production of commercials and industrial films is growing; what are the timebuying services do that agency buyers can't? Focus companies using more TV to sell confidence, get impact.

What's he making a big production of now?
Hugh Hefner is making a big production of PLAYBOY AFTER DARK’S second big season of 26 hour-long color taped programs
Produced by Playboy Productions * Distributed by Screen Getts
JUNE 30, 1969

Television Age

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THIS IS WHERE WE BEGIN

... making things happen when the lights come on. Our job is more than making motion pictures. We think of them as pictures that move people. In your direction. With color and motion and sound and music and art... blending them into an expression of your own individual strengths, your goals... and using them to move people. We've done it for clients like Goodyear... RCA... Owens-Corning Fiberglas... and dozens more. Effectively. Creatively. At The WFBM Production Center.
1330 North Meridian Street
Indianapolis, Indiana 46202.
KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire.

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

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.
WE COVER
THE GREATEST
SHOW ON
EARTH:

EARTH.

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

WCBS NEWSRADIO 88
Richmond is a large cosmopolitan market now. It's not a lil 'ole Southern city anymore.
General Grant wouldn't recognize Richmond today.
There are over 1,250,000 people living in the WWBT viewing area encompassing Richmond and surrounding cities and towns.
It's an affluent market, too.
Richmonders have the highest per capita income in the Southeast, exceeding such cities as Atlanta, Miami, Nashville, and Charlotte.
As for their money, Richmonders spend it. Last year retail sales exceeded $900 million. Food stores did $164 million; general merchandise, $170 million; automotive dealers, $157 million; furniture and appliances, $35 million. And that's just a small sampling.
Richmond is growing rapidly. New companies are moving into the market. Established industries are expanding. People are working. Richmond's unemployment rate is a rock bottom 1.7 percent.
At WWBT, we're doing things to capture a big share of the Richmond market. We're making programming changes, adding new personnel on the air and in key management positions, and we're promoting WWBT as a leader in the great tradition of Jefferson Standard Broadcasting Company.
Invest in Richmond, Virginia. Say hello to a good buy.
Letter from the Publisher

Inside the FCC

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

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

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

Competitive commercials

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

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

Cordially,

S. J. Paul

Television Age, June 30, 1969
Video Tape Your Commercials
"On Location"

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

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

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

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

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

WMAQ-TV VIDEO TAPE PRODUCTIONS

Merchandise Mart, Chicago, Illinois 60654
How do you delete a gremlin?

Apparently gremlins crept the composing room during makeup of your June 2 issue, KATU Portland, Ore., was set as K4 in "Buyer's Checklist" page 62.

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

KENNETH P. DONNELLY
Director of Corporate Information
Katz Television
New York

An 'Ego-tistics' devotee

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

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

HOWARD H. MARCH
Vice President
Television Advertising Representative
New York

'The picture' speaks

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

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

BARTON A. CUMMINGS
Chairman of the Board
Compton Advertising, Inc.
New York

California compliment

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

FRANCO A. MARCO
Santa Barbara, Calif.

Television Age, June 30, 1969
Metromedia Television's
NEW-TV presents more first-run
time programs in New York
than any other station-
network or local.

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

To be a leader takes a lot of
imagination, innovation and manage-
ment skill...qualities that enable
WNEW-TV and Metromedia Tele-
vision stations across the country
to better serve their viewers and
advertisers.
When we say VIDEOBILITY, we mean field portability, fifty pound cameras, lightweight cable, and a “VTR in a suitcase” for fast reaction where the action is.

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

videomagination

WGN CONTINENTAL PRODUCTIONS COMPANY

A subsidiary of WGN Continental Broadcasting Company

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

Television Age, June 30, 1969
New position created at ABC Films

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

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

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

Ficalora, Logos finalize working agreement

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

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

Taft announces 90-minute talk strip

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

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

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

324 radio commercials for one store in one day

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

CATV study planned by Ford Foundation

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

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

McGeorge Bundy, foundation president, said $165,000 would be spent on the study. The organization has already provided more than $161 million for instructional and public television since 1951.
If you lived in San Francisco...

...you'd be sold on KRON-T
Business barometer

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

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

The main reason for optimism is that April, '69, is the best April in 10 years. Back in April, '59 (that year was a particularly good one for spot), the increase over the preceding year was 23.6 per cent. The best April between '59 and '69 was in '65, when the increase came to 17.8 per cent.

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

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

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

April (up 21.6%)

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<tr>
<th>Station Size</th>
<th>Spot Tv</th>
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<tr>
<td>Under $1 million</td>
<td>+25.5%</td>
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<tr>
<td>$1.3 million</td>
<td>+21.1%</td>
</tr>
<tr>
<td>$3 million-up</td>
<td>+21.7%</td>
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1969-68 comparison

NATIONAL SPOT

millions of dollars

<table>
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<th>Year-to-year changes by annual station revenue.</th>
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<tr>
<td>$3 million-up</td>
<td>+21.7%</td>
</tr>
</tbody>
</table>
SURE
WE HAVE:
9 high band video tape machines
5 Editecs
10 color cameras
8 color film projectors
2 18 to 1 Electric Zoom lenses
1 HS 300 Slo-Mo
1 million-dollar color mobil unit —
a smaller mobil unit and a few dozen other things.

DOESN'T EVERYBODY?

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

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

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

Call Bob Turner for information.
THE WAY IT HAPPENED

Newsfront

Serial

There have been attempts by group owners and others to co-produce serial programming before. There is no one attempt on record of a network serial having been tried. Why is there so much interest in producing Strange Paradise, a strip opera (they call it a dramatic duet) to be co-produced by Krantz and Metromedia Television. Kaiser casting and the CBC of Canada.

Krantz, president of Krantz Television, which will handle the production and syndication, revealed that a show is being shot in Canada. "There are several basic reasons," he pointed out, "and by no means the least of these is money. Producing costs will be somewhat north of the border (the series is budgeted at $40-$50,000 per episode but in addition, because it is there is not covered by British restrictions which limit the hours of foreign programming which may be shown on TV)."

The co-producers are hopeful the series will find a quicker welcome in British and Australian television, as well as other English-speaking nations. In order to make it more interesting, Strange Paradise will encompass both American and Canadian action. Shooting will be done in Ontario.

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

It is said that the stage on which the modern day drama, played against a voodoo background, will be set compares in size with a Hollywood soundstage.

Ready 51 stations in the U.S. and Canada are set to carry the half-hour strip. Krantz adds that negotiations are underway with many more and in a few weeks several additional stations will be added to the line-up carrying the show when it premieres this Fall.

Why did the co-producers agree to try a voodoo drama for their first attempt at producing a "soaper"? "There's no sense denying that the success of ABC-TV's Dark Shadows convinced us this show could be very saleable," Krantz told Television Age.

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

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

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

Franchised agency

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

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

Lately, small agencies have begun to depend on a score of professional contractors who offer to them services which have heretofore been available to a small agency. Research, commercials production and creative work are only part of the services a small agency can take advantage of by going to these contractors.

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

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

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

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

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

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

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

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

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

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

But there’s more than cost involved here. Clients are just beginning to understand that the chances of getting a top quality job in less time from a station with production capability are excellent. And for their part, stations are discovering that the gold in production isn’t limited to commercials work. There’s a rich vein in the rapidly growing area of visual communications.
Non-commercial work includes industrial, educational and sales training films made for a broad spectrum of clients.

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

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

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

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

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

WTVJ Miami has been in the production game since 1964.

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

The retail jackpot

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

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

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

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

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

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

Commercials-producing stations are finding retail to be their most prolific category—not surprising, since the lion's share of local television advertising falls into the retail column.

In addition to Sears, other major national chains such as J. C. Penney and Montgomery Ward are making strong moves into tv, as are department store groups and independent department stores.

In New York, for instance, it's reliably estimated that Macy's is currently using television at an annual rate of between $600,000 and $75,000, while Abraham & Straus spending at $400,000 to $600,000 a clip.

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

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

Some production operations have built rather long and diverse die
"Telecopter" belongs to KTLA-TV Los Angeles.

Jefferson Productions makes Hazel Bishop spot.

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

Hubbard Productions does a documentary.

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


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

(Continued on page 62)
Timebuying services: what can they do that agency buyers can't?

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

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

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

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

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

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

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

TBS has about a dozen senior buyers plus a few top managers people (including Wyman himself) who buy to keep their hand in and to place the really important buys plus one or more assistants for each buyer. This, out of a total staff of 5.

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

Success is recent

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

He is still reluctant to talk about his accounts, despite his contention that his ranking status is under-estimated in the trade. But it has been learned that among the advertisers...
Some answers to a puzzling question
with particular emphasis on Sam Wyman’s
Timebuying Services

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

What agencies like

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

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

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

Keshin’s estimate of the savings (or greater efficiency for the same money, which ever the case may be) is close to that of other agencies and clients dealing with Wyman’s operation. Wyman, who prefers to talk about added efficiency rather than cost savings, points out that such estimates are figured after his fee is taken out. Since TBS can take as much as 15 per cent, this means Wyman’s buyers get around 20-25 per cent more audience for the dollar than a “typical” agency buyer. And Wyman displayed some convincing (though confidential) evidence that this can go to 30 to 35 per cent.

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

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

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

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

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

Adequate controls

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

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

Said James Tommaney, media director at LaRoche: “We take unus...

(Continued on page 54)
Insurance advertising on television has grown by fits and starts. While the advertising of insurance in TV goes back to the early days, it's only in recent years that a sizeable number of insurance companies have come to use the medium. And it still cannot be said they really know all the ins and outs of TV—the way a package goods company does.

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

TV expenditures for insurance companies have increased about $10 million over the last five years. The two liveliest years during that period were 1966 and 1967, showing increases of 33.9 per cent and 27.1 per cent, respectively, over the previous year. In 1968, more than $29 million went into network TV, and over $7 million went into spot for a total increase of 31.7 per cent.

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

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

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

Nobody is sure there was a general reason for the decline, but a few people indicated it might be because TV was still somewhat of an experimental medium for many companies, and they may have been testing the results of their previous TV expenditures.

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

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

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

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

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

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

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

Abrams added that if they ever developed a policy they could sell to everyone they'd change their approach. "We rather sell something definite than institutional image."

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

Insurance companies, increasing their use of video, sell confidence, get reach and impact
different in translating the family benefits of Homeowners protection to husband and wife . . . (with a) lighter, fresher approach."

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

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

The Hartford Insurance Group described their commercials and purpose as follows:

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

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

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

(Continued on page 58)
The qualifications for media buyers are, like other developments at the ad agency, being affected by a variety of pressures and when the media department is in the market for new people, whether experienced or not, it doesn't regard those in the employment pool in quite the same way it used to.

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

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

Two basic factors are at work here:
- The all but meteoric rise of the outside timebuying services, which has put sudden pressure on media departments to shape up—to look sharp and be sharp when it comes to shaving costs to clients and getting them the really good stuff;
- The growth of the market specialist buyer, who was fathered by the decision of big multi-agency clients like General Foods, Bristol-Myers and Campbell to assign agencies to buy for all products in specific markets.

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 59)
McCann-Erickson was asked recently, as it has been every year or two since 1953, whether it wants to stay on as the non-profit agency for the Federal government’s Savings Bonds campaign.

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

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

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

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

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

Jim Randolph, broadcast media manager for the Savings Bonds division, likes to tell people that his product accounts for one-fourth of the publicly-held portion of the national debt, that there are $52 billion worth of holdings in savings bonds, and that budget experts consider them an essential counterweight to inflation. Having made his point about their importance, he adds: “Without the commercials, I think we’d see some rather steep losses in sales.

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

Although no one at McCann-Erickson has figured out exactly how much it costs the agency to handle its share of the campaign, the costs must be pretty high. Unlike some agencies which ask their creative people to produce public service work for their own time, McCann’s people perform it during regular working hours, paying the government, as Griffiths says, “all the expertise that goes into McCann’s ads.”

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

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

(Continued on page...)

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

Wanted—non-profit accounts

Agencies increasingly find they have prestige value.

Case in point:

McCann-Erickson

Television Age, June 30, 196...
Books of the Year 1968: Non-Fiction Category.

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

For the first time in the history of our corporation, earnings from United States and Canadian sources accounted for about 60% of total earnings, compared with 50% in 1967 and only 30% as recently as 1964.

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

The 1968 Annual Report also tells what factors within ITT contributed to our success. Factors such as our strong and innovative worldwide management group and our use of equity securities, rather than debt, in making acquisitions. (Full conversion of all dilutive convertible securities outstanding—which would appear to be remote—would result in a per-share earnings dilution of less than 4%.)

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

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**Serving People and Nations Everywhere**

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**Revision Age, June 30, 1969**
NOW IT’S COLGATE

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

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

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

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

WHAT WENT WRONG?

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

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

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

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

KRANTZ ANIMATED SPOTS

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

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

At the age of 22, Bakshi was appointed creative director for CBS animation, where he directed and designed all of their products. Subsequently, he was named executive producer and director for Paramount Cartoon Studios.

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

N. LEE LACY EXPANDS

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

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

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

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

IVAN COMES EAST AND WEST

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

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

NEW YORK FESTIVAL

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

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

Full details are available through Industrial Exhibitions, 121 West 4 St., New York 10036.

STORER NAMES DAVIS

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

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

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

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

SOME SECRET

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

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

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

In addition, the station plans to take a full-page ad in the local edition of TV Guide and use radio and TV announcements heavily. It may even do some outdoor advertising.
Conserve your courage for dealing with your clients; a tape facility should not be an adventure.
S-G DOUBLE PROMOTION

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

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

Goodman     Hart

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

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

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

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

STATE SLIDES

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

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

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

TELE-TAPE'S KNACK

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

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

ITC EXPANSION MOVE

In an expansion move aimed at increasing services, Independent Television Corp. has appointed Hy Silberman director of research and G. A. Garino as assistant to the director of program services.

Prior to joining ITC, Silberman had been research director at ABC. He also had been sales promotion research analyst for Warner Bros TV division.

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

HAPPENING PEOPLE

Dick Perin's Novus Production has revamped plans for his daily half-hour strip directed to the 18-49 market.

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

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

MEET JOHN AND JOE...

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

OE has them both, naturally.

One of their many new features is the control of light through light vanes instead of lens stops, permitting the lens to be constant at its best f-stop. These light vanes compensate automatically as a scene is reduced or enlarged.

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

OPTICALS EAST INC.

35 WEST 45TH STREET, NEW YORK, N.Y. 10036
week. The show which con-
features star J. Marks is designed for
star
prime or fringe time.
The format is composed of two
two. The first is the talk-variety sec-
section, the other is a magazine format
which by its very nature al-
offers great flexibility.
Some of the things Perin plans to
unveil are discussions about posi-
technique. Good books, movies, fash-

Another feature would be certain
deround films.

Pen points out that many com-
mercial and industrial directors and
men often take busmen’s holi-
days and go off shooting with some
film. Their results generally end
up in their sample reel or shown in
print. Perin would like to get some of these films and
work on them.

Ab planned is presenting both
temporary musical groups and
songs and improvisation talent.

SIR LION SEDLER

I’m creating a night prison es-
apart – 106th St. and Park Ave. over
the 10k Ave. viaduct with rain effect
(Volkswagen) to building an au-
terie Italian dining room-kitchen
in New York stage to shooting a
form amphitheater with a cast of
00 or arranging for a VW to drive
into Grauman’s Chinese—these are
some of problems Stan Lang’s Pro-
duction Services is often up against.

Other things Lang has had to
deal with? Well, there was the time he
was asked to help an American production
company produce a spot with a
French crew, using German extras,
on the Rhine for Volkswagen. Then
the was the time he had to arrange
to hire an auto drive under a jet,
and a nervous student driver hit a
fire hydrant.

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

STRI FIME

ICA-TV has added nine new sta-
dations for 30 color hours of the
Chrysler Theatre.

Added to the lineup are WTCI-TV
Hartford/New Haven, KXTV Sacra-
mento, WJFK-TV Jacksonville, WNEP-
Scranton-Wilkes-Barre, Pa., WHO-
News, WCHS-TV Portland, WAGS-TV Bangor, WRC-TV Washing-
ton, D.C., and KCND-TV Pembina.
Required Reading
for everyone who makes his living in the television industry.

DOCUMENTARY IN AMERICAN TELEVISION
by A. William Bluem, Syracuse University
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.
312 pages, 100 photos, notes, 3 appendices, bibliography, index.
$8.95

TELEVISION STATION MANAGEMENT
The Business of Broadcasting
edited by Yale Roe, ABC-TV Network
Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.
Text Ed. (Paper) $3.95, Cloth $6.95

WRITING FOR TELEVISION AND RADIO
by Robert L. Hilliard, University of North Carolina
A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed.
$6.95

THE TELEVISION COPYWRITER
How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound.
$8.95

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Please send me the following books:
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□ TELEVISION STATION MANAGEMENT
□ Paper $3.95  □ Cloth $6.95
□ WRITING FOR TELEVISION AND RADIO $6.95
NAME ........................................ ADDRESS ........................................
CITY ........................................ STATE ............................... ZIP ....................
(Please add 50¢ per book for mailing and handling.)
□ Check enclosed.

REEVES CONSOLIDATION
The combination of Reeves Sound Studios, Video Division and Ad Corp. into Reeves Production Services Division has been announced by Richard L. Geismar, president of parent company.
The new division will provide increased flexibility in all production and post-production services for producers of tv shows, commercials, CATV programming and educational training materials.
The new division will be managed by a centralized group consisting of Bruce R. Lang, president; John Vorisek, executive vice president; Grey Hodges, senior vice president; and John H. Barwick, senior vice president.

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

INTERNATIONAL SALES
Bill Burrud's Animal World series has been sold in four foreign countries, according to Western Video Industries, the program's foreign distributor.
The program has been purchased in Canada for CTV, Australia, Germany, and France.

TRIANGLE TO CO-PRODUCE
Triangle Stations becomes co-producer with Stokey Enterprises of "mod" version of Stump the Man.
The celebrity charade series will be produced and hosted by its creator, Mike Stokey, in a new season of 13 half-hours, for the first time in color.

AD MAKERS
LOIS B. KOREY has been elected senior vice president of McCann Erickson. Mrs. Korey, who is a creative supervisor, joined the agency in 1965 as a vice president. She came from Jack Tinker & Partners where she had been a copywriter.
At Needham, Harper & Steers, five people have joined the creative department. EDWARD A. VELLANTI, formerly with Wells, Rich & Greene becomes associate creative director; HAROLD J. HEISLER, who was at Jack Tinker & Partners, as a copywriter becomes a copy group head.

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joining the agency are ERIC ELLEN MASOTH and STEPHAN PREVOST. Weber is a copy
writer, Miss Masoth a copywriter and Prevost an art director.
JOE E. CHOLAKIS has been named
television producer at Kenyon
Carlson. He will work on the
lines Magnavox, Norge/Fedders

CHOLAKIS

and utilite accounts. Cholakis, who
comes to K&EE from Lois Holland
agency, teaches television produc-
tion at New York's School of Visual
Arts.

ERRY C. DOOLITTLE has been
named associate creative director at
the agency. In his new position, he
will work predominately on the Lin-
mercury account but will be in-
volved in other K&EE business as well. He joins K&EE from Geyer Oswald
where he served as a creative di-

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

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

BERT BIRKENES has joined Clini-
torE. Frank as an art director. He
comes to the agency from Foote,
Cone & Belding, where he was an art
director for two years.

THE DOTTED LINE

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

among the stations carrying the

Adverting Directory of
SELLING COMMERCIALS

Ex-Cell-O Corp.  • Campbell-Ewald

First Citizens Bank • Lloyd Adv.

John Hancock Life Ins.  • Henderson-Buckram

Kenner Toys • Leonard M. Sive

Kraft "Embassy" • J. W. T.

Mirror Aluminum Co.  • Cramer-Krasselt

Montgomery Ward

Montsanto • Foote, Cone & Belding

SANDLER FILMS, INC., Hollywood

JEFFERSON PRODUCTIONS, Charlotte

PELICAN PRODUCTIONS, INC., New York

JAMIESON FILM COMPANY, Dallas

RMP California

SARRA, INC.

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

FILMFAR, HOLLYWOOD

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

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

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

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

COMMERCIALS MAKERS

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

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

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

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

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

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

WHAT'S IN A NAME?

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

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

TRIANGLE EXPANSION

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

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

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

ANIMAL WORLD

Lars Calonius, recently producer-director and vice president of American Films, has re-formed his production company in Phoenix under the name of Camelback Films. The studio facilities will be ready by August.

PLACE FOR SUPER 8

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

The program will consist mainly of tutorial papers specially invited to the event. The symposium will include presentations where the industry's own Super 8 experts will share their experiences and discuss the different aspects of Super 8 production.

SCHNITZER NEW YORK

Schnitzer Productions is planning to open a New York office shortly. The Los Angeles based company...
RODUCIONS FORMED
The former executive producer of
the like Douglas Show, Roger E.
Has, who more recently served as
executive producer for Richard Nix-
son's 1968 television campaign; has
formed REA Productions, a television
production house.
REA will concentrate on three
aspects of television, political television,
specials and regular programming
of television commercials.
Grantly, REA is serving as con-
tact for the White House Commu-
nications Group.
The company will be located at
588 Eighth Ave., New York.

S IN SYNDICATION
MA TV has named DICK CIGNAR-
LE, northeast regional sales man-
ger. Prior to joining MCA TV he
was with ABC Films as southwest
division manager. Earlier he was with
Television World, representing the company
in the east.
PIERRE PICARD has been named ex-
ecutive producer of MGM Television.
Picard will move from his post as
vice president in charge of program
development at ABC-TV at the end of
this month to assume responsibility
for supervising the production of series
and features for television.
Another aspect of Picard's post will
be development of new young
talent in the writing-directing fields.
GIL WOLFF has been appointed
sales manager of MGM-TV's south-
ern division. Wolff will work out of
MM's Atlanta office. He is presently
director of broadcast operations for
Atlanta Hawks Basketball, Inc.
ERRY LIDDIARD has been named
sales manager program sales for
Western Video Productions. He will headquarter in New York. Prior to joining the company he was a sales executive with North American TV Associates, with the West Coast offices of Allied Artists and western sales manager for Embassy Pictures.

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

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

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

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

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

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

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

ON THE WAY

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

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

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

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

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

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

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

Goofers is produced by Art/Curt Key Biscayne, Box 394, Shenandoah Station, Miami 33145.

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

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

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

The telecast will feature Art Linkletter as master of ceremonies with Delia Reese and Rip Taylor and D. Cherry handling the entertainment chores. Award presenters will include Cyl Charis, Dean Jones, Cont Stevens, Clint Walker, Gary Cona, William Shatner, Jesse Owens, Pat Brown and Sid Caesar.

Victor winners, selected by a national committee of more than 20 prominent sportswriters and sportscasters around the country, include Rocky Marciano, Peter De Paul, Dr. Sammy Lee, Sammy Baugh, Bo
EAST WEST FILMS

producing - editing - distributing

322 East 45th Street, New York, New York
212 889-7272

Hollywood, California
213 465-2134

A DIVISION OF TRANS NATIONAL COMMUNICATIONS, INC.
Feller, Ted Lindsay, C. K. Yang, Don Budge, Paul Endacott, Cornelius Warmerdam and Lloyd Mangrum.

ZOOMING IN ON PEOPLE

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

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

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

Thomas R. O'Hara has been promoted to northeast regional sales manager for Philips Broadcast Equipment Corp. and Lee L. Caput has been named a sales engineer in the northeast region.

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

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

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

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

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

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

GOODBYE X-RAYS?

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

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

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

The unit, according to company figures, is more reliable than the components it replaces, has lower power dissipation, is modularized makes possible a more compact horizontal deflection circuit.

TECHNICAL TOPICS

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

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

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

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

RCA has two developments their 1970 line of color sets. First is Admiral is a tube 100 per cent brighter. Second is computer switchover and wireless remote control unit which replaces mechanical switch on one model of the RCA line. The new system uses digital logic circuit similar to those in computers.
JUNE 30, 1969

TELEVISION AGE SPOT REPORT

a review of current activity in national spot tv

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

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

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

One of the reasons Emerson, one of the forgotten names of television, will try to kick back into prominence next year is one of its largest advertising campaigns in years.

The manufacturer of tv receivers is one of the original sponsors of the Sullivan Show, from September 1948 to March 1949. Then Emerson dropped out and had been used as a tv advertiser for about 17 years until last Fall.

For the coming season may see spilloff to what tv manufacturers are up their sleeves, and could give new insight into how viewing habits began in time.

Emerson’s campaign as laid out for October and November is three times the exposure of the company’s 1968 tv advertising. It will be color 100 per cent, with the emphasis on comparative low-cost sets with remote control and automatic timers.

Promotion of these sets with auxiliary controls is obviously intended to get more color into the bedroom to build multiple sales of color.

In all, Emerson will feature a line of 70 models with 15- to 23-inch screens. Production will be heavily weighted in favor of color, too, although 23 black-and-white models will be made, starting with a 7-inch set, the smallest this producer has made in many years.

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

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

(Continued on page 49)

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

Anderson Clayton
(Cunningham & Walsh, New York)
About 30 Western markets will be tested for ICE BOX BREAD in a flight which started just before issue date to continue until August 31. Day, early and late fringe will be used for the 30s, directed toward total women. Bill Mattes is the buyer.

Sam Michaelson buys for Carter Wallace and Sperry & Hutchinson Green Stamps at Sullivan, Stauffer, Colwell & Bayles, New York.
Avon
(Dreher Advertising, New York)
A major campaign for various AVON products breaks in 186 markets on August 4, from 39 to 52 weeks. Running in day, early and late fringes, the 60s and 20s will be seen by women, 18-49, in five to 10 spots a week. Molly Tappan handled the buy.

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

Block Drug Co.
(Sullivan, Stauffer, Colwell & Bayles, New York)
A buy has been placed for NYTOL, starting just before issue date and running for 12 weeks. The piggy-back 30s, beamed into 13 markets, will run in day, prime, early and late fringes. Bob Bird did the buying.

Block Drug Co.
(Sullivan, Stauffer, Colwell & Bayles, New York)
BC HEADACHE TABLETS & POWDERS are being promoted in a flight of 60s, 30s and 20s starting July 14 for six weeks in 48 markets. Using day, prime, early and late fringes, the ads are targeted for adults over 35. Bob Bird made the buy.

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

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

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

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

Equitable Life Insurance Co.
(Foote, Cone & Belding, New York)
An 18-week flight of 60s will be broken into four markets by EQUITABLE LIFE, directed toward men, 18-49. Early and late fringes are being used, starting.
(Continued on page 45)
KEEP AN EYE ON THE BALL

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

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

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

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

Many baseball viewers, though, who sample a particular post-game program on another station usually get to it half way to conclusion. This dial-shifting and inconsistency of ending times promotes unorthodox salesmanship. That's because salesmen attempt to distinguish the mixed numbers appearing in rating surveys. When a baseball game spans a quarter-hour time period two out of four survey weeks, it is mixed with a news program or a movie, the baseball audience severely influences both the rating and audience demographics tributed to the news or movie in the rating book.

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

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

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

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

Of course, he's selling baseball.

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

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

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

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

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

Buyer’s Checklist

New Representatives

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

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

Rate Increases

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

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

New Affiliates

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

Soap Box Derby

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

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

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

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

Media Personalities

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

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

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

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

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

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

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

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

"AFTER ATLANTA

WTVM COLUMBUS

IS A MUST... IT DELIVERS MORE HOMES THAN ANY OTHER GEORGIA TELEVISION STATION"

(ARB MAR. 68 CIRCULATION DATA)

NET WEEKLY CIRCULATION

1. WSB-TV 671,300
2. WAGA-TV 679,400
3. WQXI-TV 595,300
4. WTVM CIRCULATION 242,100

BLAIR TELEVISION

ABCTV

COLUMBUS, GA.
Ellie Richmond has been buying for a couple and a half years now, and spent with rather small agency. But I'm not interested in working for an agency. Just before I came month ago, I had a very large house at a lot more But I didn't take it. I like the personal relationship of a small agency closly with account, and media people. I don't want to be one of the girls in the lap, sitting at a calculator all day.

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

Her experience at these small agencies taught her a few essential lessons about buying. "First," says the bright, attractive young lady, "I learned to trust my reps, to think of them as people. They're basically friendly, but they're in business to do you a service. I believe in being honest with them—I don't lie about my budget or what I'm buying from them. If you're on the level, they'll think you're the best buys they can for you."

Second, says Ellie, she's learned to use her head in buying. "The rating services may leave a lot to be desired, but they're the only samplings we've got. But using them is a matter of good, cold logic. If they show a station's rating has changed drastically from one month to another, you have to realize that it probably can't be right. I don't use just one book, I look over a longer period and try to follow a trend before I buy. My advice to young buyers starting out is this—use your head too; don't trust the books entirely."

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

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

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

MICHAEL RAGUNAS has joined Katz Television’s sales staff in New York.

RAGUNAS

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

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

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

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

Tele-Rep Training

A new sales training program has been initiated by Tele-Rep, Inc., establishing assistant account executive positions in the firm’s New York and Chicago offices. Among the first trainees in the program will be Brian Pussiliano, in New York, who joins the rep from ABC-TV spot sales, where he was a sales development coordinator, and Mike West, in Chicago, who was a senior buyer on the Campbell Soup account at Leo Burnett Co. They will train on the job first with the research department and then with individual salesmen.

Agency Appointments

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

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

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

GEORGE SOTER and E. W. HARBERT have been elected directors of Kenyon & Eckhardt, New York. Soter is a vice president, associate creative director and management supervisor. Harbert is a vice president and management supervisor.

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

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

D. P. Brother, Detroit, has made changes on various accounts. JACK HENDRICKSON, vice president, merchandising, has been appointed account supervisor on the General Mo-
Pharmaco
(Norman, Craig & Kummel, New York)
A buy has started for FEENAMINT, to run five weeks in several markets. The 30s will appear on early and late fringes and day time, aimed at men and women over 35. Lucy Chernecky did the buying.

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

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

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

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

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

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

WILX-TV

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

WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933

AVCO
Allied Radio Television Sales, INC.
copy-testing to measurements of communications or comprehension. More money, he said, will be spent on new product development, consumer profile data and tracking.

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

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

BUT... in the 38th TV market you’ll see retail sales 2 1/2 times as big

**WKZO-TV MARKET**
**COVERAGE AREA • ARB**

With 2 1/4 billion dollars in retail sales and half a billion in food alone, the Grand Rapids-Kalamazoo market is 33rd in total retail sales.

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

* Ask Avery-Knodel how you can cash in.

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

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

**WKZO-TV**

100,000 WATTS • Channel 1 • 1050 TOWER
Studies in both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc. Exclusive National Representatives.

**Color sales up 21%**

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

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

In April 1969, 321,702 color sets were shipped to dealers compared to 264,929 in the same month last year. Color sales January-April were 1,849,919 this year, 1,618,454 last year. April’s black-and-white sales held steady at about 336,700, but year-to-date black and white sales dropped 2.8 per cent, from 1,686,567 to 1,639,021. Total TV set sales were up, from 3,305,021 to 3,468,940.

**New Bates service**

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

According to Cameron A. Higgins, president of Cybics, the new firm will offer media-buying support and other programs already broken in on Bates’ Honeywell 2200 to 120.
We don't expect you to turn cartwheels about our birthday, either. We just thought we'd take a short break to tell you TVAR is ten years old, nine stations wide and still growing.

Now, after a quick chorus of "Happy Birthday," we can all get back to work.
ANYBODY CAN GET CELEBRITIES TO TALK.

DAVID FROST GETS THEM TO SAY SOMETHING.

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

So, the people who watch the David Frost Show will be seeing people they've seen before say things they've never said before. And they'll be seeing a lot of new faces. And a lot of familiar faces that are new to TV. (Except for the Late Show, when was the last time you saw Rex Harrison on TV?)

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

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

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

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

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

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

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

$72 million. After deducting of agency commissions, Capital Cities had net revenue last year of $73 million, an advance from $63.7 million in 1967. After-tax profit last year was $9.1 million, up from $7.26 million the preceding year. Analysts feel the company could easily have revenue in 1969 of more than $80 million, and earnings—by the most conservative method of calculation—of nearly $8.50 a share.

In addition to the stock split, a major recent development was the acquisition a little more than a year ago of Fairchild Publications for $10.5 million in cash and 600,000 shares of 30-cent cumulative, convertible preferred stock. Fairchild has a group of highly successful business publications, the best known of which probably is Women's Wear Daily. Other newspapers are Home Furnishings Daily, Daily News Record, Footwear News, Supermarket News, Electronic News and Metalworking News. Fairchild also has a magazine, Men's Wear, and various directory and data divisions.

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

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

According to Thomas S. Murphy, president of Capital Cities, the company considers the most significant recent trend in broadcasting to be a move by retail advertisers away from newspapers and into radio and tv.

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

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

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

Revision 1st June 30, 1969
**Timebuying (From page 25)**

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

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

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

**How to look good**

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

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

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

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

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

Wyman says he has a make-good and pre-emption department whose first job every week is to query all stations ordered during that week to confirm the schedules previously confirmed in the normal manner.

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

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

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

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

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

**Computerization ahead**

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

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

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

In addition, TBS says that by using an IBM 360 it will be able to provide clients with the following: (1) an automated broadcast order to the agency, including ratings, cost per 1,000 and demographic requirements; (2) a salesman's time sheet composed of all spots and stations in any given market, by brand; (3) a commercial traffic order system and (4) a program to optimize play-by-play allocation (this based on Luftig's experience with Colgate & Bates).

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

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

**Meet Wyman's buyers**

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

- Sam Wyman, president of RDR TBS, Inc. Involved in various enterprises, including Sardo, in which he was once a principal, Wyman, before going on his own 10 years ago, worked in sales for Keystone Drug and was general manager of Key Preparations Co., a drug firm.
- John Reidy, vice president. He was ad manager, director of marketing and president of Schick Electric and, before joining RDR Associates in 1965, was vice president and ad manager for Yardley. Reidy is mostly in client contact.
- Stanley Leipzig, vice president Associated with various firms, including Rayco and United Merchant and Manufacturers, Leipzig was director of media for Smith & Dorian and vice president of Stanley-Frank Associates before joining Wyman in 1967.
- Howard Secular, vice president. President until last year of Pomax Co., in which he still has an interest. Secular also joined Wyman in 1967.
- Albert B. Shepard, executive vice president and head of the timebuying staff. He's had agency experience at Donahue & Co. (now part of MacManus, John & Adams) and Norman, Craig & Kummel and was president
to rep firms, Select Station Representatives and Eastman Television. 

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

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


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

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

- Susan Bell, senior buyer, another alumnus at Y&R, where she was an assistant regional broadcast supervisor until joining TBS recently. She also worked at Gardner in St. Louis and Needham, Harper & Steers in Chicago.
- Edward C. Wittmann, Jr., buyer. He worked at Dancer-Fitzgerald-Sample for three years and was an assistant media supervisor when he came to TBS recently.
- Barbara Kellner, manager of broadcast spot buying. She's had eight years of buying experience, first at Batten, Barton, Durstine & Osborn, later at Y&R, where she was the West Coast regional broadcast supervisor when she joined TBS recently.
- Edward M. Gallen, 3d, senior buyer. A buyer/planner at BBDO, media supervisor at Carter Wallace and media supervisor at D-F-S, he is among those recently hired by Wyman.

It is apparent that Wyman's earlier staff acquisitions are more heavily weighted toward barter experience while the more recent ones have traditional agency background. There is little doubt that experience in barter gives a buyer a feel for what can be gotten out of a station, but there is apparently more to it than that. For one thing, there's the pressure to deliver.

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

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

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

A Texas Size Television Station—on wheels

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

Represented Nationally by Peters, Griffin, Woodward, Inc.
that she will tell the rep salesman before going over his head.

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

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

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

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

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

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

How the reps see it

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

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

An instance of the latter is this case: An afternoon show for children has a participating rate of $275. The show falls in "C" time, which covers noon to 6 p.m., and for which the rate is $200.

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

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

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

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

Three from Column A...

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

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

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

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

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

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

The system at Y&R

The regional buying operation at Y&R, known as the Broadcast Unit, is unique, though the split between buyers and planners at many agencies is an established structure.

Market specialization has also been imposed by such major clients as General Foods and Bristol-Meyer, which have assigned specific markets to their agencies.

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

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

A number of agencies feel that what makes the timebuying service deliver better efficiency is just so much the calibre of the buyers, their leverage.

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

Another point made was that while timebuying services can average their gains and losses, either across one market or many, or by taking losses from one advertiser and mal
up with another, again, agencies don't play games with client one that way.

Wit can agencies do? It should be noted, first of all, that most of the agencies are not willing to describe that the buying services are doing particularly good job. Some media directors are convinced that the services play around with the agency's own estimates and that, to some extent, are fools. The averaging is taken into account by the agencies may not be better than some of the best-buy media departments in the business. There have been a number of cases of agencies reporting the numbers falling on their faces. One of the agencies which combined the buying services can develop, cost-per-1,000s point out that numbers alone don't determine the quality of a buy. Said one media director: "It may be impossible to prove that one buy is better than another because it's hard to put on a scale, particularly when you get into such areas as 'quality' programs. You can't always compare one station's going efficiency level with another—or even the same market at two different times."

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

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

**Commission question**

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

In theory, yes, but the extra commission would have to come directly from the client unless the station was willing to extend its commission, which, at present seems unlikely. The proposal for a 20 per cent commission made by Ted Bates' senior vice president Richard A. R. Pinkham applies to spot tv billings but it is understood that the additional money would not necessarily be applied solely to the media department.

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

These are, of course, just ideas—so far: In the meantime, the timebuying service is as big as life and contending with it will be part of the agency's problem for the foreseeable future.
Insurance (From page 27)
other companies often run commercials stressing safety.

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

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

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

The subtle scare

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

One of Continental's most popular it can happen to them.
commercials, and award winner, is "The Foot that Kicked the Skate." After the foot kicked it, the skate initiated a series of events that eventually sent a piano crashing through a wall of the house. This, however, was done humorously, and did not have the same effect as scenes showing the after-effects of a fire or car crash, something a few companies have done.

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

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

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

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

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

Looking for trust

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

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

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

Continental Insurance decided on television in 1963, and started in network. In 1965, they added some spot, but have cut down on this in the last two years. Continental also advertises on news and sports shows but also buys time on the Ed Sullivan Show and Face the Nation.

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

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

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

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

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

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

Equitable may eventually go back into tv, but it would probably be vi
Hiring buyers  (From page 29)

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

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

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

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

Now for the trainees

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

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

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

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

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

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

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

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

Michael Ephron, media and pro-
gramming director at Scali, Mc-
Cabe, Solves, said basic intelligence
comes first.

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

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

Business or marketing courses
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ate degree in business would make a
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Personality is an important factor
in hiring buyers and planners. Some-
one who sits back quietly just isn't
going to make it.

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

Need cool and adaptability

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

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

Personality requirements for plan-
ners are the same as for buyers, but
some media directors made a few
additions. Ephron, for example,
pointed out that a planner would
need the ability to make presenta-
tions, would have to be very
articulate and would have to under-
stand the entire scope of media.

Paperwork problem

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

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

Revision Age, June 30, 1969

Big budget slices

Aunt half of Continental's ad
budget is in television, and about 65
per cent of Prudential's is there. Met-
tropolitan Life has put 80 per cent
now in the last few years. The in-
dustry's opinion of advertise-
ing is changing, and Metropolitan
Life Booth pointed out that in all
three industries today there's more
emphasis on television. Gifford said the stature of the
insurance company ad director has
recently improved in the past few
years, and Abrams agreed with this,
saying that ad directors are being
ruled in subtle ways, and that is
expected of them.

There are several possibilities as
to what the insurance industry will
do in television in the future. Spot
advertising, as it is called, is daytime, two
minutes, and they haven't touched very
much. There is also a possibility that
some insurance companies will be
putting together some of their
insurance money and using mutual funds in the near fut-
ure to pay for it. They will then be able to advertise in the
same way as large companies. And, in
addition, there is the possibility of the
insurance companies doing business for
their mutual funds.

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

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

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

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

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

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

Michael Ephron, media and pro-
gramming director at Scali, Mc-
Cabe, Solves, said basic intelligence
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Revision Age, June 30, 1969
"It takes much brighter, more sophisticated people today," said Vitt. "The intellectual level has risen."

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

Ask J. Pierrepoint Finch

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

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

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

Personal attention

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

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

Public service (From page 30)

advertised on $47,737,359 worth of air time, delivering 1,711 billion television impressions. There aren't any comparable estimates for spot tv.

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

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

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

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

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

Two of the recent savings bonds commercials for instance, were filmed by Dick Richards. One, depicting a kid getting a haircut, is highly stylized and creative, the voice-over announcement and the continual chopping of the barber's shears making a remarkably effective ad. The film won an honorable mention in the International Broadsheet Awards competition, and was a finalist in the Clio sweepstakes.

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

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

Different viewpoints

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

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

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

As far as public reaction to the campaign goes, Randolph senses a change: he feels patriotism is out and sounding off is in. As an example, a few years ago his department ran an ad showing a parachutist getting riddled by bullets. It was considered, then, an ineffective ad.

Three years, several assassinations and plenty of violence later, the same ad turned up in a series of reruns. "We heard about it from all over the country," Randolph remembers. "People now are real hair-triggered."

Television Age, June 30, 1969
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Television Age, June 30, 1969

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Production
(From page 23)

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

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

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

WFAA Production Center has nine high-band video tape machines, five Editecs, 10 color cameras, eight color film projectors, zoom lenses and an HS 300 slow motion unit. A fully equipped major mobile unit with color cameras, motors, switch and other studio gear is not an inexpensive proposition. It can run close to $1 million.

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

Texas-style mobile unit

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

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

Two of the stations mentioned above—WFBM-TV Indianapolis and KOCO-TV San Diego—belong to Time-Life, whose other outlets include wood-TV Grand Rapids and KLZ-TV Denver. All produce commercials, industrial and business films and documentaries. KLZ-TV opened its separate production center six months ago. wood-TV recently based a full-time production salesmen in Detroit.

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

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

How a center operates

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

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

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

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

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

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

Don Menke, manager of WFBM and of the production center, said Television Age that the future is bright indeed for WFBM Production Center, largely because of the ability to exploit significant developments in usage of film and tape.

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

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

The KTLA Videotape division in Los Angeles has nine color stations, including one with a 250-seat audience section; a scenic shop for construction; dressing rooms, makeup and wardrobe space; and a completely equipped helicopter, called—well, the Telecopter, for aerial coverage within line-of-sight transmission to a ground tape unit. This is the necessary audio, video and special effects equipment.

The cost of $30 produced by operations of the type in question ranges from $400 to $2,000, with the average coming in around $500. In general, production cost of 60's wins from $600 to $3000, and averages out to about $1,200.

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

There's a lot more to production by station-owned facilities than commercials. WGN Continental Productions produces several syndicate properties, including The John Carson Show, The Big Bands, Barn Dance.
stations and oil company personnel
the precise method for on-air presentation
of prize drawings in an Enco
"Gas Gauge Awards" promotion,
currently on the air in Norfolk, Syra-
cuse and Columbus, Ohio. KPRC-TV
did this for McCann-Erickson.

• A series of public affairs/public
relations seminars for Associated
Credit Bureaus, for use in training
ACB regional management in the p.r.
problems they may be expected to
face. The station traveled camera
crews to 10 markets, from New York
City to Sterling, Colo., to interview
and record the comments of experts
in each of the seven topics covered
in the training films.

Location and studio material was
edited on tape and a film transfer
was made for presentation at ACB's
regional conferences. KPRC-TV did
this job for Rives Dyke & Co., a
Houston agency.

Most in film and tape

Incidentally, this station's ability
to work in both film and tape now
seems to be the norm. While a hand-
ful of station-owned production opera-
tions have tape-only capability (big,
busting WGN Continental Produc-
tions among them), most are set up
for both genres. Hubbard Produc-
tions, a division of Hubbard Broad-
casting, St. Paul, does much more in
film than in tape.

WXYZ-TV Detroit has produced non-
tv material on video tape for eventual
transfer to film for Westinghouse,
General Motors' manpower division,
Vickers Corp. and Jam Handy Pro-
ductions.

Jefferson Productions' non-tv as-
signments have included government
and institutional films, while WGN
Continental Productions has pro-
duced extensively for closed-circuit.

The latter, for example, sets up a
portable studio with color cameras
and video tape machines each year
at the Home Furnishings Show in
Chicago to record daily events at the
market, and to supply news, weather
and stock market reports every hour.

King Broadcasting's Northwest
Mobile Television division sells re-
store pickup service to networks,
other stations, agencies and clients,
as well as the parent company's own
stations. It boasts a 35-foot diesel
van with three color and several
black-and-white cameras, tape ma-
time, switchers and 3,000 feet of
cable.

KGST, the aggressive UHF in San
Diego, has been active in the pro-
duction of commercials. Its facil-
ities include three high-band tape
units, an Ampex HS 100 and 200,
the new G.E. projection system, a
chromakey special effects installation,
four color cameras and three re-
 mote units.

As to the future, optimism is run-
ning high among executives of sta-
tion-owned production organizations.

Kevin Lyerly, operations manager
of KRLD-TV, has this to say: "The
outlook is very encouraging, particu-
rarily in studio commercials work.
This station hopes to double its 1968
production volume, and has the fa-
cilities to do so."

Bradley Eidmann, vice president
and general manager of WGN Con-
tinental Productions, is projecting an
increase of 50 per cent over last year
—and last year this firm made more
than 2,000 commercials, most of them
for national advertisers.

Jack Harris, president of the KPRC
stations, told TELEVISION AGE, "All
indications point to a healthy volume
during the balance of the year. We
are anticipating a 40 to 50 per cent
increase over 1968."

WTMJ-TV brass looks for "rapid
growth; possibly doubling volume in
three years." Don Menke, manager of
WPBM, says that the station's pro-
duction department is growing by
half a million dollars per year.
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Television Age, June 30, 1969
In the picture

Robert L. Liddel

It all began by accident

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

With a college degree in psychology and a minor in physics, Liddel went to go into motivational research. The problem was that the majoring in this area wanted a Master's degree and all he had was a Bachelor's.

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

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

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

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

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

One of the reasons Liddel says he came back is that he thought at Compton he could put forth his ideas for more efficient usage of people within the department.

"I'm a believer in matching people's personalities to their jobs," pans out the media director. "I think you don't 'fill a job' but rather look for what a person can do and tuck it from there."

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

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

Since there's a lot of raw material, we can put people into positions that are right for them. If we hijacked employees from other agencies, we'd be in the position of having to try and find people to fit openings without really knowing what the people were like."

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

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

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

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

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

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

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

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

The associate media director arrangement under Liddel is also innovative.

There is one associate media director who covers the print accounts. Another covers broadcast spot. Two are responsible for network buys. Duties of the other two associates are somewhat unusual.

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

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

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

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

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

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

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

Precision Age, June 30, 1969
"Do you remember," demands an eager purveyor of p.r. for Westinghouse, "when Mike Douglas found himself cheek-to-cheek with a toothy alligator... welcomed a penny pinching Jack Benny who arrived at the Douglas studio by public bus... discovered, along with a scuba diving partner, that two's company and three's a crowd (especially when the third party just happened to be an uninvited 12-foot water cobra!)... walked the straight and narrow of a circus tightrope or scaled a 150-foot fireman's ladder and held off ferocious lions when he discovered that he had been locked in the cage with them?"

"Can't say we do."

"All right—who's the wise guy who said, "What this country needs is a good five-second commercial?"

Speaking via the typewriter of some simple soul in the vast CBS public relations department, Wendy Dascombe, delectable piece of plun-uder who bagged the Miss USA title last month in Miami Beach, recalls that neither her mother, father nor brother really believed she would win. "It was my sister Sherry, a school teacher in Denver, who had a positive look in her eyes. Later, after I was judged the winner, I asked her why she thought I won. 'I knew you would,' she said, 'because you're average. You're the typical American girl and you represent all girls your age."

You and Raquel Welch.

"My wife and I often went hungry before my first big hit, 'Honeycomb,' says Jimmie Rodgers, star of Carol Burnett Presents the Jimmie Rodgers Show. "I had to walk five miles to collect my first royalty check because I didn't have the bus fare."

So what? As soon as he cashed the check, he bought the bus.

A backgrounder on ABC-TV's The Anniversary Game gives us a feel for the utter madness of John Reed King:

"If your next door neighbor's business included setting up a seven-foot-high mountain of 100 beautifully wrapped gift boxes, some containing money, others assorted housewares, and one large box containing Laugh-In's JoAnn Worley, you might think him to be a prime candidate for the nearest mental institution.

"But if that neighbor were John Reed King, producer of The Anniversary Game, you'd discover that this is just the kind of slap-stick lunacy that he deals with every day."

"You'll be the death of us yet, King. How much slap-stick lunacy do you think a body can stand?"

From a recent sheet of press information released by a New York station:

"Weekend motorists are being urged to watch WPIX-TV's presentation of highlights of the Memorial Day 1969 Indianapolis 500—so they can learn how better to control their own vehicles on the highway."

"Thanks a lot. As if it wasn't bad enough, now every schmeggie on the Long Island Expressway is going to make like Mario Andretti."

From the mysterious East by way of American International Television, comes this somewhat weird synopsis of Yongary, Monster from the Deep, a new production distributed by AIT:

"A terrifying earthquake is spreading throughout Korea. It has neither the characteristics of volcanic shocks nor the faulting of rocks common to earthquakes. However, there was no mistaking the damage being done by the falling buildings. Suddenly a gigantic explosion reveals the back of an unknown creature."

"Scientists quickly surmise that the quake was indeed caused by this monstrous creature called Yongary. To the horror of all, the quake was now moving toward Seoul, the capital city of Korea, and destroying everything in its path."

"There was nothing to do but wait and hope that something could be done to put an end to Yongary. With a frightening explosion, Yongary exposes himself and begins moving toward the city."

"Certainly not the type of man we want moving toward our city."

When TV carried the news of the bloody rioting in Kuala Lumpur long ago, Gene Kummel, director McCann-Erickson's international division, became fearful for the safety of the agency's office staff there. Several days, he tried, without success, to contact Maurice Crane, the Englishman who heads McCann's Malaysian operation.

Kummel made one last try and, by the sheerest chain of thought, got through to Crane.

"Is there anything in the way we can do for you?" Kummel pleaded.

"Matter of fact there is," says Crane's phlegmatic reply. "Could you be a little understanding about our profit picture for May?"

We've been quizzed thusly by press release on the current 6-minute weekly Tarzan opus: "Who well known sound is actually a bleat of a camel, the howl of a hyen, the growl of a dog and the tone of violin's plucked G-string, all super imposed on a recording of a yod played at high speed?"

Tom Smothers calling CBS in March to check out that cancellative rumor?

"A vacation is what you take when you can't take what you've been tilling any more."

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