, it cannot fail to be good for the product. "A tasteful commercial may fail, but it's probably the product that really failed in some way. Or it's a distribution problem, or the wrong price, or, any of a host of other factors."

No matter how the product performs, Bergin remarked, the award-winning commercial itself "is almost invariably successful in terms of selling." That is, the commercial *sells*.

Some products, it would appear, are tough to sell no matter how good the commercial may be. Bergin cited a recent Horn & Hardart automat campaign as an example of award-winning commercials "that did a good job" for a service business that is "hard to sell in boom times."

Qualities that win and sell

Good taste, the creation of an aura, of a favorite image—factors recognized in the giving of awards—are helpful to the advertiser, Bergin said.

"Perhaps the taste of judges in, say, New York, may not reflect taste around the country, perhaps sometimes awards are too 'inside,' but generally they are indeed for the best. The public is growing up, and there's less difference now between general taste and the taste of ad-men."

But some observers claim that there is little if any causal relationship between awards and sales or persuasiveness. One commercials-making studio executive said awards often went to the relatively mediocre spots produced at his studio, not to the "best work."

One observer pointed to the fact that at least four of the winning commercials in the 1968 American Tv Commercials Festival were for accounts that had changed agencies in the wake of the award announcements.

Attitudes toward the significance of awards vary from agency to agency almost as a function of whether or not the agency wins many

awards. The variance from Ted Bates, which makes hard-hitting commercials that seldom win awards, to Young & Rubicam, which this year won more awards than any other agency, is wide but not so wide as one might think.

People at Young & Rubicam are pleased to win so many awards, but do not for all that consider awards a measure of the effectiveness of the advertising they produce.

"Awards are only important when you don't get them," said Y&R president Steve Frankfurt.

A creative group executive at another large agency, one that does not get many awards in relation to the numbers of commercials it produces every year, said that perhaps 20 per cent of award-winning commercials do not do much selling. "Awards festivals are pretty much like the fireman's ball; you feel you have to buy a ticket."

He said they provide useful recognition for young ad-making talent, but that very often the boss takes the credit and the award. "The award should go to the young writer or art director who conceived the commercial."

He added, "There should be prizes
(Continued on page 78)

Taste, creativity and degree of communication are often among the official criteria, but judges also give points for wit, outstanding design and production effects



Jose Ferrer has an Oscar. So does Martin Balsam. Maureen Stapleton recently won an Emmy. Joel Grey owns a Tony. And they all do voice-overs.

So do Lloyd Bridges, Richard Kiley, David Wayne, Lloyd Nolan, Ruby Dee, Rod Serling, Van Johnson, Herschel Bernardi, Dana Andrews, Burgess Meredith, Joseph Cotten, Hal Holbrook, and Alfred Drake.

And while the voice-overs are the stars' bag right now, Bette Davis, Edward G. Robinson, Jane Russell, Lauren Bacall and Jason Robards Jr., Betty Grable, David Niven, Lena Horne, Richard Boone, Peter Lawford and Jack Benny have been captured for on-camera roles in commercials.

Agency casting directors admit getting requests for the likes of Sidney Poitier, Liz Taylor, Marlon Brando and others for voice-overs. And Roddy McDowell has auditioned.

It's enough to make leading commercials personalities like Mary Love and Doug Paul want to call it a day.

The simple reason for all this activity is that it pays.

"I don't want to sound crass," one agency casting director said, "but for enough money you can get just about anyone."

Enough money for just about anyone ranges from a low of about \$10,000 for a simple voice-over to about \$100,000 for an on-camera appearance by a star. It is way above scale, obviously. A rough average for scale performers is \$2,000-\$5,000 for voice-over and \$3,000-\$10,000 for on-camera appearances, including all the residuals.

In addition, there are residuals. A big name may agree to do a voice-over, say, for a \$10,000 guarantee. Once this is reached, the star is then paid residuals above and beyond the original guarantee. What makes this all the more popular is that the residuals are very often paid at double

and in some cases, triple scale.

Only about half of the commercials with big name talent, however, usually live long enough to eat up the guarantee. But even so. . .

As one actor put it, bursting into the Madison Avenue office of an agency casting director, "Hey, what about cutting me in on the wealth. How's about a piece of the action?"

Seems an acting friend of his had told him about the situation. Ever since, the two of them have been chuckling all the way to the bank.

The voice-over is currently riding high for several reasons.

First, a voice-over is relatively quick and simple to do. Performers merely have to spend an hour to an hour and a half at a studio. It's as easy as that.

Time is a factor

"You could probably get someone like Paul Newman or Elizabeth Taylor to do a voice-over if they had the time," a casting director says. "For these superstars it's the time that presents the problem. Can you imagine Liz Taylor for spaghetti sauce?"

In addition to the profit and ease of doing voice-overs, they give the stars a certain anonymity. For the most part, the voice remains unidentifiable, even if the personality is familiar to most tv viewers. And while casting directors insist that the stigma of doing tv commercials, even voice-overs, has been erased, many talent agents are reluctant to publicize this characteristic of their clients.

After all, who recognizes the voices of Maureen Stapleton and Ruby Dee for Minute Rice—or Lloyd Bridges for Vitalis and the Urban Coalition? How about Richard Kiley as the man behind the mike on Manufacturer's Hanover Trust? David Wayne sells for Chrysler and American Airlines. Alfred Drake (complete with on-camera guru) speaks for Irving Trust. And Van Johnson has told viewers all about Cranapple

something or other now and then.

Martin Balsam has done a Tom voice-over and another for Carnation Slender. Ross Martin sounds off for Volkswagen; Edmond O'Brien for an encyclopedia. Joel Grey has gone to bat for Yuban, and Buster Crabbe for U.S. Keds. Alexander Scourby, who does voice-overs for the Peace Corps, Eastern Airlines and Band-Aids, runs neck-and-neck in popularity with Herschel Bernardi who speaks up for Union Carbide, Bugles, Jello, Burlington and AT&T.

Dane Clark has done one for Chef-Boy-Ar-Dee, and Rex Allen has another for Purina Puppy Chow.

The men outweigh the women in this area by a sizeable margin, simply because more copy is written for the male voice.

"This whole voice-over thing just really started happening in a big way about two years ago," explains Diana Beeton, senior casting director



1.



2.

Television Age, October 7, 1968



Who said that?

at Foote, Cone & Belding, New York. "When you buy name talent," Miss Beeton points out, "you can usually request more than the usual exclusivity."

Make more demands

The Screen Actors Guild code provides this product exclusivity: A performer cannot do an ad for a competing product while his original commercial is still on the air.

"With name talent, you can broaden your exclusivity," Miss Beeton explains, "simply because you pay above scale. If for example, I arranged to have a Hollywood actress do a Clairol make-up commercial, I would ask for protection for every kind of product that Clairol makes, like hair colorings and softeners."

The voice-over is definitely the thing. "It seems that everybody except Richard Burton is doing it," jokes Chandler Warren, Young & Rubicam's casting arm. "It's much harder, in fact, to get actors to do on-camera than a voice-over, even

While big name voice-overs are seldom identifiable, admen say they are often essential for a commercial's success

though the pay is considerably more," he added.

There are instances. Betsy Levitt, Kenyon & Eckhardt's casting director, says, when name talent does come in at scale. "This, however, doesn't mean that they stay there," an observer adds. "I've seen many names who come in at scale or slightly above. Then, once they're a success, their demands zoom."

The money, the anonymity are just a few of the reasons why stars go after voice-over and on-camera spots.

Many, like Jose Ferrer and Ann Bancroft, do community services ads, and others do on-camera simply because they enjoy it.

Bette Davis who plugged Awake breakfast drink about a year and a half ago was obviously one of those. "She really had a ball, and she talked about 'her commercial' and how much she enjoyed doing it on just about every talk show in sight," Warren recalls.

And Edward G. Robinson once half-kiddingly called up Benton & Bowles' Hollywood office demanding to know the whereabouts of his monthly carton of Maxwell House coffee, part of the "understanding" he had to do those Maxwell spots of a few years back, along with Claudette Colbert, Lauren Bacall and Jason Robards, Jr.

Harder to do

The agencies go to a lot of trouble to get stars. Casting directors report dealing exclusively with the agents until a price is agreed upon, and then and only then the star enters the picture.

"Oh, it's much more difficult to get a commercial with a star finished,"

(Continued on page 74)

4.



3.



Each of these television or Hollywood personalities has done a voice-over recently. How many can you name? (They're identified on page 74.)

5.



6.



7.

Not so long ago, music was an afterthought in the making of commercials. It was used to supplement the words and pictures, to bolster a weak scene, to link visually clashing images together.

Now music has been taken down out of the medicine chest and integrated into the basic media mix, on a par with words and pictures.

In recent years, a growing number of commercials have been cut to music: the music written first, and then the film edited to the rhythm of the soundtrack—a technique known as pre-scoring. Perhaps three quarters of all commercials continue to be post-scored, but the proportion is dwindling.

The most *avant garde* development in the world of commercials is the small but growing trend to make the music well before words or pictures are even conceived, let alone created.

J. J. Johnson, the distinguished composer and jazz trombonist who is president of MBA, biggest of the commercials music houses, mentioned a recent commercial in which the sound was the point of departure.

“Doyle Dane Bernbach came to us with a product, Close-Up, and asked us to work on what the product should sound like musically. We experimented and developed a sound that would give an audio image of a good, tingly feeling. Then the storyboard was worked out, and we developed a score, and the film was cut to the music.”

Johnson said MBA is currently working on a similar project for a power tool commercial.

An important development in music generally, Johnson noted, was the multiplication of tracks in recording. Twelve-track recording is now commonplace, and the number of tracks is growing. The Beatles, pioneering in this as in other aspects of music, are working with 36-track and 72-track recording.

“The more the tracks,” Johnson said, “the more latitude; the more possibility you have for angles, rubs

and twists, there in the sound.”

What’s ahead in commercials music?

One future development might be the use of music in a multimedia sense to tell another story than the words and pictures—an approach used in such features as *The Graduate* and *2001: A Space Odyssey*.

Herman Edel, head of Herman Edel and Associates, said he thought that in the future the sound would become the first consideration in the conception of a commercial. “More and more, agencies plan the music before the campaign is created,” he said.

Edel said his company was working on a cigarette commercial in which the music would shape the entire campaign. “Music,” he added, “is now more important as a creative tool.”

First the music

Paul Mamorsky of RPM Associates, whose Sid Ramin wrote the Diet Pepsi “Girl Watchers” theme, which also won a major award this year as it did in ’67, said “Girl Watchers” was an example of a campaign in which the music came first. Mamorsky cited other commercials done by other composers as examples of music-before-words-and-pictures: The Alka-Seltzer “Stomach,” Benson & Hedges “Disadvantages.”

There are no limits to what kinds of music can go in the marketplace, Mamorsky noted. Certainly the boundaries extend far beyond the limits of “the market sound,” the music world’s name for the whole agglomeration of rock, rhythm and blues, contemporary and soul, that one finds on the top-40 charts.

“There’s progression and regression at the same time in music,” Mamorsky remarked, citing the funky sound of Tiny Tim as an instance of regression.

“The selling message is what comes first,” said Ralph Kessler, head of Ideas in Music.

“Music should be worked out in

terms of what the commercial message will be,” Kessler said. “There should be no preconceived idea of what the music should be. The music might be memorable, yet still not sell the product. You don’t necessarily need a contemporary sound; it should be music that best communicates the selling message.

“Melody is only one of many components of music,” Kessler remarked. “Equally important are harmony, rhythmic structure, coloration and orchestration; all are heard as a





whole. In commercials, music should support the message, not overwhelm it."

Is rock the future of commercials music? "There's a lot of rock around, but there's also a trend back to legitimate music. All of life will not become rock and roll; after all, pop music is whatever people happen to be buying. And people tend to buy whatever they hear the most. Much of the advertising world's current "rock bag" is faddism, Kessler indicated.

The sound of selling

Commercials music makers are tinkering with sounds that set up the sale long before the words and pictures are planned

If current trends in commercials continue, in the future there will be fewer words and more music; music will become more important to the story.

Music can be used to change meanings, Kessler pointed out. "Take film of a task force at sea. Score it with triumphant music—or score it with suspenseful apprehensive music. The meaning changes entirely."

Said his associate, Tom Anthony, "You can make the pictures mean anything with the music, as long as you can *write* anything in music."

Free-lance composer Stan Applebaum, who won an award this year for best original jingle ("Pan Am Makes the Going Great.") said jingle-making is a marriage of words and copy, neither of which should come before the other. In the case of the prize-winning jingle, J. Walter Thompson had developed the line, "Pan Am makes the going great," and Applebaum set the words to music.

Hold those lyrics

Applebaum said that lyrics written before the music is composed may not be right. "The meter in the lyric may not fit the spot or suit good musical expression. Sometimes the copy must be cut, or the idea dumped."

Some of the music directors at advertising agencies are working with the development of sounds prior to verbal and pictorial concepts for campaigns. At Young & Rubicam, Lou Du Charme is conducting experiments in which two or more young rock groups are called in, told the product and the target market, and encouraged to work out a sound.

At Benton & Bowles, music director Roy Eaton has had occasion to develop the sounds first for several commercials. For example, in the "New York Woman" campaign for Chemical Bank, sound was worked out immediately around the concept of the New York Woman theme ("When her needs are financial, her

(Continued on page 70)



Experimenting with a musical concept for a commercial at Benton & Bowles are (l. to r.) Larry Hampton, vice president and account supervisor; Ed Hannibal, vice president and associate creative director; and Roy Eaton, vice president and music director.

This article was written by a commercials production executive at a major ad agency. He prefers to remain anonymous.

Sometimes it takes a second look to discover ways to save money. One example agency men point to is the construction of this prop lighthouse that saved expense of a helicopter and one full day's shooting.



The 4As Committee on Broadcast Commercial Production recently gave an excellent report on "An Analysis of Television Commercial Costs." The reason this report was made was simply because commercial costs are rising proportionately faster than any other advertising costs.

A number of reasons were given by the committee for this development. One was the spreading use of color for tv commercials, a trend amounting to a revolution. Another is the intensified competition for viewer attention. The rise of the "hyphenated" producer, e.g., the art director-producer and the copywriter-producer, was also cited as a factor.

Big name still photographers, whose prices are, of course, comparable to their reputations, have been used more. In addition, "creative" costs have risen with the increased employment of overscale "star" directors and "star" cameramen. Certainly cost increases due to unions have been a factor.

There have also been added pressures on costs due to the Federal Trade Commission, legal requirements, the NAB Code and network standards. And, finally, there's the trend toward original, custom-scored music tracks.

I would like to add another important area to the list—the extent to which the agency displays business as well as creative acumen.

There is no question that commercials are better, more creative, and more interesting, but I contend that, through good business procedure, commercials can cost less money.

Before coming to this conclusion, my agency asked certain production houses to cite their reasons why commercial costs are rising disproportionately.

We got plenty of answers—some of them pretty good. The production people pointed out that union rates



Cutting commercials production costs

for actors as well as technical specialists have increased, and that equipment and equipment rental prices have also risen.

Color has also done much to up the production ante—by jacking lab costs, by making heavier equipment and more studio lights a necessity, by cutting the number of daytime hours in which crews can shoot (color, remember, demands more daylight), and because production people skilled in color come high.

Color is to blame

And color is a culprit in yet another way, according to the production men we queried. They said that the very fact that a commercial is being shot in color tends to make both client and agency seek "arty" footage. As a result, more footage is shot (it costs about 50¢ a foot to buy and develop color film)—and the artier the objectives, the more time required in pre-production.

Tied in with the above is the fact that the effective solution of complex optical and lab problems generates costly overtime and/or premium charges to avoid delay.

The production executives laid the responsibility for a fair chunk of increased costs right on the agencies' doorstep—unnecessary overshooting, the large number of people needed at studios to service the ever-increasing number of agency personnel, and last, but hardly least, revisions.

Relatively simple revisions made at the work print, second work print, and answer print stages of commercial production can easily cost a client \$3,000 or more.

There's the situation from the standpoint of the production house—costs being pulled steadily upward by a variety of factors. Now, what can the agency do to stem the tide, control production costs, and even drive them back down?

To begin with, when the commercial is being bid, the production house sales rep should be required to get together with the commercial producer on the account so that he can be thoroughly briefed on all the

An agency production executive shows how to do battle with rising costs at both ends of the stick—the agency and production house

aspects of the commercial (direction, camera technique, lighting, styling, propping, make-up, wardrobe, number of prints, extras, production extras, set design, titles, opticals, footage, finishing, production elements, editorial time, etc.)

In evaluating bids, do not add contingency to everything. If it's a firm bid, it's a firm bid. Contingencies are to be avoided, because if they're added the chances are they'll be spent—just because they're there.

Always examine the possibility of pre-set and light, enabling photography to start first thing in the morning. It may cost more initially, but the important thing to remember is that if shooting can start early, overtime can probably be avoided (it costs a lot less to have a small crew light and set than to carry a full crew into o.t.)

The agency producer can save significant money for his employer and the client by seeing to it that the director knows exactly what is wanted so that he can plot his shots—in short, that the director does his homework.

The director must also be made aware of who is in charge of the set, so that he doesn't waste time listen-

ing to every agency rep who happens to be on the scene. If you'll grant that a director cannot please everyone, you'll agree that there should be just one person for him to listen to. A commercial in which everything is shot two ways is bound to cost a bundle.

It's important to make sure that the assistant director has the ability to keep everything moving, everyone hustling, time being used to good advantage.

The right editor can be a key factor in cost control. Make sure he's a man who can follow through on the job. Having to change editors in the middle of a cut can add dollars to the cost column.

A cameraman who's playing it by ear can slow things down and put costs up. A sharp agency producer can repair this damage before it occurs, simply by taking time to brief the cameraman on lighting effects, mood and so on, until he has an overall awareness of what is wanted on the job.

There's more money to be saved on the production house end of things by trimming as much fat as possible off the crew—keep it lean, clean and efficient—and by insisting on a strict, professional shooting day.

Finally, make sure the end result is as technically perfect as it must be.

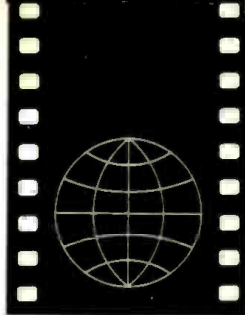
At the agency end

So much for controlling costs on the firing line in the production house. What can be done at the other end—within the agency—to get as much or more for less money?

First and foremost, insist that more time be allocated for pre-production. Smooth, efficient production depends more than anything else on proper planning. If you know exactly where you're going you get there easier and faster.

The effective agency producer will secure more time for the budgeting of commercials and will extend delivery dates on packages of commercials (especially for color. He'll be

(Continued on page 63)



Just about all the people involved in the making of commercials, from agency creative director down to studio grip, have a hobby in common—location scouting.

With perhaps half of all commercials now being produced “on location,” scouting often proves helpful in alleviating the pressures of deadlines in commercials-making. The conscientious adman, on location, say, in Florida, may forego lolling about a swimming pool on a weekend day-off and instead go tooling all over the South Florida area, checking out possible locations whether for commercials already on the drawing boards or for any that might be made in the remote future.

For hundreds of copywriters, art directors, tv producers in New York, location-scouting is an “after-five” and weekend game. Discover quaint old bars that might come in handy for a men’s clothing ad or a beer commercial. Explore the older parts of the city, the ethnic neighborhoods, restaurants, all with one or both eyes peeled to the filmic possibilities.

A few years ago, location filming

‘Have I got a location for you...’

Scouting specialists, studios and agencies are all engaged in the Great Location Hunt from Tennessee to Tahiti

on the streets of New York and other cities was still something of a novelty, and a considerable hassle: payoffs to cops (fiver to a patrolman, sawbuck to a sergeant, and if a lieutenant shows up, \$25), red tape.

The Lindsay administration in New York made shooting in the streets a snap. But before long most of the more colorful locations were pretty much used up. Agencies wanted “fresh” locations, just as they want “fresh” faces in casting

the commercials they’re shooting.

The Great Location Hunt was on. Often forsaking the hinterlands, producers and other agency creative personnel headed to the nearest jet to Europe: lots of fresh locations there. Some went as far afield as Tahiti. For a Camel commercial last year the production crew went out on a full-fledged safari in Africa, out from Nairobi and into the bush country.

Tahiti and Kenya were locations dictated by the copy, the concept. But sometimes far-flung locations were used for no better reason than, as Leigh Mallory said of the Everest he was ultimately to climb and never return from, “It is there.” The locations abroad were usually a good deal less austere than Everest: London, Paris, Rome, the Riviera, Barcelona.

One New York agency made a commercial using two locations, one a beach just south of Tangier in Morocco, the other a Swiss glacier, on the pretext that no two such locations could be found in the U.S. within a short flight from one to

(Continued on page 61)

Producer Bill Wurtzel of the Lumpert Agency scouted this location in Holland for a Netherlands tourism commercial.



These commercials were directed by **LARRY GOLDWASSER**



Diet Rite Cola — D'Arcy
NIGERIA



Pepto-Bismol — Benton & Bowles
GERMANY



Campbell — BBDO
COLORADO

These commercials were directed by **FRANK HERMAN**



Buitoni — Doyle Dane Bernbach
ROME



Volkswagen — Doyle Dane Bernbach
LOS ANGELES



Avco — McCann-Erickson
HOLLYWOOD

These commercials were directed by **MARTIN GOLDMAN**



Ronson — Grey
LONDON



Maxwell House — Ogilvy-Mather
NEW YORK



Coca-Cola — McCann-Erickson
FRANCE

These commercials were directed by **JACQUES LETELLIER**



Olympic Airways — Lampert Agency
NEW YORK



Alka Seltzer — J. Tinker & Partners
ROME



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RUSH!**

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Too many to remember?

Then you said to the lab: "I know we're late, but we've just got to meet our deadline."

At Capital we realize that this is the nature of the business: "PLEASE RUSH!" So we've done something about satisfying your needs—like using an IBM Production Control System; building a scene tester that's compatible with Bell and Howell's modern color additive printers; printing from double rank internegatives for higher quantity—and quality.

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A first-nighter views NBC

The new season is off—way off—and the time has come to review the offerings, burnt though some of them may be. The best way is to take the networks as they come—NBC first—and let the heads fall where they may.

The first new show that comes to mind is the Hanna and Barbera version of *Huckleberry Finn* that precedes Walt Disney on NBC Sunday nights 7-7:30 p.m. H&B are top producers of this kind of fare, but they sure have had an off day with this turkey.

Last year, we had *Off to See the Wizard*, which had great promise and ended up a dismal flop. The reason seems to be the same. Both shows have taken a format which is a semi-show in itself and used it to bracket a second show. In the case of *Wizard*, it was top kid movies. In the case of H&B, it's a standard cartoon adventure episode.

The problem seems to be one of confusion. Why mix up the poor little buggers watching? First they get oriented to Injun Joe (watch that abuse of minority groups, fellows) chasing Tom, Huck, and Becky live—then, whambo, they're in another world of cartoons. Which way did they all go? Is Injun Joe really a lovable leprechaun? Who's on first?

Not only is that part bad, but the direction of the live actors, and the crummy stylized sets, have to go down as second-rate amateur night in Hollywood. Maybe animators are lost when they try to do live stuff. Certainly they ought to decide what they are and stick to it. Sic 'em, Lassie.

Does Diller need discipline?

A little later, after the audience has had a chance to recover from this schizophrenic ambivalence, comes that girl next door, Phyllis Diller, on this network. This dame is one of the top performers in smoke-filled night clubs for a half-hour. Her big tv problem is that overexposure of insanity leads to viewer frustration.

Phyllis Diller is not a dumb idea for an hour variety show, but she needs a lot of discipline. Once in a while, the real Phyllis Diller has got to stand up, and she may be a very nice girl. Faces are out, yelling is out, physical distortion is out, Fang is out—Phyllis is in.

What's wrong with an occasional lapse from frenzied performance? Jackie Gleason is a case in point. He is multi-faceted in sketches and in introductions. This is the kind of change of pace Phyllis needs, but until she gets it she's just too much.

A Rowan and Martin type format would contain Phyllis Diller. A straight man like George Burns would also balance her. Make no mistake. There's no way of predicting the future of this series until the producers shake it down.

As they say in the show, it's fashionable to be black this season. *Julia* is a triumph of network over tradition and a step in the right direction. It is self-conscious in its efforts and hardly true to life, but you can't knock dreamers—especially in show biz.

One virtue of *Julia* is a good looking bird with whom

any red blooded guy would be glad to set up house-keeping, regardless of her color or his. The lovable pickaninny has made the jump from Uncle Tom to NBC, and no one can fail to love this kid. The message is clear that kids play together and have fun without being race conscious.

The difficulties are that in some cases everything is too easy—the apartment, clothes, good guys—and conversely, that some things are too difficult—skilled blacks having trouble getting jobs, obvious racial animosities in enlightened communities, and excesses of character in these instances. The show almost rings true, but not quite. It is self-consciously trying not to be self-conscious.

From the early efforts, it appears that the show will be judged on its merits as a situation comedy. If this is true it will only be a fair show, because the basic comedy structure is not unique. If, on the other hand, it is viewed as a tolerable situation comedy with social overtones that make it required viewing for white families with feelings of guilt about the Negro problem, another dimension will have been added. Best bets are that a little of both will prevail, and *Julia* will run a close two in its time period. A gold star to NBC for trying.

Staying with NBC, it is pleasant to end on a nice note. *The Ghost and Mrs. Muir* has all the ingredients of a first-rate show, except a proper time period. The theme is novel: An attractive widow, the dashing ghost of a roguish sea captain who inhabits the Maine house she rents, and their contest of wills. The casting is first-rate—both Hope Lange and Edward Mulhare are convincing, attractive, and good actors.

The theme of the occult is difficult to handle, but the tongue-in-cheek aspects of the comedy and the implied unrequited potential love between the leads cannot be



"The Ghost and Mrs. Muir." All the ingredients of a hit?

faulted, even by the most puritanical. Deep down in the heart of every viewer have got to be reasonable doubts about how a ghost reacts when he watches his beautiful house guest take a bath or strip to the buff or carry on a romance.

It is profoundly to be hoped that the spirits can have fun since they already have access. Meanwhile, the show goes on—fresh and delightful—despite the above dilemma.

Next time around (the upcoming October 21 issue), we'll have at the new CBS entries, and in the November 4 issue ABC will come under the gun.—J.B.

Film/Tape Report

Q.E.D.

Triangle Stations is participating in an ethnographical—and geographical—experiment that in some ways brings to mind Thor Heyerdahl's grand Kon-Tiki adventure. Heyerdahl, it will be recalled, sought to demonstrate that Oceania was originally peopled by folk drifting westward from the South American continent.

Now, Albert J. Seidl, a sculptor who has been studying the art of the Kwakiutl Indians in the Pacific Northwest through the past nine years, is sailing southward from Vancouver to the South Pacific in an attempt to learn whether the Maori peoples of the South Pacific all originally came from the Pacific Northwest.

Seidl has derived his theory from noting strong similarities between the arts of the Kwakiutl and the arts of the Maori and Polynesian groups, and also similarities in custom, blood type, and physiognomy. Seidl set sail in a ketch loaded with Triangle equipment for filming his expedition. His course is charted down the Mexican Coast and out to the Galapagos, from there down to Chile, then westward to Easter Island, the Marquesas, and Tahiti.

HAGAN'S SLATE

The Colin Group, Inc., a new outfit headed up by veteran NBC News producer Chet Hagan, has entered into a co-production deal with Show Biz, Inc., production company headquartered in Nashville and headed by Mrs. Jane Dowden, to make a number of tv specials, programs, and documentaries.

Hagan left NBC News after 13 years there to set up The Colin Group, Inc. Show Biz, Inc., packages and syndicates a number of country & western and rhythm & blues shows: *The Porter Wagoner Show*, *The Wilburn Brothers Show*, *The Flatt & Scruggs Show*, and *Billy Walker's Country Carnival*. Other properties are *The !!!! Beat* and *Gospel Singing Jubilee*.

Together Show Biz and The Colin Group are developing a game show pilot, a big-budget country musical, a series of documentaries, an after-

noon talk strip, and a "documentary" record album. Show Biz, Inc., will act as exclusive sales agent on syndicated properties owned by The Colin Group.

LEARNING, GEMS

Into the "learning business" went Screen Gems last month, setting up a subsidiary called the Learning Corp. of America. Heading up the new outfit is William F. Deneen, formerly vice president of Encyclopaedia Britannica Education Corp.

Said Jerome S. Hyams, president of Screen Gems: "We have studied the needs of education for advanced and innovative teaching materials for a considerable length of time. With the formation of Learning Corp. of America, we are now in a position to turn many of the resources and skills of Columbia Pictures and Screen Gems to the serious needs of education."

To merge with Columbia

Screen Gems, set up in the early days of television by Columbia Pictures to distribute features to tv and later to make original series for tv, is being merged with the parent company.

Both operations will remain autonomous and continue under their present managements. Under the merger the holders of Screen Gems stock will be entitled to exchange each share held for one share of Columbia common stock.

AMERICAN LIVING

Among those cited by The Center of American Living, Inc. for "affirmative or inspirational leadership in their field" during a recent forum on "The Influence of Communications Media on the caliber of American Civilization" was Wolper Productions together with the National Geographic Society for "leadership in outstanding tv documentaries."

REEVES REVAMP

Reeves Broadcasting Corp. reorganized its studios division into two separate units, the Reeves Sound Studios division, and the Reeves video division, each independent of the other.

Robert W. Byloff, formerly a vice president of the studios division, is president of the new video division, and John F. Vorisek, hitherto general manager of the studios division, is president of the new sound studios division.

The reshuffling was spurred by the impending retirement of Chester L. Stewart, who has been president of the studios division. Stewart will stay on as a consultant.

GALLOPING GOURMET

Fremantle International, through Fremantle of Canada, Ltd., sold a new show, a five day a week afternoon halfhour called *The Galloping Gourmet*, to the Canadian Broadcasting Corp.

The CBC has ordered 130 half-hours from Fremantle, which is taping the shows in Canada. To do the show, Graham Kerr, the Galloping Gourmet of the title, commutes from Australia, where his weekly prime-time halfhour, *Entertaining with Kerr*, has been a staple on the air for the past four years.

Kerr has already taped the first 65 halfhours for his strip series in Canada: it was after viewing the first four of these that the CBC, which had signed for the series after seeing a pilot of the Australian show, gave the green light for 130 episodes. In commuting between Australia and Toronto, Kerr will research restaurants in between.

LACY AT DELMONICO'S

N. Lee Lacy Associates, Ltd., commercials studio headquartered in Los Angeles, opened a New York office in the Hotel Delmonico.

Heading up the office on Park Ave. is Benson Green, executive vice president of the studio. Lacy also has offices in London and in Dallas.

The New York office has already landed a few assignments: a Chef Boy-ar-dee commercial (Young & Rubicam), a Welch's Frozen Grape Juice spot (Richard K. Manoff).

TULCHIN'S LAINIE

Harold M. Tulchin, head of Tulchin Productions, produced and directed a half-hour special featuring Lainie Kazan.



Our Gang.

And everyone a video pro right down to his fingertips.

We know because a client said so. In just those words.

But kudos come easily when you know your job as well as this gang. There's a lot of experience represented here. All the way

back to the birth of video. And a lot of the innovating made since then.

They put this experience and innovation to use on the finest collection of equipment ever put together just for post-production video work.

They get excited about their work; it shows in the finished videotape. Their list of credits proves that. And the list gets longer every day.

It's a list of professional credits. Given by professionals.

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VIVA RAI!

Representatives of American tv turned up in force in Rome last month to salute RAI—Radiotelevisione Italiana—on the 20th anniversary of the Prix Italia.

John F. White, president of NET—National Educational Tv—presented a Steuben glass American eagle to Gianfranco Zaffrani, secretary of the RAI Corp. and secretary general of the Prix Italia.

Representing ABC at the ceremony was Michael Kiwe, Mediterranean and Middle Eastern sales representa-

tive for ABC Films; representing CBS was Howard L. Kany, director of international business releasing, and representing NBC were Thomas J. McManus, director, international sales; Peter A. Marriott, director, European operations, and Lane Blackwell, sales manager, European operations.

STEP-DEAL

NBC-TV gave Arena Productions (Norman Felton) a go-ahead to work up a 60-minute series about campus life called *Brave, Young World*.

Arena vice president Irving Elman is producing the pilot.

SPECIAL TEST

If *The Sound Is Now* special with Murray the K being syndicated by Trans-Lux Tv hits good ratings, Trans-Lux may base a series on it.

Richard Carlton, executive vice president of Trans-Lux Tv, said that if the show goes over in its run around the country as a special, Trans-Lux will make either a series of 26 60-minute programs or, at least, a number of other Murray the K specials.

The Sound Is Now has Kaufman as host. Sonny and Cher, Phil Ochs, Henry Morgan, Tex McCrary, Sonny and Cher and Ochs symbolize the "now" generation, Morgan and McCrary represent "the Establishment."

As the "now" people perform, the words they're singing are superimposed onto the tv image so the "Establishment" folk and the viewer can figure out their meaning.

THE DOTTED LINE

Kickoff sale of *Playboy After Dark* was made to KTLA-TV Los Angeles as Screen Gems put the show on the road for broadcast dates to begin early next year. The color series will run to 26 60-minute shows, all on tape.

Distributed by Screen Gems, the show is being produced by Playboy Enterprises on a Hollywood sound stage, with a set duplicating host Hugh Hefner's Chicago pleasure dome.

Independent Tv Corp. chalked up a tally of 37 markets for *Spotlight on the Stars* in the first month the series of nine specials was out in syndication. Included in the tally are seven of the top ten markets, specifically with sales to WNEW-TV New York, KTTV Los Angeles, WGN-TV Chicago, KRON-TV San Francisco, WWJ-TV Detroit, WHC-TV Pittsburgh and WTMJ-TV Milwaukee.

Other recent sales were to KCST-TV San Diego, WHIO-TV Dayton, KORK-TV Las Vegas and KSL-TV Salt Lake City.

The nine shows in the bundles were produced by ITC in association with Van Bernard Productions in Hollywood.

Triangle Stations sold its color coverage of this fall's Canadian-American Challenge Cup autoracing

Film Editing with Soul.



PHOTO BY GARY WANN, A FELICIAN DIRECTOR

Advertising Directory of **SELLING COMMERCIALS**

series to S. C. Johnson & Son for sponsorship in some 180 markets. The coverage of the six races is being packaged as a special. Stirling Moss, now racing consultant to the Johnson's Wax division of S. C. Johnson, will appear in the Can-Am special.

FAST BREAK

Medallion Tv racked up 100 markets and more for *Celebrity Billiards with Minnesota Fats*, as Skelly Oil bought the series for sponsorship in 15 states: Arkansas, Colorado, Illinois, Iowa, Louisiana, Missouri, Nebraska, North Dakota, South Dakota, Oklahoma, Texas, Kansas, Wisconsin, Iowa and Minnesota.

The big oil company buy was made through Skelly's agency, Bruce B. Brewer Advertising. The Minnesota Fats series is now in 102 markets. The series, in which some 30 color half hours are already in the can, is produced by Allan David and Harold J. Klein.

MORE SPECIALS

To add to the half-dozen produced earlier this year, Screen Gems is making a second batch of six entertainment specials.

The second six have already been sold to three of the CBS Owned stations: WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis—and to KTLA Los Angeles. Earlier these stations, and 32 others, all bought the first six.

POWERS GOLIGHTLY

Paramount Television is making a pilot in a step-deal with ABC-TV for a series spun out from the movie *Breakfast at Tiffany's*. It will be called *Holly Golightly*. The pilot, with Stephanie Powers in the title role, is being filmed this month in New York.

BREAKING OUT

Hollywood Video Center launched a quarter-million-dollar crash program to add more working space to its facility, adding 5,000 more square feet to soundstage "B" and 22,000

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Benjamin Moore Paints • Dreher Adv.



ELEKTRA FILM PRODUCTIONS, INC. New York

Goodyear Tires • Young & Rubicam



FILMFAIR, HOLLYWOOD

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Jantzen • Carson/Roberts



SANDLER FILMS, INC., Hollywood

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Lanvin/Charles of the Ritz • Clyne Maxon



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

more square feet elsewhere.

(Stage B is booked through January 1 with work for The Steve Allen Show, Your All-American College Show, and commercials.)

HVC took a long-term lease on a 13,000 square-foot warehouse nearby to accommodate the studio's prop and scenery storage departments and scenery shop, and a long-term lease on some 9,000 square feet of office space earlier occupied by ABC-TV's West Coast program staff.

MORE HELICAL SCAN

Acme Film & Videotape Laboratories has expanded its helical-scan department to meet rising demand, much of it from schools, hospitals, and medical colleges.

Now humming in the department are four Ampex VR-7500's, two IVC recorders, and one Ampex 660.

Irving Kahn, Acme's sales manager, said the department now can make one-inch duplicates from two-inch tapes, or one-inch duplicates from one-inch tapes, in either black-and-white or color, and make as many as 11 one-inch copies at one time.

AD MAKERS

RONALD ROSENFELD is joining the J. Walter Thompson Co. as a creative supervisor. Rosenfeld has been a vice president and creative management supervisor at Doyle Dane Bernbach. He joined the agency in '57 after two years with Applestein, Levinstein and Golnick in Baltimore.



ROSENFELD

Rosenfeld started out in advertising in Baltimore as a layout man.

Young & Rubicam awarded a vice presidency to ALEX KROLL, a creative supervisor. Kroll joined Y&R in '62 as a trainee in market research, moved into copy the following year. In '65, he was promoted to copy

supervisor, and to his present post last year.

At Ogilvy & Mather, JOHN RAND, a copy group head, was elected a vice president. Rand joined the agency last year after 20 years at Foote, Cone & Belding in Chicago, where he had been a vice president and associate creative director.

For civic activities in Chicago, Rand was voted "Outstanding young man of the year;" he had helped launch the city's tv station, and its Lyric Opera, and had written a book on medical discoveries for the University of Chicago Medical Center.

PAUL WOLLMAN joined Rockwell, Quinn & Wall as vice president and creative director. He had been a creative group supervisor at Doyle Dane Bernbach.

At RQ&W, Wollman is sharing responsibilities with Ren Mogel, former vice president and associate creative director at BBDO, who joined RQ&W earlier this year as a vice president. Before joining DDB, Wollman was with Young & Rubicam for six years as an art director.

At Ted Bates & Co., two commercial production group supervisors, RAYMOND DIETRICH and JOHN THOMAS KEOWN, were elected vice presidents.

Before joining Bates earlier this year, Dietrich was vice president and general manager of Filmex West in California for a year. For three years before that he was a production group head at Ogilvy & Mather, and earlier was an executive producer with Foote, Cone & Belding.


Keown joined Bates last year, after seven years as an executive producer at J. Walter Thompson. Earlier Keown was a group head at Benton & Bowles, and a producer at Cunningham & Walsh.

In Chicago, ROBERT NATKIN, a charter member of North Advertising, became executive vice president for creative services. Natkin had been senior vice president and copy chief.

MARION FORSTER PRINS joined Comlab, Inc., communications and market research subsidiary of Audience Studies, Inc. Mrs. Prins is also serving as vice president in charge of all midwest operations for A. S. I. Comlab, a new subsidiary, will test concept, package, product, copy and display; it will also make "consumer behavior" studies.

Mrs. Prins was vice president and

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account supervisor at Foote, Cone & Belding in Chicago; earlier was a vice president and account supervisor at J. Walter Thompson, Chicago and at Compton, Chicago. Before that, she was a vice president and market research manager at Compton in New York.

In Chicago, GEORGE E. PARKER was elected senior vice president and director of creative services in the Chi-



PARKER

cago office of N. W. Ayer, with management responsibilities for the agency's "Chicago Region" operation.

Parker joined Ayer's Chicago operation as a creative director in '67. He started with Ayer in the San Francisco office as a copywriter in '56; in '59 became a copy supervisor and moved to Ayer's Philadelphia office, where he became a copy group director in '63.

Earlier, Parker was with wcau Philadelphia in promotion, and with music publisher Theodore Presser,

PEOPLE

JOHN T. MURPHY, president of AVCO Broadcasting, and FRANK P. FOGARTY, president of the Meredith Broadcasting Co., were appointed to the executive committee of NCORT, the National Catholic Office for Radio and Tv.

DONALD H. MCGANNON, president and chairman of Group W (Westinghouse Broadcasting Co.) was appointed to the committee on communications of the United States Catholic Conference, formerly known as the National Catholic Welfare Conference.

ROBERT KLINE joined 20th Century Fox Tv as director of special projects, running the company's recently established East Coast production setup, and working on the packaging of series and specials for network and syndication.

For the past three years, Kline was



KLINE

president and executive producer of Canaan Productions, producing *Fir-*

ing Line with William F. Buckley, Jr. and *Outrageous Opinions* with Helen Gurley Brown for RKO General and syndication. Earlier, Kline worked on *Hootenanny* for ABC-TV, and was with MCA-TV.

In San Francisco, CLAUDE M. JARMAN, JR. joined Tel-West Productions as president and board chairman. He had been western public



JARMAN

relations director for John Hancock Mutual Life Insurance Co.

Jarman is continuing as special assistant to Mayor Joseph L. Alioto of San Francisco, a job which includes running the city's Film Production Office, promoting film-making in San Francisco, and serving as executive director of the San Francisco International Film Festival.

As a boy, Jarman acted in 11 movies, won an Oscar for his work in *The Yearling*.

Group W appointed DICK HUBERT as senior producer of its Urban America Unit, recently set up to make documentaries on problems of cities. Hubert was senior producer of Group W's *One Nation, Indivisible*, broadcast last spring. Earlier, he was producer of *ABC Scope* programs at ABC News.

In Miami, RICOT BROWNING became president of Ivan Tors Productions. An Oscar winner (for his underwater photography in *Thunderball*), Browning was a creator of the feature film *Flipper* and the series that came out of it; and has directed a host of *Flipper* and of *Gentle Ben* episodes.

In Los Angeles, SID SHEINBERG was appointed vice president in charge of tv production for Universal Tv. Sheinberg joined Universal (then Revue Studios) in 1959 in the legal department, and before long moved into program development.

In '65, Sheinberg began work on

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WILLY TOMAS
SANDY DUKE
IRWIN SCHMEIZER
DICK RAUH
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Advertising Directory of **SELLING COMMERCIALS**

the World Premiere project, and has since had a hand in the development of *The Name of the Game* series.

EDWARD A. WARREN joined RKO General as general manager of WOR-TV New York, succeeding Jerome Bess, who was moved up to the RKO Television corporate staff.

Warren had been director of programming for WABC-TV New York. In five years with ABC, he was also director of program services for the network's owned tv stations, and executive producer at the network. Before joining ABC, he was director of programming at WNBC-TV New York and before that, program director at WGN-TV Chicago.

FRANK BUCCI joined Movielab as a salesman. A film laboratory salesman through the past 20 years, Bucci was East Coast sales manager for Pathe Laboratories and before that was with Consolidated Film Industries.

REELA DEVELOPMENTS

From Miami, Reela Film Laboratories reports a flood of release-print work coming in to the Florida facility from commercials producers in New York. The Wometco division speeds release prints back to New York within 24 hours of arrival of the preprint.

The service is accelerated by Reela's Manhattan pick-up service, which picks up preprints and gets them on the next jet to Miami.

In the new laboratory in downtown Miami, Reela provides complete 16 mm, 35 mm, and 8 mm print services, color and monochrome. For New York producers working on location or in studios in the Florida area, Reela also offers black and white or color dailies.

COMMERCIALS MAKERS

WILLIAM G. THOMPSON joined Tele-Tape Productions as director of agency sales. For the past 15 years, Thompson had been with NBC, most recently as an account executive with NBC Spot Sales. He started with the network as sales promotion manager in its co-op sales department.

SAM BRODY joined MPO Videotronics as a producer-salesman. An artist's and photographer's representative for the past 15 years, Brody had headed his own rep firm, Sam Brody Representatives, since 1959.

Lowes Companies, Inc. • Sterling Advertising



JEFFERSON PRODUCTIONS, Charlotte

Quaker Oats Company • Compton Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

Minute Rice • Young Rubicam



WCD, INC., New York

Ralston-Purina Cat Chow • Gardner Adv.



GERALD SCHNITZER PRODS., Hollywood

Owens Sausage Farm • Bloom Adv.



JAMIESON FILM COMPANY, Dallas

Uniroyal "Keds" • Doyle Dane Bernbach



PAUL KIM & LEW GIFFORD, New York

Playtex Bra • Young & Rubicam



PELICAN PRODUCTIONS, INC., New York

Volkswagen of America, Inc. • DDB



VIDEOTAPE CENTER, New York

In Seattle, JEFF DELON joined King Screen Productions as production manager. A 15-year veteran of filmmaking on both Coasts, DeLon had been executive producer and director of West Coast operations for De Sort Fisher. Earlier, he was with VPI in New York. FilmFair in Los Angeles, and before that was assistant production manager of Shelle Productions, working on *Naked City*.

DJM Films, Inc., New York editorial service and release print firm, has set up a West Coast operation. Heading up DJM West, at 11 North

Las Palmas Ave., in Hollywood, is BOB NYE, who had been vice president in charge of sales and release prints at Cascade Pictures.

BIRDS AND BOYS TOGETHER

Over in Britain, Chuck Barris is working with the BBC on a British version of his U.S. show, *The Dating Game*. Jonathon Debin, who works with Barris is producing both a daytime and a nighttime *Dating Game* for ABC-TV in the States, is now in London setting up ways to pick contestants.

MR. COLOSSAL

In the works for the '69 season on NBC-TV Saturday mornings is *The Colossal Show*, a half hour cartoon show set in ancient Rome. A step-deal with the network has been made by Total Television Productions, which is now working on the pilot. The show will feature a fast-talking character called Mr. Colossal, who, in the premise of the show, runs the Colosseum in Imperial Rome.

JAVITS AND JOSH

Senator Jacob Javits of New York, running for re-election against Paul O'Dwyer, is using videotape to make a pitch for the youth market—or rather, the youth vote.

One of the '30s goes like this: "My son Josh is 18 years old. I think he's old enough to vote. This is Senator Javits, and I'm doing all I can to get Congress to lower the voting age." Videotape Center of New York produced a spate of 30s for the senator in studio and on location around New York.

THE BARTER KINGDOM

Pepper & Tanner, the big barter-and-jingles house headquartered in Memphis, has nabbed the tv distribution rights to feature films to be produced by Major Artists Pictures, a production entity set up last month.

MAP plans to make 20 "A" pictures in its first year of operation. Each of the pictures will be budgeted above \$500,000. They will go into tv distribution immediately after theatrical runs.

QUICKER DUBBING

A way to play back instantly a dubbing take in complete synchronization with the picture has been developed by Manhattan Sound Studios in New York. The new method enables the next take to be made right upon playback.

Melvin L. Gold, president of Manhattan Sound, said the new system, called Magna-Tech Electronic Post-Sync System, makes "looping" a thing of the past. ("Looping" is the conventional method of dubbing foreign films by cutting a film up into loops and running each loop around until dubbing is completed.) The new system enables playback of each voice on a separate track.



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EAST SIDE, WEST SIDE

It was almost like the good old *East Side, West Side* days again. There on the set were George C. Scott, hero of the socially-conscious tv series of some five seasons ago on CBS-TV. (It will be remembered Scott played a tough-talking but tender-hearted social worker).

There too was New York's Mayor Lindsay, who before winning the '64 election as reform candidate for mayor had served as the real-life model for the "New York congressman," played in the tv series by Linden Chiles.

Scott and Mayor Lindsay were on hand at Videotape Productions of New York to tape a pool of spots for the New York Urban Coalition Campaign. Also taping were Father John Culkin, S.J., head of the Center for Communications and Arts at Fordham University (and thereby boss of Marshall McLuhan, Schweitzer professor of humanities in Father Culkin's department); and Bennett Cerf.

Mayor Lindsay, Father Culkin, Cerf and Scott each appeared separately in a spot, wearing an "I Give a Damn" button. The voice-over for all of the spots was done by Lloyd Bridges, as follows: "If you give a damn about the people in our ghettos, wear this button . . . George C. Scott does."

The spots were created by a number of admakers at Young & Rubicam, all working as volunteers for the Urban Coalition: assistant creative director Tony Isidore, art director and production supervisor Art Harris, and art director Bob Engel.

Adrian Riso of Videotape Productions directed the spots. The spots in the new pool will be used across the country.

NUTS AND BOLTS

Kicking off a series of workshops on tv and film production and screenwriting on Monday night, October 7, the New York chapter of the National Academy of Tv Arts and Sciences launched three separate courses, each of them to run to some dozen sessions.

The courses will be using the production facilities of Berkey Coastal Optical Division of Berkey Video Services), NBC-TV, National Recording Studios, Reeves Sound Studios, TVC Laboratories, and WCBS-TV New York.

ON THE WAY

Now in production around Sausalito and elsewhere in the San Francisco region is *Houseboat*, pilot being produced by Paramount in a step-deal with CBS-TV.

Executive producer on the pilot is Bill Asher, producer and director of the *Bewitched* series: with James Parker and Arnold Margolin as producers. Parker and Margolin wrote the script.

Chuck Barris Productions is producing a new game show called *Three's a Crowd* for ABC-TV. Format of the show: a man's secretary is pitted against his wife in a contest to see which of the two knows him best. (Well, if it doesn't succeed as a game show, it could always be turned into a sitcom).

Shooting already started last month on a series not due on the air until next Fall: *The Survivors*, the saga Harold Robbins has worked up for Universal Tv and ABC-TV.

Regular production began on the series as the first episode was enacted before the cameras in the south of France. The 60-minute series, called *Harold Robbins' The Survivors*, looks to be mid-century America's answer to *The Forsyte Saga*, the great Galsworthy opus that traced the rise of a mercantile family through several generations.

Each of the hours in *The Survivors* will be a completed story, however—nothing, no one, to be left hanging.

The regular cast of the Robbins series are Lana Turner, George Hamilton, Kevin McCarthy and Joanna Cameron.

The Forsyte Saga, meanwhile, has been going strong in television—in England, where Sunday after Sunday the 26-part BBC-TV dramatization of the novel has been playing to huge audiences.

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Wall Street Report

Real togetherness. Movie making and television are now about as close as Siamese twins, and they're getting even closer, if that's possible.

The reason is obvious: more and more of the movie makers' work is aimed either directly at the television market or eventually finds its way to the small screen as an "old movie."

That explains some of the mergers in the past, but here's an item that has Wall Street asking questions: Why does Columbia Pictures want to merge Screen Gems, since it already owns 86 per cent of SG?

On the face of it, neither side is going to gain from the deal. It's an even match: the holders of Screen Gems will be entitled to one share of Columbia for each SG share.

On the basis of recent market price, Screen Gems holders will be slightly ahead on paper: SG (traded on the American Stock Exchange) has been selling at around 37, while Columbia Pictures (New York Stock Exchange, symbol CPS) has been around 39.

But this is academic, particularly since the gap seems to be closing.

Similar figures. Columbia Pictures at about 39, has a price/earnings multiple of about 18 on 1967-68 per share net of \$2.11, and the 60-cent dividend provides a negligible yield of 1.6 per cent. Screen Gems has a price/earnings multiple of about 22 (on its recent price of 37) times 1967-68 per share net of \$1.58. Screen Gems' dividend of 60 cents provides a yield of 1.7 per cent.

The figures all the way down the line are so close they might as well be the same and, on that basis, the one-for-one share-exchange deal couldn't be more fair.

The coincidences don't end there. Columbia Pictures and Screen Gems have an almost-equal rate of gain in earnings. CPS, for instance, has had steady gains since 1965, when it made 51 cents, off sharply from the 87 cents per share earned the previous year. Since then, however, the numbers have been rising nicely: 1966, 53 cents; 1967, \$1.35; and this year, \$2.11.

Screen Gems has shown similar,

but less erratic, profit improvement: 1964, \$1.03; 1965, \$1.18; 1966, \$1.31; 1967, \$1.41; and this year, \$1.58.

Both companies, it should be noted, had significant gains in the 1968 fiscal year (which, in both cases, ended in June). As a result, there has been improvement in the market price of both companies.

Historically, Columbia's price has fluctuated between about 17 and the mid-40s, while Screen Gems has a range between 20 and the mid-30s.

Columbia looks good. Right now, the market is favoring Columbia for three reasons—all of them movies. The main reason, of course, is *Funny Girl*.

Columbia wouldn't give an estimate on what the musical would do for earnings next year, but added that "it should do plenty. We think we have a big hit on our hands."

Before *Funny Girl* got the big boost in New York, Columbia cannily "tested" it in Dallas and Milwaukee to see if the story of the Jewish Cinderella would go over well in such places. It did.

The other two movies that the Street thinks should help Columbia's earnings are *Oliver!*—the Dickens story—and a blockbuster Western titled *McKenna's Gold*.

SG more stable? Market prices aside, the merits of both stocks are about even. If anything, Screen Gems has the slight fundamental advantage of being more stable than Columbia, whose fortunes have fluctuated with the success of its movies.

Columbia's main business is in financing and distributing independently made movies and in producing and distributing films for television.

The most recent income breakdown available (1967 results) shows these percentages: film rentals, 54 per cent of gross income, licensing of old movies to tv, 8 per cent, telefilm series, 23 per cent and "other" 15 per cent.

Screen Gems operates VHF stations in Salt Lake City, New Orleans and San Juan. It also distributes programs it either produced itself or acquired from independent pro-



ducers. It also has a library of pre-1948 Universal Pictures movies which it markets to tv.

Screen Gems-Columbia Music, Inc. is a joint operation of the two companies, in sheet music and records.

Why bother? Since Screen Gems and Columbia have such close ties anyway (they even share their address at 711 Fifth Avenue, New York) why bother to merge?

"We think it would result in a number of benefits," a Columbia spokesman offered.

"For one thing, there will be substantial tax benefits."

How, since the earnings and tax positions appear so similar? "Well, both companies operate world-wide, in several countries, and there will be tax benefits . . . it's complicated.

"Then, tv is now part and parcel of the movie business." (Or vice versa.)

In any event, this is one merger that really won't make much difference to either company, or result in anything approximating a major shift of power.

It may add a greater degree of stability to Columbia Pictures' earnings, but the most significant change will be that Screen Gems will disappear from the Amex ticker. If you want to buy Screen Gems, you'll have to buy Columbia. ■

OCTOBER 7, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Beginning shortly after the first of the year, buyers can anticipate heavy spot action from the Chemway Corp., a New Jersey based international manufacturer of cosmetics, as well as pharmaceutical and household products.

Chemway has recently purchased Atwood-Richards, "the media sales and marketing services organization," whose president, Richard D. Rosenblatt, reports intensive spot campaigns for several of Chemway's products beginning in 1969.

High on the list of anticipated heavy spot users is Lady Esther cosmetics. Rosenblatt also mentioned spot campaigns for such products as Pretty Feet, Dr. West and Zonite.

These campaigns, he explained, are still in the planning stages and will get underway once the final budgets for next year have been determined.

Rosenblatt explained that about half of Chemway's first campaign will be made up of bartered time that Atwood-Richards had on hand. As time goes on, he explained, the Chemway buys will be using more and more new time.

An end-of-the-summer radio stint for Pretty Feet got underway shortly after Atwood-Richards became a wholly-owned subsidiary of Chemway in late July.

"We only plan to use spot rather than network television," Rosenblatt

explained, "because we have to proceed on a market by market basis. The budgets have to be varied in different instances and in some cases we will be test marketing a product."

Rosenblatt feels that network advertising is fine for corporate giants, but that for the smaller fellow "spot is the only way to go."

A modestly-scaled manufacturer really has a better chance of success, Rosenblatt pointed up, if he begins in the smaller markets and eventually works his way up into the higher ones.

The essential reason for the purchase of Atwood-Richards by Chemway was to provide a means for growth and expansion, according to Rosenblatt.



Barbara Ames buys for Procter & Gamble's Safeguard soap in Young & Rubicam's New York office.

"As a privately-owned organization we just didn't have the resources for the necessary expansion," Rosenblatt points up. (Chemway is a publicly owned corporation.)

In addition to the trademarks already mentioned, Chemway also manufactures Oral B electric and regular toothbrushes.

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

American Can Co.

(Hicks & Greist Inc., New York)

A 11-week buy for various AMERICAN CAN products broke shortly before issue date. Day as well as early and late fringe minutes and 30s will be used to reach women in 37 markets. Credit Bill Murphy with the buy.

American Home Foods

(Young & Rubicam Inc., New York)

A 10-week bid for CHEF-BOY-AR-DEE SPAGHETTI SAUCE in glass jars broke shortly before issue date. Early and late fringe as well as prime 30s will be used to reach women in 17 markets. At the same time, two four-week flights for the CHEF's FROZEN PIZZA and his PIZZA MIX took to the tube. Again, early and late fringe as well as prime 30s will sock the message home to women in 40 markets for the frozen pizza; in 25 for the mix. Credit Jean Maraz with all three buys.

The American Tobacco Co.

(BBDO Inc., New York)

FRESNO TELEVISION BUYING MADE EASY

The Fresno ARB Feb/March '68 shows KMJ-TV continues to be the best spot buy in California's inland central valley . . .

- 13 of the 15 top nighttime shows*.
- Local and network news ratings double any other Fresno station.
- More periods with metro ratings of 20 or better . . . more than all other Fresno TV stations combined.
- 216 quarter and half-hour firsts per week . . . more than all other Fresno TV stations combined.
- 44% average Metro Share of audience in prime time.

The Fresno NSI Feb/March '68 also confirms KMJ-TV's viewer leadership.

*Smart advertisers know KMJ-TV produces sales results in the \$1.86 billion Fresno Market**.*

*Total number of homes.

**Sts. Mgmt., '67 Copyrighted Survey (Effective Buying Income.)

Estimates subject to errors, variations, and interpretative restrictions inherent in sampling surveys.

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Agency Appointments

DAVID GUEST was named director of data and systems at Young & Rubicam, New York. Guest, who



GUEST

has been with the agency since 1959, was named a vice president last April. He succeeds Joseph St. Georges.

JOHN R. COYNE joined Arthur Meyerhoff Associates, Chicago, as an account supervisor. Coyne who will work on the E.J. Brach & Sons and the James Bean Distilling Co. accounts, had been a vice president and account manager at Fuller & Smith & Ross.

K.L. RICE joined Hoefler, Dietrich & Brown, San Francisco, as a vice president and account supervisor. Rice was formerly director of advertising for Hills Bros. Coffee.

JOSEPH F. HYLAND was promoted to assistant account executive in the Chicago division of Needham, Harper & Steers. Hyland joined the agency in 1966 as a member of the traffic department and entered the account management training program earlier this year.

BRUCE M. ODZA was elected a vice president at Ogilvy & Mather, New York. Odza, who joined the agency in 1964, is an account supervisor on several General Foods products.

JAY S. RIDDLE was named a senior vice president and management supervisor at N.W. Ayer & Son,



RIDDLE

Chicago. Riddle joined the agency in 1962, was elected a vice president in 1965, and became account supervisor on Alberto-Culver in 1967.

Spot (From page 53)

A push for various AMERICAN TOBACCO products gets started at issue date. Early and late fringe minutes and 30s as well as prime 20s and 1Ds will be used to reach both men and women in the top 50 markets till December 31. Credit Marge Lashene with the buy.

The Andrew Jergens Co.
(Cunningham & Walsh Inc., New York)

A final fourth quarter bid for ANDREW JERGENS HAND LOTION takes to the air November 20. Early and late fringe as well as prime minutes will be used to reach women in approximately 70 markets. Credit Jay Holland with this one.

Armstrong Cork Co.
(BBDO Inc., New York)

A play for ARMSTRONG CARPETS gets underway at issue date. Prime 30s as well as late fringe minutes will be used to tell women in from 20 to 25 markets all about the advantages of the carpeting for five weeks. Hal Davis is the buyer.

Bristol-Myers Co.
(Foote, Cone & Belding Inc., New York)

(Continued on page 56)

WDTV
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VITAL
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Central W. Virginia
WDTV
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CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
Avery-Knodel

One Seller's Opinion . . .

DO BUYERS WEAR STRAIT-JACKETS?

There is genuine concern among reps that demographic buying guidelines established by media planners are being too stringently followed in the purchase of spot television schedules.

When a television availability request includes information for women 18-34, a buyer will usually direct his attention to this column alone—establishing a cpm women 18-34 and selecting those areas which are most efficient against this target group. Concern for total women efficiency is of a lesser degree, and sometimes not even considered.

The American Research Bureau is also concerned that buyers may limit their criteria to specific demographic breakdowns, and has issued a "Target Audience Profile Guide" suggesting that the need grew just from this practice of buyers to consider only *one* primary demographic group in the evaluation of spot television availabilities.

ARB further states that "this technique, although time-saving, often overlooked the marketing value of audiences in other, even though lesser important, age groups. Additionally, decisions made on one target audience segment (and consequently one sample segment) were less reliably based than the larger sample afforded by the combined age group estimate."

Every monthly ARB contains nine columns of information relating to the varying degrees of product consumption by different demographic age-group breakdowns. Each column is based on a different combination of product consumption values for different age groups.

ARB has established these values in consultation with "advertisers and agencies, and an analysis of available marketing data covering more than 800 advertised brands among some 80 different product categories."

These available values then have been developed so that spot television purchasing will account for total potential customer reach, and not just be directed against the most heavily indexed category.

However, the availability of information does not always stimulate usage. At present, most buyers, while orally relating to the value of total-potential customer audience, in practice purchase television spot availabilities based on one specific demographic efficiency. ARB Target Audience Profiles are rarely used.

Reps are concerned, for if their stations do not specifically appeal to the exact target demographic requested by buyers, revenue will most probably be lost.

Advertisers should be concerned, for their advertising messages may be directed against a category which, albeit their heaviest users, may also be a minority of total potential customers.

Agencies should be concerned, for their buyers may not understand marketing goals but restrictively follow media planning suggestions.

The question is not whether to advertise to your heavily indexed potential customer groups, but whether these groups are being too heavily favored with lack of concern exercised against marginally lesser value indexes.

Whether schedule improvements, switch-pitch proposals or one time only "special" availabilities, all are critically measured against target audience efficiencies.

More precisely, the available market outside of the target audience becomes of secondary importance value although this lower index, non-targeted group may account for a majority of both sales potential and actual value.

A re-evaluation of buying procedures should be initiated to generate greater advertiser awareness for non-target buying groups.

KOVR-13 FIRST IN PRIME TIME METRO SHARES

Look at these prime time figures:

- The Sacramento/Stockton ARB Feb-March '68 shows KOVR delivering 35% share of audience in the Metro Area.
- CH 13 now delivers more than 100,000 homes — a 16% increase since November, 1967.
- Also KOVR delivers more people in the important 18-49 age group than any other Stockton/Sacramento station.

Get your message on KOVR - 13, the station that is growing in California's 3rd TV market — a \$5.3 billion market**.*

*SRDS Mar. '68 Areas of Dominant Influence
**Sis. Mgmt., '67 Copyrighted Survey (Effective Buying Income.)

Estimates subject to errors, variations, and interpretative restrictions inherent in sampling surveys.

McCLATCHY
BROADCASTING



BASIC ABC AFFILIATE
REPRESENTED NATIONALLY BY
KATZ TELEVISION

THINK

POWER . . .

Texas' highest maximum rated power . . . full color . . .

THINK

POTENTIAL . . .

Greater buying opportunity reaches total market . . . not available on any other station in area . . .

THINK

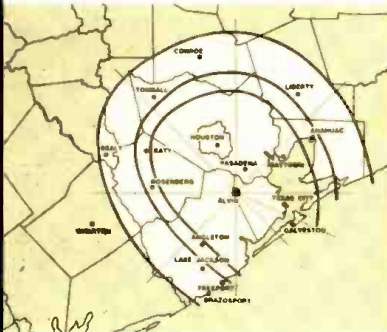
PROGRAMMING . . .

Stock Market . . . Business and World News . . . Children's Programs . . . Spanish Programming . . . Bullfights . . . Variety Shows . . . Movies . . .

THINK

BIG . . .

Covering Houston-Galveston . . . Texas' richest market.



Full Color and Texas' highest maximum rated power.

KVWW-TV

CHANNEL 16 / KVWW-TV

Executive Sales Offices at 1217 Prairie
Houston, Texas 77002
Represented by the Hollingbery Co.

Rep Report

ROBERT LEWIS, an account executive for RKO Television Rep-



LEWIS

representatives in New York, was appointed manager of the new RKO Television Sales office in Atlanta. Lewis has been with the rep since 1966.

WALTER J. KONJOLKA joined Metro TV Sales as an account executive in the rep's New York office. Konjotka had been a tv account executive at Edward Petry & Co.

CHURCHILL S. MILLER and DANIEL J. BERKERY joined H-R Television's Corinthian Division, New York, as salesmen. Miller had been an account exec at TVAR; Berkery was in the sales department at Avery-Knodel. At the same time, RON CHESWICK joined the Corinthian division as research manager. Cheswick had been in the research and promotion department at Katz.

BILL REMSKY joined the New York sales staff of Katz Television-Midwest. Remsky, who had been with Edward Petry & Co., replaces Bill Branch who resigned.

LYLE DENSSION VAN VALKENBURGH JR. was named an account executive on the West Sales Team of Peters, Griffin, Woodward, New York. Van Valkenburgh, who joined the creative Services Department of the rep earlier this year, had been a buyer at Ted Bates & Co.

ARTHUR L. GOLDSTEIN and ALBERT S. MAZZONI joined the New York sales team of Avery-Knodel. Goldstein had been a salesman at Edward Petry & Co.; Mazzoni was a media buyer at Ted Bates.

Spot (From page 54)

As part of a corporate bid, spots for various BRISTOL-MYERS products break October 14. Piggybacks will be used in day positions to reach youngsters in a half-dozen markets through December 22. Karen Silverstein is the contact.

Carter Wallace Inc. (Sullivan, Stauffer, Colwell & Bayles Inc., New York)

A 13-week outing for ARRID EXTRA DRY DEODORANT and RISE SHAVING CREAM broke shortly before issue date. Early and late fringe minutes and 30s will be used to plug both products in about 50 markets. Eric Hirvonen is the buyer.

Continental Baking Co. (Ted Bates & Co. Inc., New York)

Commercials for CORN CAPERS and WONDER CHIPS will be eating up airtime till November 21. Split minutes, 40 seconds for the chips and 20 for the capers, in fringe and day positions will be used to reach women in nine Southern markets. Dan Monahan is the buyer. A drive for PROFILE BREAD ends November 10. Day minutes as well as early and late fringe 30s will be used to acquaint women in about 20 markets with the diet bread. Anna Zgorska is the buyer.

General Foods Corp. (Benton & Bowles Inc., New York)

Commercials for PIZZA STIX will be on
(Continued on page 57)

Who's Who

in
Des Moines TV?



WHO TV

...that's who!

NB COLOR 13
DES MOINES, IOWA

Dan Monahan, media buyer at Ted Bates & Co., New York, is a friendly Irishman who collects white pennies, married a true colleen and has been buying time for the past 10 years.

This last attribute makes his comments about timebuying past, present and future more than mere opinion.

Since he began buying time in the late 50s, Monahan has seen a lot happen in what he terms a "truly exciting field."

But of all the ups, downs and turnabouts that have come his way, Monahan regards the emergence of UHF as the most significant development.

"For one thing," he explains leaning back in a swivel chair, "the emergence of UHF has helped keep the cost of time down. A UHF in a VHF market has lower rates, and this often means that the VHFs will temper their rates simply to keep their share of the business."

Monahan is quick to add, "the UHF stations are also a great boon to the local advertisers and small businesses looking for exposure at modest costs."

Times have changed. "Years ago,"



he recalls, "the U.S. was like Canada is now. There was generally one, maybe two stations in a market, and you often took what you could get. Now, you have much more bargaining leverage because of all the increased facilities."

The immediate future looks like a tough one for timebuyers, according to Monahan, because this is an election year and good spots are hard and expensive to come by.

"The politicians have been buying up all the available time," he said. "They've already poured something like \$24 million into network time, and you can pretty much forget about availabilities on the local level because of elections."

"True, the squeeze will last only through October, but then come November and December, which are pretty busy.

"Let's face it," Monahan grins, "a rep is never going to come back with lowered costs."

Relief, he adds, should be coming with the new year.

As for the future, Monahan foresees a day when nearly the entire media department will be computerized.

"This is the machine age, and I feel that the term 'buyer' may someday become obsolete. That's not to say that the computers will run everything. It's just that tomorrow's buyer will be performing different functions and will probably be known as something else. A machine will always need someone to feed it information."

Monahan has four children, is an avid sports fan and has collected something like 825 white pennies.

"They only minted those pennies during the war, for one year—1943," he beams. "I'm going to keep them all." He stops to think for a minute. "Maybe I should have been a bank teller. I would have been very happy, at least hobbywise."

Spot (From page 56)

the air through the end of November. Late fringe minutes and prime 30s will be used to reach both men and women in about 30 markets. Credit Linton Bostic with the buy.

General Foods Corp.
(Doyle Dane Bernbach Inc., New York)

A ride for DREAM WHIP DESSERT TOPPING takes to the tube October 14. Early and late fringe minutes, 30s and piggybacks will be used to reach women in well over 20 markets for 10 weeks. Jeff Kameros is the buyer.

General Mills Inc.
(Dancer-Fitzgerald-Sample Inc., New York)

A push for various GENERAL MILLS products is airborne come October 28. Day minutes together with early and late fringe 30s will trumpet the messages home to women in 48 markets. Carol Ann Behn and Mike Perkis worked together on this buy.

Gillette Safety Razor Co.,
division of The Gillette Co.
(BBDO, Inc., New York)

A three-week flight for RIGHT GUARD DEODORANT breaks November 6. Early and late fringe as well as prime IDs will be used to reach both men and women in the top 40 markets. Joe Granda is the buyer.

Interstate Bakeries Corp.
(McCann-Erickson Inc., New York)

A bid for ROMAN MEAL BREAD breaks October 28. Day as well as early and late fringe minutes will be used to reach women in Syracuse, Utica and Watertown for six weeks. Credit Andy Grant with the buy.

Joseph Schlitz Brewing Co.
(Cunningham & Walsh Inc., New York)

Commercials for OLD MILWAUKEE BEER will be on the air through the end of next month. Mostly fringe minutes and some prime 20s will be used to zero in on men in over 35 markets. Dick Kenny is the buyer.

Lever Brothers Co.
(Sullivan, Stauffer, Colwell & Bayles Inc., New York)

Commercials for REGULAR LIPTON TEA will be on the home screen till December 28. Day, early fringe as well as prime 30s will be used to bring the

product message to women in a trio of markets. George Rohrs engineered the buy.

The Mennen Co.
(J. Walter Thompson Co., New York)

A Christmas promotion for various MENNEN products starts appearing on the home screen November 3. Early and late fringe 30s will be used exclusively to reach men and women in just about the top 50 markets till December 21. Dorothy Thornton is the buyer.

The National Biscuit Co.
(McCann-Erickson Inc., New York)

A four-week flight for NABISCO FLAVOR SNACKS for dogs begins nibbling away at airtime November 25. Early and late fringe as well as prime 30s will be used to tempt women in about 50 markets to buy the treats. Another buy, this time for NABISCO MILK BONE BISCUITS begins October 28. On this go-round, fringe and prime 30s will again be used to reach women in 50 markets. Andy Grant is the buyer for both.

The National Biscuit Co.
(Ted Bates & Co. Inc., New York)

(Continued on page 58)

Spot (From page 57)

A four-week fling for NABISCO SHREDDED WHEAT broke three days before issue date. Early and late fringe minutes and 30s will be used to carry the breakfast message to women in about 40 markets. Art Catlanello is the buyer.

The National Biscuit Co. (William Esty Co. Inc., New York)

A four-week outing for NABISCO TEAM FLAKES becomes airborne at issue date. Day as well as early fringe 30s will be used to tempt youngsters to try in 31 markets. Jerry Bonsaing is the buyer.

Miles Laboratories Inc. (J. Walter Thompson Co., New York)

A 13-week bid for various MILES products began just before issue date. The full range of day, early and late fringe as well as prime minutes, 30s and piggybacks will be used to reach both men and women in over 20 markets. Credit Bobbi Cohen with the buy.

The Parker Pen Co. (Doyle Dane Bernbach Inc., New York)

A four-week flight for PARKER PENS broke the day before issue date. Early and late fringe minutes will be used to ballyhoo the pens in from 20 to 25 markets. Gregg Sullivan is the contact.

Pharmaceutical Inc. (Compton Advertising Inc., New York)

Commercials for TRI-ACTION will be on the home screen until December 1. Early and late fringe with the possibility of some prime 30s will be used to reach both men and women in about 36 markets. Larry Grall is the buyer.

Phillips Petroleum Co. (Dancer-Fitzgerald-Sample Inc., New York)

A bid for PHILLIPS 66 GASOLINE and MOTOR OIL starts calling for airtime on October 13. Early and late fringe as well as prime minutes will be used to reach men in San Diego, Selanis, Sacramento, Fresno and Portland-Seattle till December 28. Credit Doris Corrigan with the buy.

The Procter & Gamble Co. (Benton & Bowles Inc., New York)

A full-year stint for ZEST DEODORANT BAR breaks at issue date. Early and late fringe minutes will be used to reach viewers in about 35 markets. David Rousa is the contact. Another full-year outing, this time for BONUS, broke shortly before issue date. On this go-round early and late fringe minutes as well as primetime piggybacks will be used to zero in on women in approximately 40 markets. David Beinstock is the buyer.

The Procter & Gamble Co. (Grey Advertising Inc., New York)

A full-year buy for PUFFS broke shortly before issue date. Early and late fringe minutes as well as some prime

piggybacks will be used to carry the product message home to women in about 25 markets. Joe Breen and Janet Grossman are the buyers.

S. C. Johnson & Son Inc. (Benton & Bowles Inc., New York)

Commercials for GLORY RUG CLEANER will be on the air through the end of this month. Day as well as fringe minutes will be used to carry the word to women in from 20 to 25 markets. Larry Lametina followed this buy through.

Schick Electric Inc. (Dancer-Fitzgerald-Sample Inc., New York)

A pre-Christmas push for various SCHICK ELECTRIC items starts on the air October 28. Early and late fringe as well as primetime piggybacks will be used to carry the word to both men and women in the top 16 markets. Carol Ann Behn is the buyer.

Buyer's Checklist

New Representatives

WIRL-TV Peoria has appointed Edward Petry & Co. its national sales representative, effective immediately.

WMBD-TV Peoria has named Peters, Griffin, Woodward its national sales representative, effective immediately.

Network Rate Increases

NBC:

WHDH-TV Toledo from \$100 to \$175, effective March 1, 1969.

Station Changes

KTVM Medford, Ore. changed its call letters to KOBI as of August 19, 1968. The station is a secondary affiliate of the ABC Television Network.

Media Personals

RUSSELL SWENSON joined Needham, Harper & Steers, Chicago, as a media supervisor. Swenson was formerly a mediaman in the services of Rink, Wells & Associates.

RENE BRONDER was named assistant media director at Sander Rodkin Advertising, Chicago.

JAMES J. NEVILLE was named media director at Solow/Wexton, New York. Neville was formerly president of his own sports broadcasting firm, Sports Equity. He replaces John Eckstein.

TOM GARRABRANT was appointed a media group head at Norman, Craig & Kummel, New York. Garrabrant had been with John F. Murray Advertising, where he coordinated all of the American Home Products' spot activity.



YOU MAY NEVER SEE A 14-LB. PEARL* —

BUT...Sales Glitter in the 38th Market with WKZO-TV

With a 49% prime-time share,† WKZO-TV is a real gem in Grand Rapids-Kalamazoo and the Greater Western Michigan market... the 38th television viewing market.

Your Avery-Knodel man is the one to help you cultivate a bigger share of sales.

And, if you want the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add

WWTW/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

* The Pearl of Allah is 9½ inches long and 5½ inches in diameter.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc.

Exclusive National Representatives

Tulsa delivers 48% of the \$5 billion Tulsa - Oklahoma City buying power!



Only a portion
of the goods
received in

Oklahoma City stays there. A surprising percentage is immediately sent up the turnpike to TULSA. For Tulsa, Oklahoma's second major TV market, is the merchandising hub of the "Magic Empire," embracing parts of four states. The 52-county Tulsa TV market boasts an effective buying income of more than two billion dollars: a whopping 48% of the combined Tulsa-Oklahoma City potential.*

Tulsa's three full-color television stations, representing all three major networks, can unlock this rich market for you. Try correcting that 80-20 vision to 52-48 ... then see how bright your sales picture can look in Oklahoma!

*Sales Management Survey of Buying Power, 1967

KTUL-8
abc TV

KVOO-2
8 TV

KOTV-6
6 TV



NewsLink!

THE PEOPLE BEHIND THE NEWS IN MILWAUKEE

For comprehensive coverage by Wisconsin's largest news staff, Milwaukeeans turn to WTMJ-TV ... winner of the 1967 Milwaukee Press Club Award for spot news reporting.

But whether it's news time, sports time — or any time — Milwaukeeans consistently Look Forward to WTMJ-TV for the best in viewing pleasure. That's why we

reach over 12% more households per day than our competitors!*

To make your message reach more in Milwaukee ... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles.

*ARB 1967 Television Market Analysis. Subject to qualifications listed in said report.

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



FCC-TELEVISION AGE TOP-50 MARKET TALLY SHOWS SPOT UP 1.3 PER CENT LAST YEAR

The release by the FCC of tv revenue data on the top 50 markets for 1967 shows a mere half-dozen with rises in total income over 1966 and more markets than not registering declines in spot revenue. However, total spot dollars for these markets were up slightly.

Figures on 1967 revenue were actually provided on only 46 markets. In three of the top 50, data was withheld by the FCC to keep individual station figures confidential and in one case—Toledo—1966 figures were not available to permit a comparison.

The year-to-year comparison, compiled by TELEVISION AGE and tabulated by Avery-Knodel, Inc., follows the FCC's release of revenue figures on the top 11 markets only (see TELEVISION AGE, September 23, 1963, page 31). Piecemeal release of industry figures by the com-

mission is due to bugs developing in the process of converting to a computerized operation.

For 46 markets, spot rose 1.3 per cent. The figure for the entire U.S. is not likely to be much different, since this group of markets accounts for a high share of spot revenue. In 1966, the 46 markets accounted for 85.5 per cent of spot revenue in all three-station markets and 80.4 per cent of spot revenue in all U.S. markets. Excluding Toledo, whose spot income was \$3.3 million in '67, the 46-market take in spot was \$709,433,000 last year, as against \$700,563,000 in '66.

The only markets among the 46 with increases in total revenue were New York, Chicago, Cleveland, Denver, Greenville-Spartanburg, S.C.-Asheville, N.C. and Charleston-Huntington, W. Va.-Ashland, Ky.

Market	No. of Stations	Network (000)	Vs. '66	Natl. & Spor. (1) (000)	Vs. '66	Spot Billing per tv home '67*	Local (1) (000)	Vs. '66	Total Revenues (2) (000)	Vs. '66	Total Income (3) (000)	Vs. '66
New York	7	\$15,552	+1.5%	\$115,708	+4.1%	\$55.59	\$14,201	+11.1%	\$129,484	+4.2%	\$44,172	+ .3%
Los Angeles	11	8,175	+ .5%	82,824	- .4%	79.24	20,459	- .6%	92,635	+ .1%	26,643	-15.4%
Chicago	6	7,769	- .1%	64,664	+4.6%	72.69	13,030	+ 9.8%	75,903	+5.2%	24,139	+ 1.3%
Philadelphia	6	6,491	-1.3%	36,388	+ 3 %	50.00	10,413	+ 7.9%	45,041	+3.6%	14,626	-12.2%
Boston	5	4,898	- .9%	30,910	+6.3%	59.97	9,096	+ 3.9%	37,111	+4.5%	15,261	-19.4%
Detroit	4	5,253	-3.8%	23,370	+7.2%	44.07	7,193	+ 1.2%	31,175	+ 1 %	12,750	- .3%
San Francisco-Oakland	5	4,376	+1.5%	34,985	+4.8%	89.13	8,656	-15.8%	41,338	- .4%	18,621	-14.0%
Cleveland	3	4,636	+4.3%	20,855	+ 3 %	47.85	7,516	+22.4%	30,749	+7.8%	15,850	+ 9.6%
Washington, D.C.	6	3,065	- .1%	19,049	+6.1%	58.85	4,137	+ 1.1%	24,514	+4.9%	4,855	-14.2%
Pittsburgh	3	4,059	-2.0%	16,980	-6.3%	44.57	5,805	- 1.4%	22,723	-5.5%	8,370	-20.5%
Baltimore	4	2,617	-1.2%	11,335	+2.1%	51.06	4,348	- .8%	15,938	+1.2%	5,922	- 3.8%
St. Louis	4	3,109	-3.4%	15,289	-1.3%	52.90	3,773	+ 5.0%	18,919	+ .4%	9,672	- 8.5%
Hartford-New Haven, New Britain	5	2,532	-4.2%	12,511	+2.9%	66.16	2,502	+ 5.2%	15,422	+5.2%	6,876	- 3.3%
Waterbury												
Providence	3	2,111	-1.8%	5,983	-3.0%	43.74	1,949	+15.1%	8,603	-3.0%	886	-54.7%
New Bedford	6(4)	2,888	-1.4%	13,507	-3.7%	53.28	6,611	+ 5.5%	20,904	+ .5%	7,120	-10.8%
Dallas-Ft. Worth	3	2,651	-3.7%	8,439	-6.5%	38.24	3,493	+ 1.6%	13,479	-4.2%	5,093	-20.3%
Cincinnati												
Minneapolis-St. Paul	4	2,710	- .6%	10,467	-2.4%	44.58	7,277	+ 9.3%	18,754	+3.4%	4,804	-13.2%
Indianapolis	1	2,221	- .5%	10,763	- .5%	45.20	6,209	+20.6%	16,936	+1.3%	6,522	- 5.1%
Bloomington	4(4)	2,220	+ .7%	9,986	-1.3%	52.28	4,419	+ 5.6%	14,324	+1.2%	5,128	-14.1%
Atlanta	5(4)	2,143	+2.9%	11,430	+ .2%	58.29	4,048	+ 6.3%	16,172	+4.1%	5,733	-14.7%
Miami												

(Continued on page 62)

Market	No. of Stations	Network (000)	Vs. '66	Natl. & Reg. Adr. & Spon. (1) (000)	Vs. '66	Spot Billing per tv home '67*	Vs. '67	Local (1) (000)	Vs. '66	Total Revenues (2) (000)	Vs. '66	Total Income (3) (000)	Vs. '66
Buffalo	3	2,798	-5.2%	12,437	-2.6%	58.36	35.69	4,039	+10.3%	16,255	+2.7%	7,065	-1.8%
Seattle-Tacoma	5	2,304	-2.2%	10,091	-5.9%	49.37	51.55	4,783	+10.3%	14,714	-1.1%	4,025	-20.2%
Kansas City, Mo.	3	2,201	-3.4%	9,688	-6%	53.23	55.18	3,336	-1%	13,071	-7%	5,055	-12.4%
Milwaukee	4	2,501	-4%	9,502	-8%	49.08	49.77	4,744	+18.1%	14,427	+4.5%	4,166	-14.5%
Sacramento-Stockton	3	1,752	-1.1%	7,266	-7.7%	43.85	48.81	3,037	+1.2%	10,353	-3.9%	1,967	-1%
Houston	4(4)	2,359	-3.4%	11,628	+2.4%	59.66	59.23	4,324	+22.0%	16,031	+5.9%	5,117	-24.7%
Galveston	4(4)	2,291	+4.1%	4,344	-6.5%	34.37	37.40	3,753	+16.0%	9,290	+3.9%	3,852	-11.6%
Dayton	3	1,749	-6.4%	7,691	-2.8%	47.36	48.23	4,501	+5.4%	12,139	-9%	4,586	-10.9%
Columbus, Ohio	3	1,531	+1.1%	1,827	-3.0%	22.47	23.81	926	+7.1%	4,048	+4%	1,441	-5.4%
Johnstown-Altoona	3	1,531	+1.1%	1,827	-3.0%	22.47	23.81	926	+7.1%	4,048	+4%	1,441	-5.4%
Harrisburg-Lebanon	5	1,737	-3.5%	3,403	+1.2%	37.73	37.78	1,882	+6.9%	6,128	+1.0%	1,745	-3.9%
Tampa-St. Petersburg	4	1,723	-5%	6,066	-2.5%	37.89	38.67	2,886	+4.0%	9,225	+7%	2,153	-18.7%
Memphis	3	1,901	-1.7%	4,376	-7.7%	27.87	31.21	2,385	+20.9%	8,066	+1.3%	3,133	-9.5%
Charlotte	4(4)	2,261	-1.3%	4,401	-1.6%	40.60	40.45	2,254	+8.9%	8,629	+4.2%	2,434	-14.7%
Syracuse	3	1,855	-1.1%	5,431	-2.7%	37.22	38.69	1,781	+8.4%	7,800	-2%	2,386	-6.8%
Toledo**	3	2,210		3,849		37.30		2,361		7,473		1,391	
Portland, Ore.	4	1,997	-7%	7,126	-3.0%	45.62	45.88	3,055	-7%	10,513	-1.8%	1,946	+27.7%
Grand Rapids-Kalamazoo	3	2,121	-2.9%	5,224	-4.8%	38.53	41.55	1,890	+21.3%	8,991	+1.2%	3,376	-4.1%
Denver	4	1,597	-1.4%	7,447	+5.5%	51.54	50.43	3,382	+10.8%	11,346	+5.6%	1,663	+5.3%
Birmingham	3	2,564	+4.9%	4,696	-1.5%	37.81	37.35	2,105	-4.0%	8,279	-8%	4,507	-5.9%
Nashville	3	1,607	0	3,556	-4.4%	23.98	25.88	2,926	+4.5%	7,259	+8%	1,413	-28.7%
Albany-Schenectady-Troy	3	2,113	+5.0%	5,553	+1.3%	38.97	39.15	2,226	+3.8%	8,618	+2.4%	2,708	-5.5%
New Orleans	4(4)	1,797	-6.0%	5,971	-1.5%	40.24	40.73	4,336	-2.1%	10,463	-2.7%	1,943	-34.2%
Greenville-Spartanburg, S.C.													
Asheville, N.C.	4	1,337	+5.0%	3,235	+19.4%	28.35	23.61	1,445	-10.3%	5,395	+6.5%	1,981	+10.6%
Greensboro													
Winston Salem-High Point	4(4)	1,554	-1.4%	2,899	+0.5%	26.87	27.81	1,737	+4.8%	5,592	+1.5%	1,312	-10.9%
Flint-Saginaw-Bay City	3	1,373	-4.7%	3,279	-8.8%	35.56	38.29	2,042	+14.3%	5,860	-2.5%	552	-61.0%
Louisville	3	1,950	-3.6%	4,396	-8.6%	33.63	37.29	2,675	+9.5%	8,005	-2.1%	2,005	-34.3%
Charleston-Huntington, W. Va.-Ashland, Ky.	4	2,175	+2.1%	2,507	-13.9%	17.98	20.60	2,205	+19.6%	6,437	+1.0%	2,415	+1.8%
Total**		140,624	-1.0%	709,483	+1.3%			219,990	5.7%	937,118	+2.1%	313,969	-8.3%

Note: Data withheld in these markets to maintain confidentiality of individual station figures: Wheeling, W. Va.—Steubenville, Ohio, Lansing and San Diego.
 (1) Before commission to agencies, representatives and others. (2) Total revenues consist of total time sales less commissions plus talent and program sales. (3) Before Federal Income Tax.
 (4) Not all stations in this market operated a full year during 1967.

* Homes figure is based on average viewing in each market—9 a.m. to midnight—according to both ARB sweeps each year.

** Toledo '66 data not available. Totals are for 46 markets, exclude Toledo.

Production costs (From page 37)

prudent in his use of talent on and off screen.

He'll recommend the creation of commercials that figure to merit long runs. He'll urge the client to produce commercials in a group rather than one by one, knowing that this gambit can save the client 20 to 30 per cent in a package.

There are other effective ways to hold commercial production costs in line at the agency. Preserving materials for future use is one, giving the editor enough working time so that he's satisfied with the cut before he sends it out is another.

It's vitally important to hang tough when it comes to schedule dates. There are about 30 people on the average involved in setting up shooting schedules, and it costs money to shift them around.

Watch the weather

Another tip: plan carefully as far as weather is concerned, so you're able to move into a studio if the rains (or snows or fogs) come.

The relationship which the agency producer has with the production house is one of the key elements in effective commercial production.

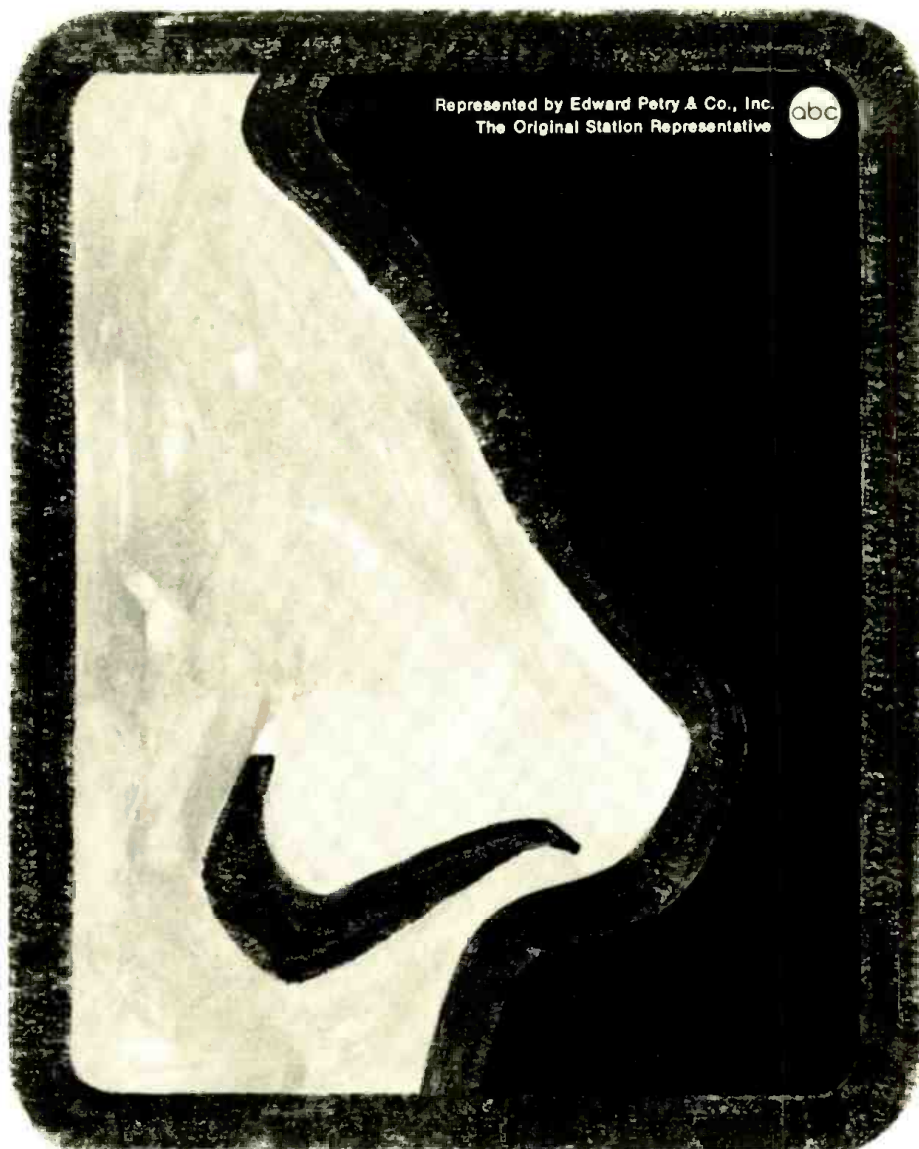
Any canny production house executive will be very careful to evaluate the agency producer in terms of his experience, his initiative, the degree to which he is in control, his ability to make a decision, and whether or not he's running scared.

An astute evaluation early in the game can save both money and grief as the job wears on. If the producer comes up wanting in the evaluation, the production house may feel justified in adding a little padding to its bid as a safeguard.

Viva the cool producer

On the other hand, if the production house has confidence in the producer, the bid will be tight—in effect, a bet that the producer will not lose his cool when the chips are down.

Commercials production is very much a two-way street, then. That it's a complex and expensive proposition no one can deny. But it can be less expensive and more efficient if foresight, planning and common sense are applied by the agency personnel involved in the work at the production house and in the shop. ■



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No less than 22 local NEWSbeat reports each week
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(\$2 billion worth!) turned on. And on. And on.
Which makes NEWSbeat great news for advertisers
with a nose for profits.
Because it means that at least 22 times each week,
Channel 40 isn't Channel 40 at all.
It's Channel 1.



WHYN TELEVISION/SPRINGFIELD, MASS. 01101

Locations

(From page 38)

the other. Discounted, it seems, were such possibilities as a combination of the Oregon coast and Mount Rainier, or of Mount Whitney and the California coast.

Last year the great jet exodus to delightful locations abroad diminished to a trickle. Agency management was getting wise to the game, and, of equal importance, the actors unions in the states were beginning to take a stand about such

"runaway" production, or rather that part of the Great Search which was indeed "runaway" . . . flown off to beat residuals, not just to whoop it up in beauty spots.

Back in the States, the hunt for fresh locations intensified.

Perhaps the hungriest of all accounts for fresh locations is Salem cigarettes, the R. J. Reynolds brand handled by the William Esty agency. William Muyskens, senior vice president and commercial tv and radio director at Esty, said the agency

ranged all over the northeastern United States to find idyllic verdant spots for the Salem commercials.

"We go where the green is, and we may move from Tennessee northward following the early advance of the spring, seeking a certain kind of springtime green." What makes the scouting job tough, Muyskens said, is finding spots that have a combination of the intense, bright green; rapidly running water, and vistas.

When nature needs help

Once, he recalled, shooting a Salem spot in California, it was necessary to truck in greens to make a "set", a scene, a location, that would look like a New England stream. It's often been necessary to "dress" locations, Muyskens said, and sometimes to build a stream or re-route one.

Location scouting can take a lot of time, and cost plenty. To find a "Frankenstein" castle for a Volkswagen spot, commercials director Howard Zieff sent one of his assistants to Europe. The scout hopped all over the place, checking out hundreds of castles in France, Austria, Germany. He had been at it for two weeks without finding the "right" one when he came across a castle on the Rhine that looked like it might have been inhabited by Frankenstein.

The time, trouble and cost of location scouting has led a number of specialists to set up location-scouting services. The most recent of these is in Florida, where veteran film maker Sam Segal last month set up Producers Location Services.

(Continued on page 68)



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Louis Dorfsman has been appointed vice president, advertising and design, CBS Broadcast Group. Dorfsman, who has been with CBS since 1946, will head a newly-formed department.

Peoples Gas Light & Coke Co. • FC&B



SARRA

Alberto Culver Command • Knox Reeves



SARRA

Reynolds Metals Co. • Clinton E. Frank



SARRA

Illinois Bell Telephone Co. • N. W. Ayer



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Hamm's Beer • Campbell-Mithun, Inc.



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Dairy Queen • Campbell Mithun, Inc.



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Reynolds Metals Company • Clinton E. Frank



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Chun King • J. Walter Thompson



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Hudepohl Brewing Co. • Stockton-West-Burkhart



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Betty Crocker Casseroles • Knox Reeves



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Clark's Peppermint Gum • Leo Burnett



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Falstaff Brewing Corp. • Foote, Cone & Belding



SARRA



Later, he'll make a second-rate tape.

But it's not his fault. Things have just got to go wrong when the controls for any given function are spread all over the recorder. Delays and retaping. Or make-goods. Or worse.

But a tape recorder doesn't have to be designed for the convenience of the manufacturer—from the inside out. At RCA it's got to be designed strictly for the convenience of the user—from the outside in—for absolute simplicity of operation and mainte-

nance. A simple truth . . . but we seem to be the only ones doing it that way.

Consider our TR-70 hi-band, hi-fi color tape recorder. It's intelligently laid out, throughout. Human engineered. Controls are grouped by function. Monitors are eye-level and ear-level. Everything is instantly accessible, convenient, efficient.

Operation is so straightforward we defy anyone to make a bad tape on it. Even its fourth-generation tapes are excellent by any standards.

In fact, with accessories, the TR-70 is really a com-



Right now, he's cutting the clincher off a commercial.

plete color teleproduction system. It automatically corrects those substandard outside tapes line-by-line, including drop-outs. It has push-button editing, automatic splicing, too.

If you're interested in numbers, it has the world's best specs in K factor, moire, differential phase, differential gain. And its performance is superb under the critical 20T pulse test.

But what we're really talking about here is the clearly visible, unquestionable superiority of tapes made on the TR-70.

If you don't believe the difference can be that obvious, you and your chief engineer owe yourselves a look at the TR-70.

To arrange it, call your RCA Field Man. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102.

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Irv Anderson * Dale Case * Ken Champin
Dick Van Bentheim * Bob Kurtz

FILM FAIR IS HAPPENING!

LOS ANGELES * CHICAGO * NEW YORK * LONDON

Beyond scouting, Segal's company handles hiring of local grips and gaffers and other technicians, housing, transportation, lighting rentals, honeywagons, etc.

Two years ago in New York, Bernard Turek set up Let Me Find It for You, a service that ranges from location scouting to finding desiderata like "eight identical old Rolls-Royces." wanted for a commercial set in the Jazz Age.

"An immense amount of time is often consumed by agencies looking for something that is hard to find," said Turek, who earlier worked in production and in traffic at Papert, Koenig, Lois.

By maintaining a compendious file of locations, and hard to find things, Turek feels he can save an agency thousands.

Cliffs to clipper ships

Recent examples of locations "found:" An 850-foot mountain, with one face of it a cliff and no vegetation, only rocks, at the foot of the cliff, to meet the specifications of one commercial: a square-rigged clipper ship, seaworthy and in sailing condition: a gambrel-roofed barn, front door facing west, made all of natural wood, gray or rouge (and within an hour of New York City); an isolated racetrack, with no buildings in the background.

All were found in short order, even though the clipper ship was down in St. Thomas. Turek found it by tracing the ship he recalled from the movie *Hawaii*.

Although when it comes to location-scouting, everybody is in on the act, most of the actual workaday scouting is done by the commercials-houses, the film studios. These usually delegate a location-scouting chore to an assistant director.

The cost of location-scouting goes into the below-the-line budget. Depending on how intricate the reconnaissance is, the cost can range anywhere from about \$100 to thousands, as when it becomes necessary to hire a helicopter.

The reason studios send at least an assistant director, and sometimes the director and/or a cameraman, to scout locations, is because it takes a cinematography-conscious expert to determine when a location is feasible.

A city facade, for example, may be just what the art director has dreamt of, but there may be no room for

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and Musical
Concepts for
Radio, T.V.
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a dolly shot across the street.

"Sometimes it's necessary to send an electrician along on the scouting mission," said Sam Magdoff, president of the Film Producers Association of New York, "in order to determine what electrical power will be available for shooting."

When the studio already knows of a location for an assignment, Magdoff said, no charge is entered into the budget, no finder's fee.

Location scouting can also involve amateur meteorology: the ability to guess what the weather will be on the determined shooting day. Sometimes weather, or climatic condition, is the thing being scouted. Magdoff recalled times when it took hours of telephoning around the country to find someplace with heavy snow on the ground and sunshine illuminating it.

An agency production executive said he saw no objection to using "outside" location services if the scouting looked to be particularly perplexing. "But," he said, "most of the time, the studios have no trouble finding a location in short order."

Other factors equal, it costs a mite less to have the location scouted by the studio—in effect, the studios throw in much of that cost almost as if lagniappe to the assignment. Or as one producer noted, "What's a couple of hundred dollars when you've got a budget for the production of \$22,000?" ■



Rosel Hyle, FCC chairman, was presented with the distinguished Idaho Citizen's Award by Jack Murphy, Idaho's Lt. Governor. The presentation was made recently at a dinner in Boise, coincident with KBOI Radio increasing its power to 50 kw on 670 kc. Westerman H. Whillock, president and general manager of KBOI-AM-FM-TV, looks on.

Television Age, October 7, 1968

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The performers

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Total Day	WIS-TV was FIRST Nationwide
Late Night	WIS-TV was FIRST Nationwide
Primetime	WIS-TV was THIRD Nationwide
Early Evening	WIS-TV was THIRD Nationwide

LEADING AFFILIATES BY METRO AREA SHARES

Late Night	WIS-TV was FIRST Nationwide
Early Evening	WIS-TV was SECOND Nationwide
Total Day	WIS-TV was THIRD Nationwide
Primetime	WIS-TV was NINTH Nationwide

TOP AFFILIATES BY NETWORK TOTAL DAY — BY TV HOME SHARE

NBC	WIS-TV was FIRST Nationwide
-----	-----------------------------

TOP AFFILIATES BY NETWORK TOTAL DAY — BY METRO SHARE

NBC	WIS-TV was SECOND Nationwide
-----	------------------------------

Source: Television Age, July 15, 1968

performance counts **WIS TELEVISION**

CHANNEL 10 NBC/COLUMBIA, S. C.

A STATION OF  BROADCASTING CORPORATION, G. RICHARD SHAFTO, PRESIDENT
REPRESENTED BY P-G-W

Music (Continued from page 35)

reaction is chemical").

"It started with a print poster," Eaton recalled. "We sought music that would be abrasively modern."

Eaton got composer Rod Levitt to develop the theme. "The music motivated the pictures and the words," Eaton said. Soon the theme became the musical logo for the bank, as it reached the TV audience.

Eaton said that Benton & Bowles seeks to work with composers "who have a thorough grounding in the language of music. We have no patience with anyone too lazy to develop his talent."

Eaton said there was an increasing interest in classically grounded composers, for commercials scores. He also gave a nod to The Beatles for "their great contribution in refreshing pop music—they had the wisdom to grow and to expand their skills. Too often among the young groups there's a tendency to maintain a particular sound once it has been worked out."

Styles unlimited

The range of music being utilized in commercials scores is broadening, Eaton indicated. "In 1959 when I joined B&B, commercials music was pretty much limited to the styles of the previous two decades. Now we draw on 2,000 years of Western musical history, and on Eastern musical history."

It's important to be open to every kind of music, Eaton went on. "All too often, people rush to emulate a commercial's 'hit,' like Diet Pepsi's "Girl Watchers," and the next thing you know there are 25 imitation "Girl Watchers" themes on the air. They all do a great job of selling . . . Diet Pepsi. Imitation may be the sincerest form of flattery, but it's a bad selling tool."

At Dancer-Fitzgerald-Sample, Arnold Brown, vice president and recording director, cited a Bayer Aspirin campaign and a Peter Paul candy campaign as instances of the development of "an aural concept" before words and pictures. For the Bayer commercials it was the musical elaboration of a "happy feeling;" for the candy, "psychedelic" sounds.

"With the sound, you can develop an audio image," noted Brown, who earlier at McCann-Erickson's Center for Advanced Practice was instru-

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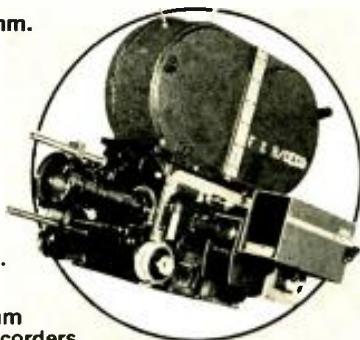
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mental in bringing Coca-Cola into the top 40 field.

"In music now, people are going for honest, direct expression. No more the heavy hand of the old movie school."

Brown is experimenting with sound beyond merely music.

"One kind of sound is 'white noises,' or sound pollution—the noises of cities," said Brown.

Talk with the animals

Another kind of sound, Brown explained, are the languages being discovered in other orders of life: grasshoppers, for example, which can talk to each other at a frequency of 100,000 cycles as well as on lower frequencies that are within range of human hearing: dolphins, with a vocabulary—or perhaps an alphabet—of some 30 clicks and whistles.

Sascha Burland, of C/Hear, worked with Wells, Rich, Greene recently on a campaign for Utica Club beer. The sound came first, a discotheque sound, and the campaign touted a mythical discotheque called, not surprisingly, Utica Club.

Will Lorin, of Will Lorin Associates, pointed to the current General Motors corporate logo as example of an ad in which music came first. In this case, Jose Ferro, of Pablo Ferro, Films, designed graphics to the music, phrased every movement to the music ("GM—Mark of Excellence").

For All detergent commercials custom made for the recent Mike Todd special, music was composed by Lorin



Among 103 of Boston's top ad people returning from a "Mystery Flight" to Montreal are Bill Ganley, Bob McCuin, WNAC-TV, Boston; Tom Mahoney, Eileen Conradi, K&E; Dave Geiger, Bob Connors, McCann-Erickson; and Steve Kaplan, Kraft. WNAC-TV sponsored the flight and a preview of ABC-TV's new Fall programs.

and then animation made to the music by Arnold Stone at Drew Lawrence Productions.

"Music provided the structure," Lorin remarked. Even for short live-action parts of the All commercials, music was performed on the set to give actors and directors cues and feel for the spots.

Lorin cited a commercial for Lever Brothers' Silver Dust, that was sung from start to finish. "It was 'Flower Power', in the contemporary bag," Lorin remarked.

In making the Flower Power cantata commercial, music-maker Lorin started with the script, wrote the music, recorded it, and then the film

was shot and edited to the music.

Sascha Burland's Utica Club spot has had an interesting history.

Burland said the agency wanted a bright, identifiable campaign for the youth market. Five minutes of music were composed and recorded. Some sections of it went into tv and radio commercials. The music was picked up by disc jockeys in the Utica Club marketing area; before long, it turned up in juke boxes. There's no mention of beer in the commercials, only that "Utica Club" is a really "wild place."

Across the street from Carnegie Hall, Vardi & Hambro—the composing team of Emanuel Vardi and



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CONCEPTS • MUSIC • LYRICS • PRODUCTION

Lenny Hambro said a key development in commercials music is that "the real composer is getting into it more and more."

"Arrangers," said Vardi, "are out of it now. Anybody can work in a fixed style or idiom, but when the style is not obvious, then you're separating the men from the boys."

Vardi, a well known symphonic composer and an outstanding violinist as well, works in nearly all styles and idioms, as does his partner, Lenny Hambro, noted jazz saxophonist, who earlier managed the Glenn Miller orchestra.

Vardi and Hambro prefer to start work on an assignment at the storyboard stage. "Music," said Hambro, "is better when you grow with the commercial, and the interaction with the agency creative people is invaluable."

Commercials music is far more challenging than the recording business, Vardi noted. "There are no formats and no restrictions in commercials. The instrumentalists who work in commercials are the best in town.

"There's no fat in this business

The pressure is great, and everything must be precise. Overtime is measured in 20-minute segments."

The result of pressure, precision and professionalism, said Vardi and Hambro, is that many of the finest sounds around nowadays are those in commercials.

"Jingles are a thing of the past," said Chico Hamilton, the distinguished American jazz and contemporary composer. "It doesn't pay to underestimate the intelligence of the listening—and buying—public."

Hamilton remarked that music in commercials was continually getting better, thanks to painstaking craftsmanship and musicianship, composing and scoring for every frame of the eventual picture.

Hamilton, an intense, yet relaxed, man of enormous presence, works out scores in a penthouse overlooking the United Nations in New York. He has written scores for dozens of products, for Pepsi-Cola, Wink, Camels, Winston, Contac, Alka-Seltzer, TWA, Swissair, among others.

For TWA, Hamilton recently took the basic melodic line of the "Up Up and Away" theme and built an intri-

cate rhythmic structure with a wide range of coloration. The impression was that of a "trip," of being simultaneously in Hong Kong, the West Indies, India, New York, Rome.

"Rhythm," said Hamilton, "is the closest thing we have to a universal language. Melodic structures of other countries, Japan, for example, may seem strange to us at first hearing, but with basic rhythm there's never any doubt. There's no incomprehension of any rhythm."

Hamilton said he's often had the opportunity to develop a score well before the concepts for the words and pictures were sketched out. One advantage of this, he said, is that the music may serve to inspire the copywriters and art directors.

Electronic instruments

He pointed out that electronic instruments had a place in the making of new sounds, but not much relevance to the making of new music. "An electronic instrument tries to imitate a 'breath-blowing' instrument, but nothing can equal the beauty and subtlety of a human being blowing breath into a horn."

Because of its ability to reach emotions—"people hear before they see" Hamilton predicted that music would become more important in commercials generally, and in feature films. (He did the score for Roman Polanski's *Repulsion*, Hecht-Lancaster's *Sweet Smell of Success*.)

"The jingle is as dead as the Dodo," said James Dolan, president of Shield Productions in Chicago. "What agencies want are musical concepts."

For example, Dolan cited a recent campaign for Seven Up. "J. Walter Thompson gave us the phrase, 'Wet and Wild,' and we went ahead and developed a musical production, in complex and finished form, based on that phrase. Later, after the agency had worked out the design of the film, we went to a final pre-score.

"Music is now of equal importance with the words and the pictures," Dolan said, adding that in a campaign for Miesterbrau Shield Productions took the slogan, "The Big One," and built an entire composition upon it.

In an assignment for a snowmobile, Dolan recounted, "The track became the story line."

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Electronic Commercial Music

"Music must evolve from the concept," said Sid Woloshin of Gavin & Woloshin, "otherwise you're shooting with a shotgun." Once the concept has surfaced, music can then trigger ideas, Woloshin added.

can be a double-bind situation when

A problem in developing a score: an agency "thinks" it wants something new but really wants something "like" some existing piece of music.

"They tie your hands and feet and then ask you to dance," Woloshin quipped. What is challenging, he said, is to work within the discipline, the obstacles and limitations of the job. "If you pay heed to them you can come up with something."

The sound they want

Sometimes the first sound an agency or a composer wants to hear is electronic music. Jack Holland, of Jack Holland Productions, has been working with composer Mort Subotnik, "treating musical sounds electronically," for such clients as Prudential, and Brother Electronic Appliances.

Holland does things like putting a Kohn Multi-vider (a device that increases an instrument's range by one octave toward the top and toward the bottom) onto trumpets, flutes, trombones, and mixing the results with electronic sound.

"The day of the demo is dead," said Don Elliott of Don Elliott Productions. "It used to be that an agency would ask, 'give us a demo (a demonstration of the rudiments of the score), with a boy, a girl, and a piano.' Now, everything is left to the musician."

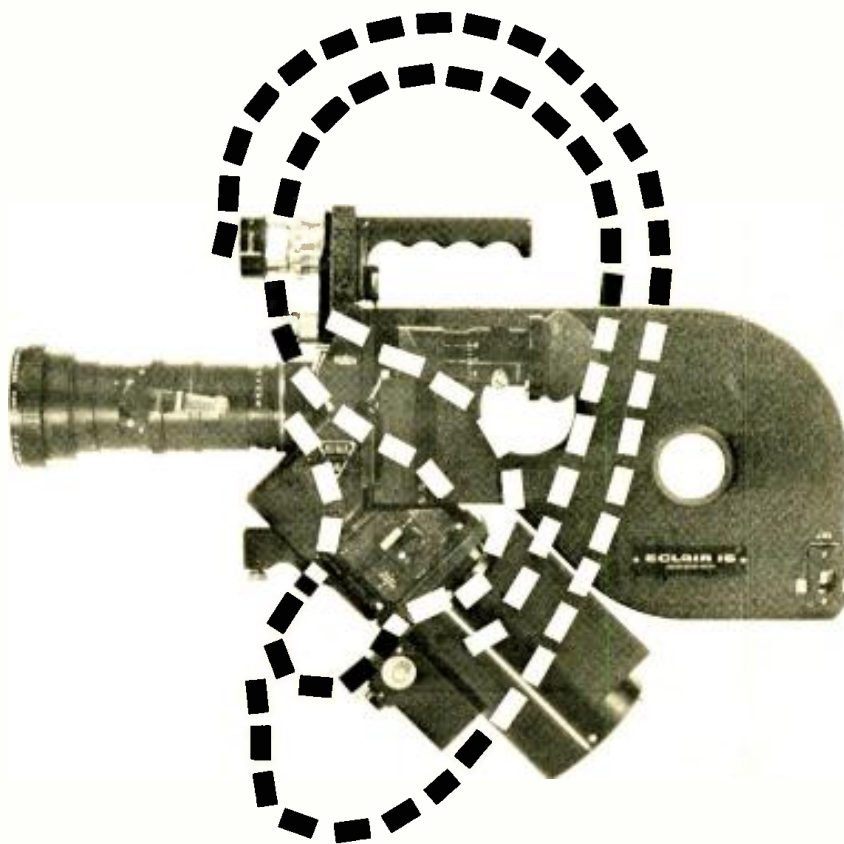
One of the problematic developments in music, Elliott remarked, is the multiplication of tracks in recording.

"If you use 16 tracks, you'd better have good taste. There's a temptation for some of the younger people to fill up all those tracks just because the tracks are there."

Elliott said he finds that not only is it no longer expected of him that he will make a demo, but that often clients have commissioned work from him based on something he already had in the shop: an earlier score, or an experimental piece. In effect, they bought off-the-rack.

Elliott added that so much of the creating is done in the act of recording that demos are all the more archaic. All a demo can sketch is the

Camera Mart says, "Hold this ad up to your ear."



Now you have an idea how quietly the Eclair NPR 16mm camera runs.

Eclair threw tradition out the window and started from scratch. And that's how the NPR was born. Completely new; completely quiet. For example: the shutter claw and registration pin operate directly off the motor's drive shaft. That means fewer moving parts and so, less noise. The claw is wedge-shaped so it can slide into perforations without clatter or clicking. In fact, the only noise you'll hear around the NPR will come from you. That's because the NPR's performance is really something to shout about.

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melody, perhaps the least important of the elements in today's sounds.

Jim Mack, of Jim & Warren, Inc., mentioned the "I'd Walk a Mile for a Camel" campaign as an instance in which the music was made first: a whistling tune, which led to "the creation of the basic structure."

Mack cited a number of other campaigns in which the music came first: Newport cigarettes, English Leather (men's cologne), Oriole biscuits, My-F-Fine puddings, Noxzema.

Veteran commercials composer Bill Fredericks said that increasingly music was being brought into the conception of campaigns well before the storyboard stage. Fredericks recounted that eight years ago, he had worked on a concept for Texaco.

"What we had to go with was the basic strategy, the copy platform: to promote the reliability and expertise of the Texaco dealers. We developed the music and lyrics: You can trust your car to the man who wears the star. . ."

In '67, he followed a similar pattern, or rather absence of pattern, in developing music and words for "Everything starts with Sinclair."

"We established the basic rhythm

pattern and then wrote the copy."

"Music is psychologically so important in the total marketing picture," Fredericks noted, "that it is vital to bring the music maker into the picture at the earliest opportunity. "The idea should never be frozen before music is called in."

The most progressive elements of the music world are currently being tapped for commercials assignments. One of them is composer Harold Seletsky, who works in everything from innovations in classical idioms to 12-tone combinations to electronic music, sometimes combining all three.

In a U. S. Steel commercial, Seletsky created a tone poem with electronic music depicting activities in the corporation's laboratory, and the use of steel in the space program. To portray steel in construction work and daily life, he segued into 12-tone structures.

Seletsky wrote a 12-tone score for the Eastern Airlines "Pilot" commercial before the film was edited, and modified it after the film was completed, recording the score to the film. His latest work is moving into the area of "12-tone rock."

David Lucas, a young composer heavily engaged in rock constructions these days, said the advertising field was falling prey to a sort of galloping faddism in regard to the reigning rock groups of the moment.

"The groups usually don't have the discipline to fit music to the requirements of a 60 or 30 second commercial" Lucas told TELEVISION AGE, "and they have no knowledge of the general advertising and marketing objectives."

And so it goes: music rising in importance in the elaboration and execution of the sales message. No branch of music is being ignored in the incessant search for a "sound" that will put the message across. ■

Voice-Over (From page 33)

moans Miss Beeton. "There are all sorts of headaches. Where to shoot? Should we fly the star here to New York or do we go out to the Coast?"

Once, Miss Beeton recalls, she had to get Lowell Thomas, Jr., to do some work for National Airlines. Thomas was in Alaska at the time and they had to fly up and get him, and then fly him back—all on another airline since National doesn't fly there.

Must approve copy

Miss Beeton also adds that dealing with big name talent means getting copy approval, and this is something casting directors never have to cope with when working with scale performers.

It is easy to understand why the stars are anxious to do voice-overs, but after all is said and done is it actually worth the cost, the problems, the Excedrin—does a big name actually make for a better commercial?

"First of all, it's not really the name you're after," insists Miss Levitt. "The right voice is the thing.

They said it

The stars whose pictures appear on pages 32 and 33 as voice-overs on tv commercials are: 1. Herschel Bernardi (Jello, AT&T, Bugles, Union Carbide, Burlington). 2. Jose Ferrer (Campbell's Soup, Chrysler, Gillette Techmatic, safety belts, Fresh Air Fund). 3. Joel Grey (Yuban coffee). 4. Hal Holbrook (Ajax, Hamilton watches, Continental Insurance). 5. Van Johnson (Cranapple juice). 6. Maureen Stapleton (Minute Rice). 7. David Wayne (Chrysler, American Airlines).

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After all, most voice-overs remain unknown."

It is the voice, many creative people point out, since actors and actresses can often inject a certain special something into a line or two.

As for on-camera ads Ron Holland, the copywriter chief at Lois Holland Callaway, explains, "There's no particular value in just saying Tuesday Weld, for example, uses a certain kind of soap, or that Cary Grant smokes such-and-such a cigarette. The main thing as far as on-camera goes is to make sure that the personality and the product jibe—that they relate—make sense together."

Joe Louis clicked

Holland cites the agency's use of Joe Louis, and his now classic "Where were you when I needed you" spot for stockbrokers Edwards & Hanley.

Holland whips the tempting idea of Marlene Dietrich doing a hosiery bit out of the air as another appropriate use of big name talent.

"We used Betty Grable, Jack Dempsey, Casey Stengel and Jane Russell for Tabby Cat Food," Hol-

land goes on, "simply because they represent a look that is exclusively American. And also, they are unexpected cat lovers. It was kind of a reverse approach of the Louis thing, but it works too."

As far as voice-overs go, Holland finds that, for the most part most announcers sound alike. "They all speak in bell-perfect tones and—nouns, verbs all come out alike. After a while you begin to think of maybe Tallulah Bankhead for a voice-over."

Relevance, believability

Gordon Webber, vice president and director of tv and radio broadcast commercials at Benton & Bowles, explains that you need two things for name talent to be successful in a commercial.

"First, the personality should be relevant to the product," Webber points up. "Zsa Zsa Gabor doing a spot for a household cleaning product would be ridiculous. But Amy Vanderbilt using Glade room freshener makes sense. That's why we did it. The same holds true for our current Texaco spots with Jack Benny. Texaco is the gasoline that saves you

money and when you think of saving money who is the first person you think of?"

Besides relevance, Webber also adds that there should be a certain amount of believability to the spot. The talent should be someone who could conceivably use and enjoy the product.

"That's why we chose Rocky Graziano for NP-27, a foot powder, and Edward G. Robinson for Maxwell House Instant Coffee. Robinson really loved that Instant."

There is no doubt in Webber's mind, that name talent is superior to average commercial actors for voice-overs.

"Now, you look for the voice that is different," Webber stresses, "and that almost automatically leads you to leading actors. These are the people who can interpret the lines and give you that certain little edge."

Stars' voices best

"Frankly, I feel there are times when a scale actor could do the same thing," Miss Beeton adds. "But then there are also those voice-overs when the name talents are definitely superior.

"It's almost impossible to generalize and say when a name talent makes for a better voice-over," explains Stephen Frankfort, president and director of creative services for Young & Rubicam U.S. "The name doesn't make a damn bit of difference. What you're looking for is a person who can understand the copy and project himself into it."

For most commercials, it is not a clear cut case of using big name talent, but rather the product, the spot and the person, all these factors enter into the picture to make each instance different.

Getting away from opinions and subjective preferences, the question arises, do these name-talent commercials actually work better—do they bring more sales?

"Generally speaking," one research man pointed out, "our facts and figures show that a commercial with on-camera big name talent seems to work better than a similar one with an unknown, provided the talent is compatible with the product and the spot is good to begin with. A poor commercial will never sell anything, even if Sophia Loren is in it." ■

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Awards (Continued from page 31)

for the commercials that really do a good selling job." This feeling was shared by the top creative man at another big agency, who proposed setting up a system of awards for commercials that result in the biggest increases in sales.

Another suggestion was an award for clients who encourage their agencies to make the most creative, most effective commercials.

Some admen claim that the success with which the Excedrin campaign

scored in this year's tv commercials competition season is not reflected in sales, but the agency (Young & Rubicam) denies this claim. (The campaign has won more awards at more competitions than any other campaign this year.)

The same claim was made of Jack Tinker & Partners' recent campaigns for Alka-Seltzer, but again the agency denies it.

Even those who find fault with some aspect of awards say that in the long run the existence of awards is beneficial to the industry.

Said one agency executive, "Awards spotlight much of the best work that is being done, and so serve to encourage more good work throughout the industry."

But a top creative man at one of the largest agencies said that all too often awards go "to the technology and the technique, and not to the selling impact, because there's no way to connect a sales success to commercials."

A veteran observer remarked that he thought a fault in awards is that they are given with no consideration of the marketing situation. Thus, he said, awards often go to commercials that do the best "generic" job, not the best job for the product.

Bans across the sea

Distinctions between national and international award structures have led to some lively contretemps.

The Screen Advertising World Association bars any entries that have won in any other international festival. In '66, an American studio, PGL Productions, held the Coupe de Venise in its hands for some 24 hours until the contest administrators learned that one of the commercials with which PGL had earned the sweepstakes prize earlier had won an IBA award. In '68, PGL won the sweepstakes cup and held on to it.

The growing number of international commercials competitions—there's one starting up this season in Tokyo—presents a phenomenon universally approved by admen. It opens up communications among advertising professionals on a world scale.

Among the other international contests is Cork, held every September, a commercials contest run as part of the Cork Film Festival. In the five years the event has been run, the British have predominated, but U. S. participation is on the upswing.

SAWA is important more for the international exposure than for the prestige of the victory—although a SAWA prize carries considerable weight when a U. S. commercial wins, since the climate of the contest is predominantly European. It is not parochial, though. U. S. commercials have dominated the events at Cannes and Venice in recent years. Much as when an English-language commercial from abroad wins in the IBA, prestige to the

Who made



Pepsi Cola—"Jack Tops." BBD&O. Agency Producer: Arthur Gager. Produced by MPO Videotronics, Inc. New York. Director: Peter Tytla. Cameraman: Larry Pall.

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Bud Trude
Young & Rubicam

Avery-Knodel increases New York tv sales staff

Avery-Knodel has split its New York sales staff into a West division, to be headed by John Del Greco, and an East division, with David N. Simmons at the helm. Both report to Robert J. Kizer, administrative vice president-tv sales.

The Mississippi River will mark the operational boundary between the two divisions.

J. W. Knodel, president of the rep firm, also announced the appointment of four new salesmen: Arthur Goldstein, Al Mazzone, Alan Brantman and Stanley Weil.

Avery-Knodel has also contracted for a 60 per cent expansion at its 555 Madison Ave. location, due to these and other staff additions.



DEL GRECO



SIMMONS

makers of the winner is heightened.

Among other contests possessing considerable prestige: awards of the New York Art Directors Club, and those of the Advertising Club of New York, the latter called Andys.

The Andys are given in a dozen format categories, the Gold Medals of the N. Y. Art Directors Club are given in a handful of format categories. Both awards structures reflect the sophistication and tempo of New York advertising life.

The quality of design, of art direction, is the prevailing criterion in the judging of the Art Directors entries, understandably enough since the structure is that of art directors honoring the work of their colleagues. Sophistication of word and design is uppermost in the Andys. They are chiefly of interest to creative advertising people.

Both are echoed in awards structures of art directors' clubs and advertising clubs around the country: Philadelphia, Memphis, St. Louis.

Somewhat more weighty are the tv commercials awards that have recently begun as part of film competitions in Chicago, San Francisco, and Atlanta. The most recent of these is Atlanta, where this year a film festival of international scope was held for the first time, with a commercials contest built into it.

The Silver Phoenix?

The film festival's organizer, Atlanta film producer J. Hunter Todd, calls the competition's top commercials award, The Silver Phoenix, "the most important award in the world." This past Spring in the first running of the event the Phoenix went to a Kodak commercial (via J. Walter Thompson), "Yesterdays."

It's doubtful whether any client ever assigned his account to an agency on the basis of the number or quality of awards the agency had received. But it's quite likely that clients have "discovered" agencies, just as agencies have "discovered" production houses, directors, cameramen, composers at awards screenings.

The real awards in advertising are not the statuettes and plaques and medals, but the accounts. If the commercial is good, the agency gets the prize: retention of the account. If the commercial is not good, the advertiser often enough gives the prize to another agency. ■

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In the picture

Donald L. Saltzman, the recently elected vice president of television program development at Compton Advertising, New York, is somewhat tenacious—for once he gets hold of something that he likes he never lets go. And tv programming development is something that he likes.

Over the course of his 11-years as a programming man, Saltzman has worked for a network, General Artists Corp., Papert, Koenig, Lois and he has even been in business for himself when he helped develop *The Addams Family* series. Once in the very early stages of his career while enlisted in the management training program of NBC, he turned his three-week briefing in the programming department into a permanent four year career.

Saltzman has come a long way since his Monty Woolley stunt and over the years he has shaped some strong opinions about television programming and the role of an agency program man in today's scheme of things.

Seated in a down-to-earth, cream colored office whose only embellishments are a Chinese poster, a few wall plaques from the TWA Ambassador's Club and the like, the 6'4" executive talks quietly yet seriously about tv programming.

"We have a very professional and well staffed media and programming department here at Compton," he explains, fingering one of his very-in, chunky cuff links. "Essentially, my job is to find, select and develop television vehicles that are suitable to both the media and marketing needs of our clients."

Saltzman is quick to point up however, that he is by no means "the whole television department." He is number four man on the totem pole. "Our experiences are individual, but our responsibilities dovetail and in some cases overlap," is the way he tells it.

In order to select appropriate vehicles for clients, Saltzman "maintains a close liason with networks, program packagers, talent agents and, perhaps the greatest source of all information—the industry grapevine."

In the case of a special, Saltzman points up, a client will do it for several reasons: (1) to meet media requirements as part of their general advertising weight, (2) to introduce a new product or product line and (3) for promotional and merchandising possibilities such as the after-tv-use in the educational areas for the Xerox specials he worked on while he was with Papert, Koenig, Lois.

"The needs of our client are our primary concern and if we find that we have a special that may fulfill certain media objectives, but that there are no promotional or merchandising opportunities, we often forget the show."

As far as the crop of new shows goes, Saltzman explains that agency clients such as Procter & Gamble are represented on the likes of *The Doris Day Show* and *Hawaii Five-O*. Others like Liggett & Myers are in *The Outsider* and *The Name of the Game*, while the children's cereals from Quaker Oats are in *Archie*, *Fantastic Voyage*, *Wacky Racers* and *The Adventures of Gulliver*.

As far as the new season as a whole goes, Saltzman appears to have reservations.

"The new season has suffered in part by the networks' and clients' insistence that all violence must be done away with. While it is unfortunate that violence was a basic ingredient of so many shows, it is doubly unfortunate that so many of these so-called 'good' shows depended on violence alone."

Saltzman is of the opinion that the removal of violence or intense action has bared all the weaknesses of a great many shows. "By removing the violence you often find a very bland, mediocre program," he explains.

"I have screened a good many roughs of new vehicles in Hollywood and the action is quite obviously not what was originally called for in the script." And this in his opinion weakens the show.

An opponent of excessive violence, Saltzman looks forward to the 1969-'70 season which promises more comedy and variety formats.



Donald L. Saltzman
On developing tv programs

It is interesting to note that Saltzman regards the most significant programming innovation of the past decade—first-run late edition movies—also as one of the most damaging.

"The whole movie cycle seems to have run away with itself," he explains leaning forward in his chair for emphasis. "We now have 14 hours of Hollywood films in primetime per week. Not only will such scheduling deplete the Hollywood supply by the early 1970s, but even more important it has taken away that much more time that could have been given to original programming."

Saltzman foresees an end to what he calls "TV's Movie Era," by the start of the next decade when the movies will be one, maybe two, nights a week. In their place he hopes for more comedy and variety.

As far as today's programming man goes, Saltzman positions him as a necessity in the agency scheme of things.

"The heyday of the programming man was back in the 50s when companies bought full sponsorships. But as costs skyrocketed and timebuying became more and more involved the programming man started to fade into the background.

"Today's programming man functions as a supplier of instinctive judgment and taste, qualities that a computer simply can't have. After all, you can't live by numbers alone."

The Dagwood sandwich plays an important role in *Blondie*, the famous comic strip converted to tv, which had its premiere September 26.

The towering gastronomic nightmares are created and executed by Oscar Kipust, the show's property master, and Frank Nifong, his assistant.

At the request of Will Hutchins, who plays Dagwood, the meats and cheeses that go into the monster concoctions are of the best quality and the vegetables are organically grown, tremendous in size and pleasing to look at. Hutchins, health-food addict, doesn't really like the idea of eating the king-size snacks, but . . .

Before the show premiered, Kipust and Nifong constructed a Dagwood sandwich on a wire armature that was almost six feet tall. When it was completed, they stepped back to admire their epic masterpiece but Daisy, the dog in the cast, padded over to the structure, sniffed at its base, then turned her shaggy back on it and disdainfully walked away.

In Hollywood, even the dogs are critics.

* * *

Wolverine World Wide, Inc., maker of Hush Puppies casual shoes, has introduced a new, specially-designed protective hat for broadcasters, news crews, cameramen and lighting specialists in the field.

The new hat, marketed under the name Headstrong Protective Headgear, has undergone extensive testing by University of Michigan engineers for two years.

The protective module or "shell" is concealed inside the cap so that only the wearer knows he's protected.

You never know when trouble will come to a head.

* * *

Incidental intelligence: "M" Toto, the famed Ringling Bros. and Barnum & Bailey Circus gorilla, who just died at the age of 38, spent the last few years of her life at the circus' winter quarters in Venice, Fla., watching tv on a set placed just outside her cage."

What a wonderful way to go.

* * *

James Arness is described in a recent flack handout as a giant in

real-life as well as on tv in the role of Marshal Matt Dillon in *Gunsmoke*.

"Like Marshal Dillon," the piece says, "Arness is the strong, silent type, a man whose very presence generates respect. His co-stars, Milburn Stone, Amanda Blake and Ken Curtis, are among his biggest fans."

Sure. If he goes, they go.

* * *

Among the oddities appearing on one of the talk shows during the Summer was Bishop Homer A. Tomlinson, who claims to be King of the World.

Let him have the job. Nobody else would be crazy enough to want it, anyway.

* * *

Another character who appeared was Virginia "Charles" Prince, who is a successful businessman during the day, known as Charles Prince. In his leisure hours, his friends know him as Virginia, an attractive middle-aged lady.

Why not? It's mentally healthy to do something different when you're away from the office.

* * *

Last month, Linda Kaye Henning and Mike Minor of *Petticoat Junction* were married in a real-life ceremony almost a year to the day when they were married in an episode of the situation comedy.

The event was held at St. David Episcopal Church in North Hollywood. The bride wore the same gown she bought for the filmed ceremony, and Minor donned the identical cut-away and striped trousers he wore last year.

Dr. Alex Campbell, an old family friend of the bride, performed the actual ceremony in place of the actor who served as minister on the episode made last year.

We presume the real-life wedding is a rerun for those who missed the original ceremony.

* * *

Don Murray, who made his debut last month in his first tv series, starring with Negro actor Otis Young in ABC-TV's *Outcasts*, was honored recently by the Los Angeles City Council for "his contributions as an actor and a human being," says a

press release from the network.

Does that imply they're not necessarily the same thing?

* * *

Mad. Ave. Underground, a new publication, reports the following: "CBS, owner of the New York Yankees, reportedly is diversifying still further . . . this time into the pharmaceutical field. The initial product of the new CBS drug subsidiary will be a sleep-inducer developed in the network's own labs.

"The active ingredient in the product formulation is said to be a chemical derivative of the magnetic particles stripped from carefully-selected taped segments of the Republican National Convention. The product will be offered in tablet form and in five dosage levels, each to be under a different brand name."

* * *

Qualifications for those appearing in *Model of the Year Pageant*, which was aired on CBS-TV last month included, in addition to the usual flawless skin, perfect teeth and beautiful hair, the characteristics of the perfect model—the gangly look, all arms and legs and a long torso.

We'll take the rounded, imperfect woman, with clothes or without.

* * *

Vince Lombardi, whose relentless drive and strong will turned the Green Bay Packers into pro football champions, was profiled on *Lombardi*, which also appeared on CBS-TV last month.

Ex-Packer and now New York Giant Tommy Crutcher said of him: "He never carries a grudge. If he cusses you out, the next minute he'll be talking real nice."

Yeah, an iron fist in a velvet glove.

* * *

"Composing is to me a slow and deliberate process," says David Rose, Red Skelton's musical director. "I've never been so lucky as to have a melody occur to me full-blown."

Big deal. It happens to Mickey Rooney all the time on the late, late, late show.

* * *

Says Virginia Graham, hostess of *Girl Talk*, "My husband's at an age where, when a woman says 'no,' he says 'thank God.'"

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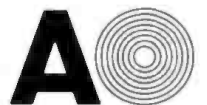
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