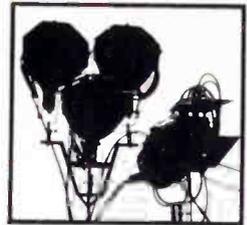


# Television Age

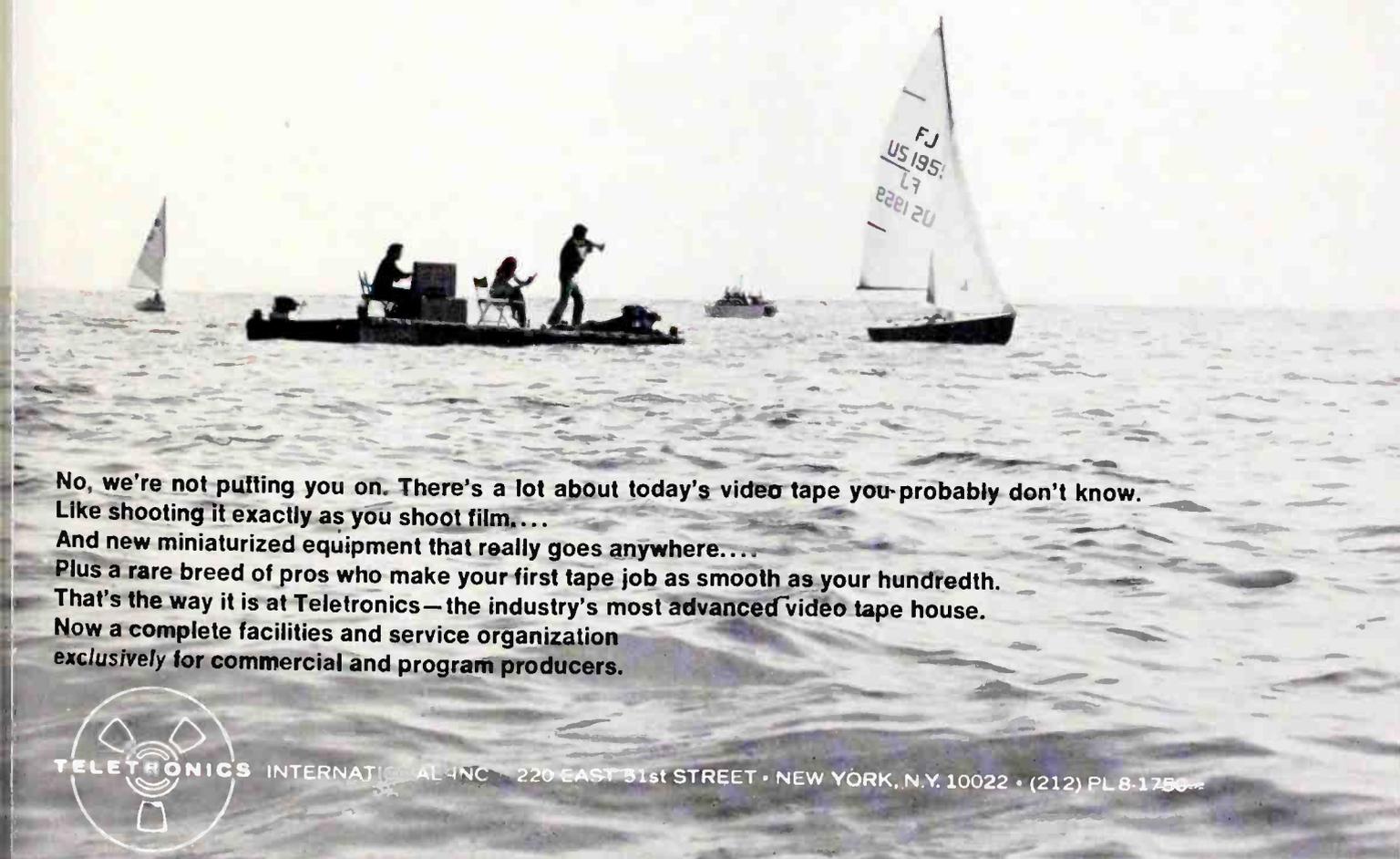
## The commercials scene

Studio trends, animation and the 30-second ad



*Taping on a raft?*

HE 8690  
F-703  
Indiana University  
MAY 6 - 1970  
Library



No, we're not putting you on. There's a lot about today's video tape you probably don't know. Like shooting it exactly as you shoot film... And new miniaturized equipment that really goes anywhere... Plus a rare breed of pros who make your first tape job as smooth as your hundredth. That's the way it is at Teletronics—the industry's most advanced video tape house. Now a complete facilities and service organization exclusively for commercial and program producers.



TELETRONICS INTERNATIONAL INC. 220 EAST 51st STREET • NEW YORK, N.Y. 10022 • (212) PL 8-1750



# reel class

Like most production houses we have demo reels of our studio work that show segments of clients commercials and programs. And, like other demo reels they show our implementation of other people's creativity.

Now we have a demonstration tape of our VARIABLE-MOTION SYSTEM techniques that's 100% our own creation . . . writing, filming, casting, scoring, taping . . . the works.

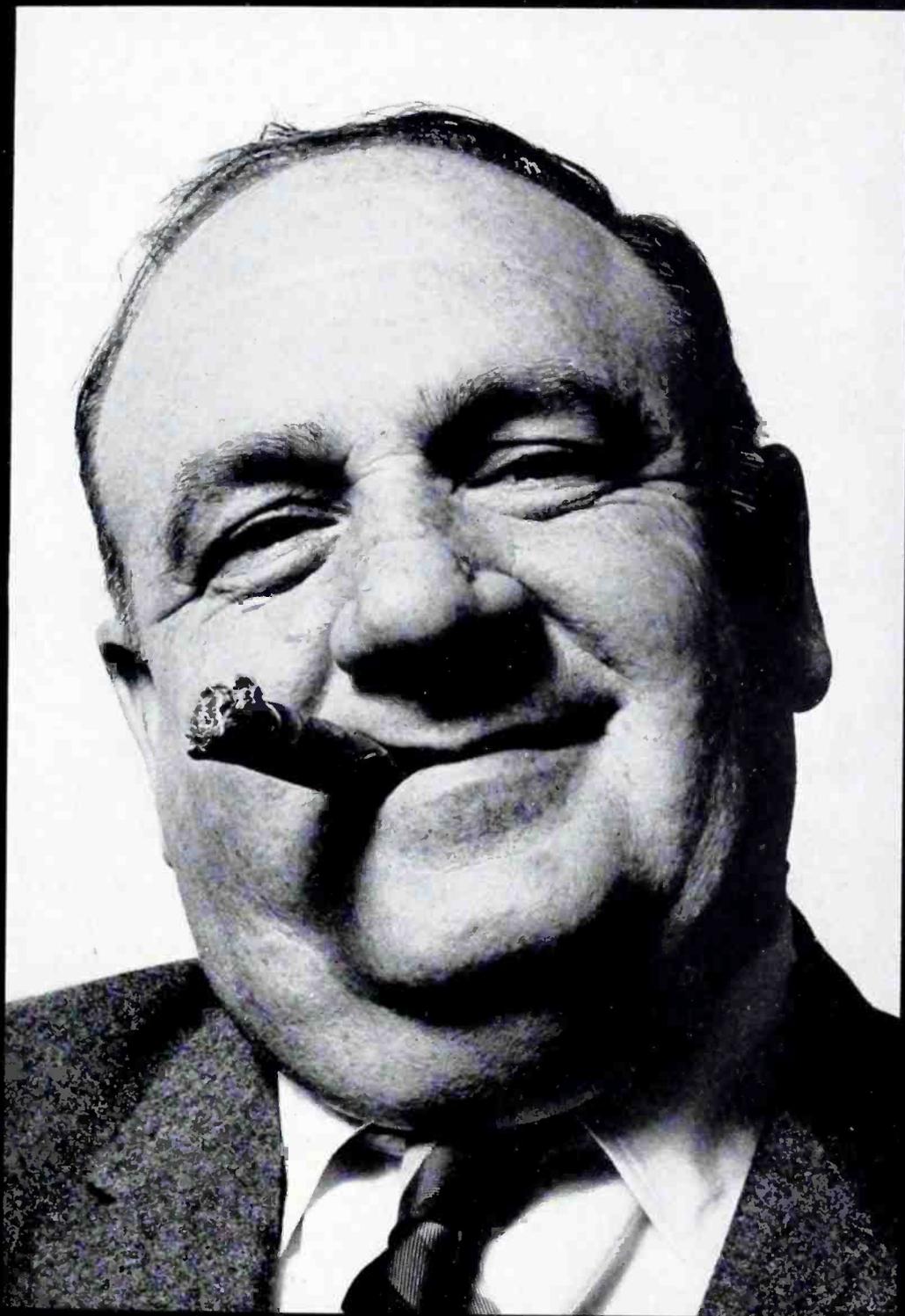
Sure, you know we have 10 color cameras, 9 VTR's, 3 enormous tape studios, a million dollar color mobile unit, 2 Arriflex BL-Nagra film systems, 2 audio production studios, and myriad other technical necessities; but what is done with these facilities by a creative and professional staff is what we'd like to show you.

Ask to see our new demo tape. Like the rest of our services, it's reel class.

Call Bob Turner for information



# If you were the only girl in the world



We'd still be the only guys in the world, with the only Production Boutique in the world, when you have a commercial you prize above anything else in the world.

**advertel**  
NEW YORK

310 East 44th Street, New York, N.Y. 10017. (212) 686-5020

# Jeanne Sexton's make the winning move



# Blair man helped her in the game game.

Jeanne Sexton does a lot of last minute Christmas shopping. As a time buyer at Harvey and Carlson, she's snowed under from Thanksgiving on with last minute changes for her client, Milton Bradley. In the game business things happen fast. And when they do, Jeanne has to react quickly and revise her spot schedules market by market to adjust to local sales situations.

Fortunately, Jeanne has some Christmas help. From Dick Wallace. Her Blair man. Dick's not just a good Samaritan... he's a good salesman. He knows the real work begins after the sale is made. When schedule changes become necessary, he handles countless phone calls and mountains of paperwork. And he sticks close to Jeanne so station traffic and merchandising departments can react to Bradley's needs for top impact spots and marketing support.

It's all part of the game. When Bradley wins, the station wins. And that's how John Blair & Company stays number one in the representative business.

If you play to win, call your Blair man.



**BLAIR TELEVISION**



**MB**



**THE GAME  
THAT TIES YOU UP  
IN KNOTS**

# WHBF

*the call  
letters of  
public service  
since 1925*



Maurice  
Corken, vice pres. & gen. manager

"Serve is the key word in our motto. It challenges us to provide the best in entertainment, news and public service that our many years experience can provide."



Bob  
Sinnett, vice president, engineering

"Superior service demands superior equipment like our radar weather system, full color studio and control rooms, film labs and complete backup equipment."



Bud  
Nelsen, national sales manager

"Our philosophy of advertising investment, as opposed to just time sales, makes staff involvement in community affairs the keystone to media service."

## WHBF

CBS for the No. 2 market in Illinois-Iowa (Rock Island, Davenport, Bettendorf, Moline)

OCTOBER 6, 1969

## Television Age

### 25 COMMERCIALS PRODUCTION: A NEW BALLGAME

*Rising costs, pressures from clients are changing big studio concepts of operation*

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### 32 THE 30 BREAKS LOOSE

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### 34 THE AGENCY STUDIO: TOY OR TOOL?

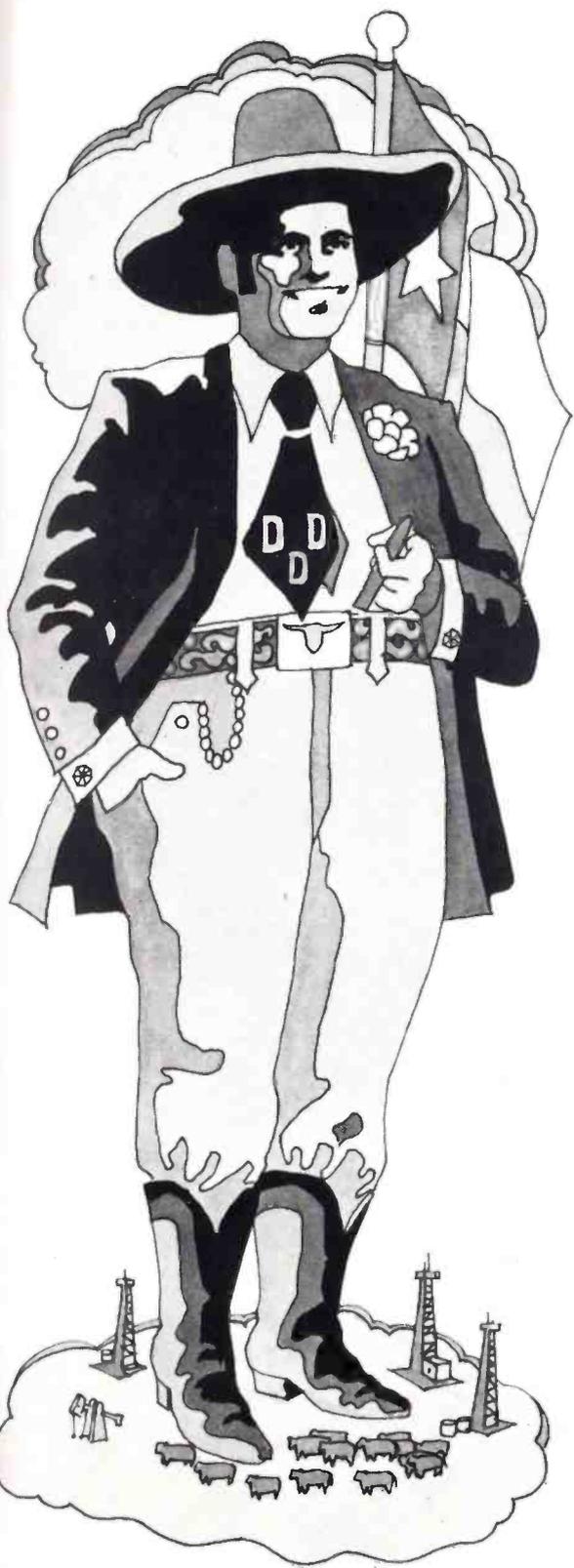
*Big money invested in new in-house facilities to aid in production of commercials and consumer research*

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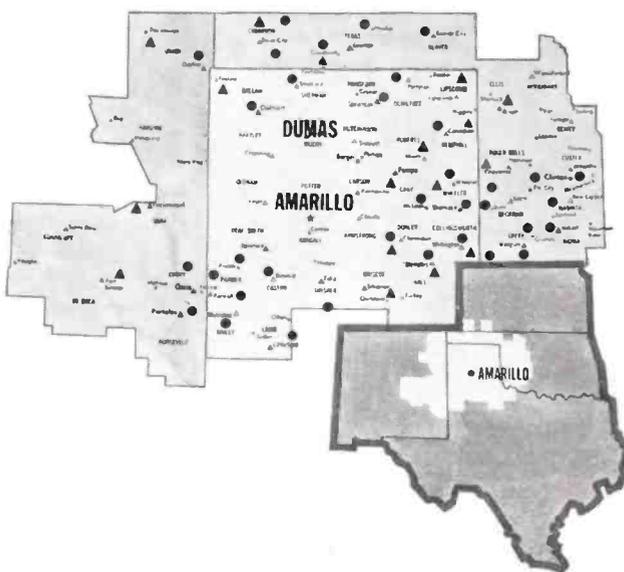
# Not all of the Ding-Dong Daddies are from Dumas...



No sirree . . . we have some big-spending, high-rolling Ding-Dong Daddies throughout the 39-county, three-state coverage of Amarillo television stations. Dumas, Texas, is just one of the rich Panhandle Texas cities that make up the No. 4 market in Texas\*.

It's part of the farming, ranching, petroleum, wholesaling, manufacturing and cattle feeding boom that has made Amarillo a vital warehouse and distribution hub. That's why our Ding-Dong Daddies have one of the nation's highest per-capita incomes. You oughta buy a spot or test market schedule and see them do their stuff.

(\*ARB ADI, 1969 - Houston, Dallas-Ft. Worth, San Antonio, Amarillo)



To SELL the DDD's of Dumas and other points, contact the reps of these Amarillo TV stations:

**KFDA-TV**  
Blair Television

**KGNC-TV**  
Avery-Knodel, Inc.

**KVII-TV**  
HR Television, Inc.

**Amarillo, Texas**





**The total  
TV scene**

**AMPEX**



# PHOTO FINISH!

When you use the

# BIG C

**Cineffects, Inc.**  
for Optical Effects

**Cineeffects Color  
Laboratory, Inc.**  
for Processing and Printing

You've got a Photo Finish that's a Dead Heat every time!

You win on both counts — with Top Quality optical effects and Color Laboratory Services. You win on Place and Show too because the Big C delivers "Creativity" and "Service" that has no equal!

For professional service on brilliantly created "opticals" . . . and for precision finishing of those outstanding optical negatives in the Color Laboratory especially designed for that purpose . . . put your money on the stable of skilled craftsmen who work for you at . . .

THE

# BIG C



*cineeffects inc.* (212) 246-0950

*cineeffects  
color laboratory inc.* (212) 581-4730  
115 West 45th Street, New York, N. Y. 10036

**...you'll be a winner every time!**

Subsidiaries of NATIONAL SHOWMANSHIP SERVICES, INC.

## Letter from the Publisher

### The changing commercials production scene

The advertising business has undergone constant change during the 60s. The business of producing commercials has also undergone a transformation. As our lead story in this Fall "Commercials Production Quarterly" issue shows, the large studios have begun to accept the fact of change with realism.

This willingness to recognize some basic changes in the production industry should work well for the business. While economic factors are a prime element in forcing the adjustments, they have been working to the advantage of the advertiser and the agency as well.

Anyone looking at commercials today and comparing them with a few years ago will admit that there continues to be noticeable improvement in television advertising. Color has undoubtedly played a major part in the creativity and effectiveness of television commercials, and as one production expert commented, "We are learning things about color—the subtle nuances, blending, sets, lighting and other aspects of production—every day.

The commercial producers are, like everyone else, fighting the battle of costs. Both agencies and advertisers have applied pressures on the commercial production firms in the matter of spiraling costs. National and regional advertisers are now spending in excess of \$100 million a year for commercials. While this sounds like a great deal of money, it is small indeed compared to the programming investment, and at times the commercial is even *more* creative than the program that carries it.

### Note to the FCC

The Federal Communications Commission might take a good long look at what is happening in London. Just two years ago in 1967, the Independent Television Authority reviewed the 10-year licenses that had been granted in 1957.

The licenses for Weekend Television had been originally granted to Associated Television. A very impressive group of British industrialists and television experts headed by Aiden Crawley, who was formerly head of Independent Television News and a former member of Parliament applied with fanfare for the license. David Frost is a member of the group. The new combine allowed as how they could do it better, and on the basis of a lot of rosy promises, was given the grant.

ATV, which had had a strong programming record on Weekend Television, was given the license to program in the Midlands (in terms of income, they were just as well off). However, the new London Weekend Group has now come in for a great deal of criticism. The promises have not been kept. The programming has deteriorated to the point where primetime consists of game shows and inexpensive variety programs. The new group is under fire, and all hell has broken loose.

All of this is an interesting footnote on the fact that promises and the slick presentations are one thing, while actual performance is another. No one will deny that a lot of money can be made in television, but it requires substantial investment, and certainly, in programming, a considerable gamble. Promises, well intentioned as they might be, follow the laws of economics. In the case of London Weekend Television, for example, when the directors found that the profits were not rolling in as anticipated, all those initial commitments went out the window.

Cordially,

*S. J. Paul*



#### CHICAGO

MAURICE STEVENS  
STU BERG  
GEORGE GOOTSAN

#### LOS ANGELES

BEN NORMAN  
BOB GIPS  
BOB MAYBERRY  
GUS JEKEL  
HAWLEY LAWRENCE  
LEE CHAPMAN  
TED GOETZ  
BOB KURTZ  
DALE CASE  
DICK VANBENTHEM  
IRV ANDERSON  
KEN CHAMPIN

#### NEW YORK

JOE HANWRIGHT  
ARMAND ACOSTA  
TIM SHEEHAN

#### LONDON

NORMAN JAMES  
RIMAS VAINORIUS

☆☆THE☆☆☆☆  
DIRECTOR'S STUDIO



filmfair  
LONDON • NEW YORK  
CHICAGO • LOS ANGELES

*"Who says  
you gotta  
go to  
New York  
for the  
best  
videotape  
production?"*



*Those who  
don't know about  
Tele-Color...*

with the finest and newest color television equipment, some of the most knowledgeable and capable technicians in the country, a desire and ability to deliver the best quality product . . . New York quality and then some.

We offer full, fast, efficient, flexible TV production facilities including total pre and post production service. Here you will find complete color and black and white facilities for producing high and low band recording on 1 and 2 inch videotape, production in studio and with mobile unit, tape to film transfers on 16 mm and Super 8 cartridge, double and single system. We also provide complete audio and video editing and mixing plus videotape dubbing facilities.

Our mobile unit is fully equipped though compact enough to go anywhere on short notice. Would you believe the North Pole? And we're just a stone's throw from Washington and Washington's National Airport, which puts us close to you wherever you are.

Give us a try . . . let us show you why those guys are wrong who say "you gotta go to New York for the best TV production". Contact Charlie Riley, President of Tele-Color Productions, Inc.

**Tele-Color Productions**

**Letters  
to the  
Editor**

**Profit vs. loss**

In reading your *Analysis of FCC Revenue Figures—1968 vs. 1967* (TELEVISION AGE, August 11, 1969, page 6), I noted a discrepancy under the Sioux City, Iowa, net income information. The 1967 total of 711 was a loss during 1967. The 1968 figure, as you indicated, was an \$11,000 loss, therefore, your percentage information is improper.

WILLIAM F. TURNER  
*Executive Vice President and  
General Manager  
Forward of Iowa, Inc.  
Sioux City, Iowa*

• Reader Turner is correct. Instead of a minus percentage of 101.5, the 1967-68 change should read plus 8.5 per cent. In addition, a typographical error in the spot billings for home listing showed Des Moines for 1967 with \$6.81. It should read \$11.29.

**90 per cent reduction**

Thank you for your coverage of Spot On Line (Newsfront, TELEVISION AGE, August 25, 1969, page 19).

I would like to point out one discrepancy, however. You correctly state that we estimate operating costs for SOL about plus-or-minus 10 per cent of current rep costs. On page 61, however, reference is made to SOL and it is stated that our system "will cost the rep no more than 10 per cent of his present cost of doing business . . ."

I wish, as I am sure the reps do, that the latter statement was true, but alas, it isn't. All we can offer is a faster, more accurate, less burdensome operation, not a 90 per cent reduction in operating expenses. We believe that fewer errors, faster response, better utilization of personnel and time all add up to higher profits and that is what we are in business to provide.

JEROME J. KLASMAN  
*President  
Integrated Data Concepts, Inc.  
New York*

**Where can you buy a  
\$12,000 tire swing?**



**Where else but**

**Topeka!**

The 50-acres-under-one roof Goodyear tire plant at Topeka is the world's top producer of those giant tires you see on earthmovers and the like. Goodyear employs 3100 people in Topeka on a \$30,000,000 payroll to roll out 2,000 different ones, including auto tires...25,000 per day!

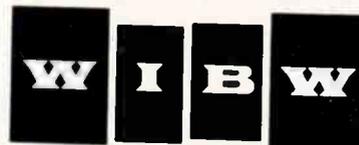
Topeka is full of other surprises, too.

It dominates distribution in the populous eastern third of Kansas, where two-thirds of the people

live... just as WIBW-TV dominates the viewing in the area with the best of CBS plus community-involved, people-endorsed programming. WIBW-TV—the only commercial VHF signal from the state capital—is the authoritative source of state government, financial, business and sports news...the news Kansans want to hear.

It's the big market, too: 150,000 homes, delivered to you direct and via 48 cable systems. Many never get another signal.

**Where else but Topeka** are big (and little) wheels so well accommodated? Let Avery-Knodel unroll the whole picture for you. They're tireless. Or call (913) 272-3456.



TV Radio FM  
Topeka, Kansas  
Affiliate: KGNC, TV Radio FM, Amarillo, Texas

# ARB

# THE SERVICE FOR THE 70's

---

## **New!**

### ***Weekly Ratings***

No longer will it take special analyses to gain a clear picture of week-by-week viewing patterns. A new section of ARB's Television Market Report provides time period rating estimates for each individual week during a multi-week survey . . . if more than one program is telecast during a time period, each program is listed and its rating is reported for the week it appeared. You'll see how one-time specials performed . . . how a regular program is trending . . . how new programs and competitive programming strategy in the market are working . . . how individual movies perform.

## **New!**

### ***Pure Program Ratings***

Now you can evaluate participating spots with greater confidence than ever before.

Beginning this season, ARB exclusively reports "pure" program audience averages . . . not an audience estimate based on a time period, but audience estimates based on regularly scheduled programs *regardless of length*.

One-time pre-emptions and times when stations are off the air during a survey are automatically eliminated and won't dilute data. And, audience estimates are based on the actual number of ¼-hours the regular program runs (i.e., overtime on sports events, variable-length movies).

For ease of use, data are presented alphabetically by program name and station.

# ARB takes the if's, and's & but's out of using television audience measurement:

ARB's Television Market Reports for the coming season are closing the gap between what audience information is *needed* by the industry for more effective spot buying and selling . . . and what's technically feasible.

Through the combined resources of ARB and Control Data Corporation, the most advanced systems design and modern computers have been employed to produce an unprecedented audience research service.

*Unprecedented* in sample selection source; visual, direct-to-computer tape data techniques for faster processing and greater verification of accuracy; reporting standards and sample size controls.

*Unprecedented* in terms of useful data —

• Pure program rating estimates which automatically eliminate pre-emptions and are based on the actual quarter-hours of telecast.

• Week-by-week ratings by time periods for every week of the survey where sample size permits.

• Complete demographics and analyses for spot buying.

• Historical trend data to save reference to previous reports.

• Sales potential measurement for family-oriented products.

• Inclusion of Area of Dominant Influence data for all markets.

• ARB's television market report service for the 70's is fully documented and explained in a special folder, *WURSTOWN 1969-70*. If you haven't received a copy already or need additional copies, write: American Research Bureau, 4320 Amundale Road, Beltsville, Maryland.

## New!

### **Separate and Expanded Spot Buying Guide**

• Complete audience demographics are provided for spot buying and selling in a separate section of ARB reports.  
• Station break spot offerings can be evaluated quickly . . .  
• The total survey area, in the metro, and in the Area of Dominant Influence. Titles of programs  
• Provided for reference.

## New!

### **Three Nationwide Sweep Surveys — ADI Data and Summer Index for All Markets**

ARB surveys will be conducted three times a year . . . in the fall and at midseason, plus a May survey for summer planning. The Summer Measurement Index, a comparative report which highlights summer viewing estimates and previous survey estimates, will include data on every market. ADI data will also be included in all regular reports for the first time.



**AMERICAN RESEARCH BUREAU**  
A C-E-I-R SUBSIDIARY OF CONTROL DATA CORPORATION

WASHINGTON

NEW YORK

CHICAGO

LOS ANGELES

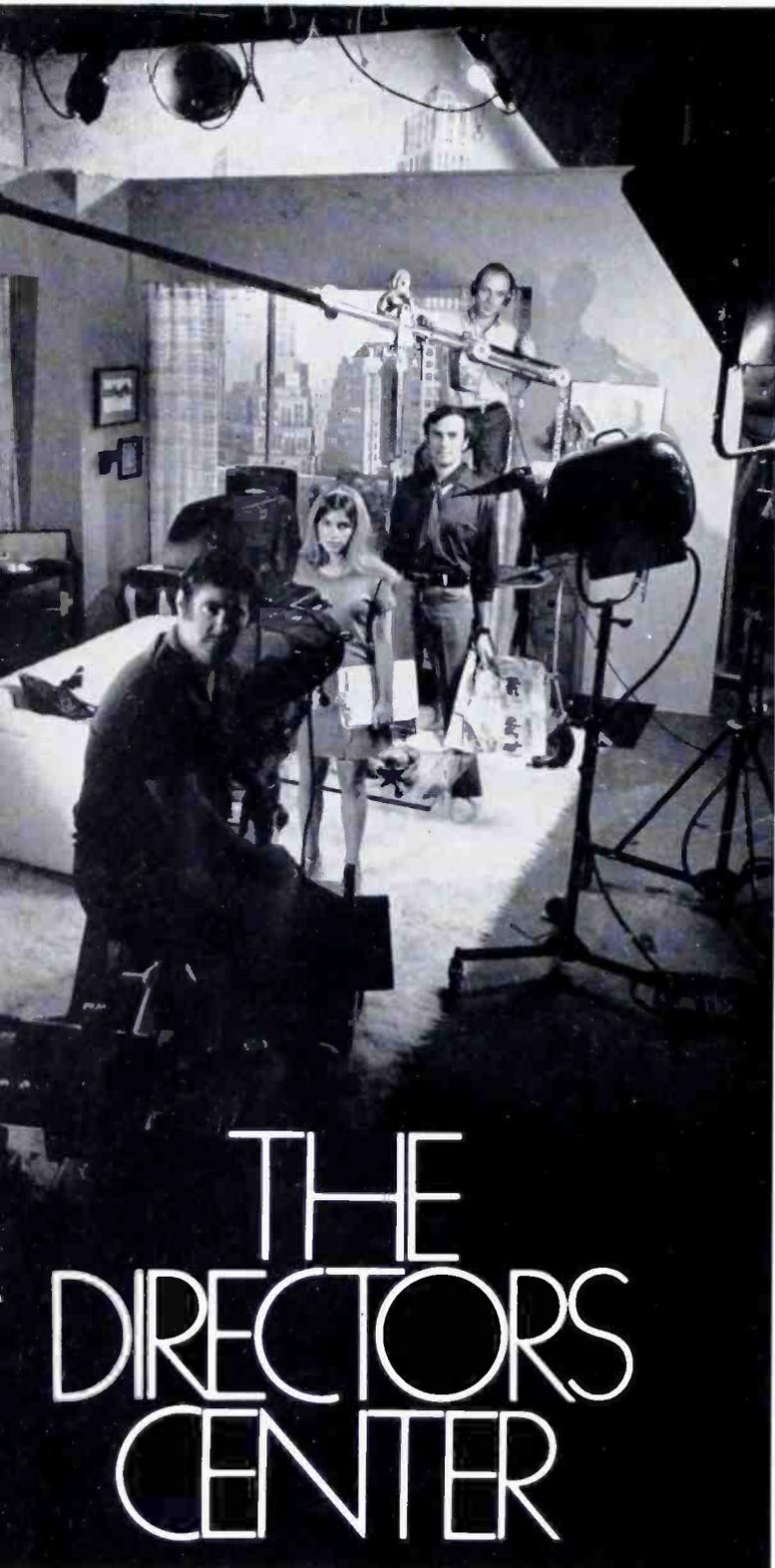
SAN FRANCISCO

ATLANTA

DALLAS

# POV

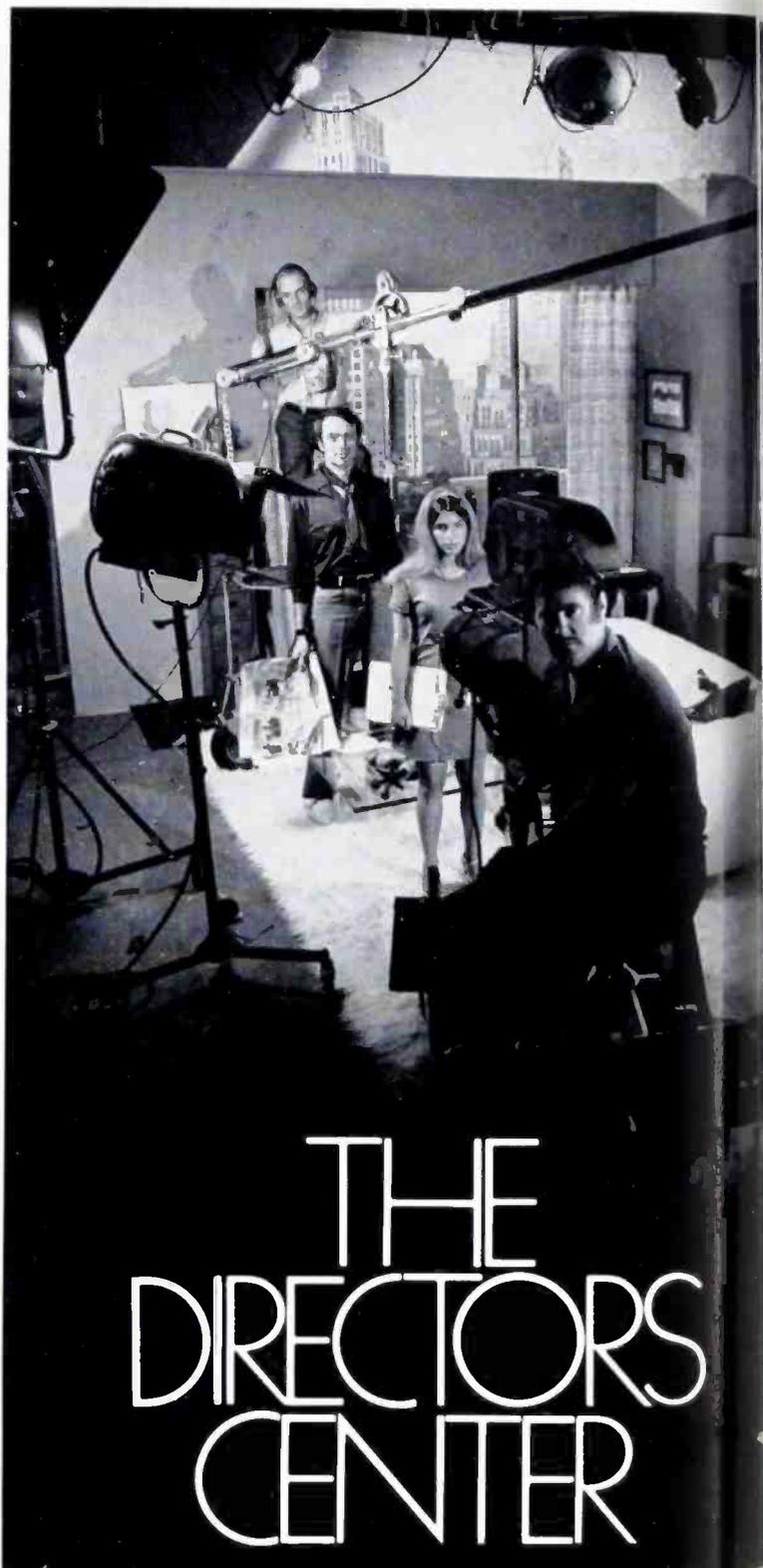
How you see The Directors Center depends upon your point of view. How you use it depends upon your need



If you are a director, you see us as a complete service facility, including stages, equipment and personnel. Our format offers you maximum latitude for everything you do, from evaluation and research thru production and post production.

*A total service to directors and producers. Worldwide. That's our point of view.*

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If you are an agency producer, you see us as a place where the industry's leading directors are backed up by professional production management including complete logistical budget control from bidding to broadcasting, for film and tape.

THE DIRECTORS CENTER  
1515 North Western Avenue  
Hollywood, California 90027  
(213) 466-8691

**ees incentive needed for timebuying**

One of the top agency media directors, noting the recent proliferation of media-buying services, said agencies *could* do the kind of negotiation the services do, but *won't*. The reason? There's no direct financial incentive to pay top salaries for top buyers, give the buyer enough time to negotiate and squeeze the last ounce out of the station. The better the buying services buy, he said, the more money they make—no matter what they say.

If agencies set up media departments as profit centers and clients rewarded the agency directly for efficient buys, the buying services would disappear, said the agency executive. He said the agency would make more money while the client would save money.

**Katz and EDP**

Katz, which bills centrally for its stations, expects to have its contracts practically computerized by the end of the year. The rep will also have available shortly a complete computerized rundown for salesmen of audiences for all spots, shown by 20 different demographic categories, and covering all stations.

Meanwhile, Katz' work on programming station inventories, which involves, among other features, showing what's available instantly, has been shelved for the time being. Failure to achieve fast, accurate input was one of the problems.

**Commercials on ETV?**

One of the best ways to reach, and teach, preschool children is through the commercial announcement—and that's the way educational tv will try to teach them now. This concept was spelled out by Joan Cooney, executive director of the Children's Television Workshop, a division of NET.

"When I was doing a study for the Carnegie Corp., parents would come up and tell me how their kids were hooked on commercials," Mrs. Cooney explained. "They might not pay attention to the program, but their heads would snap around when the commercial came on."

The idea triggered Mrs. Cooney into using this concept on *Sesame Street*, NET's educational-entertainment series for youngsters. Words, letters, numbers and some simple concepts are "sold" to three to five-year-olds in 30- or 60-second messages, using puppets or animation in spots between longer filmed segments.

What makes the commercial format popular with kids? Mrs. Cooney believes it's due to (1) brevity; (2) directness, and (3) striking visual and audio effects.

**new life for kid shows?**

There are increasing indications that many of the network affiliates which, in recent years, curtailed or stopped presenting children's programming in the late afternoons are having second thoughts about it, according to Wynn Nathan, executive vice president of Metromedia Program Sales.

Nathan reports that during a recent swing around the country, station executives to whom he talked expressed

more interest in children's programming. The ratings of children's shows in some markets are, in fact, very good.

**Metsomania rubs off**

The phenomenal success of the New York Mets in streaking to the championship of the National League East has rubbed off on the team's tv game-carrier, WOR-TV. Not only did the ballclub contribute mightily to boosting the station's rating to a record average 10 per cent share from its normal 7, but it helped out in less direct ways too.

Since contractual agreements with six incumbent sponsors of the games dated back several years (to when the Mets were somewhat less amazing), there was no chance to hike rates. However, the mid-season madness that whipped up around the club did enable WOR-TV to sell, for the first time, all game spots and adjacencies, and brought in an additional \$300,000 windfall in the form of participations in the playoffs and seven last-minute additions to the tv game schedule. (At \$1,800 a spot, participating sponsors were more than willing to go the added games.) Inclusion of game spots also helped the station sell some packages, and the team's popularity guaranteed a sellout for next season too.

Less obvious, but equally important, was the team's influence on premiere week of the networks' flagships. Bob Glaser, WOR-TV's general sales manager, observed that the Mets "caused havoc" with network ratings. On the night of September 9, for example, while the Mets were methodically knocking off the Chicago Cubs in a crucial two-game series, WOR-TV pulled a Nielsen of 30, to WNBC-TV's 18, WCBS-TV's 9 and WABC-TV's 6.

The mammoth Met audiences also offered WOR-TV a golden opportunity to promote its realigned \$6.5 million primetime schedule. "We're coming into Fall with a very bullish attitude," notes Glaser, "though the entire business market is rather soft. Our reception at the agencies has been exceptional." What about at the bank? It's not bad there either, hints Glaser, pointing out that the station is 90 per cent sold out of time for the Fall, a good 25 per cent ahead of last year.

**Next year's RTNDA president**

Jim McCulla of ABC Radio, Los Angeles, has climbed aboard the two-step escalator that will elevate him to president of the Radio Television News Directors Association in 1970-71. For the next year, he will be number-two man to J. W. "Bill" Roberts, of Time-Life Broadcast, Washington. McCulla was elected vice president and president-elect of RTNDA at the association's Detroit conference.

Jud Collins of WSM-TV Nashville, who had been named to oppose McCulla by the nominating committee, was nominated from the floor for membership on the directors at large after McCulla's victory. Other directors selected were Wayne Vriesman, KWGN-TV Denver, and Roy Wood, WYON Chicago. Chairman of the National Broadcast Editorial Conference steering committee for 1969-70 is Wes Bowen of KSL-TV Salt Lake City.



**Who are they calling to capture**  
the steely look of Gillette?  
the wacky stunts of Beat The Clock?  
the worldly guests of David Frost?  
the daily beneficence of One-A-Day  
Vitamins?  
the spirit of soul at the  
Harlem Cultural Festival?  
the enlightening experiments of the  
Children's Television Workshop?  
the colorful consoles of  
General Electric?  
the special on-stage drama of  
"Front Page"?  
and the president of IBM?

# TELE-TAPE



Gillette Techmatic



Beat The Clock



One-A-Day Vitamins



The Harlem Cultural Festival



General Electric Color



Front Page

## TELE-TAPE PRODUCTIONS

one production house to call  
when you need complete  
production capabilities

We're never too busy to call. For commercials,  
Bill Thompson. For programs, Don Redell.  
Whatever your problem, just call.  
(212) JU 2-3400. 321 West 44th Street,  
New York, New York 10036.  
In the Midwest call Keith Gaylord  
135 S. LaSalle St., Chicago, Illinois  
(312) 332-2718.

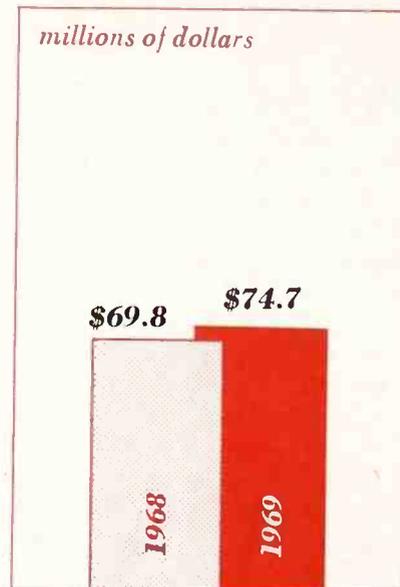
# Business barometer

the steam going out of the spot business? The July increase of 7 per cent, which brought billings to \$74.7 million, represented the third straight month of declining increases. Here's a recap of the year so far:

The first quarter was remarkably stable with increases each month close to 15 per cent. The peak hike for the year came during April, when a 21.6 per cent rise was recorded. But the May increase slid to 15.7 per cent and then June dropped to 12.3 per cent.

## NATIONAL SPOT

millions of dollars



Looked at cumulatively, spot billings look less worrisome. For the year through July, spot revenue hit \$632.8 million, which is not bad. This compares to \$553.2 million for the first seven months of '68. The increase is 14.4 per cent.

This is just about where spot was percentagewise at the end of the first quarter. At that time, the three-month total for spot in '69 was \$254.6 million, as against \$222.9 million for the corresponding quarter in '68, making an increase of 14.2 per cent.

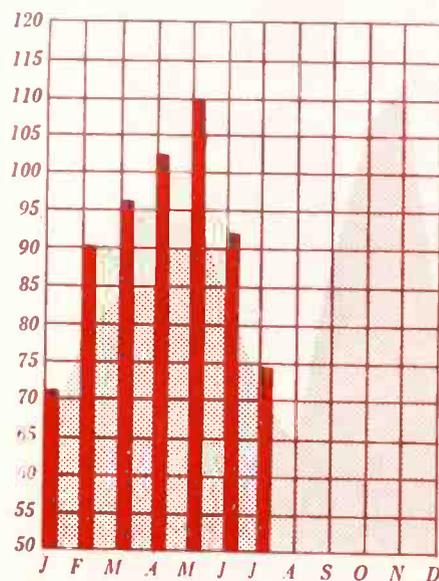
July (up 7.0%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+ 4.2%
\$1-3 million	+12.3%
\$3 million-up	+ 5.3%

the percentage figures above indicate, the second quarter began better than it finished, but the average monthly increase remained a little higher than the first quarter. The billings total for the April-June, '69, period in spot came to \$303.5 million, compared to \$260.5 million in the same quarter last year, an increase of 16.5 per cent.

For the first half of the year, spot in '69 came to \$558.1 million, while the January-June, '68, period was \$483.4 million, a jump of 15.5 per cent. The seven-month total this year stands at \$632.8 million, while the total for the same period in '68 was \$553.2 million. Thus, spot as of July 31 was 14.4 per cent ahead of last year.



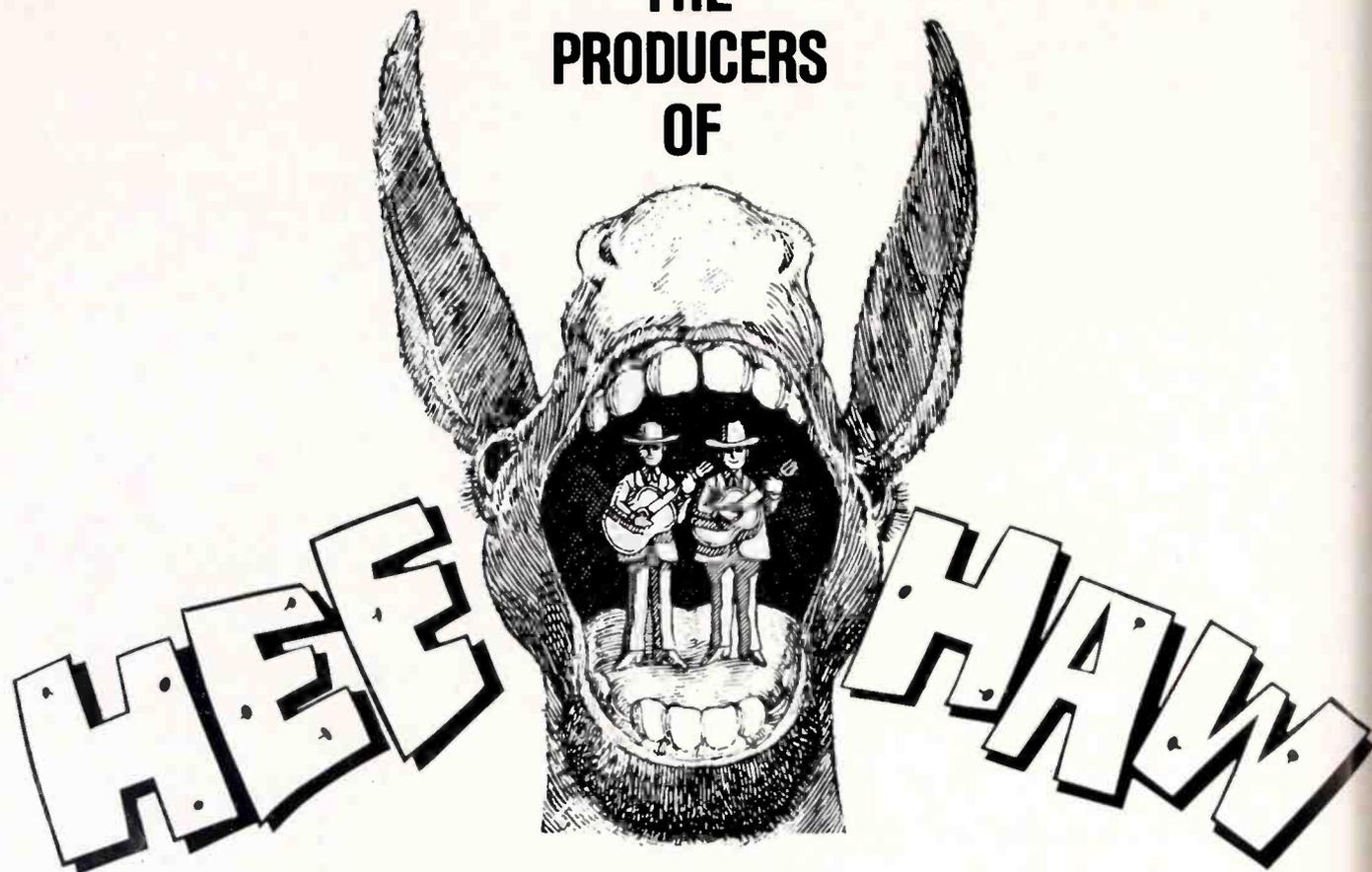
1969-68 comparison

medium-size stations—those billing between \$1-3 million—turned in the best spot performance in July with a rise of 12.3 per cent over the previous year. The stations billing over \$3 million were up 5.3 per cent, while the under-\$1 million stations rose 4.2 per cent. The medium-size outlets did best in spot percentage increases in three other months this year, while the smaller stations also led three times during the first six months.

at issue: local and network compensation revenue in July.

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

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**'Cheap' retail tv**

That perennial question retailers ask about tv, "How can I get cheap commercials?", was answered in practical terms recently by Duke Marx, president of Marx Advertising Agency & Film Co., Milwaukee, one of the more experienced practitioners of retail advertising on tv.

Marx was one of the speakers at a seminar on retail advertising sponsored by ABC-owned tv stations and held in New York September 26.

He said he's produced 4,200 retail commercials in 17 years. No matter what kind of store is involved, he stated, the advertiser invariably asks how he can get "cheap" production.

**Key tips.** The agency/production executive had six major suggestions and showed commercials to illustrate his point. His tips:

(1) "Give the production house time. If we do something in a rush, we charge more."

(2) "Get out of the studio." Marx said studios were often little more than expensive overhead because "you've got 18 or 19 guys sitting around drinking coffee out of paper cups." He advised using available executives wherever possible and "let God be your lighting engineer."

(3) "Go with the crowd." By that he meant to find out what production companies were going over seas and then arrange to hitchhike the retailer's commercial on the schedule. Marx said he handled 43 commercials overseas for retailer in the past 12 months.

(4) Shoot more IDs. There's little difference in cost between a 30 and 60 Marx found, but there were substantial savings in the 10-second ad. Marx noted that whereas he used to shoot only 60s, today 70 per cent of his commercials are 30s with the rest divided between 60s and IDs. He thinks the way things are going, the 10s will account for from 30 to 40 per cent of his commercial volume shortly.

This pitch for IDs was tempered, however, by his feeling that part of the explanation for the rise in use of 10-second commercials among retailers is fad-and-fashion. "We'll be driving people crazy with 10s next year."

By 1971, he added, the trend will probably be back to the minute.

(5) The cost of a 60 can be kept down if the retailer sends along enough merchandise to the production house, Marx said. He's found that stores are often "cheap" about this. Marx noted that having to hunt for merchandise is time-consuming and costly.

(6) Avoid actors, and models and all the union problems that implies. Marx showed item advertising using inanimate settings.

Another speaker, Jane Trahey, president of Trahey/Wolf Advertising, one of the two women agency presidents in the U.S. (the other being Mary Wells Lawrence of Wells, Rich, Greene), poooh-pooohed retailer fears of looking amateurish on tv because of the quality of national advertising.

The store executives who fear this, she said, are often running terribly boring newspaper ads. She answered the argument that boring ads on tv are more noticeable than those in newspapers by saying: "Plenty of people put on boring advertising on tv, so why not you?"

**Ad manager problem.** Miss Wolf warned against burdening the existing ad manager with tv chores. She felt these ad executives were often out of touch with modern trends, too busy with newspapers and print-oriented, anyway.

She suggested these alternatives— (a) a separate tv ad department in the store, (b) an agency that specializes in retail tv and, (c) in the event the client can't afford an agency, going right to a production house for help.

Speaking on costs, she said it is not difficult to make commercials for under \$1,000 if they are ganged up.

She completed her talk by saying, "Make mistakes. It won't be the end of the world. But don't make the same mistake twice."

Another speaker giving half a dozen tips on making commercials— this time from the creative point of view— was Robert L. Edens, Jr., executive vice president of J. Walter Thompson and manager of the Chicago office. His half dozen, which were illustrated with national adver-

tising examples, were:

(1) "Show me what you're talking about." There's too much talk on tv, said Edens.

(2) "Tell why and tell it like it came from the mouths of babes."

(3) "Don't run away from an old truth just because it's old. Give it a new twist."

(4) "Talk plain. High-falutin' language doesn't fool anybody."

(5) "Don't take yourself too seriously. Nobody else does."

(6) "Be yourself." A holier-than-thou approach in which imperfection is not admitted is not believable, said the JWT executive.

Edens remarked at one point that "tv is so darned effective, it's hard to screw up, but some advertisers sure try."

Herber D. Maneloveg, BBDO vice president and member of the agency's new advertising strategy review board, and, until recently, director of media for the agency, told the audience "there's lots of room for negotiation" in buying tv. He advised retailers to ignore talk about tv time being hard to find. On the contrary, Maneloveg said, there is a choice and a big variety of options available.

He suggested a major retailer might make hay on tv by buying out a station's weather show or an early or weekend movie. He warned against a one-shot or two-shot test on video.

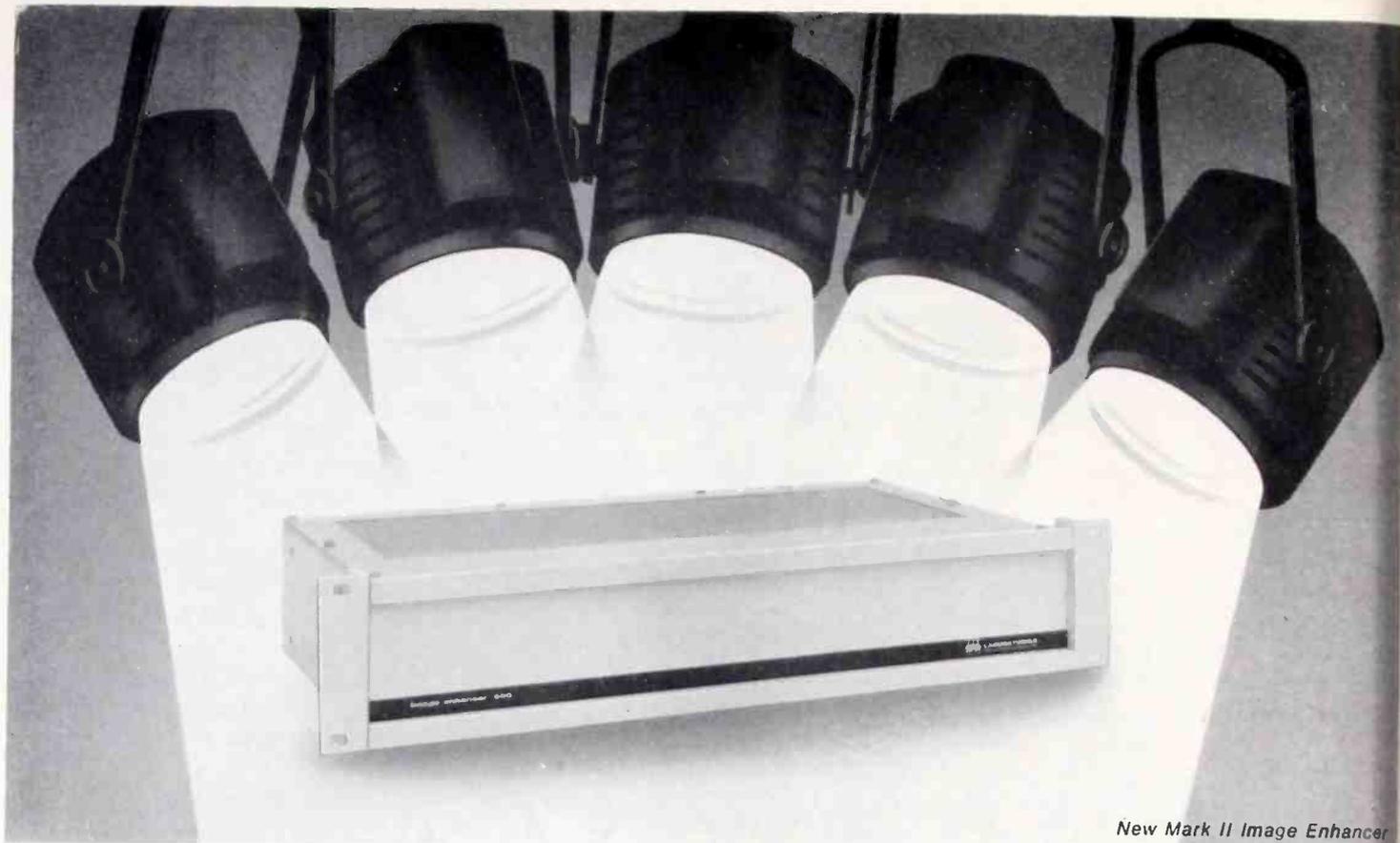
Maneloveg made clear he was not suggesting retailers drop newspapers. Use both tv and newspapers for a "synergistic" effect, he said.

**Not expensive.** The BBDO executive disputed the notion that tv was expensive. He gave these examples:

A page in the *Detroit News* is about \$4,000 and \$2,500 at the retail rate. For \$2,500, he said, a store can buy three late news spots on WXYZ-TV.

In Chicago, the *Tribune* open rate for a page is about \$4,400 and \$2,600 for retailers, with a reach of about 650,000 homes. For \$2,600, he said, an advertiser can buy 60 rating points and 1.3 million home impressions.

Other speakers at the seminar, held at the Plaza Hotel, were John T. Lucas, advertising manager of J. C. Penney, and Ralph Dawson, manager of the Commercial Video Tape Division of WXYZ-TV. ■



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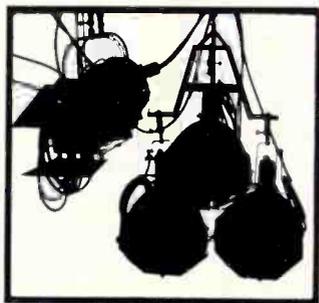
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## Commercials production: a new ballgame

*Rising costs, pressures from clients  
are changing big studio concepts of operation*

**T**here's something like a revolution going on in commercials production. It's so new nobody knows how it will work, but it appears to be attracting adherents.

While not many studios are involved, the ones that are involved happen to be the bigger operations, so the impact on the business is nothing minor.

The change that's going on is an uncomfortable one, for traditional ways of doing things are being upset and sizeable businesses are facing up to pressures that weren't foreseen only a few short years ago.

What's happening can be described as an out-

growth of the influx of creative stars into both the agencies and studios. This flood, which raised tv advertising to a high level of imagination, also brought in its train a host of economic problems which affected everyone connected with the job of producing such advertising.

Among the studios confronting these problems and coming up with solutions are MPO Video-tronics, VPI, Audio Productions and Teletronics International, all New York headquartered operations. Two other good-sized New York studios are known to be considering operational changes similar to those put into effect by the studios named and some of the most knowledgeable men



*Investment in facilities, high staff salaries have been heavy studio burdens.*

in the business predict still others will join in the basic revamping now going on.

Each of the studios is solving its problems differently, but there are important similarities in the solutions.

One of the key similarities is the move toward offering facilities rather than stressing creative talent. Related to this is the willingness of studios to work with outside directors of the agency's choice. In addition, there is a search for "production arrangements" on an annual basis to trim what many advertisers consider high markups. Accompanying this is a stress on audited costs and fixed fees.

In short, some of the major studios in the business are now saying: "Come to me for my production know-how and you can bring in any director you want. Now you have the best of both possible worlds—help in controlling costs and the creative

talent that fits your needs."

The developments at MPO have taken place only within the past few weeks. "What we are proposing to agencies and advertisers," explains William Susman, executive vice president of MPO, "is the best possible use of a full-service facility."

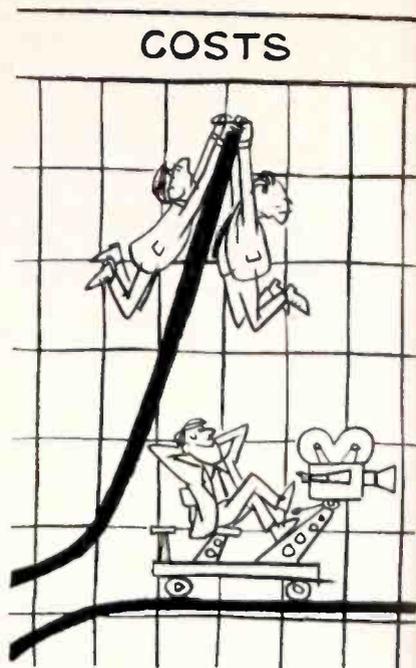
In return for a "guarantee of intent," which would involve an agreed-on volume of work over a year's time, an MPO customer will get a reduced "markup" or fee (reportedly in the neighborhood of 25 per cent), complete exposure of costs and the "right" to control such costs. In short, cost-plus-fixed-fee with full auditing.

While MPO will continue its traditional method of operation, including the use of its creative staff, Susman says he has no particular interest in pushing his own directors for those customers interested in exploring the advantages of buying MPO production know-how.

His reasoning is that by bringing



*Studio trend toward stressing facilities, rather than creativity, may end some headaches.*



*New studio plans put more responsibility on client to control runaway costs.*

in outside directors, MPO gets more use out of its facilities. As for keeping MPO's directors busy, the implication is that MPO will tighten up here, retaining those who look like they'll be in demand most of the time, anyway.

The guarantee arrangement sounds something like what MPO had been offering in the past, particularly in its deal with J. Walter Thompson. There is, in both cases, some kind of volume guarantee and auditing of costs by the agency (or advertiser). However, under the old way, while customers could receive returns on savings in production, they did not have the control of production costs they would have under the new type of arrangement.

And, of course, the ability of the

customer to bring in his own director is a major difference, perhaps the major difference.

While MPO's fee under the proposed production arrangement is less than the traditional markup, Susman says more stress on savings in pro-



More studios are allowing agencies to bring in their own directors.

duction. "There are more savings possible on the production side of the equation; 10 per cent of production costs is bigger than 10 per cent of the markup or fee."

How will this money be saved? says Susman: "Under the traditional method of commercials pricing, once a bid is accepted, there isn't much the agency can do to reduce the cost of the commercial. So the agency producer tries to get as much out of the studio as possible. Under our proposal, the client can save as much

he feels he can without affecting the quality of the commercial. We will pitch in because we have a fixed fee. Additional costs for the commercial don't bring us any more money; we have the incentive to cooperate."

The MPO concept bears some resemblance to Electrographic Corp.'s Directors Center, set up on August 1, after about a year of experimentation. However, there is a major difference in that the Center has no staff directors and no salesmen. Unlike MPO, which has nine stages, the Center has only minimal studio facilities, its intention being to rent in most cases.

What, then, does the Center do? It assumes all financial responsibilities and guarantees production quality, explains Sheldon B. Satin, president of the Center and president, as well, of the VPI Division, which now concentrates mostly on post-production services for ad agencies and from which the Center was spun off. Agency clients of the Center have "unlimited opportunity" to use in-



Available free lance talent ties in with studio acceptance of outside director.

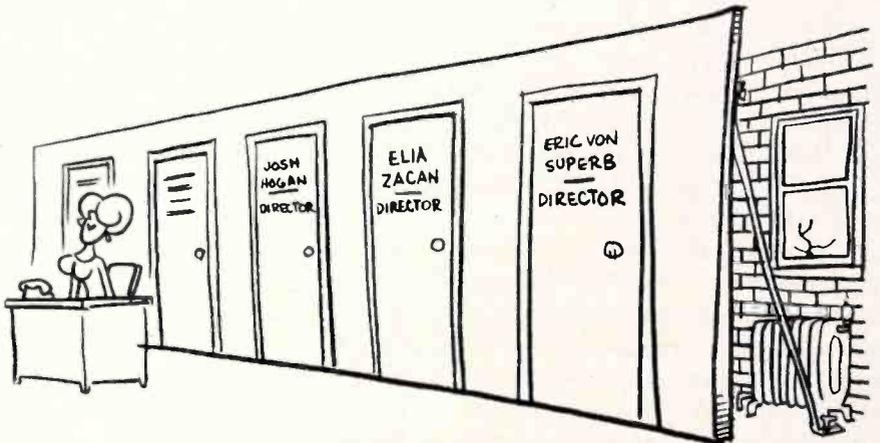
dependent directors of their choice, says Satin.

The Center, of course, is no secret. However, it had been operating within VPI as a separate company—in terms of bookkeeping—for about a year before it surfaced.

The experimental period followed one of hard financial going for VPI and hard thinking about the future of commercials production. For example, computer runs of commercial costs showed that the more creative directors were historically the worst profit earners.

Last year, VPI worked with a number of independent directors and op-

(Continued on page 71)



High-priced film directors were a response to the rise of the agency art director.



## Animation's no poor relation

*The penetration of animation in commercial creation,  
while no sensation,  
gives indication of strong duration*

**W**hen the ink bottle closed on Mickey Mouse for the last time at Walt Disney Studios, it marked the end of an era in animation—call it the Era of the Moving Circles. The days of the simplistic, stylized cartoon figures, their smooth, almost human movements carefully created out of mountains of ink or paint-on-celophane frames, ground to a halt.

And not a moment too soon. Movie cartoons and animated commercials on television were becoming dreary, predictable and remarkably unfunny. The peak year for animation in tv commercials had been 1957.

From there, it was all down hill—until a year or two ago, when some modest genius at the ad agency level made a momentous discovery: The work of certain leading still cartoonists could, when translated into animation, impart a freshness and a fey quality that were nothing short of revolutionary.

Actually, it was a momentous *re-discovery*. Thurber had been animated in a commercial some years before, as had other top cartoonists.

In any case, all it really took to infuse sudden new life into the animation idiom were a couple of milestone commercials—Jack Tinker & Partners' "Stomach" for Alka-Seltzer, styled by cartoonist Bob Blechman, and maybe "The Blahs"—same agency, same client.

The consensus that "Stomach" was a milestone in commercial animation is something less than unanimous, particularly among executives of other agencies (Tinker, the erstwhile creative pride and joy of Interpublic, is still functioning, but as a division of Erwin Wasey). The same is true

among operators of animation houses other than Elektra Film Productions, which handled "Stomach."

Yet it couldn't have been coincidence that the tumult and the shouting over "Stomach" had hardly died before the present boom in contemporary animated commercials began.

Blechman's work had appeared before in commercials. So had that of Bill Steig, another *New Yorker* product, who styled "The Blahs." But this time, explain some observers of the creative scene, everything went together perfectly, and clients and agency alike saw what could be achieved with animation.

### *Was it like this?*

One hard-bitten, anonymous production house executive has a theory on what happened next: "Agency creative guys are like chickens," he remarks cynically. "Somebody over there has an idea that works, and they all rush over there. Then somebody over here comes up with a winner, and they all rush over here. It was like that."

Be that as it may, the move to animated commercials was on, and still is. The name cartoonists are riding high. Besides Blechman and Steig, Tomi Ungerer is in demand (he did the "Nose" commercial for TWA), as are Charles Saxon, Robert Osborne, Kim Whiteside, Chon Day, Seymour Chwast, Peter Lippman, Hank Syverson, Lou Myers, John Alcorn and others. Peter Max gets bylines in the spots he styles.

Another milestone in animation—and nobody argues about this—was *Yellow Submarine*, the Beatles' widely acclaimed cartoon feature.

It's almost impossible to hold a discussion of animation in commercials without *Yellow Submarine* rearing its psychedelic conning tower.

"It awakened agency creative people to the potential of animation," says Jack Zander, executive vice president and animation director of Pelican Films, a house to whose account is credited that classic combination of attention-getting advertising and less than satisfactory sales, the Bert and Harry Piel campaign. "The Beatles showed the art directors what animation could do, and the art directors were smart enough to take the hint."

Over at Elektra, president Sam Magdoff took his entire studio staff to screenings of the Beatles' film. "Sure, every artist has a personal thing that he puts into his work," he says, "but you have to say that the ruboff from this film on the commercial business was tremendous."

While 1968 was the year of the great leap forward in animated commercials, 1969 to date has maintained the pace and perhaps stepped it up a bit. While statistics on the subject do not exist, the consensus among animation men at agencies and production houses is that animation, though continuing to gain, appears headed for a plateau—a high-level plateau, to be sure.

One art director-producer, Jerry Prueitt of McCann-Erickson, told *TELEVISION AGE* that he's into animation much heavier this year than last. To date in '69, he's done five animated spots, against an average of one a year in recent years.

Prueitt's most recent effort, a 30-second animated spot for Nabisco's



*Art director-producer Gerry Prueitt and writer Laurie MacDougall of McCann-Erickson work on animated commercial for Nabisco's new Cat Crackers. Right: A cel from the spot, which features a Cheshire cat styled by Prueitt.*



mechanical aspects of animation and knows how to make life easier for the production house without cutting any corners that will show.

In working with a name artist, the stumbling blocks are often the artist's style and/or technique.

Among artists difficult to animate is Andre Francois, who works in ink and water color wash. Cels (the clear plastic sheets on which production house animators work) cannot take water color wash.

"We can't very well ask the artist to change his technique, since that's

really what the agency and client are paying him for," says Pelican's Jack Zander, who's currently supervising production of a Francois commercial, "so we're doing it the hard way—making ink and water color drawings on paper, then cutting them out and pasting them on cels."

It's just as impractical to ask a name artist to alter his style in a commercial, although a little fine-tuning is sometimes possible. Artist Etienne Delessert, whose work is very new to commercial animation, has an ex-

*(Continued on page 63)*

new Cat Crackers, is now in the works at Pelican Films and is slated for airing next month. Based on *Alice in Wonderland's* Cheshire cat, this commercial runs counter to the current trend in that it was styled by Prueitt himself, rather than one of the in-  
artists.

Agency-styled animation has its advantages and disadvantages. While it lacks the recognition factor and attendant prestige value of name cartoonists and illustrators, it's a good deal less expensive.

The minute an agency recruits a name artist to work on an animated spot, it ups the ante to the client anywhere from \$3,000 to \$5,000, sometimes more. For this money, the artist delivers from one drawing to several dozen, depending on the level at which he has agreed to work with agency and production house. Some artists are content simply to establish the general style for the commercial with a sketch or two of the characters. Others prefer to control the outcome more closely by furnishing a series of drawings delineating not only the characters but also styling the backgrounds and outlining the situations in broad strokes.

### **Here come the problems**

"A lot of it depends on how hip and how secure the agency creative guy happens to be," remarks one production house executive. "The weaker ones have a habit of dumping all or most of the problem into our laps and the lap of the artist."

Production houses often find it easier, if less challenging to work with an agency art director-producer who knows his stuff, understands the me-



## Sound boom

*Proliferation of small audio studios  
raises survival questions, including financing,  
despite business expansion*

**T**he sound recording and mixing business has seen an increase in the number of new studios springing up in New York, not unlike the rise of the small one- or two-man commercials production company. There is, however, one big difference between the two: the small commercials production boys are making it, while industry watchers are dubious about the fate of some of the newer recording operations.

Taken as a whole, the business seems strong enough to support expansion. Aside from the healthy volume of television and radio commercials, the public is giving increasing attention to the electronic output of music and sound. There is mono and stereo, cassettes and cartridges, four-track and eight, not to mention the Moog.

The growth of feature film production in New York has brought additional business to many studios. One mixing house which recently did tracks for exploitation films and quick-cheap jobs has turned away that business in order to concentrate on better quality, higher budget films now made in the city.

The established operations, too, are expanding. Reeves recently opened an additional studio; Media-sound is planning to add mixing studios; National has gone into the tape cassette business and is in the process of completing three additional studios; MBA, a producer of original music, has now expanded its facilities to include a small, complete studio with a Moog.

One reason the small, new sound studios will have a harder time than the small commercials producers is

that the latter can rent equipment when they need it; a sound studio needs a permanent facility. As much as \$250,000 is needed to equip and open a good-sized studio. Tight money and the high risk nature of the sound business, makes that kind of financing difficult to obtain.

In competing against the large studios, the pint-sized newcomers must deal with several factors within and without the business.

### *Credit risky*

The tight money situation comes with a double whammy. While the major studios now demand cash on new accounts, or those who are poor or average risks, the small operator must usually give credit.

"They have to give credit to get the business," explained the operator of a large studio who, by chance, interrupted the interview to take a phone call from an irate customer who owed \$4,300 and was being refused additional credit. "And the more credit they extend, the more trouble they can be in, because demands for credit continue to increase, and their ability to get it from banks is limited without long established profit records. Moreover, they have to cut profits to get the business away from the big studios."

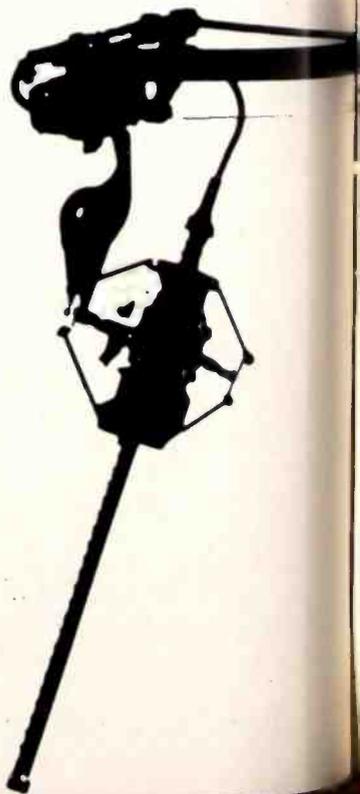
Personnel costs are another problem for the small studio. The back-up staff for a small operation can be as large as 10 people; an additional three to five people are needed until the new studio shakes down into an efficient operation. In addition, said Harold Lustig, president of National Recording Studios, "The complexity of the business has required the use

of more-skilled office personnel. These girls often get as much as \$12,000 to \$15,000 a year."

To top it off, the mixers who go into business often discover they have bitten off more than they can chew. They often find they can't run both the studios and offices or they lack experience to handle the business themselves. The better mixers are accustomed to earning as much as \$30,000 annually. When they are in business, and have a couple of dry days, they get very nervous.

Virtually everyone admits that in sound, as in commercial production, the personalities bring in the business. That's why mixers are key men.

John Vorisek, executive vice presi-



dent, operations, for the Reeves Production Services division, Reeves Telecom Corp., explained, "Today, the mixer's personality is as important as his skill. No matter how good a mixer is, if he can't get along with clients, no one will work with him."

Because of this, bidding for mixers has approached the proportions of bidding for directors and cameramen in recent years. "A competitor hired a couple of mixers on a contract I wouldn't try to match," said one company president. "He gave them a raise, and a six-year contract under which they work the first five years and get the sixth off with pay. If they decide to work for that sixth year, they must be paid twice their normal salary. But no studio could

with its 35-foot vaulted ceiling, is the main studio and can accommodate 80 musicians. A second studio will hold a small group, while the third studio, soon to be completed, will house 30 musicians.

#### *Studio atmosphere*

The company has a gimmick. As much as possible of the church's atmosphere has been retained. Harry Hirsch, Mediasound president, maintains that producers enjoy "performing" in the surroundings. The walls throughout are either stucco or white-washed stone, which when combined with the heavy wooden church doors, creates an unusual environment.

This is not to say anything is wrong with creating an atmosphere.

track capability, and the only 24 track machine yet to come out of Ampex.

The track numbers game has become a controversial matter. It is easy to understand why some of the new studios are pulled in this direction. They have to have something special to attract clients.

On the other hand, it's argued, how many clients will ever need 40 tracks? After all, the client only pays for what he uses. In general, two, four, eight and 16 tracks are the standards among the long-time successful sound studios. Big studios do not feel the need for more tracks. As one argument puts it—a competent drummer doesn't need a set of drums miked seven ways.

afford to have these guys free for a year because they bring in the money."

With deals like that it's little wonder some mixers feel they can do even better on their own.

Despite the start-up and financing problems some new companies are doing well. Mediasound, which is in business only a couple of months, is already booked solidly.

The facility is housed in a 41-year-old Baptist church. The church,

Other studios have *their* own bag, from African decor, which the owner feels makes for a relaxing atmosphere to work in, to the ultra-modern, clean-scrubbed look intended to create an air of efficiency.

In the race for clients among the smaller studios, atmosphere and equipment are selling points in attracting business away from the large houses, whose reputation is all they need. One facility pitches potential clients with claims of a 40-

The proponents of "as many tracks as possible" point out that the more tracks available, the more flexibility for the mixer when remixing. If he needs a little more cymbal, he simply turns up that track.

National's Lustig sees a point of diminishing returns, however. "From the studio point of view, the question is, how many tracks can you add and still make a profit? The equipment is expensive and must be continually

*(Continued on page 66)*



## The 30 breaks loose

*With its popularity at an all-time high,  
stations are retooling their rate cards to reflect  
a new basic commercial length*

**T**he 30-second commercial has broken free and climbed to the top of the heap as the most popular length of ad on television. In so doing, it is getting wide acceptance from stations and reps, who generally agree that by next Fall's buying season the 30 should replace the 60 as the industry's rate-charging yardstick.

The rise of the 30 is significant for a number of reasons. For agency media departments it could signal the death knell, or at least the eventual decline, of the piggyback—that hybrid monster that has proliferated so much paperwork in agencies' buying, traffic and coordinating operations.

For reps and stations, it could cause a revolution in rate-card structure, giving broadcasters a new "base" on which to build rates. However, the feeling is that in a few years the 30 will be priced at about the same rate as the 60 is today.

Though the 60 has declined considerably in importance over the past two years, and most advertising and broadcasting people don't give it much of a chance to continue as the dominant commercial length, the 60 won't disappear from the air entirely. There will still be products which need a minute sales message, and certain time periods will continue to attract longer ads with bargain-base-ment rates.

Nonetheless, advertisers and agency creative personnel have discovered convincingly that most products *can* be sold in 30 seconds, and expertise with this length gained in the last few years will certainly establish the 30 format as the industry standard.

Just two years ago, in June, 1967, the 30 accounted for only 1.7 per

cent of all non-network commercials on tv. In June, 1969, "loose" 30s (those sold as 30-second spots) soared to 32.2 per cent of tv commercials, according to TvB/BAR, which monitors one week per month on about 260 stations in 75 markets.

In the same period, the dominance of the 60 slumped proportionately. From June 1967's 57 per cent of non-network ads, minutes tumbled to 36.3 per cent last June. In the same period, 15's held their own at about 11.5 per cent while 20s fell off from 12.3 to 8.4 per cent. Piggybacks, however, have been rising (up 16.2 per cent in the first six months of 1969 vs. 1968) and now hold about 12 per cent of commercial time.

Loose 30's alone don't tell the entire story. If, logically, piggybacks are considered as two separate 30s bracketed into one commercial the boom of the half-minute is even more phenomenal.

Using this rationale, TvB/BAR estimates that 30s on the local-tv level jumped from 15.2 per cent to 22.7 per cent from October, 1968 to June, 1969; 30s on spot tv rose from 45.7 per cent to 58.3 per cent, and on network from 68.9 per cent to 77.9 per cent in the same period. The total number of 30s would amount to 64.9 per cent in the latest reading, compared to 53.3 per cent a year ago.

### *Going slow*

While advertisers and agencies have put their shoulders manfully behind the 30 revolution, stations have been more cautious. Though it's true that a buyer can find 30s available on almost any station in the country today—compared to a few years ago when it would have been

extremely difficult, if not impossible, to place independent 30s—rates haven't reflected this massive switch-over.

More than half the stations in the country still charge what some agencies consider a "penalty" for units of less than a minute. Most stations generally charge for 30s at 55 to 65 per cent of the minute rate. Large advertisers, therefore, continue to place piggybacks, increasing the amount of paperwork that agencies and stations have to deal with.

### *Some mavericks*

Some stations have broken new ground by adopting the 30 as their rate-charging base. Last December, about 90 per cent of the 67 stations represented by Blair Television pegged the 30 at half the 60 rate. This Spring, five RKO stations hopped on the bandwagon, as did two Westinghouse stations. In June, eight of the nine Storer stations went to the 50 per cent rate, along with a few other stations.

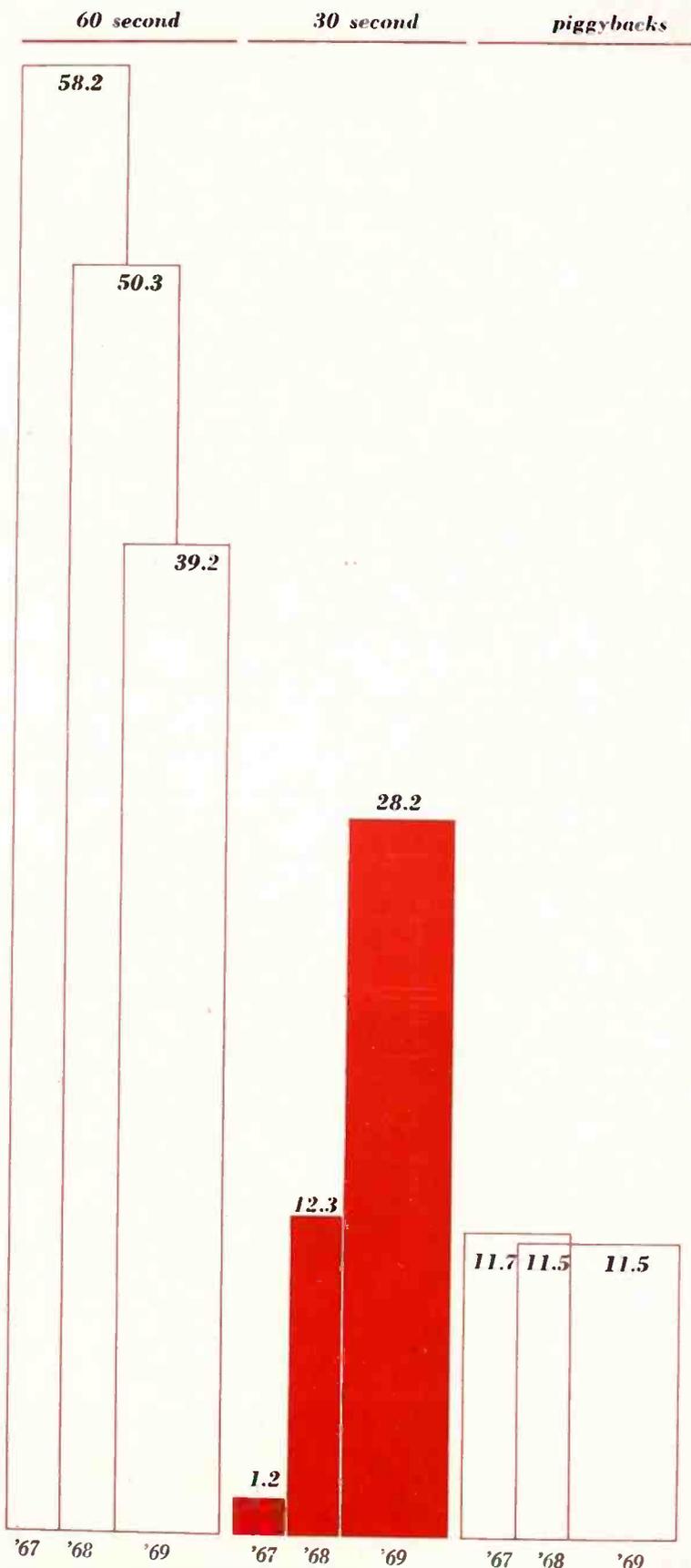
Not wanting to be left behind, apparently, a number of other stations accepted the 30 concept in *some*, but not all, time periods.

Ted Bates' media department, curious about how far the revolution had proceeded, did an informal headcount of stations "on the 30." As of last month, reported Sam Vitt, executive director of Bates' media department (who has since left the agency to establish his own timebuying service), more than 50 per cent of the stations looked at were offering 30s at half that 60 rate in *some* time periods.

What's the chance that more stations will price their entire inventory

## GROWTH OF THE 30

per cent of all non-network commercials  
January-June 1967, 1968, 1969



with 30s at half the 60 rate? Very good, say most station reps. When will the change come about? The more conservative estimate that two years is a good guess; others believe it will happen by next Summer, when spots are being sold for the Fall 1970 season.

As for networks, although none actually sells 30s individually, some advertisers have split minutes either by cross-plugs with other advertisers, or by placing 30s at the beginning and/or end of a program. Some reps think this is only the beginning—soon, they say, ads will begin jumping from one program to another.

### Lead times

As of now, the most popular time periods for insertion of 30s into the broadcast schedule are fringe and daytime. In a recent survey made of 30s at 13 Metro Tv Sales stations, they predominated in daytime slots on every station, with early and late fringe tied for second place, and primetime a distant fourth.

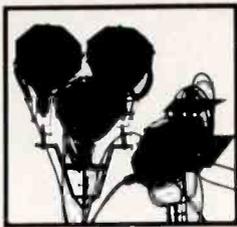
The major reason that advertisers have coddled the 30 is financial. High per unit costs of tv advertising inspired buyers to look for more economic ways of buying time. Effectiveness studies indicated that a 30-second announcement could be expected to deliver 75 per cent or more of the impact of the 60, so advertisers hit on the idea of slipping two 30s into a minute, thereby gaining, in effect, 150 per cent efficiency for their dollar.

Since most stations didn't offer 30s independently at the time, and those that did offered them at more than half the minute rate, piggyback-

(Continued on page 60)

Source: TvB/BAR, 75 markets, one week each month

television Age, October 6, 1969



## The agency studio: toy or tool?

*Big money invested in new in-house facilities to aid in production of commercials and consumer research*

**T**en years ago, television studios in advertising agencies were looked upon as costly playthings or impressive window trimming.

Today, however, they are often an integral part of the creative process. As agencies outgrow their present facilities and move into new buildings, increased space is being devoted to audio-visual facilities. And an agency's physical layout is determined, to a large extent, by the size and lavishness of its studio and other a/v facilities.

The agency studio has gained respectability as it has proved its value in the production of television commercials. Its initial cost, which ranges from \$45,000 to \$200,000 in recent installations, is quickly paid for in time saved in actual commercial production.

The agency studio is called upon today to perform three basic func-

tions: (1) a testing laboratory where new ideas can be developed, (2) an integral part of consumer research and (3) to audition talent for commercials and programs.

Two New York agencies are nearing completion of their new audio-visual complexes: N. W. Ayer and Benton & Bowles. MacManus, John & Adams, which moved last year, also has new facilities.

Most extensive of the new installations is that of Benton & Bowles. The agency's "presentation unit" occupies most of the 33rd floor at its new Third Avenue headquarters.

Main element of the setup is a television studio, complete with 18-foot ceiling to house lighting facilities and a spacious control room. Also a part of the system are a projection room and theater for 35mm film, and a projection room for 16mm film surrounded by four intimate-sized

screening-conference rooms.

Facilities in the television studio include two black-and-white Ampex cameras mounted on Hercules dollies, two Ampex VR-7500 one-inch video tape recorders for b&w and color, two Ampex two-track stereo audio recorders, a complete audio mixing console, and a special effects generator.

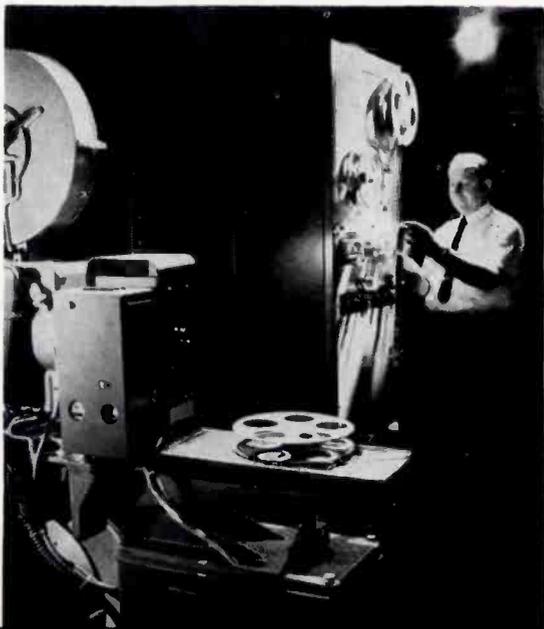
Through the use of a complete patch panel, film, video tapes or live programming from the studio can be fed to any one, any combination or all of 17 television monitors located throughout the agency.

The Benton & Bowles studio is an important stop in the cycle of commercial production.

Starting with a new idea for a commercial, the creative team, through experimentation in the studio, can determine how the new approach

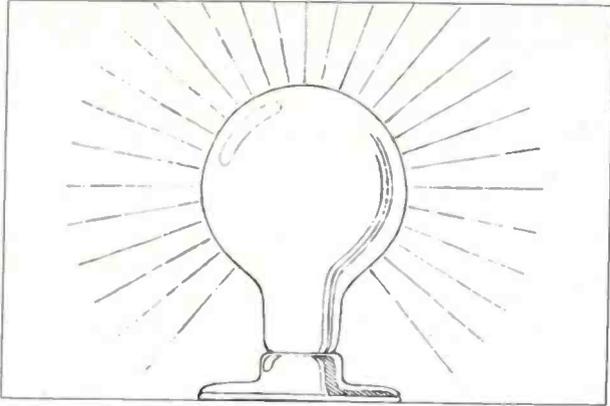
*(Continued on page 67)*

*Most extensive of new agency studios is installation at Benton & Bowles. Below is 35mm film projection room. At right are audio and video mixing facilities and tv special effects generator in control room. Right below is view of television studio with new Ampex tv cameras in action.*

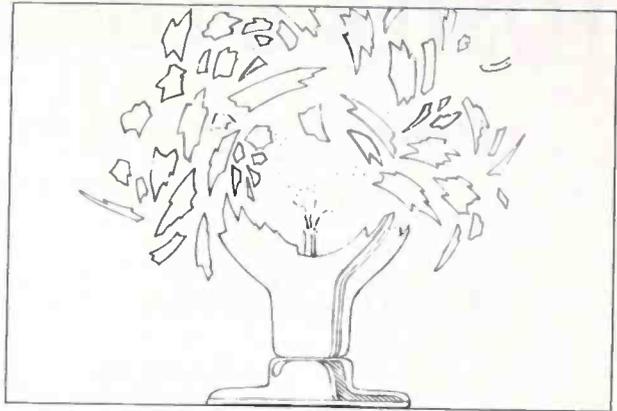


# Post production is no longer the same old rat race.

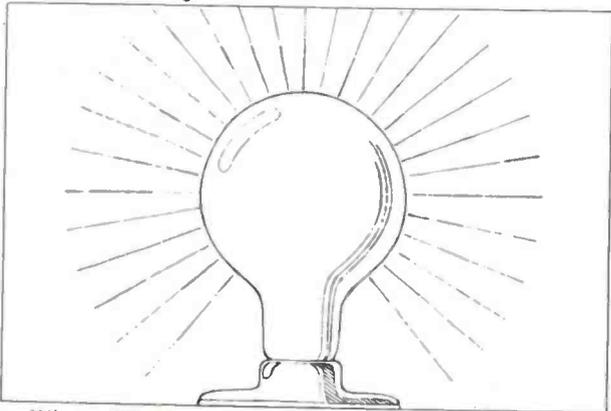
## Now it's a computerized rat race.



Once Reeves was the only place in the country where you could have your own private editing room.  
That was a good idea.



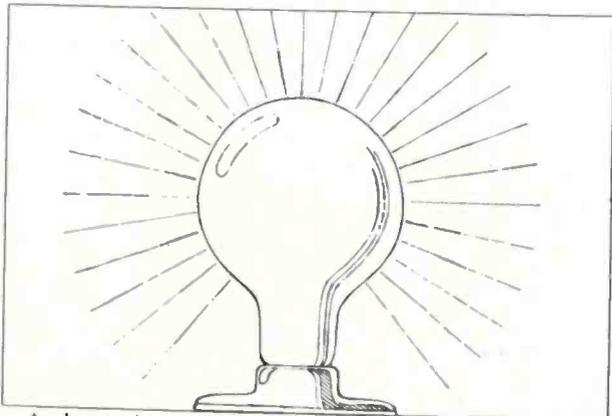
Soon there were other private editing rooms.



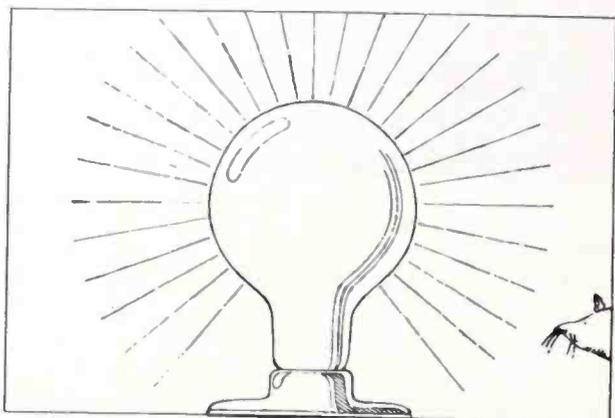
Then Reeves was the only place in the country where you could mix and edit videotape in the same room.  
That was a good idea, too.



Soon mixing equipment started to appear in other editing rooms.



A short time ago Reeves installed the country's first computerized editing system.



Someday there'll be other computerized editing systems.  
"Rats."



REEVES

REEVES PRODUCTION SERVICES, 101 W. 67 ST., NEW YORK 10023. (212) 873-5800. A DIVISION OF REEVES TELECOM CORPORATION.

# Film/Tape Report

## MCGREGOR-WARNERS

The new executive vice president in charge of world wide distribution for Warner Brothers is Charles McGregor, former president of Banner Films. He will be responsible for all tv distribution and syndication of feature films throughout the world.

McGregor will report to the new head of the tv division, reported to be Jerry Leider. In the past, Warner Brothers has had executive vice presidents in charge of domestic sales and international sales, George Mitchell and Bob Rich, but McGregor's position is new. It is not known how the others will be affected.

## TIME ACQUIRES

Time Inc. has acquired Peter M. Robeck & Co. The acquisition, according to Time's chairman of the board, Andrew Heiskell, permits the publishing company to enter film distribution using the Robeck organization as the nucleus of a new division of Time Inc. to be known as Time-Life Films. Robeck is to become managing director of Time-Life Films.

Peter M. Robeck & Co. was valued at about \$607,500 on September 25, 1969, since Time agreed to pay 13-500 shares for it and on that date they were selling for \$45 each on the New York Stock Exchange. Robeck is the primary distributor of BBC tv programs in the United States.

## STOPS STRIPS

Though strip programming in a variety of formats (talk and game, particularly) has become extremely popular in syndication, Metromedia Program Sales, a pacemaker in providing such shows, has decided to pull back for the present. It will no longer offer strips to stations.

In the opinion of Wynn Nathan, vice president and general manager, "The market at the moment is more than sufficiently sated with these programs."

"Instead," adds Nathan, "we're working on a few new ideas. We're going to release a weekly half hour show in November which has never before been offered to local stations,

except on the network."

Metromedia Program Sales also reports success with two of its recent specials. It has sold Dick Clark's *Music Bag* to Noxema for the 50 top markets; 30 have already been cleared. This is only the first in a series of Dick Clark specials to be sold by Metromedia. The syndication firm has also sold a sports special, *O.J.*, to stations in 45 markets. This one is about O.J. Simpson, the spectacular pigskin lugger.

Now splintered off from Metromedia Producers Corp., the program sales division has become completely autonomous.

Nathan now reports to John Sias, one of two top corporate vice presidents.

Metromedia Program Sales was set up in this form to encourage outside producers to bring their programs to the subsidiary for distribution. It will handle local sales only, while Metromedia Producers Corp. functions on a network level.

MPC, at the same time, has hired S. Reynolds Parke III to be its vice president in charge of national sales. He will take over all sales responsibilities previously handled by Walter Kingsley, executive vice president and head of its New York office. Parke was formerly the Eastern sales manager for ABC-TV.

## IT'S YOUR BET

Three NBC owned and operated tv stations will present a game show



HAL MARCH

co-produced by them in association with Ralph Andrews Productions. The program, *It's Your Bet*, is a

panel celebrity show with Hal March as host.

It is now on KNBC Los Angeles and soon will be seen on WNBC-TV New York and WMAQ Chicago. On it a panel of husbands and wives bet on their partner's ability to answer questions.

## CHANGING FIRING LINE

Now sold in 78 markets, *On The Firing Line*, the William Buckley show, is making a change this season. In an attempt to provide more variety, Buckley himself will be on the firing line during several shows.

The producer of the show is also trying to get a more rapid payoff to make the interviews fresher and more current. Toward that end, more copies of the program are being dubbed and sent to stations.

The guests on the first several shows are Sen. Barry Goldwater, Daniel Moynihan, Lord Caradon, the British delegate to the UN, and Theodore H. White. Showcorporation is the syndicator Warren Steibel the producer.

## CANADIAN PRODUCER

Canada's largest production company, Glen-Warren Productions Ltd., has established an office in New York. Its immediate objective is to serve agencies by producing commercials for them, but its long range goal is to produce and coproduce programs for American tv.

Glen-Warren's facilities have been extensively used by the American networks. An NBC drama featuring George Scott, *Mirror, Mirror Off The Wall* to be presented shortly was shot at its Canadian facilities. It also handled a recent sequence in ABC's *Wide, Wide World of Sports*.

A number of Glen-Warren's Canadian productions are also currently being syndicated in the U.S. These include *The Great Outdoors*, which Mercury outboard motors is sponsoring in some markets; *Country Music Hall*; *Sports Hot Seat*, and *Pig's Whistle*, a variety show set in an English pub.

Glen-Warren specializes in both video tape and film production. It has also associated itself with N.B.E.

# *Buitoni*



*Produced for* DOYLE DANE BERNBACH  
*Directed by* FRANK HERMAN

# TELEVIDEO

(212) 582-8095

NEW YORK • LOS ANGELES • CHICAGO • TORONTO • PARIS





Ad biz is show biz,  
and film is  
where the show biz  
whizzes is.

Let's face it, all of you out in Advertising-land—you're in show business. Whether it's headache drama, air-flight romance, soft-drink comedy, detergent musicals, or anything else, you're trying to get the attention of an audience and get your message across. That's why so many commercials are shot on film.

Film is synonymous with show business. Film has the people with the talent, the creativity, and the experience. Film is flexible. Film goes anywhere, shows anywhere. In fact, when it comes to expertise in show business, film is the whole bag.

So if you're going to pay show business prices, you ought to get show business value.

Next time, every time, make the big time with film—*Eastman Film*.

**EASTMAN KODAK COMPANY**

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

**Kodak**

started sales on *Christmas at F.A.O Schwarz*. Televised in 35 markets last year, it has already been snapped up by 50 markets this year.

Warner Brothers-Seven Arts, *Porky Pig* and *Bugs Bunny* have become fully sponsored in WLEX-TV Lexington, Ky., and WEHT-TV Evansville, Ind. These cartoons are presented immediately prior to primetime local feature films on both stations.

Warner Brothers-Seven Arts has sold its Volume 14 package of 50 features to 33 more markets. The majority of purchasers are network affiliates; nine of ABC, 12 of CBS and nine of NBC.

Among the ABC affiliates are WABC-TV New York, WITI-TV Milwaukee, and KTVI-TV St. Louis. Among the CBS stations are WHDH-TV Boston, WKYT-TV Lexington, and KSL-TV Salt Lake City. NBC station buyers were WAPI-TV Birmingham and WRoc-TV Rochester.

American International TV has sold its feature, *Young Adult Theater* to 70 markets. These include six of the top 10 cities in the country, and such others as Houston, St. Louis, Atlanta, San Diego and Phoenix. AI-TV has also sold *The Avengers* to 22 stations. The British import, which was seen on ABC-TV has been bought by WOR-TV New York and KHJ-TV Los Angeles; KPHO-TV Phoenix and KOIN Portland, Ore.

#### WOBINDA AVAILABLE

*Wobinda—Animal Doctor* is the

newest series to be offered by Freemantle Corp. The Australian series of 39 half hours in color has already been sold in Britain, Germany, Holland and 11 other foreign countries.

The Freemantle Corporation is the new domestic subsidiary of Freemantle International. It is currently distributing *The Galloping Gourmet* in 92 various markets.

#### WOLPER WOMEN

David L. Wolper Productions and the *Ladies Home Journal* have joined forces to produce two 1970 tv specials about women. The *Ladies Home Journal* will produce a special issue of the magazine to be linked to the content of the first tv special and timed for simultaneous release.

Wolper has associated in the past with such magazines as *Time* and the *National Geographic*. He will draw on the files of the *LHI* for his script.

#### LIBRA GROWS

Now in its eighth year of operation, Libra Productions has undergone a rapid expansion this year. The Bert Stern company has added a minimum of \$500,000 in leasehold improvements to its five-story building on East 63rd Street, New York.

It is now a complete facility which can handle (except for opticals and film processing) all aspects of commercial production.

As part of its expansion it has installed a sound facility to do integrated transfer work, it has also

completely airconditioned the building and is putting the finishing touches on its sound stage. An affiliated company, Editing East, has taken on finishing for other firms and is also distributing commercial prints to tv stations.

Libra Productions has also formed Muse Records Inc., which will publish and record music. Muse Records will also create music for commercials which it will do by hiring freelance talent for assignments. Libra also has a new Canadian affiliate called, appropriately, Libra Productions (Canada) Ltd.

The American branch has recently hired two directors, David Nagata and Marvin Fireman. The current directing staff consists of Peter Israelson, Alan Lieberman and, of course, Bert Stern, who continues to do still photography.

#### INSTANT SCENERY

In use up to now by networks, department stores and theaters, low-cost ready-made scenic backgrounds are now being marketed to local stations and motion picture and videotape producers by the Feller



John Marchi, Democratic candidate for mayor of New York, shown on camera with Vacuum Form background.

<p>SOLARIZATION MULTIPLE SCREEN</p>	<p>STROBE EFFECTS</p>	<p>ANIMATION GRAPHICS</p>	<p>DISSOLVES STRAIGHT CUTS</p>
<p><b>The Optical House inc.</b></p>			

(212) 757-7840 25 WEST 45 ST. N.Y. 10036

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

djm	FILMS INC.	582-2320
<p>ED FRIEDMAN DAVID BREEN</p>		
<p>EDITORIAL SERVICE • PRINT DISTRIBUTION</p>		
<p>25 WEST 45 STREET, NEW YORK, N.Y. 10036 582-2320</p>		

Vacuum Form Studios of New York. These units made of plastic are fabricated by a low-cost vacuum-forming process and can be assembled quickly and easily with a minimum crew for "instant scenery."

Among the interior backgrounds available are English and French panelings, Spanish doorways and libraries. Among exteriors are stone

walls, logs, shingles, bricks, timber, beams, archways, etc. Also available are station logos.

**PRIMO PRODUCTION**

A major film-tape production complex has been established in the Philadelphia area by the affiliation of United Tele-Productions Inc. with the H. G. Peters Company. United Tele-Productions has completed installation of more than \$1-million in color video tape equipment in the Peters film studios in Primos, Pa., a suburb of Philadelphia. Hugh G. Peters has been elected a director of United-Tele Productions Inc.

The combined operation is not only seeking commercial and program production in the Philadelphia area, but is also trying to lure New York accounts to Primo because costs are lower there. The first program project of United Tele-Productions is a series of Jerry Blavat specials.

**V FILM DOCTOR**

International Coproductions Inc. performs a rather specialized function for tv. It is a film doctor that acquires motion pictures that, for one reason or another, have been unable to get American distribution in their present form. IPI then reworks these pictures by re-editing, re-scoring or redubbing them. The goal is to find pictures that have potential for American audiences but that need some revision.

In this manner IPI has acquired *The Savage Pampas*, a feature starring Robert Taylor and sold it to NBC for networking and to Screen Gems for syndication. It has also purchased *Find A Place To Die*, a suspense film featuring Jeffrey Hunter, and *The Killing Bottle* with Nick Adams as star. Incidentally, all three of these actors have died recently.

IPI also bought two pictures produced in Italy. One stars Rosanna Brazzi, and the other Brazzi and Ann Margret. It is hoped that after extensive revision both will find their way to tv. In addition, IPI has film-

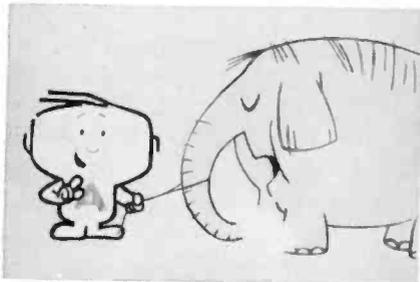
**JEROME J. COHEN, INC.**

(Jerry & Ron)  
225 West 34th St.,  
New York, N. Y. 10001  
244-8075

MOTION PICTURE & TV  
INSURANCE SPECIALISTS

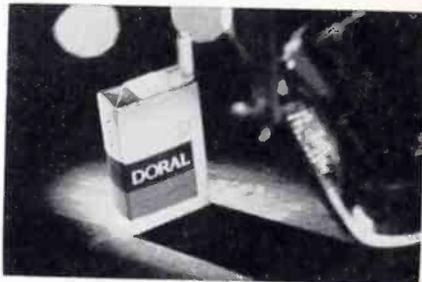
# Advertising Directory of SELLING COMMERCIALS

American S & L • Lund-Heitman Smith



BANDELIER FILMS, INC., Albuquerque

Doral Cigarettes • Wm. Esty & Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Bactine • The Chicago Group



THE HABOUSH COMPANY, Los Angeles

Doritos • Tracy-Locke



GERALD SCHNITZER PRODS., Hollywood

Chase Manhattan Bank • Ted Bates



TELETRONICS INTERNATIONAL, INC.

Formula 409 • Wilson Harrell



JEFFERSON PRODUCTIONS, Charlotte

Del Monte Green Beans • McC-E



DVI FILMS

General Mills "Kaboom" • D-F-S



FILMFAIR, HOLLYWOOD

ed *A Happening In Hamelin*, a full length color rock'n'roll version of the Pied Piper, and *Dr. ?? Coppelius* another feature in color that has been well received in its theatrical debut. IPI has other features in production, including *Love Around The World*, and a full-length animated color-cartoon feature, *Tubby The Tuba*.

President of IPI is Edward S. Kneeland, a former tv director and producer. Its vice president and treasurer is Frank J. Hale, an investor in the theater and operator of the Poinciana Playhouse in Palm Beach, Fla.

#### WALLACE ON CENSORS

Simon & Schuster and Irving Wallace are making a double-barreled attack on censorship and pornography for commercial and other purposes. The publisher and the author are taking to tv in eight cities to tout his new book about censorship and pornography, something Wallace has never before done.

The publisher also has commissioned a four-minute film about

ensorship in which Wallace will answer key questions. The 16mm color film will be shipped to Simon & Schuster salesmen in 70 cities across the country. They will arrange for it to be shown on local tv as a news featurette.

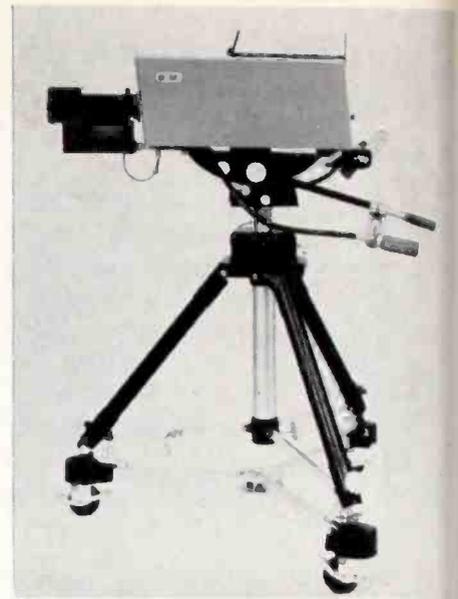
#### DOUGLAS CHRISTMAS

*The Mike Douglas Christmas Special* has been bought from Group W for sponsorship in prime time in 75 markets by the knitwear division of Hanes Corporation. The hour color program will also feature Patti Page, the First Edition and Bob & Ray.

It will be televised in such markets as New York, Chicago, Los Angeles, Boston, Philadelphia, Pittsburgh, Baltimore, Atlanta and San Francisco. Agency is Cargill, Wilson & Acree.

#### CANADIAN SUBSIDIARY

International Video Corp.'s IVC-300 three-Plumbicon color tv camera was recently selected for an Industrial Design Award by a jury of five



*The award-winning IVC-300*

senior members of the Industrial Designers Society of America.

Meanwhile, Donald F. Eldridge, president of International Video Corp., announced formation of a new company, International Video Corp. of Canada, Ltd., to market the parent firm's complete product line in Canada. The subsidiary is headquartered in Montreal.

IVC also makes videotape recorders for the broadcast, CATV and closed-circuit television markets.

#### PARAMOUNT NONTHEATRICAL

The special film projects division of Paramount Pictures, established in late June, has moved into the Washington, D.C., area to produce nontheatrical films. It is already producing a film series for the Office of Economic Opportunity. Through Paramount, the division's clients will have access to national and worldwide theatrical distribution. David Apter & Associates has been named public relations representative for the new unit.

#### INTERCITY COMMERCIALS

There is a better way than multiple channel recordings to pull the various contributing elements to a record—producer, musicians, singers clients and announcer—together when they are not located in one city. A demonstration was made on September 24 by Southwestern Bell of simultaneous intercity recording of music and lyrics for a sound track.

The importance of this demonstration is that it makes it possible for music for commercials to be created

## ASTRONAUTS' PARADE AUGUST 13TH ...TMI WAS THERE



*Thanks, ABC, for selecting our Mobile #2  
for the network pool coverage of  
the astronauts' parade in Chicago.*

**TMI**  
TRANSMEDIA  
INTERNATIONAL CORP. MOBILE COLOR PRODUCTION

538 Madison Avenue | New York, N.Y. 10022 | (212) TE 2-9200  
3259 Winton Road South | Rochester, N.Y. 14623 | (716) 442-0220

# Advertising Directory of SELLING COMMERCIALS

in the same way, and perhaps pre-  
pays the creation of the international  
music track for tv commercials. The  
demonstration took place in Chicago  
and St. Louis. A Yellow Pages com-  
mercial was created for Southwestern  
Bell. No travel, mailing or shipping  
were needed and there was no loss of  
time. Cooperating were the Long  
Lines Department of AT&T, Illinois  
Bell and Southwestern Bell.

## COMMERCIAL MAKERS

Calvin Schultz has joined Audio  
Productions of New York and Los  
Angeles as an editor. Schultz most  
recently functioned as a free lance  
editor.

Strawberry Productions has signed  
two directors—Andy Doyle and Jim  
Walsh—and is seeking a third.  
Walsh comes to Strawberry from  
Papert, Koenig & Lois, and Doyle  
from Campbell-Ewald and Kenyon &  
Eckhardt.

LOU SPOSA, production supervisor  
of tv and radio commercials at Grey  
Advertising, has left the agency to  
join Laurie Production.

DICK ROSE has been named pro-  
duction manager for EUE/Screen  
Gems. He was a studio manager.

## EXPANDING TO ISLANDS

Delta Films of Puerto Rico and  
McShane Bethune have formed a  
production association. Though Mc-  
Shane Bethune will continue to re-  
tain its corporate identity, the firm  
will be able to use Delta's Puerto  
Rican production facilities for com-  
mercial projects. The affiliation will  
also enable Delta to offer the services  
of two highly experienced commer-  
cial directors, John McShane and  
Lloyd Bethune.

## COLUMBIA FISCAL SCENE

Columbia Pictures Industries has  
reported net earnings of \$1.03 per  
share for the fiscal year which ended  
June 28, 1969. Though this figure

Mattel Toys • Carson/Roberts, Inc.



SANDLER FILMS, INC., Hollywood

Realemon • Lilienfeld & Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Maxwell House • Ogilvy & Mather



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

Security Pacific Nat'l Bank • Y & R



PELICAN FILMS, INC., New York

Pearl Brewing Co. • Tracy-Locke



JAMIESON FILM CO., Dallas

Skil Corporation • F-S-R



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

Pepsi Cola • J. Walter Thompson

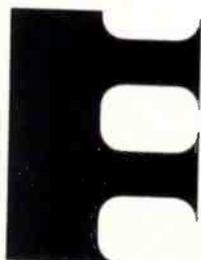


TOTEM PRODUCTIONS, INC., New York

Venus/Esterbrook • MacM, J & A



LOGOS TELEPRODUCTIONS, INC., N.Y.



Commercials  
Documentaries  
Industrials  
Features

PHONE  
683-7164

THE FILMWORKS PRODUCTION COMPANY INC.  
18 E. 41 ST. N.Y.C., N.Y. 10017

# FROM COMMERCIAL HITS TO HIT COMMERCIALS!

ESSO CAMPAIGN  
HEIDELBERG LIGHT PILSNER CAMPAIGN  
CLAIROL  
SCHOLL EXERCISE SANDALS  
RHEINGOLD-CONTEMPORARY  
SCOTT CALYPSO TISSUES  
IDEAL TOYS (10 Spots)  
ARMSTRONG TIRE  
ARMSTRONG CARPET  
HUSH PUPPIES  
VAN HEUSEN  
NEET  
GOODYS  
HAMILTON BEACH  
N. Y. TELEPHONE—Touch Tone  
SIMMONS

McCann Erickson  
N. W. Ayer & Son  
Foote, Cone & Belding  
N. W. Ayer & Son  
Grey Advertising  
B. B. D. & O.  
Grey Advertising  
Pritchard Wood  
B. B. D. & O.  
McManus John & Adams  
Grey Advertising  
Grey Advertising  
Clinton E. Frank  
Clinton E. Frank  
B. B. D. & O.  
McCann Erickson



## LAURI PRODUCTIONS, Inc.

165 West 46 St. New York, N. Y. 10036

(212) 582-2975

DAVE MULLANEY—Creative Director • JOHN MACK—Sales Director  
ELLIOTT GREENBERG—Composer, Arranger • JOHN ABBOTT—Composer, Arranger  
JEAN JACQUES PERREY—Electronic Music • CHARLES FOX—Composer, Arranger  
DOUG MORRIS—Composer • LOU ZERATO—Composer

is considerably below that of 1968, when \$1.93 per share was earned. Abe Schneider, Columbia's chairman, believes that fiscal 1969 stood up well in comparison to other years. He says the motion picture division had one of the strongest, feature film lineups in the company's history.

### ZOOMING IN ON PEOPLE

MICHAEL J. GOULD has been appointed vice-president, Group W. Program Sales. He was formerly central sales manager, MGM-TV Chicago, and, before that central division manager, ABC Films.

MURRAY HOROWITZ has been promoted to vice-president, creative services, for Independent Television Corp. after two years as director of creative services for ITC. The same company has named MAURY LANKEN as southeastern division manager. He comes to ITC from United Artists Television where he held the same post.

ABC Films has appointed ALLAN PURCELL its sales manager for Toronto, Canada. Mr. Purcell's most recent job was as program manager of CFCN Calgary.

ALEX HOROWITZ has been appointed western sales manager for Western Video Industries. The former western syndication manager for Warner Brothers-Seven Arts, Horowitz will cover the 11 western states, Texas, Alaska and Hawaii.

### AD MAKERS

ERIC INNES has been elected a vice president of MacManus, John & Adams. He is currently in charge of



INNES

print and broadcast traffic and production.

ROLF HAMBURGER becomes a vice president of Compton, to coincide with his appointment as general



## OLD CHICAGO, CALIFORNIA

That's where you can shoot your next commercial ...or at any one of our 215 other exclusive locations. Join Filmways — and see the world.

Meet Bill Aronson in New York and he'll show you all about it. (212) 759-0822.

## FILMWAYS OF CALIFORNIA EAST & WEST.

manager of Dupuy-Compton, the partner agency in France.

FRANK NICOLO has been given vice president stripes at Gilbert. He will continue as co-creative director of the agency, responsible for the tv and print advertising of Renault, London Fog, Movado Watches and Club Mediterranee.

At Warwick & Legler, FRANK GENTILE has been hired as an art director and FRANK DE FILIPPO as senior copywriter. Gentile was with Chalek & Dryer, and DeFilippo was at Needham, Harper & Steers.

JEFF PASTOLOVE joins Bozell & Jacobs, New York as a tv production supervisor. He performed the same function for Ogilvy & Mather for the last four years.

JOHN PLUCINSKI, an art director, moves over to Kenyon & Eckhardt, Chicago, from Hurvis, Binzer & Churchill.

WAYNE MANSFIELD has joined Gross, Pera & Rockey, Los Angeles as an account executive. He comes to his new job from McCann Erickson, Honolulu and San Francisco, and also operates his own tv commercial firm in San Francisco.

Earle Ludgin & Company, Chicago has promoted NAOMI BUNDSGAARD, MICHAEL DEVLIN and JOHN FREDE to vice presidents. Miss Bundsgaard is copy supervisor, Devlin and Frede, are account supervisors.

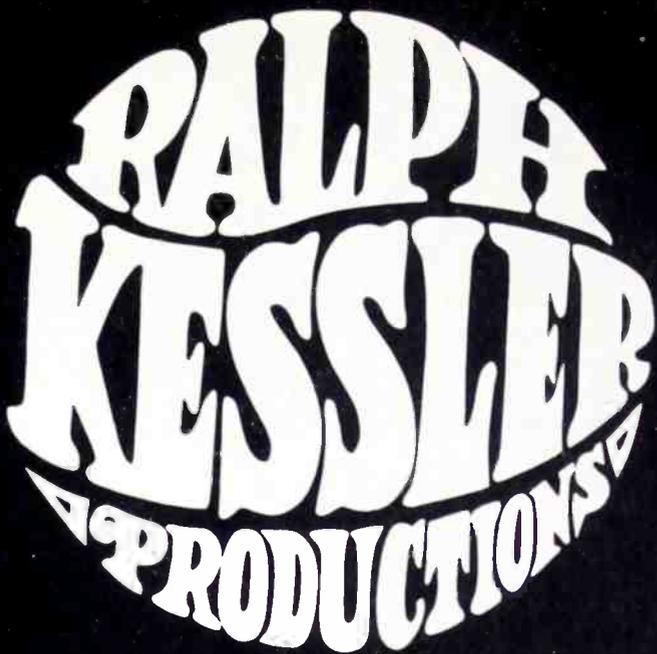
The new vice president and general manager of Doremus, Los Angeles is JAMES W. COOPER. Before joining Doremus, he had his own agency. Doremus plans to enlarge its Los Angeles office.

JOSEPH ARLEO has joined William Sty as a senior vice president in its creative department.

**EVR-CANADA**

Bellevue Photo, Inc., will distribute training and educational films throughout Canada via EVR cartridges. Selected Canadian films, some of them produced by the National Film Board of Canada, will be bought by Bellevue Photo for conversion to EVR.

Bellevue Photo, with offices in Montreal, Toronto and Vancouver, is the largest fully Canadian-owned diversified photographic company. Motorola, Inc., the manufacturer of EVR players, will begin shipping film to Bellevue in July, 1970.



**RALPH KESSLER  
NEIL KOBIN**

ORIGINAL MUSIC FOR:

Silva Thins	Norman, Craig & Kummel
Yuban "Dessert"	Grey Advertising
Monsanto	Doyle, Dane, Bernbach
Bulova	Young & Rubicam
Chevrolet	Campbell-Ewald
Wesson Oil	Wells, Rich, Greene
Clairol	Foote, Cone & Belding
Breakstone Yogurt	Richard K. Manoff
RCA	J. Walter Thompson
Phase III	Doyle, Dane, Bernbach
Flying A	Smith-Greenland
Excedrin PM	Young & Rubicam
Helena Rubenstein	Kenyon & Eckhardt
Ajax "Wipe Out"	Norman, Craig & Kummel
Armstrong	BBD&O
Gainesburgers	Young & Rubicam
Kool Aid	Grey Advertising
General Motors	Campbell-Ewald

**RALPH KESSLER PROD.  
19 EAST 53RD STREET  
NEW YORK, N.Y. 10022  
PLAZA 3-8313**

**NEW AT&T SPECIAL**

AT&T has made still another change in its tv programming objectives. The advertiser has hired Lee Mendelsohn to produce a special tribute to the American worker titled, *It Couldn't Be Done* which will be presented next April on NBC.

AT&T last season did a series of specials about urban problems, but this season will no longer continue them. Instead, the special will contain music and comedy, an essentially lighter approach to its tv sponsorship. Walter DeFaria will co-produce and co-direct.

**NEW VENTURES**

Tempo Enterprises of Hollywood has been organized to specialize in tv commercials, and sales presenta-

tion films for all media. The company is headed by Terry Anderson, former director of film programming for



Studio at TM Productions, Dallas. KHJ-TV Los Angeles. Joining him as a full partner will be his brother, Michael, formerly with 20th-Century Fox as a film editor. Creative director

will be Tom Price, another KHJ-TV alumnus.

TM Productions Inc. has established a quality recording service in Dallas. Principal feature of its service is its studio, which is said to equal the best in Hollywood, New York or Nashville. President of TM is Tom Merriman, creator of singing commercials and musical IDs for AM and tv stations, who has won numerous awards. Director of recording operations at TM is Tim Dennis.

**PROGRAM MAKERS**

IRA BARMAK will direct the development of new syndicated programming for CBS Enterprises Inc. He will work closely with producers and their organizations on all future programming projects undertaken by CBS Enterprises. Barmak was the producer-writer of *THE GAME GAME*, a Chuck Barris series distributed by CBS Enterprises.

GEORGE W. VOSBURGH, director of daytime programming, East Coast,

**THIS IS JOHN CASOLARO.**

**OPTICALS EAST INC. 35 WEST 45TH STREET, NEW YORK, N. Y. 10036**

**... shirt-sleeved executive.**

His stationery says that he's "vice-president in charge of production." His hours in the shop say that he eats and sleeps, wakes and dreams of only OE customers and their schedules.

We don't really have to tell you all this; after his 20 years of creative achievement in opticals and animation, everyone who knows the business, knows John.



VOSBURGH

for the ABC-TV network, has resigned to join Don Reid Productions Inc. as vice president in charge of programming. Vosburgh will produce *Dream House*, now on ABC-TV, and supervise the production of *Bon Voyage*, a co-production with Granada TV, *Notes To You* and *Olympic Challenge*.

The ABC-TV network has named RALPH CHARELL to the newly created post of manager of feature films. Charell will focus on the Sunday and Wednesday night feature film packages and on the *Movie of the Week*.

SHERRY GRANT has been appointed associate producer of ABC Films, *Girl Talk*. She has been an assistant to the producer, MONTY MORGAN, for the past six years.

In Miami, three veteran broadcasters have formed a new tv produc-

**GALAN FILMS LTD.** MOTION PICTURES AND TV COMMERCIALS

CREATIVE EDITING BY PAUL GALAN & RON CICCOLINI • 35 West 45th St., N.Y.C. • 582-7330

ion company, Gardner Communica-  
ions Inc. ROBERT GARDNER has been  
amed president, MAX EVEROTT, vice  
resident, and ROBERT E. DE HAVEN,  
ecretary. GARDNER most recently was  
station manager of WAJA-TV Miami.

D. WILLIAM ROBINSON has rejoined  
he staff of Thomas Craven Film  
Corporation as an executive producer.  
The director of production at Craven



ROBINSON

until 1966 will take on production  
responsibilities for *The Promise of  
Space* and other programs and films.

#### THE CREATIVE MAN

"Less than four years ago, the  
creative man faced extinction. Art  
directors and copywriters were go-  
ing out of style. A Simmons  
study revealed that you would not  
want your daughter to marry a  
creative man. Creativity had lost its  
glamor." The speaker was Robert  
Pliskin, vice president, Benton &  
Bowles. The occasion was the 9th  
District Crystal Convention of the  
American Advertising Federation  
in Wichita last month.

In his tongue-in-cheek tracing of  
the evolution of the creative man  
from the dull drab drone of 1965 to  
the restored re-glamorized swinger  
of today, Pliskin described the untir-  
ing efforts of his "design group" in  
seeking to fashion a new image for  
his prime mover-and-shaker of the  
industry.

Not only did the old creative man  
not look like an artist and writer,  
Pliskin explained, "His name didn't  
even sound creative like Leonardo  
daVinci or Michelangelo or Fedor  
Dostoevski. All these factors together  
tended to make clients and account  
management suspicious of his work.  
"Could we imagine him having a  
genuine inspiration or a convincing  
argument?" asked Pliskin. "We had

# "Growth in stages"

For your live action thing: a new concept in  
film production facilities and know-how.  
From wide-angle limbo to complete sets—  
cars to watches—food to industrials.  
(Great for our trick stuff, too.)



## Totem

Moving up fast in "Film City"

Totem, 727 Eleventh Avenue, New York 10019 • (212) PLaza 7-2180



MARC BROWN 8 East 48th Street New York, N.Y. 10017 MU 8-2847



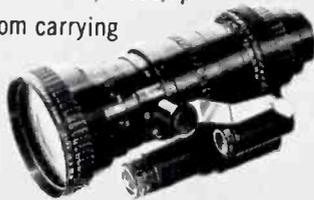
# The Camera Mart Inc.

1845 BROADWAY (AT 60TH ST.) NEW YORK, N.Y. 10023  
LIGHTING AND GRIP DIVISION: 887 NINTH AVENUE  
PHONE: 212 • 757-6977

Camera Mart offers the most complete line of Angenieux lenses anywhere:

- 16mm Zoom Lenses from 17-68mm f/2.2 to 12-240mm f/3.5
- 35mm Zoom Lenses 35-140mm f/3.5 and 25-250mm f/3.2
- Fixed focal length 16mm lenses from 5.9mm f/1.8 to 150mm f/2.7
- Fixed focal length 35mm lenses from 14.5mm f/3.5 to 100mm f/2.0

Camera Mart also carries a complete line of zoom lens accessories: the Camart lens support bracket, motor drives, Camart sunshade and filter holders, close-up adapters, lens multipliers, data rings, all filters and custom carrying cases and lens extension tubes — for all lenses.



## Camera Mart has Angenieux lenses by the dozen



SHOWCASE,  
LIKE NEW AND  
NEW MODELS  
AVAILABLE

For further information call or write today: Sales Division 212-757-6977

to find a new concept for the creative man, something flamboyant and romantic. After a long exploration the search turned to the Mediterranean. We developed new styles, new complexions, new names. Jo Green became Guisseppi Verdi. Anglo Saxon names were out. Italian, Jewish, Armenian and Greek were in. We pirated pointed shoes and tight suits from Italy and a moustache from Greece."

Alas, the formula didn't work. Finally after numerous unsatisfactory experiments with other styles—notably the mod look of 1966 they saw the light at the end of the tunnel, according to Pliskin.

"We discovered an incredible rise in the used clothing market," he explained. "College kids were raiding Salvation Army stores and junk shops snatching up shoes, ties, jackets, coats, dresses, everything in sight as long as it was old. Young people were calling the shots, the intellectuals and the hippies."

At this point, Pliskin came in with his message which is that this wild new breed of creative people are determined to do their own thing. "They want to think uniquely, they want to find a new word for 'new' or a new way to say it. They want to create a commercial that is so great, so original they will become famous overnight."

### PARAMOUNT'S PROGRESS

Excellent sales results were reported at the recent annual sales meeting in Hollywood of the syndication division of Paramount Television. *Star Trek* has been sold to 50 markets, and Portfolios I, II and III, feature film packages, have been bought by over 200 markets.

Paramount is now emphasizing syndicated program development and preparing a number of daytime shows and specials under its new Director of Special Programming, Philip Mayer.

Paramount has promoted Don Joannes, its eastern regional sales manager, to domestic sales manager, and Robert F. Neece, head of southern sales, to national spot sales manager, reporting to Joannes. John Pearson has resigned as director of international operations and Latin American sales.

Regional sales managers from around the country attended the three-day conference.

OCTOBER 6, 1969

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Use of television by local retail advertisers such as Sears, Roebuck; J. C. Penney and others may be increasing dramatically, but the increase is nothing for national advertisers to get worried about in the view of Benton & Bowles, New York advertising agency.

Local advertising is nowhere near becoming a dominant force in the television picture, although some stories on the subject may have created this impression. Such increases are "phenomenal" in B&B's opinion, only in relation to previous spending in the medium by the retail advertisers.

Take Sears as an example, if for no other reason than it is the retailer that has garnered the most publicity for its increased use of tv. In 1968, it spent an estimated \$11 million for local-tv advertising according to Television Bureau of Advertising figures. In the average week of 1968, Sears ran 2,564 messages, a 600 per cent increase in a five-year period in the 75 top markets measured by Broadcast Advertisers Reports. A 600 per cent increase is indeed phenomenal. But the company's \$11 million local-tv budget (based on one-time rates) accounts for only 2.5 per cent of the total local tv advertising picture (\$452.5 million) for 1968, according to figures of the FCC. And as a percentage of the total spent in both spot and local (\$1.4 billion), Sears becomes even a less dominant force in the tv picture. Here its \$11 million accounts

for only seven tenths of one per cent.

So, Benton & Bowles states, Sears or any other local retailer will have to spend sums as yet undreamed of for it to dominate the medium to the point where national spot advertisers would have to compete with it for commercial positions and to where it would play an influential role in ratemaking, etc.

Another point B&B makes is that while the local retailer's use of tv has been "noteworthy" on a year-to-year basis, "this growth has barely paralleled the national advertiser's increasing use of the medium."

FCC figures, again, can be used to illustrate the agency's point.



Monte Brummall buys for Schaefer Beer, Gillette, Pillsbury and Scott Paper at Batten, Barton, Durstine & Osborn, New York.

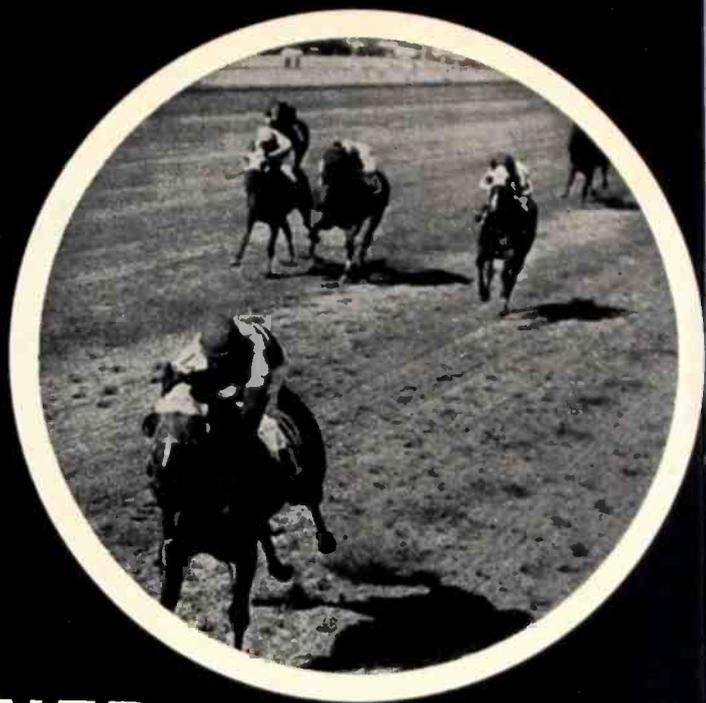
In a 10-year period, national spot has increased its share of the total tv pie from 36 per cent to 48 per cent. In the same period, local tv advertising has crawled ahead from 19 per cent to 22. In dollars, the percentage increases are relatively close. National dollars have climbed 290 per cent since 1958 and local dollars have jumped 250 per cent.

B&B thinks local retail spending will continue its growth pattern into the foreseeable future at about its current rate. The growth, it believes, will not be fast enough to upset tv's spot rate structure. The growth to come will be "evolutionary, rather than revolutionary." Local retail, B&B states, will continue to represent about 30 per cent of total national and local tv revenue. The agency's projection is qualified by the assumption that national advertisers will continue to increase their use of spot tv proportionally.

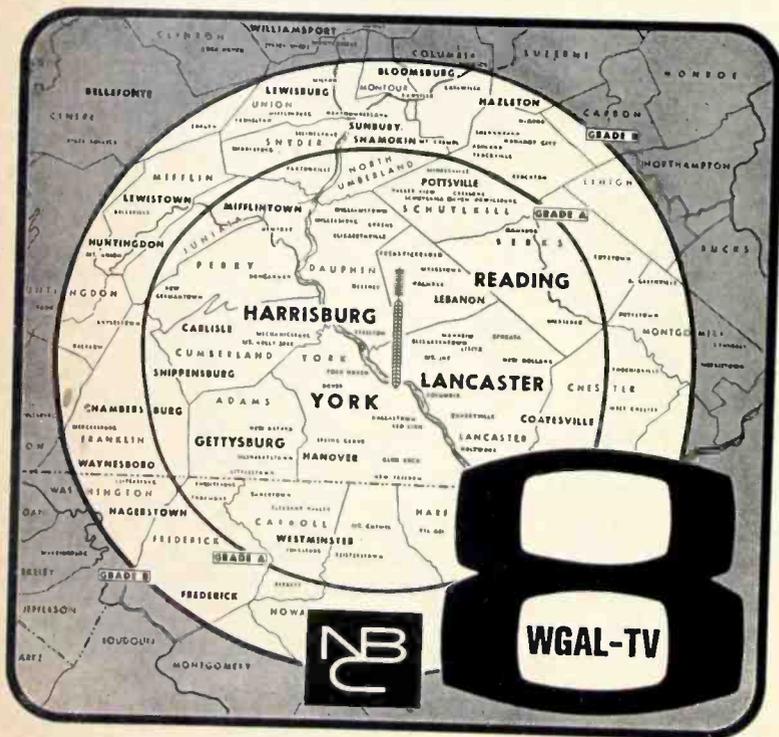
Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

**Allied Chemical**  
(Benton & Bowles, New York)  
SOURCE CARPET CLEANER will be advertised in a campaign to run October 12 to November 1 in about 25 markets. Early and late fringe time will be used to reach women, 18-49. Lonnie Lewis is the buyer,

(Continued on page 54)



# WINNER BY A WIDE MARGIN



Alert and running, Channel 8 should be the first choice in this high-ranking market. It delivers more viewers than all other stations in the market combined\*. Its out-front 40% color penetration\* rounds out its splendid sales potential for your products.

## WGAL-TV Channel 8 • Lancaster, Pa.

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

*\*Based on Feb.-Mar. 1969 ARB estimates; subject to inherent limitations of sampling techniques and other qualifications issued by ARB, available upon request.*

## One Buyer's Opinion . . .

### A BED FULL OF FEATHERS

For many years the non-unionized worker has looked askance at some methods practiced by certain confederations of laborers. For instance, today we have firemen on diesel and electric locomotives because the firemen's union requires it. It does not matter that coal shovels on trains were retired long ago. The railroads still have to keep firemen on their payrolls.

This is called feather-bedding. At present, there are a number of developments in spot television that, in time, will computerize timebuying. In some of these plans, original procedures called for a much more limited role for the station representative in the buy/sell process. After much hullabaloo these plans were changed to keep the reps happy. This practice is also called feather-bedding.

In an attempt to expedite the process of timebuying, all phases of the operation have come under close scrutiny. ARB and Nielsen, along with a few major advertising agencies, have been working on systems to use computers to simplify the relatively complicated and time consuming job of placing spot. It is getting to be so expensive to place spot that there have been suggestions to increase agency commissions from 15 to 20 per cent.

In formulating various systems, it has dawned on a few people that one area of conservation could center on the station rep. While it is an oversimplification to consider the rep a middleman, especially in a competitive market, in many instances he can be just that. Therefore, in computerized timebuying, the key components to plug into the computer are buyer and station. The station feeds the data bank with inventory, and the buyer calls the bank with ground rules for a buy and receives any and all information he needs.

Whether such a system will ever work is debatable for many reasons. But, in essence, this is the crux of many a program being studied. The person most affected by this system is obviously the station rep. Where does he fit in? Instead of a salesman, does he now become more of a supernumerary? Ostensibly, yes.

Needless to say, this upsets quite a few people. Evidently it has upset quite a few influential people. Now we see systems being refined to expand the station rep's role in the operation again. ARB's Television Spot Exchange was originally designed in such a way that the rep did not play as important a function as before. This created quite a stir. So the system is being reworked. It appears that station reps as a group are powerful enough to impede any system if they fear it means an end to their contribution. Thus the feather-bedding.

It is all so unnecessary. The plot is the same one that has been played over and over again since the Industrial Revolution. It is the mistaken belief that progress puts men out of work. The tragedy is that we still believe it. Progress does not eliminate jobs, it *alters* them. Is there anyone who really believes that a computerized timebuying process would do away with reps? If anything, it should upgrade the job so that the reps would, in truth, be salesmen. Clerical work would be reduced so that the man could spend more time in the actual process of selling. The job would become more demanding.

This will be a cruel blow to some. There will be individuals who will, in fact, lose their jobs. But it will not be because the position has been eliminated. Rather, it will be more sophisticated, and those individuals who are marginal performers to begin with will feel the pinch. Guys who get by because they have a good list, an excellent secretary and not much else, will be in trouble.

Did technological advances in agriculture make the farmer obsolete? Did the timebuying services eliminate the agency buyer? Of course not. These developments shook up a few people and those who were not very good at their work went on to other endeavors, but those who remained became more proficient.

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

(ARB MAR. '69 CIRCULATION DATA)

	NET WEEKLY CIRCULATION
1. WSB-TV	671,300
2. WAGA-TV	670,400
3. WQXI-TV	595,300

4. WTVM CIRCULATION  
**242,100**



BLAIR TELEVISION

### Your Blair Man Knows . . .

MINOR ACHIEVEMENTS? While gigantic industrial-cultural investment plans for the Wheeling-Steubenville market soar into the 70's, some unsung accomplishments were realized . . . Wheeling Tunnel . . . Urban Renewal . . . new center postoffice . . . public housing for elderly . . . mushrooming developments of Wheeling, West Liberty and Bethany Colleges . . . a new Linsly Military Institute . . . the beautiful branch of Ohio University in St. Clairsville . . . expansion of Ohio Valley General Hospital, Reynolds Memorial and Wheeling Hospital . . . the new Market Plaza and central business district renovation plus downtown parking centers . . . continuous expansions of Wheeling Park and Oglebay Park facilities . . . and, of course, our multi-billion dollar Interstate 70 highway system is completed. These are just minor projects completed in the Wheeling area alone and WTRF-TV reports them all from their new million dollar tele-production center in the heart of downtown Wheeling. Are the activated, enthusiastic TV audiences around here getting your advertising messages.

BLAIR TELEVISION Representing

# WTRF-TV 7

FORWARD GROUP STATION

Color Channel 7—NBC  
Wheeling, West Virginia

# new books

for the  
broadcast industry

RADIO PROMOTION HANDBOOK  
By William A. Peck

**\$9.95**  
comb-bound

A complete guide to help stations increase sales, develop better ratings and improve results.

On-air and off-air campaigns including contest, promotional announcements, public service, news programming, etc. are discussed and studied for effectiveness.

ANATOMY OF LOCAL  
RADIO-TV COPY

By William A. Peck

**\$5.95**  
comb-bound

Contains hundreds of ways to increase station billing with sales-proven copy. Many "impossible" prospects have been sold using the copy methods provided in this idea-packed book.

INTERPRETING FCC BROADCAST  
RULES AND REGULATIONS

Edited by Verne M. Ray

**\$5.95**  
comb-bound

Indispensable for station personnel. Covers such important facets as Program Log Requirements, the Fairness Doctrine, Fraudulent Billing, Advertising, Libel and Slander, etc.

## TELEVISION AGE BOOKS

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

Gentlemen:

Please send me the books checked below. A check for \$ . . . . . enclosed. (Please add 50¢ per book for mailing and handling.)

RADIO PROMOTION  
HANDBOOK . . . . . \$9.95  
ANATOMY OF LOCAL  
RADIO-TV COPY . . . . . \$5.95  
INTERPRETING FCC  
BROADCAST RULES AND  
REGULATIONS . . . . . \$5.95

Name . . . . .  
Address . . . . .  
City . . . . .  
State . . . . . Zip . . . . .

## Agency Appointments

BOB DOLOBOWSKY, creative director of Warren, Muller, Dolobowsky, has been named president, succeeding DOUGLAS WARREN, who is now



DOLOBOWSKY

chairman of the board. LAWRENCE MULLER, vice president, was named executive vice president and general manager in charge of internal operations. Three management supervisors — HENRY GERFEN, RICHARD TUCKER and PETER WEINBERG — were promoted to vice presidents.

PAUL F. BIKLEN and JOHN PORTER have been elected to the board of directors at Ogilvy & Mather, New York. Biklen is also senior vice president and management supervisor. Porter, who has been with the agency's London office for the past three years, was also elected senior vice president and management supervisor in the New York office.

THOMAS K. MYERS, senior vice president and director of marketing services, and JOHN C. SAVAGE and WALTER W. BREGMAN, executive vice presidents, Norman, Craig & Kummel, New York, have been elected to the board of directors. Bregman also is president of NCK/Europe. Myers is chairman of the agency's Operating Committee.

ROBERT P. ZABEL, senior vice pres-



ZABEL

ident and management supervisor at N. W. Ayer, Philadelphia, has been

elected executive vice president and general manager, midwest region, Chicago. He succeeds THOMAS G. WATSON, who has been appointed executive vice president for business development and international operations. DAVID H. MEANS, vice president and account supervisor in the Philadelphia office, succeeds Zabel.

ROBERT P. LEONHARD and JOSEPH D. SWOYER have been named senior vice presidents of Young & Rubicam's Detroit office. Leonhard has been vice president in charge of the Chrysler corporate account, and Swoyer has been vice president in charge of Chrysler automotive advertising. They continue these duties as senior vice presidents.

THOMAS J. CLARK and THEODORE G. SPRINGER, account groups heads, and PETER T. COLLINS, account supervisor, have been elected vice presidents of Batten, Barton, Durstine & Osborn. Clark is with the San Francisco office, Collins is in New York, and Springer in Minneapolis.

STEPHEN A. WERBY, formerly group head in market research at Dimensions for Decisions, Inc., has been named a research account manager at Kenyon & Eckhardt, New York. ARNOLD KUSNETZ, former research supervisor at Doyle Dane Bernbach, has joined K&E as research account manager on the Lincoln-Mercury account.

HAROLD L. MC VEIGH, vice president and account supervisor, Needham, Harper & Steers, has been transferred from the New York office to Chicago. FREDERICK APPLETON, formerly with Doremus, has joined the agency as an account executive.

BRUCE H. GALLER, account supervisor at Edward H. Weiss, Chicago, has been promoted to vice president. He will supervise advertising for Mogen David Wine Corp.

DOUGLAS MCKEAN, formerly account executive at BBDO, New York, has joined Lennen & Newell, New York, on the Ballantine Ale and Consolidated Cigar accounts.

JOHN C. BOESCH, has been promoted to account supervisor at Henderson, Greenville, S. C. DONALD S. WALLI has been named senior account executive. Both are on Texize accounts.

RICHARD CORWIN has left BBDO, to join Katz, Jacobs & Douglas, New York, as an account executive.

periods. Buyer: Mike Eigner.

**Menley & James Labs**  
(Ogilvy & Mather, New York)

CONTAC COLD CAPSULES are the subject of a campaign directed at the total adult audience. Fringe time periods are being used until December 20 for 60's and 30's in more than 25 markets. Leslie Baker is one of the buyers.

**Miles Laboratories**  
(J. Walter Thompson, New York)

Various products are being advertised in a major nationwide buy that will run for 13 weeks. Target of the 30's and 60's that are scheduled for prime and fringe times are all adults, and women, 18-34. Mary Hoey was one of the buyers.

**Nalley's Fine Foods**  
(Carson/Roberts, Los Angeles)

A piggyback schedule combining two 30's is being used in 12 Pacific Northwest markets in a 10-week campaign for TIME SAVER MEALS. The ads. being run in afternoon, prime and fringe time periods, are aimed at women, 18-35. Ten to 15 spots are used each week.

**Nestle Foods**  
(Leo Burnett, Chicago)

A variety of products are being featured in eight-to-ten week flights of 60's, 30's and 20's starting at issue date in over 30 markets. Day, prime and fringe periods are being used to reach all women and women, 18-49. S. Shepstone was one of the buyers.

**Pearl Brewing Co.**  
(Carl Ally, New York)

A six week campaign for COUNTRY CLUB MALT LIQUOR starts October 13 in less than 25 markets. Fringe and prime time sports adjacencies will be used to reach men over 18 using 60's, 20's and ID's. Bob Sarra is the buyer.

**Pepsico/Frito Lay**  
(Foote, Cone & Belding, New York)

In a 10-week campaign, starting on issue date, DORITOS are being promoted in over 25 markets. Piggybacks, 60's and 30's are timed at all women and women, 18-49, in daytime, early-fringe and late-fringe periods. Betty Booth was a member of the buying team.

**Pepsico/Frito Lay**  
(Foote, Cone & Belding, New York)

A two-flight campaign for various products will run October 12 to November 1 and December 7 to December 27 in under 25 markets. Another campaign starts in the same date to run for varying lengths of time, also in fewer than 25 markets. Both campaigns will use 60's, 30's and piggybacks in daytime, early-fringe and late-fringe periods aimed at all women and women, 18-49. Buyers: Claudette Roman, John Ross and Betty Booth.

**Polaroid Corp.**  
(Doyle, Dane, Bernbach, New York)

The complete line of POLAROID CAMERAS is being promoted in a 13-week campaign running until mid-December on uhf stations in about 70 markets. Heaviest concentration of spot will be Dec. 1-8. George Huelser is the buyer.

**Quaker Oats**  
(Crook Advertising, Dallas)

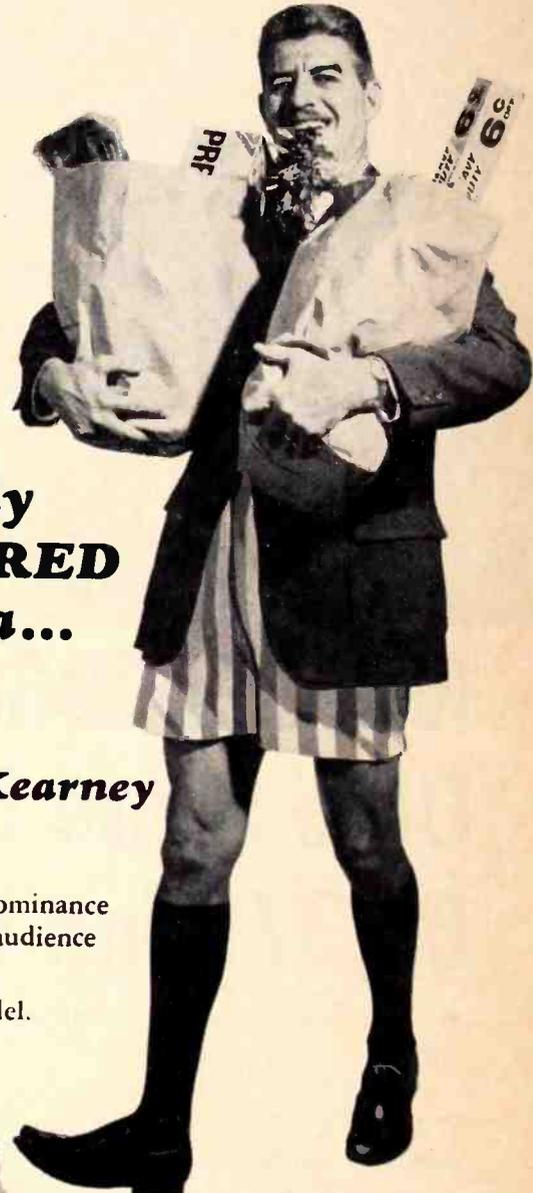
A regional campaign in about 12 Texas and Oklahoma markets starts October 13 and runs for 12 weeks spread over an 18-week period. ID's, 20's and 30's will be used in day and prime time. G. Smiley is the buyer.

**Volkswagen**  
(Doyle, Dane, Bernbach, New York)

An eight-week promotion in less than 25 markets will start on October 8. Fringe and prime time 20's and 60's will be used to reach men, 18-49. Marie Fitzpatrick is a buyer.

**Zales Jewelry**  
(Bloom Advertising, Dallas)

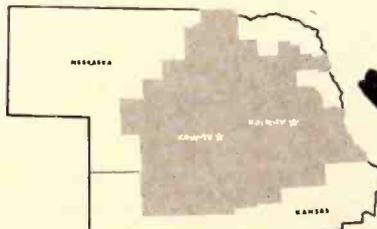
Jewelry stores are being promoted for a three-month (October-December) period with 60's and 30's in about 25 Southern and Midwestern markets. To reach the total adult audience, day, prime and fringe time periods will be used. C. Foster is the buyer.



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

**without  
Lincoln-Hastings-Kearney**

- Check retail sales.
- Check the top station dominance with one of the largest audience shares in the nation.
- Check with Avery-Knodel.



**The Feltzer Stations**

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

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

**KOLN-TV**

LINCOLN, NEBRASKA  
1500 FT. TOWER

**KGIN-TV**

GRAND ISLAND, NEBRASKA  
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative



# Nov. 23, 1968 Ohio State 50, Michigan 14 85,371 and WKEF-TV were there!!

It was the biggest crowd in Ohio State history.

WKEF-TV, Ch. 22 in Dayton, was on hand with its remote crew, feeding the game back to Dayton.

Ohio State coverage, University of Dayton

football and basketball, Indianapolis 500, Dayton Gems hockey, local bowling and golf—all of these go to make up Ch. 22's complete sports coverage.

Add to this ABC's award winning sports programming, and you have Dayton's sports leader, WKEF-TV.

represented by



**WKEF-TV**  
DAYTON

featuring



# Wall Street Report

**'For real' slowdown?** Most of the analysts in Wall Street have been saying that they finally are convinced the slowdown is for real—that the headlong charge of the American economy to new growth records for the last five or six years is beginning to feel the drag of Government braking power. And, they say, if the economy is headed into a mild recession, the stocks of broadcasting companies probably will be a pretty good place for an investor's money to ride out the squall.

Most of the analysts hasten to hedge this forecast by emphasizing several uncertainties. First, their assessment is based on several assumptions that might be dead wrong. Most important is the assumption that the recession will, in fact, be mild. A long, steep decline—where the gross national product showed little or no gain for several quarters—might find some broadcasting stocks badly vulnerable.

**Hard to forecast.** Second, the performance of the whole stock market is hard to forecast at the beginning of a recession, and the broadcasting group is harder to handicap than most because it is far from typical.

"Compared to the market as a whole, these stocks always sell at pretty high multiples. Another thing is that nearly all their gross income tends to be advertising revenue, which is a lagging indicator. So they're hard to judge."

By the term "selling at high multiples," he meant that the price per share of an average broadcasting company is usually relatively high compared to after-tax earnings. For instance, CBS has been trading for the last few years on the New York Stock Exchange at prices per share of between 20 and 37 times the earnings per share. While there is no "typical" price-earnings ratio, a steel company, for example, might consider a ratio of 15 satisfactory.

The analyst's other bit of jargon "a lagging indicator," does not mean that advertising revenues tend necessarily to be lower than other forms of income or to grow sluggishly. It

means that they go up or down after other indicators have gone up or down.

For this reason, the lagging indicator of ad revenues is not a particularly useful tool in economic forecasting; it tends to be a rear-view mirror, showing where the economy was about six months earlier, but not where it is going.

**Name of game.** However, a securities analyst must use it to assess the broadcasting group—as well as the publicly-held advertising agencies and the one publicly-held station representative (Blair)—because income is the name of the game. Except where a company has its peculiar problems—management conflicts, antitrust troubles, lame-duck subsidiaries and the like—the future of the stock depends on revenues and after-tax earnings.

As measured by Standard & Poor's, a leading advisory service, the market values of broadcasting stocks hovered a little below those of a general group of 425 industrials until late in 1965. By the middle of 1967, the radio and tv group had soared about 50 per cent above the larger group. Today, the broadcasters are down again to a level just above the representative industrials.

"Now the problem," the Wall Street analyst continued, "in making short-term guesses about broadcasting stocks is that they're being pulled two ways by two very different forces. While their revenues are a lagging indicator, stock prices themselves are a leading indicator, the exact opposite. The whole market will usually go up or down well in advance of the peaks and valleys in the current indicators—what's really happening today in the economy."

"So, a year from now, suppose it looks as though the CBS gross is going to flatten out. But, a year from now, suppose interest rates have come down, money is a little easier, housing starts are beginning to go up. Suppose, even, that the Vietnam situation has somehow cooled off. We'd have a pretty solidly based bull market if the theories make sense.



Which way would CBS go?

"However, these things only matter if you're worried about short-term swings. For the longer haul, the broadcasters are pretty well protected because they're in a service business, not in manufacturing."

Analysts said a service business is better equipped than a manufacturer to ride out a mild recession, which is what most economists expect. But the service area would be hit hard by a serious economic breakdown. For example, a factory worker who sees his overtime pay dropping a little might postpone the purchase of a washing machine, a big-ticket item, but he will not stop going to the bowling alley unless things get really lean.

**Last to be trimmed.** Looking at recent trends in advertising media, the analysts also said they thought broadcasting would be the last to be trimmed if appropriations began to shrink. "From what I understand," one of them added, "the magazines, God help them, would be the first to go."

"Of course," another remarked, "when a recession shows up, the advertising agencies will tell their clients, 'Now, of all times, you don't want to relax your advertising effort.' Generally, though, this doesn't have much effect. Sometimes, the client simply doesn't have the budget or, looking down the road six months, can see that he won't have it." ■

adjusted themselves to the new one," this rep says. "They're still buying piggybacks, although they can get two independent 30s for the same price. Why? Because buyers couldn't care less. There's a failure on the part of media directors to change their guidelines and directives within their own systems."

### The fringe benefits

With the era of the 30 almost here, media people are hopeful of seeing simpler rate cards, decreased paperwork and better efficiency for the advertiser's dollar. Reps are looking forward to bigger sales years (BAR reports total commercials up 37 per cent over last year, a strong indication of the popularity of the 30 over the 60), and better per minute returns. With the star of television at its zenith a dark cloud could be settling on the horizon.

Points out Vitt: "As the 30 becomes the standard and the 30 rate becomes as expensive as the 60, my feeling is that there will always be someone who wants a better buy for his money. He's going to insist on a piggyback 30 and the cycle could start all over again."

But, adds Vitt with characteristic optimism, "I don't think it's going to be the problem that the piggyback 60 was. Most copywriters don't think 15 seconds is enough time to deliver a message. There are inherent copy limitations in this one." ■



John A. Serrao (center), vice president and general manager of United Artists Broadcasting Corp. since December 1967, has been named president. Four other executives have been named vice presidents. L. to r.: Mauro A. Sardi, vice president and treasurer; William A. Schwartz, vice president; Joseph J. Jacobs, vice president and counsel, and Willard C. Wiseman, vice president and director of engineering.

### It's evolution, not revolution, for ad agencies

Advertising can expect evolutionary but not revolutionary changes in the next 10 years. So sayeth the leaders of advertising, according to a summary of their replies to a questionnaire sent them by Barton Cummings, chairman of the American Association of Advertising Agencies, and released by him in a recent speech to the Institute of Canadian Advertisers. In this questionnaire, Cummings asked them the

big questions and 80 percent of the 50 agencies polled answered.

Here are some of the questions paraphrased and the answers:

(1) Will the independent media buying services take over most of the functions of the agency media department by the end of the 1970s? "Agencies will continue to do most of the media buying because they are becoming more and more aware of the threat of the independent media buying services and will strengthen their media departments in order to compete effectively. However, independent media services will continue to exist and in some cases to take over the actual purchasing, but not media planning and strategy."

(2) Do you see the setting up by clients of their own computer media selection models as a threat to agency media departments? "Advertisers' computer media selection models will not be a threat to agency media departments."

(3) Do you believe agency research departments will or will not grow in size and spend more money in the next decade? "Agency research departments will decrease in size, and agencies will be using more outside research firms to do field work and tabulating. In net, the quality of agency research people will improve, while the quantity will be appreciably reduced."

NEW YORK  
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## Animation (From page 29)

remely distinctive style in two areas—his approach to figures, and his very great attention to background detail.

"We're staying with his figure style," says the head of a production facility that's working on a Delessert commercial, "but we're sacrificing some of the detail. In this case, it's the only practical way to go."

Though animation is experiencing a surge in popularity, it's not about to overtake, or even seriously approach live action in terms of commercial volume.

"No matter how you slice it," says art director-producer Joe Tonna of Dancer-Fitzgerald-Sample, "animation is still a specialty thing, and you can't look at it as a substitute for live action."

The rule of thumb followed by Tonna, and just about everybody else in the agency creative fraternity: "When you can do it live, do it live."

"The viewer," says Tonna, "is never really convinced by animation. At best, there'll always be a little doubt left in his mind."

There are some who believe that just about any commercial could be shot either live or in animation with equal effect, but Tonna isn't one.

"There are times," he points out with candor, "when animation is the only way to go—like when you want to imply something about a product that may not have been actually proved. So you look for something to remove the edge of reality from what you want to say, and you can usually find it in the form of some loveable little animated character that represents the market segment you're trying to reach."

### Exceptions to rule

Another "rule" says that animation is fine for quick-turn, low-dollar products, but should never be used to sell anything whose purchase is a very major or very serious matter. Like most rules related to animation, however, this one has enough successful exceptions to reduce it to the status of a suggestion—exceptions like animated commercials for Ford, Volkswagen and the Plymouth Road Runner, and for life insurance, among others.

Nor as many of the uninitiated



*Alvin G. Flanagan, executive vice president and general manager of Mullins Broadcasting Co., Denver, has been elected president and a member of the board of directors. He joined Mullins in 1962 as vice president and general manager of KBT Denver.*

seem to believe, is cost the overriding consideration in going to animation. In fact, it would cost approximately the same to animate most commercials as it would to shoot them in live action today, according to executives of production houses that go both ways. Some years ago, animation was generally a more expensive proposition than live, largely because "live" in

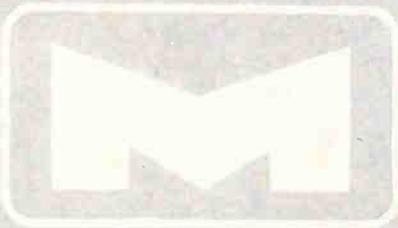
# Improve your TRACK RECORD

## with the *Sound of Manhattan!*

### MANHATTAN

**MANHATTAN "45"**

17 East 45th St.



**MANHATTAN "54"**

460 West 54th St.

### *Sound Studios*

"...where *Perfection* is almost good enough"

## The Finest Recording Talent and Facilities in the East!

MANHATTAN AUDIO CO., INC. / 460 WEST 54th STREET / NEW YORK, N.Y. 10019 / (212) 757-9800

*A subsidiary of* NATIONAL SHOWMANSHIP SERVICES, INC.



Pictured during visit of J. Walter Thompson's spot buying group for Miles Laboratories at company's headquarters in Elkhart, Ind., are (clockwise from foreground): Kevin Daley, JWT management supervisor; Joyce LaTerra unit manager; Nate Rind, broadcast supervisor; Anita Edwards, buyer; Walter Roberts, Miles vice president for marketing; Don Bryant, president of Miles Consumer Products Division; Mary Jane Hoey, buyer, and John Sisk, senior broadcast supervisor.

those days usually consisted of a standup announcer pitching the product, but those days are long gone.

While there are no residuals in animation, beyond the voices, the production house has a fat payroll to meet. It seems that nobody in the animation business, except apprentices and others just starting out, works for scale. As an example, a chief animator's scale is \$249 a week, but the hot ones are knocking down \$500 and better. And in this highly competitive business, a good man can, it's said, walk out of his job today and into a better one tomorrow.

Speaking of scale, the new contract between the Motion Picture Screen Cartoonists union in the East and producers reads, according to one

producer, "like the Fort Knox house organ."

#### What animation costs

Pay rates are graduated over three years. For animation directors, the weekly good news is \$592 this year, \$659 in 1970, and \$713 in 1971. Chief animators will go from this year's \$249 to \$277 next year, \$300 the year after. Layoutmen get the same deal, as do story sketchers. Journeymen background artists, at \$233 now, will move first to \$248, then to \$268.

In terms of the production house's bill to the agency, a fully automated 60-second color spot costs about \$15,000. Add sound (usually done outside) to this, plus the agency's

fee and a tax or two, and cost to the client is upwards of \$20,000.

Sometimes, animation can cost more. Elektra's bill to the agency for production of the fully-automated "Stomach" commercial was about \$15,000. The spot could probably have been done in full live action, or combination live and puppet, for production charges of \$10,000 to \$12,000—but what would the result have been?

#### Residuals ahead?

And sometimes animation can cost less. Magdoff estimates that the "Cold Diggers" spot for Contac (rumored to have come in at some \$150,000) could have been done in animation for \$30,000.

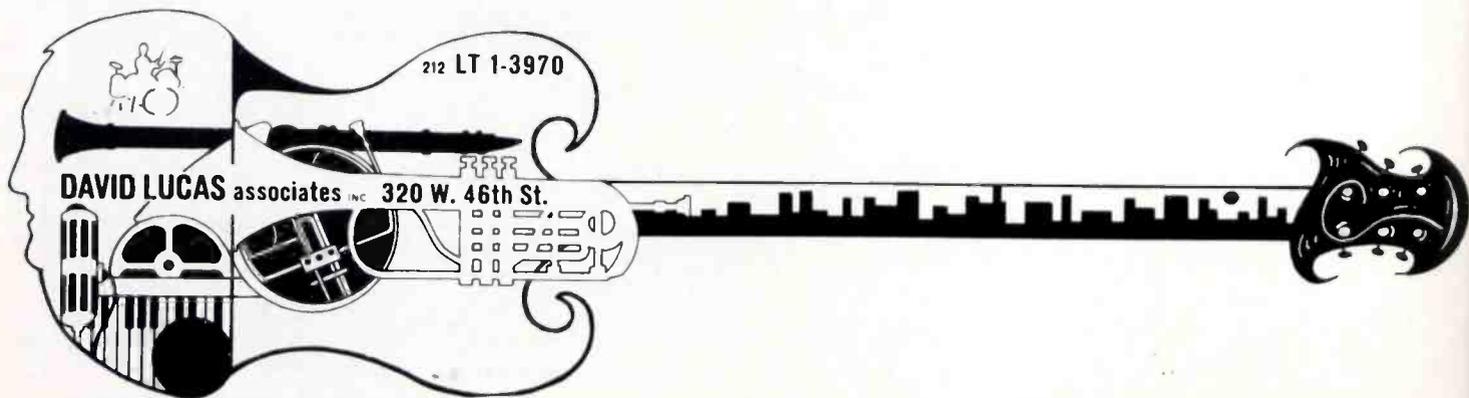
According to Zander, if one animators' union has its way, the cost of this idiom will skyrocket. The union is out to secure residuals for animators and other artists.

Zander, who considers the residual system "the most unjust thing that ever happened in the commercial business," says that actors who do multivoices can come out with more profit on a commercial than the production house.

The Pelican executive likes animation for its "timelessness," pointing out that there are no fashion hangups involved that limit the life-span of an animated commercial, and usually no reason why an animated spot can't be aired for several years.

Prueitt of McCann-Erickson finds yet another advantage in animation that live action generally lacks—its appeal to both children and adults when handled intelligently.

Color presents special problems in the design and production of animated commercials. Chief among them is the temptation to make color



too much of the work. Says Paul Kim of Kim & Gifford Productions, "We keep reminding ourselves that most people will see in black and white, so we're concerned not only with colors but also with the shades of gray the colors translate into in black and white."

When there's any question, screen-time is purchased at an audiovisual facility, and a production executive checks out the commercial on both black and white and color monitors. When Elektra animated the NBC peacock, every color used was screened in an effort to get maximum variation in gray values.

The animation of today is a far cry from the animation of yesterday. Where animators used to fill in their drawings with opaque paint, carefully applied, felt markers are used now, their thin, translucent colors creating a highly contemporary stylized effect. Another mark of contemporary animation is the low degree of true animation—the Disney era's smooth, detailed movements—it contains. Now, agencies and chief animators are content to produce humorous drawings with a few simple, basic movements of the arm, hand or mouth. This is particularly true when the commercial has been styled by an artist difficult for animators to follow.

Brand new on the animation scene is computer animation, in which lettering, forms and figures are generated on a cathode ray tube and moved in animated sequences, with their movements recorded on film or tape.

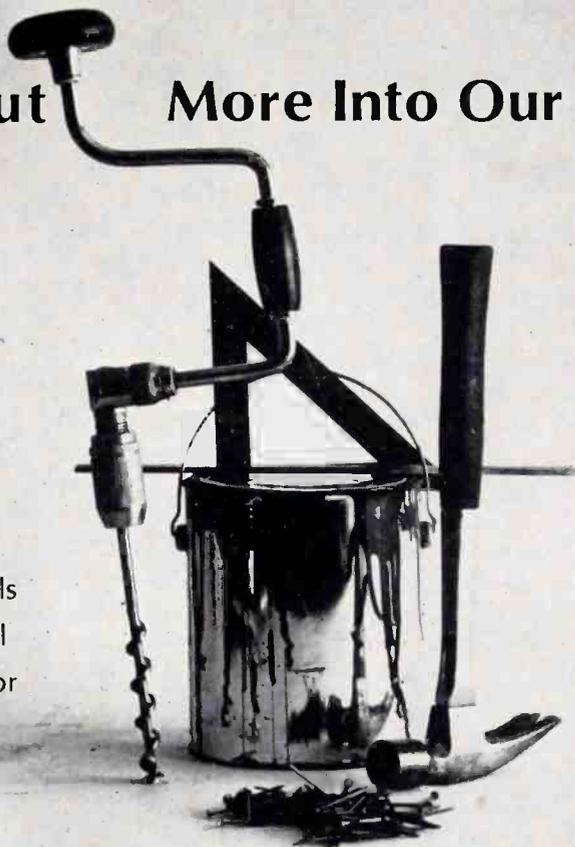
### Wild, way out future

Computer animation can do especially great things with titles and logos, distorting, whirling and twisting them, turning them inside-out and back again, but it's also effective with human figures.

Perhaps the trend that has the greatest significance for the future of animation is the steadily diminishing role of agency art director-producers. "Their ideas are wild and way out," says Jack Zander. "When you tell them it can't be done the way they want it, they don't believe you until you find a way to do it. They're opening new doors all the time, these kids, and they're keeping animation fresh and viable and moving ahead at the time." ■

## We Put More Into Our Work

Humorous  
Commercials  
and Musical  
Concepts for  
Radio, T.V.  
and Film



### SHIELD PRODUCTIONS, INC.

919 Ernst Court, Chicago, Illinois

### INSTANT SCENERY INSTANT SCENERY INSTANT SCENERY

### A Radical New Way To Cut Production Costs

A method has finally been developed to cut down on the physical production costs of shooting T.V. Shows, films and commercials. It is pre-fabricated, ready-to-use scenery, a series of scenic reproductions which authentically duplicate such settings as period wood panelings, private libraries, stone fences, brick walls, roof tiles, logs and other difficult-to-build backgrounds. Rather than spend large amounts constructing sets in the conventional manner, our scenic units come fully prepared and are set up quickly and easily with a minimum crew. You just put them in place and start shooting. Once more, their precise, fully scaled dimensions and life-like colors provide the utmost realism, especially on camera as you can see in the room set below.



*No, those "oak paneled walls" aren't really genuine but you'd never know it!*

Perfectly suited for color or B & W, these low-priced scenic backgrounds afford great savings in manpower, time and money. Send for a free color catalog and start saving.

### FELLER VACUUM FORM STUDIOS, INC.

Dept. TVA, 68 E. 153rd St., N. Y. 10451

GOLDENEYE INC., 210 EAST 47th ST., NEW YORK, NEW YORK 10017. TELEPHONE 838-0305  
 JACK GOODFORD

**Sound** (From page 31)

utilized to turn a profit."

A client points out that additional tracks mean additional set-up time. Since the studio rental is based on the equipment used, the cost-per-hour is higher. Add to that the fact that re-mixing (on the more expensive equipment) takes longer, and the question becomes: It is worth the additional cost?

**Fewer tracks proposed**

There's no argument that more tracks mean more flexibility. A client can get the musicians in and out quickly, then make up his mind later as to which sound he liked best.

But the proponents of fewer tracks answer that with a mixer getting upwards of \$30,000 a year, there's no reason to believe he can't do a satisfactory job with fewer tracks—do it better, in fact, because there are fewer variables.

As a post script to this argument, it's reported that 10 years ago Bob Fine of Fine Recording surprised everyone by recording the St. Louis Symphony with one mike.

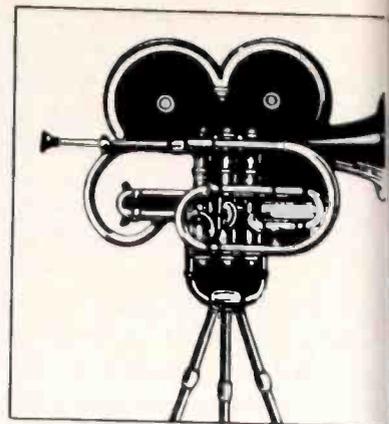
Looking into the future, the sound industry's focus is on one-stop service. Sound recording studios with little or no mixing equipment see expansion into that area as a natural step.

"We record the original tapes," figures one sound recording executive, "so why should we turn them over to someone else to mix with voice and effects."

**One-stop service**

Many in the industry agree. They believe that all-in-one service would attract business, especially for the smaller firms. Since a majority are already equipped with projection equipment (necessary when trying to fit a score to a film or a commercial), the changeover should not be too difficult.

The need for one-stop service is enhanced by the increasing use of video tape, which has taken business away from the sound houses. "Tape is making inroads into commercial and documentary work," admitted Marvin Schlaffer, vice president of RSI Recording Studios. This however, has been offset, to some degree, by the growth of commercial production within the city. ■



*Nickelodeon*  
INC.  
MUSIC

430 *Park* AVE  
*New York*  
10022

Dodge 1970 Campaign  
Clairol • AT&T • Chevrolet  
TWA • Master Charge  
**VINCE MAURO**  
(212) 753-9883

**GIVE  
HELP,  
LOVE,  
HOPE**  
**THE UNITED WAY**

✓ **Your fair share gift works many wonders**

 **THE UNITED WAY** 

28.4 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,500 United Way agencies.

ilities (From page 34)

oks on the screen.

Once everyone concerned is satisfied, the resultant tape can be used as a guide in the professional production of the commercial.

When the professional 35mm film is available, it and the original tape can be compared side-by-side in the later adjacent to the 35mm facility. Such a comparison would be made to insure that the professional film does duplicate the tape where duplication is desired.

If the commercial is to be used in television, it is reduced to 16mm, and when the time comes for a revision, the production cycle begins again in the 16mm conference rooms. Benton & Bowles also uses its new studio to audition actors for commercials and for *Edge of Night*, the CBS-TV soap opera that the agency produces. An actor, therefore, can audition when he can fit this task into his schedule, and agency officials can view the audition at their convenience on tape.

While the B&B video tape recorders are not able to play two-inch, broadcast quality tapes, the agency will send such tapes to Reeves' video operation, where they will be fed over telephone company lines to B&B's one-inch recorder.

The Benton & Bowles studio system is wired for color-tv, but Richards says the price of color gear will have to drop substantially before the studio is converted.

The installation at MacManus, John & Adams is in the \$65,000 range. It includes a 23rd-floor studio equipped with two b&w Shibaden cameras, two Ampex M-7000 one-inch video tape recorders, audio tape machines, an audio console and dissolve units.

In addition, three cameras (one Shibaden and two Maryland Telecommunications VC-11's) are installed in a consumer research facility on the 22nd floor. Two of the cameras are mounted in the ceiling.

Respondents are brought to the fa-

cility to be questioned on their reactions to tv commercials and various competing products. Until the end of their on-camera session, the consumers are not told that they are being recorded. At the end of the session, releases, of course, are obtained to allow the agency to use the results of the sessions.

The consumer research sessions, like all other activities of the MJ&A studio, can be fed to television monitors throughout the agency.

Sam Zurick, manager of commercial production at N. W. Ayer,

expects his agency's new television studio to be completely installed by the end of October. The agency has just moved into new offices from scattered locations.

### Ayer's lineup

Main facilities of the Ayer installation include two GPL vidicon black-and-white cameras, two 35mm film projectors with interlock facilities; two 16mm projectors, also with interlock, as well as several regular 16mm Bell & Howell projectors, and two Ampex 7500-C video tape recorders,

# delta films is a thing called happiness

Beautiful studio facilities and the finest production personnel in the Caribbean . . .

Beautiful locations to fit your furthest-out creative concepts (not merely sun-drenched beaches and exotic rain forests) . . .

Beautiful anytime smog-free production weather gives you the ultimate in lighting

Beautiful price policy to suit your every need—and it's strictly Good-Old-U.S.-\$\$.

And now . . .

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**BETHUNE** *New York*

as

**Directors**

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CONTACT: Bob Fierman

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*Delta Films is a wholly-owned subsidiary of Pic Productions Corporation*

**Jack**  
freelance  
commercial  
producer  
212 pl. 9-6222  
**strang**

# "What we do in SRDS can't be done anywhere else"



**Hartford:** "What we do in Standard Rate is part of Penton's philosophy of doing business. First we believe in producing a good product; so good that it would attract some advertising without any sales effort. Added to that we hire the best salesmen we can find to represent us, then provide them

with the best selling tools and selling support we can develop.

"We try to avoid duplication of effort among the communications vehicles we employ. When you start with a good product the sales problem is not so much one of persuasion as of communication. So if your salesmen, your media file material, your direct mail, your ads in Standard Rate are all good communicators, you're going to wind up selling the product."

**Marino:** "I think it is basic to any successful sales effort in our business that the publisher and everyone involved in sales communication must understand the buyers' problems. If they have this understanding it then becomes relatively simple to translate the values of what we have to offer in terms of what the buyer wants to accomplish. If we provide the salesmen with selling tools and supporting material that permits them to be empathetic to the



buyer then we are well on the way to achieving what we call two-way communication.

"You can't do this with material that is of no use to buyers. You can't do it with unsupported, undocumented brag and boast. You have to provide the kinds of facts and figures that you know buyers regularly use in their comparisons. You have to help them make their decisions."



**Hartford:** "As I said, our Standard Rate advertising does not communicate the same way that the salesmen communicate. It does a different job for a different reason. It provides numerous facts and figures from which people on the buying side can see where we fit in the market. But the salesmen have to explain specifically and in pertinent detail what we have that will fit each individual advertiser's requirements."

**Marino:** "One thing I've noticed; of all the advertising we do, our Standard Rate & Data advertising seems to appeal to our salesmen the most. Every ad we put in Standard Rate is always making a number of positive documented sales points in the most logical, detailed, factual way."





Left to right: Sal Marino, Executive Vice President, The Penton Publishing Co.; Robert Hartford, President



**Hartford:** "They recognize it. Every item of data in the Standard Rate ads is in each salesman's briefcase some place. When he uses this information, possibly in the form of a reprint of the SRDS ad, he uses it as a point of reference or as a leave-behind or sends it to confirm points made during a call.

"We use Standard Rate in the ways we do because we know how Standard Rate is used. To begin with we know that it is used. I think it was back in 1946 we made our first study among advertisers to find out where they got their information. In that first survey and in every one we've made since the answer is always the same. About 90% of the people we want to sell go to Standard Rate for basic information. So it certainly makes sense for us to give them useful information there."

**Marino:** "I think you'll find most of the ads in Standard Rate for our Penton publications to be somewhat similar. They all try to cover subjects basic to media evaluation. Here is our STEEL ad and you can see that we present first a market story; then we talk about the various marketing services available to advertisers and various option plans whereby an advertiser can vary his approach and



reach just the segment of the market he's most interested in. Each ad is designed to supplement and augment what's in the listings."



**Hartford:** "This is what I was talking about before—trying to avoid duplication of effort. Our ads in other publications would not give the same information we have in Standard Rate; our salesman wouldn't walk in and repeat all of the information we have in Standard Rate. We want him to do

something that we can't do here—to interpret for each advertiser he calls on. And the things we do in Standard Rate are things that can't be done anywhere else."

"The information we have in Standard Rate is not a precise tool in the same sense that it provides all of the precise information for each advertiser. In a way it's like a woodworker's routing tool which removes in the first few cuts the greatest amount of wood as he works toward the essential design. The information in Standard Rate you might say removes the greatest amount of 'unacquaintance' with one of our publications in the least possible amount of time."



**IN SRDS YOU ARE THERE—**

*selling by helping people buy*

5201 Old Orchard Road, Skokie, Ill. 60076

## Second-quarter spot tv billings

Seven advertisers spent over \$5 million in spot tv in the second quarter of 1969 according to Television Bureau of Advertising/Broadcast Advertisers Reports data. Perennial leader Procter & Gamble spent \$14,462,300 in estimated gross time billings in the top 75 markets monitored one week a month by BAR.

The other top spenders were: General Foods, \$11,386,400; Lever Brothers, \$7,919,100; Coca-Cola, \$7,030,400; Colgate - Palmolive, \$6,414,600; Bristol-Myers, \$6,017,000, and American Home Products, \$5,181,700. The seven accounted for nearly 20% of all spot tv billings during the quarter.

Primetime tv accounted for 30.6 per cent of spot billings with \$93,844,700; early evening registered 28.4 per cent with \$87,241,800; late night rang up 20 per cent with \$61,375,200, and daytime came to 19 per cent with \$58,214,400. Total spot for the second quarter, according to the gross-time esti-

mates, was \$306,838,400.

The TvB/BAR figures are not comparable to the TvB report for the second quarter of 1968, which was based on LNA/Rorabaugh figures. However, TELEVISION AGE's *Business barometer*, which represents billing for all tv markets after agency commissions and discounts, reported second-quarter 1969 spot tv billings of \$303.5 million, a 16.5 per cent increase over second-quarter 1968.

For 1969's first quarter, TvB/BAR said spot tv totalled \$260,217,900. *Business barometer* reported \$254.6 million for that period, a 14.2 per cent increase over first-quarter 1968.

Leading product categories in 1969's second quarter were: food and food products, \$62,756,200; toiletries and toilet goods, \$39,449,700; soaps, cleansers and polishes, \$29,496,600; confectionary and soft drinks, \$28,585,100; automotive, \$17,702,600, and beer and wine, \$17,125,000.

## Facilities (From page 67)

with color playback capability.

Ayer also has a third tv camera but it's a camera with a twist. A mirror multiplexer system permits 16mm and 35mm film and slides to be fed into the camera and transmitted over the agency's closed-circuit tv monitoring system. With this system, film and slide projectors may be used for either closed-circuit tv or for projection on normal movie screens.

## Talent library

Ayer has three screening rooms for film: One handles 35mm and 16mm; the other two handle 16mm only. In addition, a theater, which can be arranged to handle 55 people or can be converted into a conference room seating as few as 10, can handle 16mm, 35mm, slides and closed-circuit television.

Ayer will use its studio for the usual commercial experimentation and pre-production. It also plans to use it to build a library of talent for commercials. All auditions will be put on tv tape, and eventually most commercials will be cast from the audition tapes. ■

KIM  
GIFFORD  
342 MADISON  
PROD

THE NEW, ELECTRONIC\*

SCOTT-TEXTOR

\*Our own Moog Synthesizer heard on spots for: Chevrolet, Admiral TV, Parliament Cigarettes, Owens-Corning, et al.

Scott-Textor Productions  
220 East 54th Street  
New York, N. Y. 10022  
Telephone: MU 8-4330

MUSIC, LYRICS AND PRODUCTION FOR RADIO AND TELEVISION COMMERCIALS



James F. O'Grady, Jr. (1), vice president and general manager of RKO Radio Representatives, Inc., New York, receives the Pietas Medal from St. John's University president, The Very Rev. Joseph T. Cahill. He was honored for his role as an adviser in formulating New York University's curriculum in Communications Arts, and for being "the indispensable man" in forming the Communication Arts Advisory Council, comprised of 18 leading executives from radio, tv and motion pictures who assist in formulating new curricula.

erated the phantom "Center" as a production service. Costs were carefully watched and analyzed. About \$3 million in business was brought in under this type of operation and, says Satin, it worked out successfully.

Satin is now offering a cost-plus-fixed-fee plan to the agencies. Earlier published reports indicated that VPI was leaning toward annual arrangements with advertisers on the grounds that the latter were more anxious to set up some cost-saving operation and because some advertisers have a larger volume of commercial production than most agencies. But Satin makes clear he prefers to work with agencies.

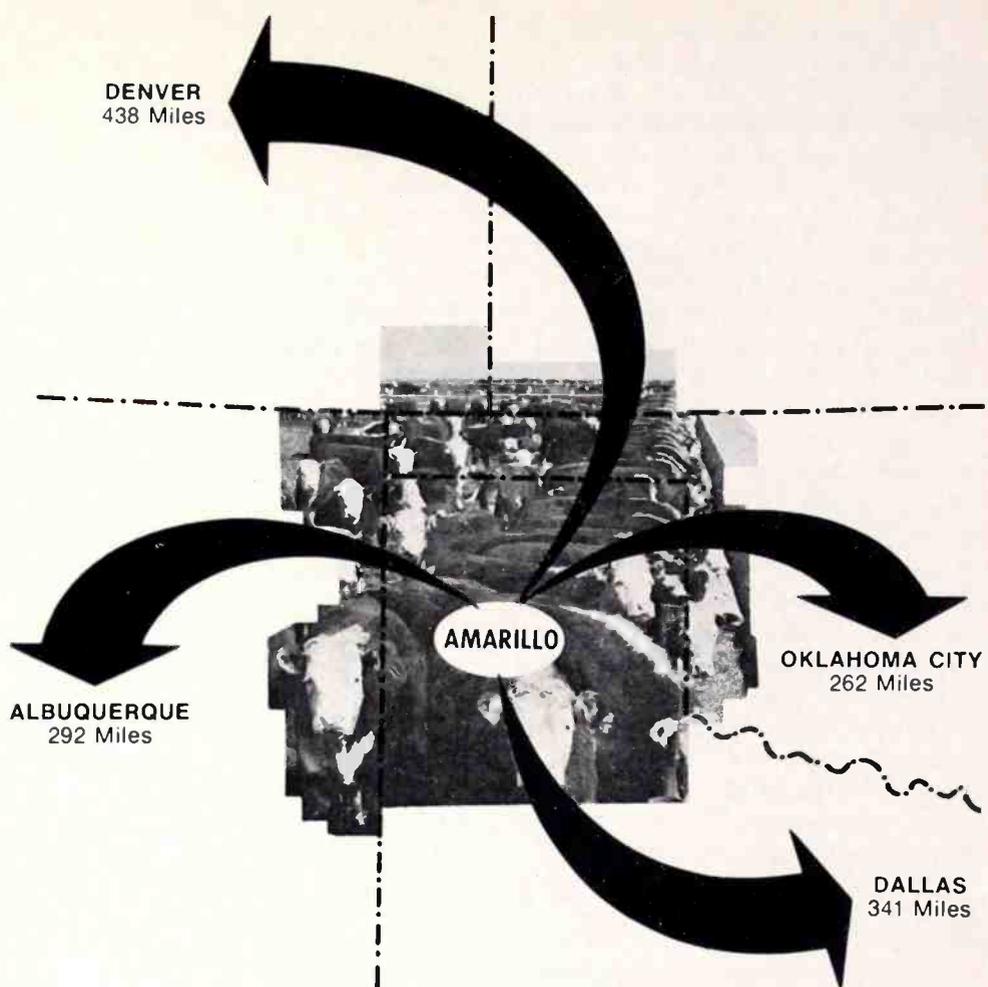
**Guaranteed work**

The Center will continue to go after single commercial jobs but, in such cases, they will be handled via the traditional firm bid. Under both the single job and annual arrangement, the Center guarantees the director's fee. Satin contemplates annual arrangements along the same lines as MPO—a guaranteed amount of work and increased customer control over production costs. It should be made clear that at both the Directors Center and MPO the cost flexibility aspect of these plans does not mean the studio is not controlling things. Both hold themselves responsible for costs once there is agreement among agency, director and studio on how the commercial is to be made.

Another way to describe the significance of the revamping of studio operations is to say that some major studios are no longer wedded to the "total concept" approach—the policy of a studio to insist on handling all aspects of commercials production, including finishing.

Outside directors are, of course, one aspect. Another is represented by Audio Productions, which last year turned down work if it didn't include finishing. This year, it's another story.

Audio president Peter J. Mooney explained that some larger accounts are consolidating their finishing with one firm and that for Audio to insist on doing finishing on all occasions puts it off from considerable potential business. "We can't remain intransigent. We have to keep up with the cycle of change," Mooney remarked recently.



No. 1 BEEF STATE of the Future?  
Great State of **NW Texas**, of course!

That's the prediction.

Beef feedlots under construction and planned in Texas and Oklahoma panhandles and adjoining counties of New Mexico, Kansas and Colorado will push feedlot capacity here to the 2-million mark by 1970.

Reliable meat industry people are predicting 4-million capacity in a very few years...capable of feeding double the annual output of today's leading beef state.

It's a matter of economics. The Great State of NW Texas is already No. 1 in milo—the feedlot grain that replaces corn. It straddles a vast feeder calf producing region...is convenient to the burgeoning population centers of the South and Southwest.

And KGNC speaks the language of this unique state—on both radio and TV—with a 3-man farm department providing a total information service reaching virtually 100% of the farm audience.

Let Avery-Knodel show you how to carve it to your taste.

Or call (806) 383-3321.



TV—Radio—FM  
AMARILLO

Affiliate: WIBW. TV Radio FM, Topeka, Kansas

There is another side to this. In March Audio set up a separate finishing operation. In addition, it opened an office for editing on the East Side of Manhattan (Audio's main operation is on the West Side), so it could be close to its clients.

Audio has joined the trend toward acceptance of outside directors. Speaking of the separate finishing operation Mooney said: "It makes directors feel more comfortable."

But Mooney said his studio does not have annual arrangements and he indicated he wasn't going to change Audio's policy in that respect.

The facilities trend has already been evident in tape with the taking over by Reeves Production Services of New York's sizeable Videotape Center and its conversion into a strictly "for rent" operation.

Further emphasis to this development comes with the recent decision of George Gould to convert his Teletronics International into a service operation for tape production.

It might occur to the creative crowd

at the agencies that tape-oriented directors are being squeezed out of steady work. But Gould, after a year of Teletronics International operation, looks at it differently. Portable equipment, the concept being pushed by Teletronics, permits the director to use tv cameras like film cameras, Gould notes.

"We've done most of our work with film directors. In the past you could criticize tape because it didn't have the creative talent to attract agency business. But that's not true, now."

Teletronics did most of its work with VPI directors. Gould explained his firm has a special arrangement with VPI.

One of the factors which pushed Gould into the facilities business was the realization that his competitors could be his customers. "I had inquiries from a number of production companies who were interested in using our equipment," he explained.

Gould is sinking \$1.5 million into equipment and renovation of his New



WBAP-TV fall preview party was first public function for James A. Byron, recently named director of broadcasting for Dallas-Fort Worth station. Pictured, l. to r., are: John McCarthy, Frito Lay Co.; Joe James, Mrs. Baird's Bakeries; Leif Erickson, star of NBC-TV's "High Chaparral;" Pat Baker, Magnussen Advertising, and Byron.

York City building. This includes orders for six Ampex VR-2000C recorders, a portable camera chain (Norelco PCP-70) and construction of five editing rooms. It might be noted that Gould intends to go public when the market is right.

While the new studio approaches are done under pressure, that is no assurance that they will succeed. One major agency producer with long experience in commercials making remarked, in talking about VPI's and MPO's moves, "I would hate to think it's bad for a studio to have a complete facility. The business may yet swing around and people will re-discover the reason for an MPO."

Among the agency production chiefs analyzing the pros and cons of the cost-plus concept is Al Tennyson of J. Walter Thompson. He says, "The new studio approach is clearly for professionals. It's true the agency has more leeway in cutting costs. By the same token, it may end up paying more than it expected. With a traditional firm bid, if things go wrong, the studio will absorb the cost; there's a contingency factor built into the bid. With cost-plus, the client pays the commercial cost.

"What it comes down to is you're betting 15 to 20 per cent of the markup against your production know-how. It puts much more of a burden on the client and agency."

Whether the new studio concepts spread over the industry or not, some changes are bound to come because

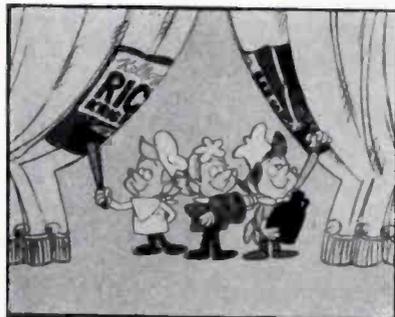
(Continued on page 75)



GREEN GIANT • LEO BURNETT



WEST. ELECT. • CUNNINGHAM WALSH



KELLOGGS • LEO BURNETT



KELLOGGS • LEO BURNETT

FROM



**QUARTET FILMS INC.**  
5631 HOLLYWOOD BLVD.  
HOLLYWOOD, CALIFORNIA 90028  
213-464-9225

Lee said he would hope such proceedings as the 50-50 proposal, the one-to-a-market rulemaking, the conglomerate inquiry, CATV, satellite broadcasting and allocation of spectrum space that have been hanging fire for so long could be concluded expeditiously.

His feeling is that the broadcasting industry is left in a state of uncertainty while such issues remain undecided, and costly delays in planning for the future result.

Many of the problems facing the Commission stem from the lack of adequate financing from Congress, in Lee's view.

"We're dealing with one of the most important elements in U.S. society . . . nothing could be more critical, and we're trying to cope with it with a mere pittance . . . as if we were still back in the thirties . . . We just don't have adequate resources to handle properly the complex of issues before us."

Lee approaches his new career with intense energy and gusto, and asked how he enjoys it compared with his previous jobs (Agriculture Department, Interior Department, AID and Governor of American Samoa), he said, "This is one of the most critical jobs I ever had, and one of the most interesting. What the Commission does has its effect on nearly every household in America. If we don't do a good job here, we're going to hurt a lot of people."

Lee does not go out of his way to snare publicity. He has averaged only about one speech a month, and these

mostly to educational television groups or state broadcasters' associations.

"I have too many problems on this job to be making a lot of speeches," he said with a shrug.

Lee has an outstanding record as a public official and, he can be counted on to tackle the myriad problems of broadcast regulation with the same kind of dedication that won him awards and plaudits for his administration of American Samoa.

He has yet to bring the full measure of his potential influence into play on the Commission because his policies have not yet jelled on many issues. But when Lee's positions solidify, the soft-spoken man from Idaho could well be the swing man on some of the key votes determining the course of broadcast regulation.

Lee may well have one leg up on a swing man's role, as a matter of fact, since he knows incoming FCC Chairman Dean Burch, and has worked with him in the past. During Lee's tenure as Deputy Commissioner of Indian Affairs in the Interior Department, Sen. Barry Goldwater (R-Ariz.) was a member of the Senate Interior Committee, with which Lee had to deal. Who was Goldwater's administrative assistant? Young Dean Burch.

Lee's life in Washington is not without its colorful moments. Recently, he arrived at his office to find a gaggle of bizarrely clad Polynesian tribal chiefs waiting for him. "Friends of mine from Samoa," the Commissioner explained matter-of-factly to his bemused receptionist. ■

## Production 70. A Workshop in Television Techniques

The state of the videotape art. Case histories from education and industry. The psychology of color. Economic lighting techniques. Professionals. Educators.

On October 22 and 23, and October 29 and 30, Reeves/Actron is presenting Production 70, the second edition of their videotape workshop. Each session, held in their Lincoln Square studio, has a distinct focus: the first is for educators and industrial users, the second is for commercial and agency professionals. Enrollment in each workshop is limited to 100.

This year's specialized format is designed to give each group the greatest opportunity to work on a wide range of subjects in depth, and provide ample time for detailed discussions on programs of technique and cost.

All lectures and demonstrations will be given by the top professionals in the field. Among them will be film producer, Pablo Ferro, and master lighting artist, Imero Fiorentino.

### Educational & Industrial Workshop

(October 22 and 23) Includes: Case history of use by a major corporation.

Introduction to Synchrovision by its designer.

Case history of videotape use by The State.

University of New York.

Concept of visualization.

Methods of economical lighting.

State of the art—use of Helical Scan videotape.

### Commercial Workshop

(October 29 and 30) Includes: State of the art commercial applications.

Demonstration of advanced lighting techniques.

"Slaying the Electronic Dragon", by Morty

Dubin, President of MPO Videotronics.

Production pre-planning and videotape editing.

Range of contemporary videotape uses.

The Psychology of Color.

Graphics and Art.

Use of Color.

"Creativity in Commercials" by Dr. Bruce

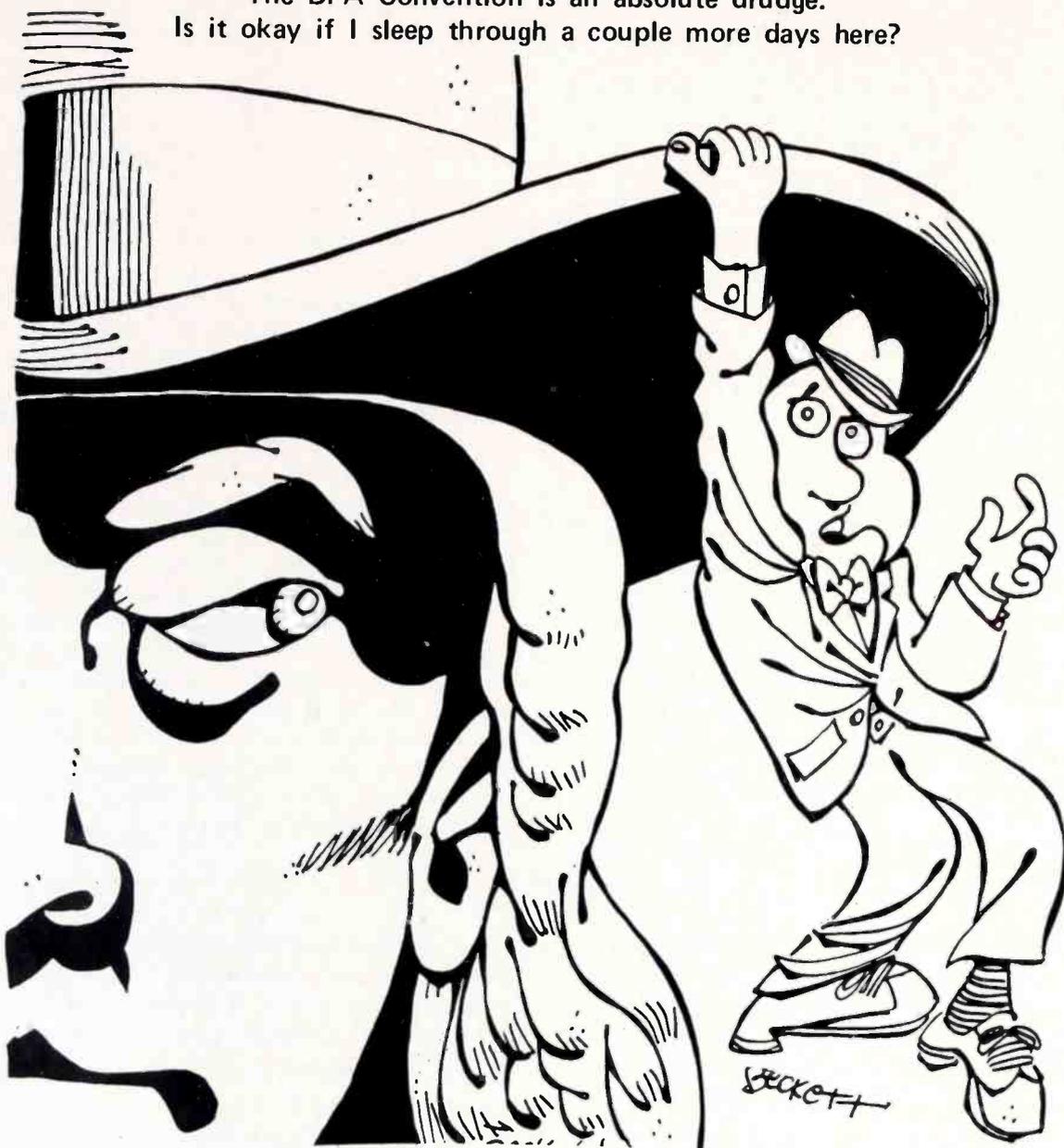
Spencer of Ohio State University.

**Reeves/Actron**

A service of  Reeves Telecom Corporation

Registration for either session of PRODUCTION 70 is \$140, including lunches. All inquiries should be addressed to Richard Christian, Reeves/Actron, 565 Fifth Avenue, New York, New York 10017

Dear Boss: You were right  
Philadelphia is dull as hell.  
The BPA Convention is an absolute drudge.  
Is it okay if I sleep through a couple more days here?



## BPA Convention, 1969

### Monday, November 10

9:15 - 10:45 AM	How To Listen Effectively
11:00 - 12:00 Noon	How To Advertise Effectively
2:00 - 3:30 PM	How To Meet Legal Requirements
3:45 - 4:45 PM	How To Be More Creative
5:00 - 6:00 PM	As the Experts
7:00 - 9:00 PM	Evening Session - Optional (film production) How to produce promotion films with little time and little money.

### Tuesday, November 11

9:00 - 12:00 Noon	How to Relate to the Black Community
2:00 - 3:00 PM	(1) Sales Promotion (TVB/RAB) How to Promote Radio Sales (concurrent session) How to Promote TV Sales
3:00 PM	(2) Ask The Experts
7:00 PM	Election of Officers Banquet - Top Entertainment Unit

### Wednesday, November 12

9:00 - 1:30 PM	How to be a Better Manager
Advance Registration:	BPA member \$55, non-member \$70.
Registration at Seminar:	BPA member \$60, non-member \$75.

Contrary to widely circulated jokes, not all 4,000,000 Philadelphians go to bed at 9. Traffic jams occur at 1 AM. Big debate about a Bunny Club. Ten restaurants around the Convention site. The largest night club in the East . . . And so on. For the hardy few who survive the fastest paced "How to" seminar in BPA history. Exhibits (for the first time), Ask the Experts sessions, technique demonstrations, pithy realities about the FCC and the FTC and Listening and Selling and Managing and Relating . . . And so on. And on and on. For the less hardy, bring a flask.



Broadcasters Promotion Association  
248 East Liberty Street  
Lancaster, Pennsylvania 17602

the commercials production situation has changed.

Shelly Satin explains the changes in these terms: "The rise of the agency creative man, particularly the art director, resulted in his growing influence in commercials production. That meant there were more buyers in the commercials market. And that meant there had to be more studio salesmen to cover them. At the same time, the art directors' demand for top film directors resulted in the big studios staffing up with high-priced talent. The overhead became too much."

*Times have changed*

Another top production executive put it this way: "Ten years ago I sold mostly to maybe a dozen experienced agency producers. They knew their business. Then came the battle for hegemony between the producers and art directors.

"I'm not saying that what happened was necessarily bad. After all, look at how commercials have improved.

"Nevertheless, the result was the destruction of business-like buying. Now there were 500 buyers instead of a dozen. And suddenly, the studio salesman didn't know his customer. To keep up, more salesmen were needed. Selling became the single biggest element in overhead.

"Years ago when we got a job on bid, we assumed the responsibility if it took more time. Now you get art directors who don't know much about commercials production. They ask how much shooting time would be involved in a commercial. Suddenly, the agencies are asking for a bid on three days' shooting time or four days' shooting time.

"With improper buying and waste in production, commercials costs got out of line. Oh, sure, there were other factors—the rising salaries of directors, color. But maybe 60 per cent of the rise is due to the situation I described."

Herbert Horton, director of business affairs for Advertel, New York, made this point: "There's not enough money in commercials production to staff up with the different kinds of directors a big studio needs. If you're big, you want the best dialogue director, the best food director, the best humor director, and so forth."

Horton also stressed the problem of "down time" for highly-paid directors. "Say a director gets \$50,000 a year for so many shooting days—maybe \$1,000 a day. Over that there's another arrangement per day where the studio makes more money. But the studio seldom gets to that level. During the busy season the director works maybe three to four days a week. But he can't make up in December for down time he ran into in July."

J. Walter Thompson's Tennyson

tackled the cost question from the creative point of view. "One factor that pushed up prices were the still cameramen who came into the business with high salaries and high prestige. This was unlike the situation with many film people, who built themselves up in the commercial business.

"Along with this was the new attitude on making every scene perfect—like a still, you know. It meant shooting more scenes, using more footage."

# How Do You Get Them To Remember...

# WHO YOU ARE?



## OUR UNIQUE TESTING CONCEPT TELLS YOU HOW!

We call it Multi-Mini-Market Experiments, a sophisticated form of replicated sampling in one of the country's primary test markets.

Implementing the concept of Dr. Roy Campbell, a Multi-Mini-Market experiment randomly combines nine "mini" markets representing three income groupings into three balanced markets. A different ad treatment can then be applied in each market.

Multi-Mini-Market Experiments allow advertisers to gauge brand penetration and the effect such ad components as copy, headline, color, illustration, coupon and price have on this awareness. Response is measured by replicated sampling techniques using personal or telephone interviews. Such repetitive sampling procedures allow advertisers to more accurately determine degree of variance in analysis of results.

The Multi-Mini-Market concept enjoys advantages over multi-city experiments. It wipes out the expense of sampling in three or four test markets, allows measurement of small shifts in response variance, offsets sales depressions that often accompany multi-city testing, neutralizes competition awareness, and eliminates bias caused by outside influences.

Write for our comprehensive brochure on this new idea in newspaper testing: Howard Ruby, General Advertising Manager, Republic and Gazette, P.O. Box 1950, Phoenix, Arizona 85001.

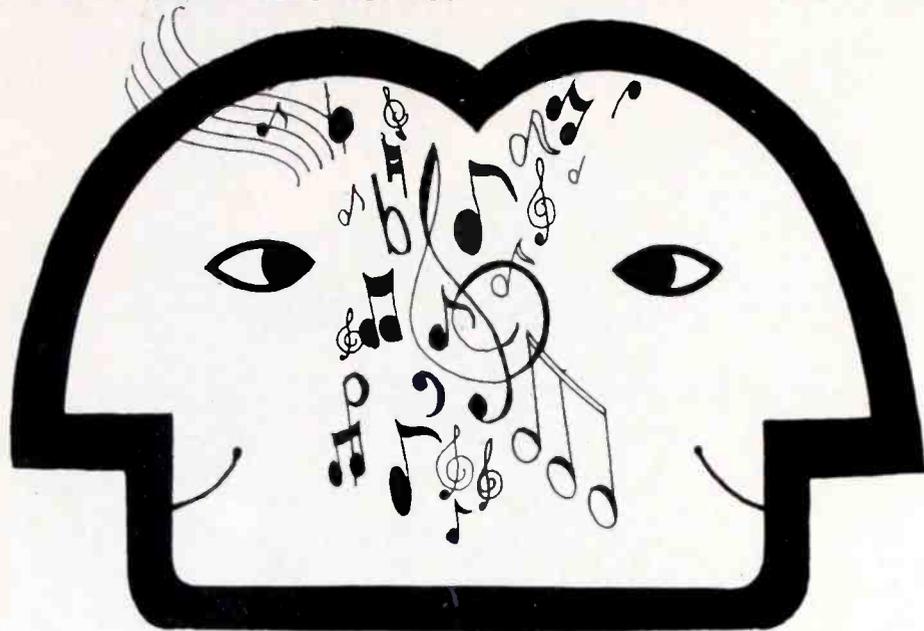


Dr. Roy H. Campbell, former Director and Executive Vice President of Foote, Cone & Belding and currently Associate Professor of Marketing at Arizona State University. Multi-Mini-Market Experiments were devised in his doctoral thesis at Columbia University and will be extensively detailed in his new book, "Measuring the Sales and Profit Results of Advertising: A Managerial Approach," to be published by Association of National Advertisers.

**The Arizona REPUBLIC**  **The Phoenix GAZETTE**

A NEWSPAPER MEMBER

MUSIC BY  
**VARDI & HAMBRO** PROD. INC.  
 FILMS • TV • RADIO • ELECTRONICS 119 WEST 57th ST., N.Y. C. (212) 765-4635



NOW YOU KNOW THAT  
**MOTION ASSOCIATES**  
 DOES VIDEOTAPE TOO.

This was a new kind of creative man, said Tennyson. "He doesn't think of film in the traditional way. He doesn't like working with editors and editorial machines. He's weak on opticals.

"That's one reason for the growth of independent editorial services. These ex-still men ended up with a lot of separate film pieces which had to be put together; the transitions were not in the shooting where they should have been."

"So this was a kind of breakdown in the structure of the established film company."

Tennyson added that another aspect of this development was the growth in free lancers and small studios. It is this development which makes it practical for big studios to tell clients they can bring in outside directors.

Thus, the background and history, with both menace and promise for the bigger production houses. The economic realities won't go away, but the studio executives realize that the answer can't be a pure bread-and-butter one, either.

"We have to answer our problems," says MPO's Susman, "without attacking the creative people. Their prerogatives must not be diminished." ■

### *Heads ABC Tv Spot Sales*

Richard N. Savage has been appointed president of ABC Television Spot Sales, Inc., replacing Fred L. Nettek, who has resigned.

Since January, 1968, Savage had



SAVAGE

been general sales manager of KABC-TV, the ABC o&o in Los Angeles. Prior to that, he had been sales manager of the station. Before joining ABC in 1963, Savage had been a sales executive with KCRA-TV Sacramento.

## In the picture

The new chief of media and research at N. W. Ayer is neither a media man nor a research man—which is a way of saying it's a top level job, and he's a top level man. Middle echelon executives are always experts but at the top you have to be someone who can manage. The experts are always on tap.

**Hans L. Carstensen**, the adman in question, is a 21-year veteran of the agency and has spent most of that time in account management.

Until named to his present post last month, Carstensen was senior vice president in charge of research. He now combines with that, to quote from the release, "corporate responsibility for media policy and administration."

This is a new job. Since Ayer was regionalized in 1967 there had been no company officer responsible for corporate media policy and coordination of regional activities. Carstensen was named to the board in 1966. Putting aside the international aspect, the Philadelphia-headquartered shop was divided into four regions and nine offices. Each region is autonomous (for the most part) and a profit center.

The regions (and offices) are: Philadelphia (Philadelphia and Boston), New York (New York and Detroit), Midwest (Chicago) and Pacific (San Francisco, Los Angeles, Seattle and Honolulu).

Carstensen was loath to get into specifics regarding his new job, but he did say that one of the things he would do was to make sure the various media department offices were adequately and competently staffed. He will also watch over media procedures and look for ways to standardize paperwork.

He laid particular stress on his responsibilities for media support operations, which are centralized in Philadelphia. Among the most important are research and information retrieval. Both, says Carstensen, will become increasingly important to media departments—and here he was talking about broad advertising trends as well as Ayer's specific setup.

Since Carstensen is head of both media and research, it can fairly be said that Ayer practices what it preaches.

In this regard, Carstensen is enthusiastic about the computer, but without being overwhelmed by it. He remarked recently: "I would never accept anything from the computer that assaults my sense of what's good judgment."

He feels it's taken computer and media experts a long time to apply EDP to media in other than routine accounting and tabulating functions.

"The computer didn't give any advantage to agencies until the advertising man could work in some weights." Carstensen had something very specific in mind when he said this—Ayer's Media Equalizer Model. This is an attempt to compare media by adjusting audience figures to reflect impact.

"Judgment is the major factor," said Carstensen, "but we do study every scrap of available evidence to help us assign weights: One example is the Simmons attentiveness measure." (The latter indicates whether a viewer is paying full attention to a show, partial attention or practically no attention.)

The Ayer executive points out that one set of weights cannot be applied to media willy-nilly. The product and situation have to be considered.

But, in general, the model takes into account that a medium like billboards, for example, while sporting big numbers in the circulation and reach areas, often offers the briefest exposure to the consumer.

Carstensen's view of media and media buying for the future is strongly upbeat. He sees the agency media department becoming more important in the future—but that future does not include media buying services, not for the big agencies, anyway.

"We tried a media-buying service and ended up making the buy ourselves. They wouldn't tackle it with our cost estimates—which we achieved." He doesn't doubt that the



**Hans L. Carstensen**

*Heads media and research at Ayer.*

buying services can make "efficient" buys, however, and their success at it, plus Ayer's experience, proves to him that there's water in tv rates.

Another Carstensen conviction: media will become fragmented, more flexible; he foresees many more ways to buy media and much more information for planning. The media planner, he feels, is headed for upgrading.

Carstensen went to the Harvard Business School and got his MBA in 1940, a day when few marketing men considered that kind of degree important.

He wanted to go right into the advertising business and, as a matter of fact, was offered a job in Philadelphia by Ayer at that time.

"I was tempted to take the job, but I was convinced by somebody that the best way to get into advertising was to go into selling first and get the feel of the marketplace. And that's what I did."

So he joined Scott Paper as a sales trainee and then was assigned to Chicago area. This was wartime, of course, so there followed four years in the navy. Carstensen returned to Scott as an industrial salesman in Baltimore and served as district sales manager in that city, Richmond, Norfolk and Washington.

In 1947, he was transferred to the home office to work on national sales problems connected with product development and distribution. The next year, he went to Ayer. ■

# Inside the FCC

## Rex Lee: A progress report

**H**ow has H. Rex Lee emerged as an FCC Commissioner?

It's been more than a year since the life-long Federal careerist was sworn in as the newest member of the Commission, and some kind of assessment would seem possible.

Some conservative Commissioners have privately admitted disappointment over what they see as a movement by the 59-year-old Lee into the gravitational field of Commissioner Nicholas Johnson. It is said in some quarters that Lee's legal assistant, Edwin Spievack, has been influenced by Johnson's aides, and has in turn been a factor in steering his boss in the direction of Johnson's camp.

Although Lee is a Democrat, it was thought initially that his more than 30 years in government would have tempered his regulatory philosophy along cautious, middle-of-the-road lines, as is so often the case with long-term bureaucrats.

A talk with Lee reveals that despite the fact that he has sided with Johnson on some key cases, he is not committed to either the conservative or liberal factions on the Commission. Lee is definitely striving to shape his own independent position—to be his own man.

Asked point-blank whether he was gravitating toward Johnson's position, Lee said with decided emphasis, "I consider myself to be gravitating toward Rex Lee's position."

And Lee expressed dislike for being categorized in *any* fashion, conservative, liberal or middle-of-the-road. Such labels are misleading and hard to justify in his view. Lee insists he is governed by no other Commissioner's persuasion when the time comes for casting his vote.

"I like to look at the issues myself and decide what's in the public interest," he said.

Lee is, basically, a cautious man and, as such, is structuring his philosophy slowly and with great care. Unlike Johnson or Newton Minow or William Henry, he does not have the brashness of youth to lead him headlong into his job with hastily acquired concepts of where the public interest lies. His years have taught him that there are no instant answers to any governmental problems, particularly those of such complexity as are confronting the FCC.

Lee has written only a handful of separate opinions in which he has endeavored to spell out his stance on issues.

In one, the Commission decision to renew the license of KTAL-TV Texarkana, Tex., Lee revealed some of his thinking on what is perhaps the most pressing problem currently facing the Commission, that of concentration of media control.

In his concurring opinion, Lee argued that concentration of control alone should not be the deciding factor in determining whether the public interest is being served. "Insofar as the FCC is concerned, he wrote, "the protection which a licensee affords to the public's right of access, may, in part, overcome condemnation of the combination

as an undue combination. . .

"In terms of communications policy, an economic concentration may be justified where anti-competitive effects are not collaterally produced."

Significantly, Nicholas Johnson went to great pains in his separate statement to assault Lee's position. Merely because rights of access have been granted citizens by a media combination, said Johnson, does not render it any less dangerous.

Lee has yet to make up his mind on the concentration of control issue, stressing that the Commission need guidelines in the area. These, he said hopefully should come from the FCC's inquiry into conglomerates in broadcasting, should that inquiry ever get off the ground.

In another opinion, dissenting from the Commission's approval of the sale of WREX-TV Rockford, Ill., to Gilmore

Broadcasting Corp., Lee set forth some of his views on programming promises versus performances. He said that Gilmore over the years had consistently failed to match its promises in the news, public affairs and other non-entertainment, programming categories. Because the company had not explained the deviations, Lee said he was forced to dissent. Thus, Lee appeared to near the harsh Johnson-Cox line on programming, but at the critical point veered off.

Lee does not share Johnson's condemnation of the Commission's staff as industry-oriented.

"The problem is that the staff is grossly overworked, and frequently has to work on information supplied by the industry. I find some of the staff oriented one way and some the other, but on the whole I think they do a good job with the resources we have."

Lee refused to comment on the Pastore bill to bar competing applicants at license renewal times, explaining that he did not want to "upstage" the Senate Commerce Committee before the FCC appears to give its views. However, it is fairly well known that he is with the Democratic majority on the Commission against the legislation.

On CATV, Lee has not arrived at a clear-cut opinion, saying that it has great potential for bringing new services to the American public but, on the other hand, it cannot be allowed to go unbridled to the detriment of the free over-the-air telecasters.

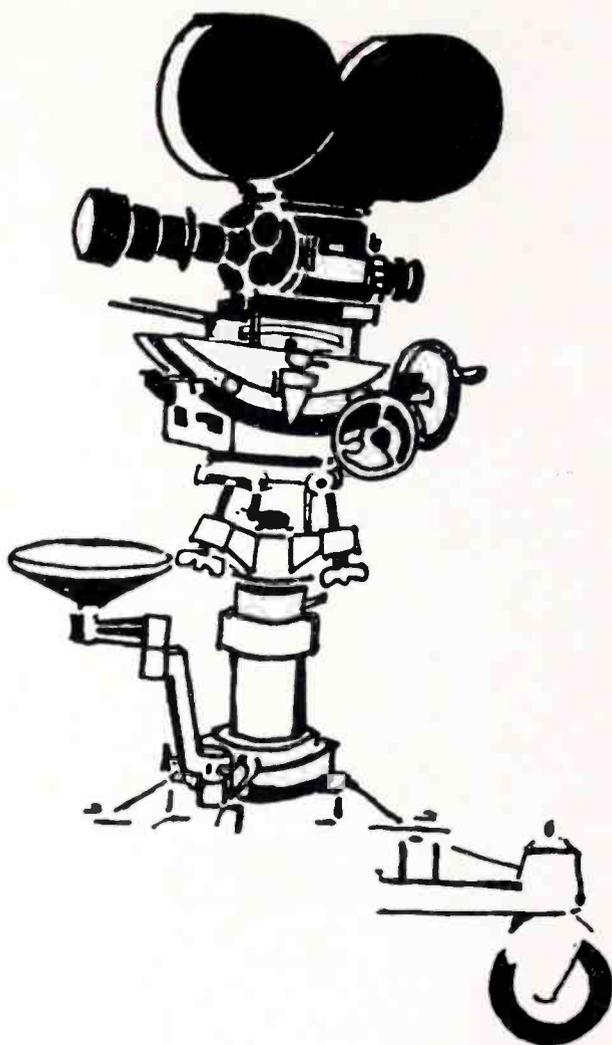
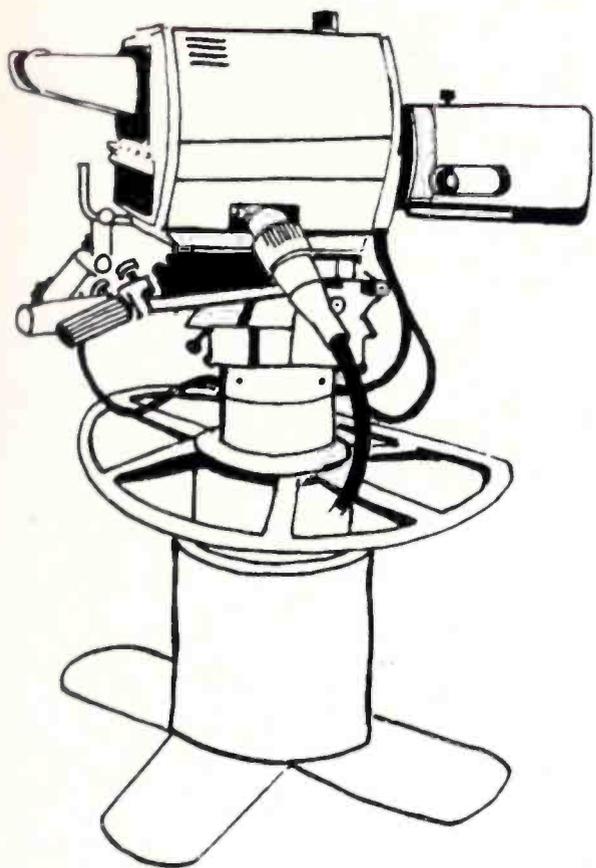
"The final arbiter will be Congress with the positive help of the FCC. I am optimistic that there will be an accommodation which will serve the interests of the American people."

Lee is most outspoken when on the subject of Commission inaction, or tortoise-like progress it often seems to eke out in critical areas of communications policy. This appears to be the frustration of a man who has held administrative positions throughout his entire career suddenly shifted into a job that is essentially adjudicative and policy-making.



Rex Lee and assistant Edwin Spievack.

(Continued on page 73)



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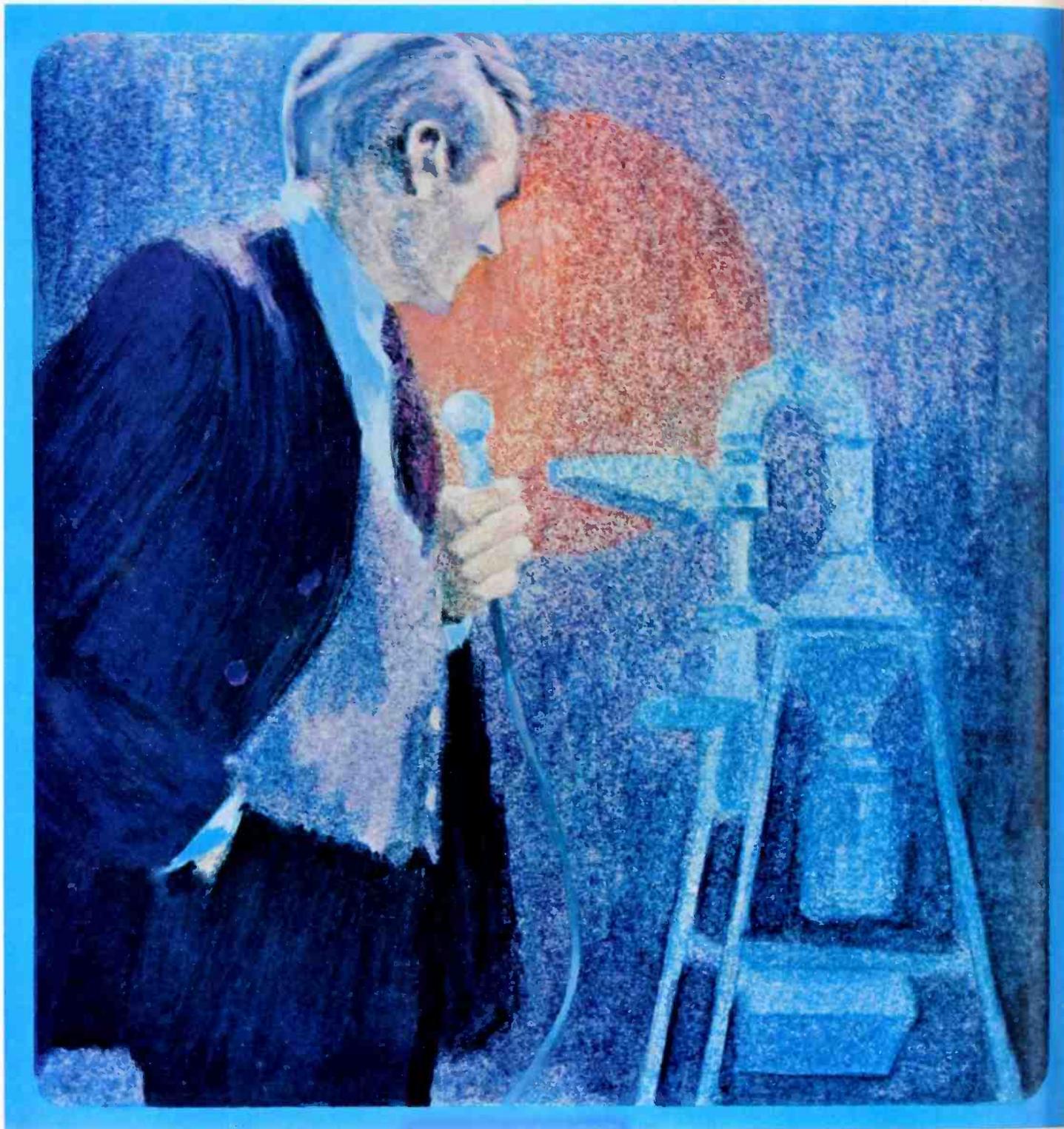
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