

# Television Age

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'Hygiene' deodorants—the product is hot but the sell is not	PAGE 28



**How do you know what motion pictures real people really want to watch?**

**Simple.**

**You go down to Atlanta and ask them.**

“Marlon Brando is just a superb actor!”

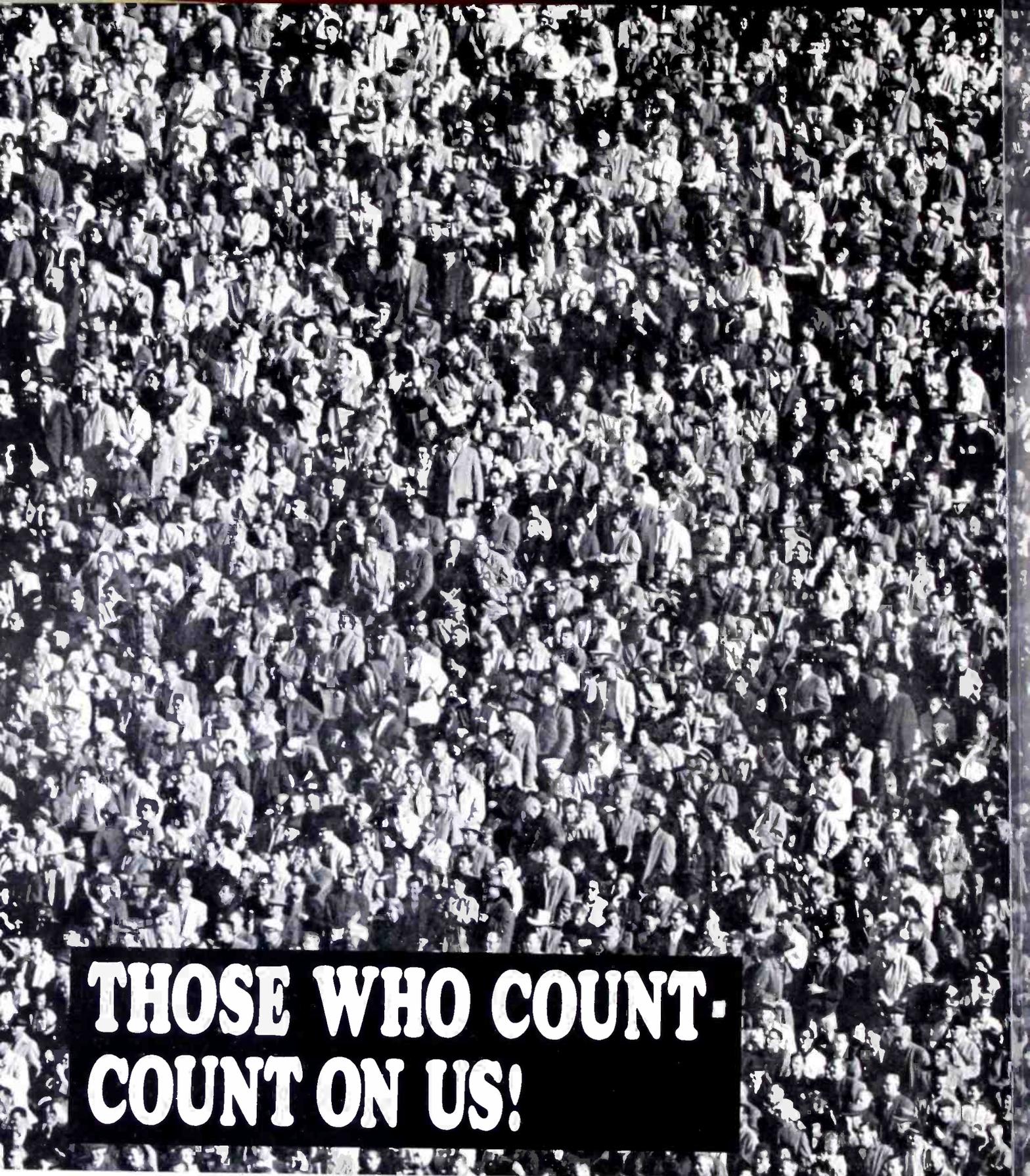
That's what Mrs. Harold Moton told our researchers we sent around the country in our People Test. The Motons had seen *The Chase* before but were really eager to see it again.

Mr. and Mrs. Moton live in a comfortable Atlanta apartment. Mr. Moton has finished high school. Mrs. Moton has her hands full with Kevin, 5 months, and a 5-year-old son. They told our interviewer that their TV set was on at least 21 hours a week. Since seeing great feature films like ours beats a hassle with a sitter, they've gotten to be real TV movie buffs.

Here's the list of films we showed the Motons that we've just released for TV:

Cat Ballou, Murderer's Row, Suddenly Last Summer, Luv, The Chase, Alvarez Kelly, The Big Mouth, The Trouble With Angels, Bunny Lake is Missing, Dead End on a Merry-go-round, Dr. Strangelove, The Happening, Rage, The Wrong Man, La Traviata, Theodora Goes Wild, East of Sudan, Winchester For Hire, Arizona Raiders, Corruption, Siege of the Saxons, The Love-ins, A Study in Terror, Anastasia, Bullet in the Flesh, Made in Italy, Crimson Blade, Brigand of Kandahar, Destination Rome, The Fortress, The Phantom of Soho, \$5000 on One Ace, Beach Party.

If you want people like the Motons to watch, you'd better know what they want to see.



# THOSE WHO COUNT- COUNT ON US!

By an emphatic tune-in vote, the people of our area have been showing their enthusiasm for KHJ-TV programming.

Today, Los Angeles 9 averages more homes, more adults, more men, more women and more teenagers than any other independent television station in Southern California.\*

We exist to serve the people of our community. Evidently the people think we are doing a good job.

\*ARB Oct. 69 total survey area average quarter hour sign-on to sign-off, Sun. thru Sat. Audience measurement dates are estimates only and are subject to the qualifications set forth by the indicated service.

KHJ-TV—An RKO Television Station  
5515 MELROSE AVENUE, HOLLYWOOD, CALIFORNIA 90038

KHJ-TV  
los angeles



represented by 

# Late Night Chicago has found the difference between motion pictures and talking pictures

The talkers take back seats to the WGN Presents 10:30 Movie Monday-Friday. For the first time, even the best, Johnny Carson, comes in second to the movie.

**And those movies were mostly from the MGM/7 at that.**

## The Facts and Figures

CHICAGO  
AVERAGE QUARTER HOUR ESTIMATES

MONDAY-FRIDAY  
ARB OCTOBER 1969

TIME AND PROGRAM	STATION	METRO		TV HOUSE-HOLDS	WOMEN 18-49	WGN % ABOVE WOMEN 18-49
		RATING	SHARE			
10:30-12 Mid						
WGN Presents	WGN	11	34%	258,300	139,400	
Johnny Carson	WMAQ	9	29	229,100	120,700	15.5
Joey Bishop	WLS	8	25	179,000	91,400	52.5
Merv Griffin	WBBM	4	12	91,400	33,100	321.0

## WGN Presents — Oct. 1-Oct. 21

Title	Date	Distrib.
The Money Trap	Oct. 1-Wed.	MGM
Follow The Boys	Oct. 2-Thurs.	MGM
The Wheeler Dealers	Oct. 3-Fri.	MGM
My Little Chickadee	Oct. 6-Mon.	Screen Gems
Period Of Adjustment	Oct. 7-Tues.	MGM
Battleground	Oct. 8-Wed.	MGM
Oceans 11	Oct. 9-Thurs.	Warner-7 Arts
Naked Spur	Oct. 10-Fri.	MGM
Big Parade Of Comedy	Oct. 13-Mon.	MGM
The Rack	Oct. 14-Tues.	MGM
The Comancheros	Oct. 15-Wed.	Warner-7 Arts
Escape From East Berlin	Oct. 16-Thurs.	MGM
Journey To The Center Of The Earth	Oct. 17-Fri.	Warner-7 Arts
It Happened One Night	Oct. 20-Mon.	Screen Gems
Warlock	Oct. 21-Tues.	Warner-7 Arts



**MGM/7** 145 features that produce results. The big view is the long view. **MGM TELEVISION**

FOUR STAR PRESENTS

# Can You Think



NT A **NEW COMEDY TELEVISION SERIES...**

**Fresh, new and ready  
to replace your  
January "drop-outs"**

Now, in production at CBS Television City... the show that's built for laughs. Every hilarious program is played with Morey Amsterdam, Wink Martindale and Dick Gautier. Every week look for these big guest stars:

**GENE BARRY, MILTON BERLE,  
JACK CARTER, PHYLLIS DILLER,  
STU GILLIAM, BUDDY HACKETT,  
LAURENCE HARVEY,  
RED SKELTON, DANNY THOMAS,  
DICK VAN DYKE ... and many more.**

Here's how they play: Viewers mail in jokes, Gautier tells them to the audience, guest comedians try to "TOP" them with jokes of their own and our "LAUGH-O-METER" registers the winner. It's the freshest series in years.

**CAN YOU TOP THIS?** will keep its ratings big and its time slot revenues high.

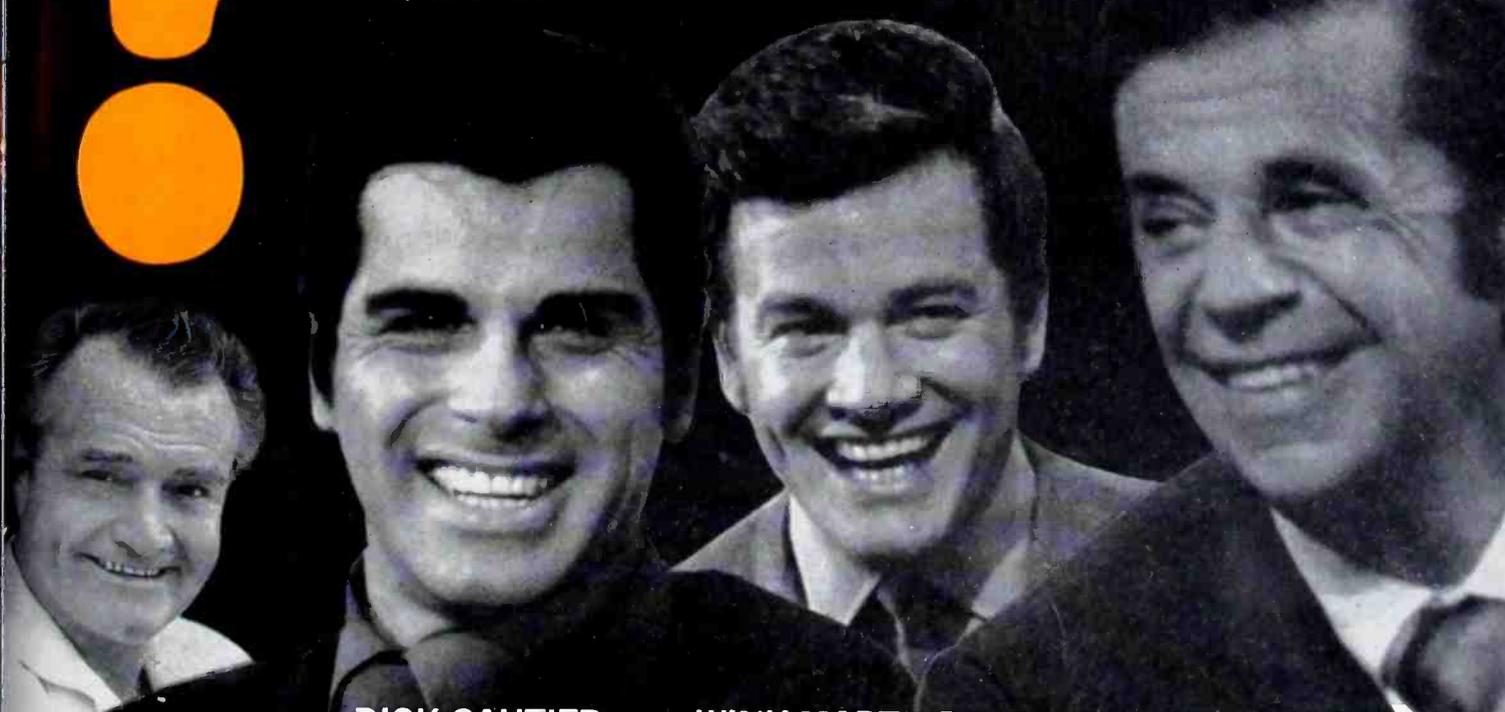
And there's more. It's our once-a-week, prime-time bonus play. You'll get the details from your Four Star Representative. Call him soon!

**TOP**  
**?**

260 COLOR TAPE HALF HOURS FOR 5-A-WEEK PLAY

PRODUCED SIMULTANEOUSLY FOR RADIO. INQUIRE NOW.

Perry Cross, Producer



**DICK GAUTIER**

**WINK MARTINDALE**

**MOREY AMSTERDAM**



## Good News Is Worth Repeating

In case you missed the news, on January 12 your old friend TELEVISION AGE becomes TELEVISION/RADIO AGE. As the new name implies, we shall be bringing to the radio advertising medium the same kind of deep-seeking editorial attention we have rendered for the television advertising medium in the past 16 years. ■ With the change will come a new format to accommodate this expanded function, the addition of in-depth features and analysis about radio, and an enlarged circulation that will quickly reach a guaranteed 20,000 copies. (As a matter of fact, the new TELEVISION/RADIO AGE is going to every advertiser or agency in the country investing \$25,000 or more annually in television or radio.) ■ Some things aren't changing, though. This enlarged publication will still provide the most analytical, thoughtful and probing coverage of trends, techniques, successes and outlooks for broadcast advertising available anywhere. ■ More than ever, it will reach all levels of those concerned with broadcast advertising, from corporate presidents and advertising managers to agency account men, media experts and marketing specialists. This is a formidable array of those who make the decisions. TELEVISION/RADIO AGE will have more appeal for them than ever. ■ Which means that, more than ever, TELEVISION/RADIO AGE is the most effective medium for your own advertising. Our lineage, by the way, increased 26% during the past year. What do you suppose caused that?

### Television/Radio Age

DECEMBER 15, 1969

# Television Age

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*Agency conglomerate's offer of CCN buying network to all clients is part of emphasis on local market strategy for the 70s*

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*Spot program placement via barter by advertisers is not only catching on but entering a new phase—stripping. Not everybody is happy about it*

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# Television Age

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Television Age, December 15, 1969

# KBOI

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



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

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

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

# KBOI

BOISE, IDAHO

50 kw on 670 kc daytime  
25 kw nighttime  
CBS

Represented by:  
McGavren-Guild-PGW Radio Inc.

## KENTUCKIANA WANTS TO HELP ITS KIDS AND WHAS-TV LEADS THE WAY

Since 1954, the way to help mentally and physically handicapped youngsters in Kentucky and Southern Indiana has been WHAS-TV's annual "Crusade for Children."

The men and women of WHAS-TV believe in big shows. The last "Crusade for Children" telecast lasted more than 20 continuous hours and involved the talents of thousands of volunteers. For example, Kentuckiana's volunteer firemen with their big boots. More than 1200 of them used those boots to collect contributions.

The people of Kentucky and Indiana have responded in a big way. In 16 years nearly 5 million dollars has been donated by individuals, churches, civic and social clubs, youth groups, industries and employee organizations.



# hrp

HARRINGTON, RIGHTER & PARSONS, INC.

## TELEVISION INNOVATORS

### hrp blue

<b>WAPI-TV</b>	Birmingham	NBC
<b>WTPA</b>	Harrisburg	ABC
<b>WTIC-TV</b>	Hartford	CBS
<b>KHOU-TV</b>	Houston	CBS
<b>WJAC-TV</b>	Johnstown	NBC
<b>WHAS-TV</b>	Louisville	CBS
<b>WCKT</b>	Miami	NBC
<b>WSIX-TV</b>	Nashville	ABC
<b>KSLA-TV</b>	Shreveport	CBS
<b>KTVI</b>	St. Louis	ABC
<b>KOTV</b>	Tulsa	CBS

### hrp gold

<b>WRGB-TV</b>	Albany/Schenectady/ Troy	NBC
<b>WBEN-TV</b>	Buffalo	CBS
<b>WANE-TV</b>	Fort Wayne	CBS
<b>WFMY-TV</b>	Greensboro/High Point/Winston-Salem	CBS
<b>WATE-TV</b>	Knoxville	NBC
<b>WJIM-TV</b>	Lansing/Flint/Jackson	CBS
<b>WTMJ-TV</b>	Milwaukee	NBC
<b>WTAR-TV</b>	Norfolk	CBS
<b>KOIN-TV</b>	Portland	CBS
<b>WSYR-TV</b>	Syracuse	NBC
<b>WMAL-TV</b>	Washington, D.C.	ABC

## Letter from the Publisher

### *The Pastore Bill*

There is probably no piece of proposed recent legislation that has been so misrepresented as the Pastore bill.

In the press reports on the bill, it is referred to again and again as a bill that would grant station licenses "in perpetuity."

Nothing is further from the truth. The bill simply puts the responsibility where it belongs—on the Commission to determine whether a licensee has failed to fulfill his responsibilities. Without such a provision, the licensee faces the possibility of a comparative hearing against an applicant that has promised performance but has not proved it. The broadcaster is therefore in a defensive position, constantly concerned that some individual or group will file a "strike" application. He has absolutely no defense except to be drawn into a lengthy and expensive hearing.

This situation is more than the Damocles sword as described by Senator Pastore. It is a noose around the neck of the broadcaster, which has the effect of tightening controls and the ever present threat of censorship.

*The New York Times*, as expected, came out editorially against the Pastore bill. As Professor Lewis L. Jaffe comments in that esoteric publication, *The New Republic*, "An officer must run for reelection." They asked [referring to the editorial stand taken by both the *Times* and the *New Republic*], Why not a broadcaster? Why not *The New York Times* or *The New Republic*? The theater? The movie picture houses? Oh, but the broadcasters are using 'the public airways.' Well, *The New Republic* is using the public mails with its second class mailing privilege."

To be "fair" about it, *The New Republic* gives Commissioner Nicholas Johnson double the space to reply to Professor Jaffe. We don't know whose writing Nick Johnson's stuff these days, but all the shibboleths are trotted out, including the old turkey about "cotton candy."

There are a couple of observations he makes that *are* true. One of these is that the broadcasters have been ambushed (we doubt, however, with martini in hand as he says). The other truism is that "Virtually every aspect of television is under attack from some quarters." Johnson has added his own visceral obfuscation of the true import of the Pastore bill. The bill does not eliminate the "petition to deny." What it does do, however, is to give the broadcaster who has been doing a good job the opportunity to continue to do so without a constant threat to his very existence facing him day in and day out.

Cordially,



Marilyn Scherf  
is a woman of  
few words:  
"Hold on...and I'll  
clear the spot."

Call Marilyn at (612) 338-0552



ST. PAUL MINNEAPOLIS

**WCCO** TELEVISION **4**

Our secret is people.

Represented nationally by PGW

# ***THE DETROIT WAY***



*A car's hydraulic valve lifters must function in micro-second sequence. Each lifter (there are two for each cylinder) raises and lowers its valve once during every engine revolution—or approximately 2,000 times per minute. The eight vital parts of a valve lifter are so finely mated by precision machining that elements from one cannot be interchanged with those from another.*

***...where vitality works!***

Doing things the Detroit way means doing the job best. It means putting *vitality* to work...with imaginative thinking, well-directed enthusiasm and professional skill. In industry, it can mean perfecting a high-precision valve lifter that operates with micro-second accuracy.

In broadcasting, it means developing programming that reflects the community's interests, needs and objectives.

At The WWJ Stations, *vitality* really works...to attract and hold audiences, to sell products, to serve the community the WWJ/Detroit way.

***WWJ and WWJ-TV***

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.  
NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: McGAVREN-GUILD-PGW RADIO, INC.

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!

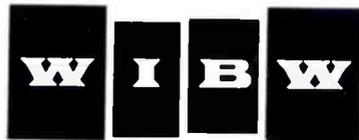
Topeka is full of other surprises, too.

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

## Letters to the Editor

### B&B bullseye

Thanks for the fine coverage you provided of the announcement of a restructuring of our media department (*Newsfront*, TELEVISION AGE, November 17, 1969). Your article was concise, yet complete and highlighted exactly those elements which are important to this significant change.

GEORGE SIMKO  
Manager of media  
Benton & Bowles  
New York

### No misquotes

I enjoyed the article on our agency (*Marschalk seeks the perfect blend*, November 17, 1969) very much. Not only was it perceptive, but also this is the first time I feel I was not misquoted.

JERRY ANDREOZZI  
Senior vice president  
The Marschalk Co.  
New York

### Impressed

When the top professionals in the field of journalism can sit through a luncheon and absorb information that is at best complicated and technically involved, and then produce the essence of that interview in an interesting and informative article, as you did, it constantly amazes and impresses me (*Newsfront*, November 3, 1969).

ROBERT C. WINKLER  
President  
Video Prints, Inc.  
New York

### No Mildred Pierce

I've never felt more complimented than when I read your profile of me (*In the Picture*, December 1, 1969). Thanks for 1) *not* comparing me to Mary Wells, 2) *not* making my home life sound like I'm Joan Crawford in *Mildred Pierce*. I wouldn't have asked for a single word change.

NADEEN PETERSON  
Creative director  
MacManus, John & Adams  
New York

# IMPACT

Former pro tackle Rosey Grier still delivers it...in a musical-variety show that captures viewers and keeps them.



THE ROSEY GRIER SHOW

abc ABC  
FILMS



# ROSEY



**HOSTS** an entertainment packed 30-minute music and variety show that features some of the biggest names from the entertainment and sports worlds.

**CLOWNS** with Bob Hope, Joey Bishop, Steve Allen, Don Adams, Milton Berle, Jonathan Winters, Don Rickles, George Jessel, Mickey Rooney.

**SINGS** with Glen Campbell, Della Reese, Gary Lewis & the Playboys, The Impressions, Ray Charles, Edie Adams, Barbara McNair.

**TALKS** with such celebrities as Robert Culp, Cassius Clay, Edward G. Robinson, Lew Alcindor, O. J. Simpson, Professor Irwin Corey.

**DANCES** with the show's regular troupe of talented performers.

**RATES** an appearance in your 1970 programming schedule. Rosey will be getting unprecedented coverage as a result of forthcoming guest appearances on some of the top network shows, plus wide exposure as a regular on "Daniel Boone." He's also the subject of articles in national magazines including a recent issue of Reader's Digest.

**THE ROSEY GRIER SHOW** is available now from ABC Films as 52 half-hour color programs.

**CALL** your ABC Films representative now.

**NEW YORK** 1330 Avenue of the Americas 10019  
212 LT 1-7777

**CHICAGO** 360 No. Michigan Avenue, Chicago, Ill. 60601  
312 263-0800

**HOLLYWOOD** 1313 No. Vine, Hollywood, Calif. 90028  
213 NO 3-3311

**ATLANTA** 5400 Roswell Rd., N. E., Atlanta, Georgia 30305  
404 255-0777

**HOUSTON** 3777 Norfolk, Houston, Texas 77027  
713 665-3107



London/Madrid/Mexico City/Paris/Rio de Janeiro/Rome/Sydney/Tokyo/Toronto

**MPS gives preview of plans**

Metromedia Program Sales, it was learned, has some new program and format ideas that will not be officially announced until after the first of the year.

There will be more insert segments of the Rona Barrett variety. "These short features allow stations to develop programs around special segments and give a national flavor to a home-town show," said Wynn Nathan, MPS vice president. "The idea was successful and will be extended."

Other new production efforts will be a one-hour weekly sports series. This follows their success with the one-shot O. J. Simpson special. Nathan believes that with more stations seeking to present locally originated programs, syndicators have been faced with demands to offer new and more varied properties. Recently, a special projects division was set up at MPS to work on new prestige programming for the regional client. Dave Gale, currently New York sales manager, will become account executive for the new division.

**TAG turns 'em on at K&E**

Some of the more intriguing comments to come out of Kenyon & Eckhardt's top management recently in bragging about their 27 new accounts this year (with no account loss), was the emphasis put on the agency's Target Audience Group (TAG) concept. This research device, which seeks to isolate and identify key consumer segments by psychologically-oriented detailed interviews, using large samples and statistical analysis, was credited with a major role in the agency's turnaround in the past few years.

It is not only appealing to clients, say K&E's top people, but is attractive to creative people the agency seeks to hire. Creative types are naturally antipathetic to research, but the material coming from TAG, explains Stan Tannenbaum, chairman and creative director of K&E Advertising, turns 'em on.

K&E projects 1970 domestic billings at \$110 million, based on the current rate of billing, including new clients, many of which did not start advertising through the agency until late in the year. Domestic billings in 1969 were set at \$95 million. An increase of 13 per cent was reported in world wide billings in '69.

**Direct-response broadcasting**

Television and radio have no coupons for the audience to mail away to join a book club or enroll in a home-study course. However, Vos & Reichberg, a New York direct-marketing ad agency that also has insurance company clients, has been testing tv and radio with what Frank Vos, president, calls "promising results." Analyzing those tests to determine the best method for soliciting audience response (telephone or mail) is the first task of a new broadcast media department just established by V&R. The agency plans "to make a real commitment to direct-response broadcasting, and we expect it to pay off for us," Vos says.

**Says tv missing boat on kid flicks**

E. Jonny Graff, vice president for tv at Avco Embassy Pictures, believes that in children's programming, movie theaters are beating tv to the punch. Because stations are not buying enough of the first-run movies-for-moppets that Avco produces and/or releases, his company has had to give movie houses first crack—along with a guarantee that tv will have to wait for the particular film.

Avco works with the Childrens Movie Guild in Boston, which markets the films (titles like *Jack Frost* and *The Wacky World of Mother Goose* are typical), and arranges retail tie-ins. Packages are always available to stations, Graff reminds, but there's delayed availability on some of the flicks for the reasons described.

**TvB reports spot tv's third quarter**

Spot tv spending in the third quarter of 1969 totaled \$256,516,700, according to Television Bureau of Advertising/Broadcast Advertisers Reports data. Five companies spent over \$5 million in the top 75 markets monitored by BAR. They were: Procter & Gamble, \$14,129,800; Colgate-Palmolive, \$9,979,500; General Foods, \$9,067,900; Coca-Cola, \$5,689,200, and Lever Brothers, \$5,315,700.

Primetime tv accounted for 30.7 per cent of spot billings with \$78,679,400; early evening registered 27.7 per cent with \$71,023,300; late night rang up 22.2 per cent with \$57,062,400, and daytime came to 19.4 per cent with \$49,751,600.

Leading product categories in the third quarter were: food and food products, \$55,159,000; toiletries and toilet goods, \$32,872,000, and confectionary and soft drinks, \$25,863,700.

The TvB/BAR figures are not comparable to TvB's 1968 reports, which were based on LNA/Rorabaugh data. However, TELEVISION AGE's *Business barometer*, an accurate indicator of total U.S. time sales, reported third-quarter 1969 billings of \$238.3 million, up 10.3 per cent.

TvB/BAR figures for the first nine months of 1969 show spot tv billings of \$823,573,000. *Business barometer* reported \$796.4 million for 1969's first nine months, a rise of almost 14 per cent over 1968's \$699.4 million.

**Faberge's auspicious '70**

The Rayette-Faberge co-sponsorship of the weekly primetime Engelbert Humperdinck show looks auspicious if the impressive rating of the recent Humperdinck special means anything. Faberge will have two commercials on the weekly show, which starts January 21 on ABC-TV.

They will continue their buys in the syndicated *Playboy After Dark* and *Bracken's World* (on NBC-TV), as well as several specials during 1970.

The Humperdinck special got a 28.6 rating and a 54 share, according to a 25-city Trendex, which is not bad, even considering the show was opposite the CBS News hour and NBC-TV's *First Tuesday*. Both the Humperdinck special and series were produced by British ATV, represented here by Independent Tv Corp.

Sírvanse notar: La Categoría de Televisión No. 7 ha sido agregada a los Premios de este año de Comunicaciones Internacionales. Estos están limitados a los avisos comerciales producidos en idiomas extranjeros, excluyendo el inglés. IBA espera con esto despertar el interés para que haya mas participaciones en esta categoría, particularmente de aquellas areas donde el aviso comercial es nuevo.

Bitte notieren Sie: Category Nr. 7 wurde dieses Jahr in die International Broadcasting zugelassen. Es koennen aber nur Werbungen gemacht werden, eine Ausnahme ist die Englische Sprache. Wir hoffen durch diesen Schritt mehr Geschaeftsverbindungen auf diesem Gebiete zu erhalten, besonders in den Gebieten wo Werbungen am Fernsehen neu sind.

Prière de noter: Cette année nous avons ajouté au vision No. 7. Ceci est limité aux reclames faites da courager de nouvelles entrées par cette catégorie, télévision est encore une nouveauté.

Nota: A televisão categoria No. 7 só se pertence. Está limitada em anúncios feitos em outros idiomas entradas nesta categoria principalmente em áreas

Please Note: Television Category No. 7 has been added. It is limited to commercials made in languages other than English. Entries by means of this category, particularly from

注: IBAのテレビ部内に本年第7項目を設けたCFに限定されます。IBAとしてはこの業特に新しくCFを開発された作品を

電視目錄第七号自今年起已加入國際廣播獎賞會。這只限於在宣傳廣告上能使用各種語言。國際廣播獎賞會 (I. B. A.) 希望今後能增加些節目。特別是來自各地正在播的播送。商業廣告。

Kérjük megjegyezni: Ebben az évben a 7 es számú televiziois categoria hozzá lett adva a Nemzetközi Kozvetítési Díjhoz. Korlátozva van kereskedelmi reklamirozásra minden nyelvben angolon kívül. Az N.K.D. (Nemzetközi Kozvetítési Díj) reméli hogy serkenteni fog további beiratkozásokat ebbe a kategoriaba kulonosen olyan teruletetekrol, ahol a kereskedelmi reklám kozvetítés még új.

## World Honors From Hollywood

Your outstanding television and radio commercials of 1969 may qualify for top honors in the 10th annual International Broadcasting Awards, which were established to promote broadcast advertising and worldwide business cooperation. Last year, 3315 entries were made by advertisers, agencies, production companies and broadcasters in 39 countries. Trophy and certificate awards will be made in 12 television and eight radio categories, plus sweepstakes honors. For entry kits and full information, write to:

Hollywood Radio and Television Society  
1717 N. Highland Avenue  
Hollywood, California 90028  
(213) 465-1183

## BF's new ad control

During 1969, Best Foods spent about \$10 million in spot tv and some \$3 million in network. In 1970, the figures will be about the same. BF also expects to turn out the equivalent value in commercials without the "shrinkage" of commercial quantity or quality that normally comes with the steady upward thrust of tv commercials costs.

Not many multi-product advertisers can be that confident of keeping such costs under control or look forward to a 1970 in which they will *not* get a series of jolts as they pay the tab for talent residuals or location costs or answer prints or any of the elements that are components of that bottom-line figure that represents the total production costs of a tv commercial today.

What is making the difference for the bellwether division of CPC International is a new approach to tv commercials cost control. Operative now for more than nine months, the system walks a careful tightrope between commercials costs that occur when the creativity of agencies is permitted to run unbridled and the inhibiting, smothering influence exerted by holding financial reins too closely.

**The problem.** The delicacy of the problem, and BF's answer to it, was explained by Robert A. Dobbin, director of advertising and marketing services for Best Foods:

"The activity of our Marketing Services Department, historically, has been largely in the area of media coordination, creative review and media evaluation. Our marketing directors are knowledgeable in many areas, but they're not skilled in the technical side of commercial tv production.

"However, our product managers and marketing directors — like their counterparts at almost any large, multi-product corporation today — are continually confronted with the problem of having to approve commercial budgets and estimates on which they're not really qualified to make a decision. For

many, such cost figures are sheer mystery.

"Telling agencies that the cost of a commercial should be cut by 10 percent or 20 percent, or whatever, is no answer. We rely on our agencies — Lennen & Newell, SSCB and D-F-S — for creativity, initiative and guidance. We bend over backwards, within the realm of sound management and marketing objectives and budget limitations, to give them as free a hand as possible. They are a creative extension of our own department. Therefore, anything that takes away their creativity is damaging."

**Rejected solutions.** Dobbin admits Best Foods looked at—and rejected—a number of possible solutions to the tv cost control problem. These included setting up a BF-owned production company ("It wouldn't give agency creative teams any latitude, and its production staff would probably grow stale after a while.") and having BF agencies award commercials on a no-bid basis to a few, and possibly only one, production house ("There is a problem in getting creative people at three different agencies to agree on *anything*, much less on what's the best all-around production house in tv.").

Dobbin found the answer at an ANA seminar on production cost control. It was Joe Tinney, ex-director of *Colgate Comedy Hour* and a key executive of the now-defunct Filmex setup. What Tinney had to say to ANA rang a big bell with Dobbin, and with Dennis Beaumont, Dobbin's second-in-command at BF's Englewood Cliffs, N. J., home, as well as Robert H. Braun, vice president and marketing director of a number of key BF brands.

Tinney was hired as a commercials production consultant on a non-exclusive basis, operating on a per-diem basis with a minimum annual guarantee.

BF agencies, and the many tv production houses, finishing houses and service firms with which they dealt, were less than ecstatic at this new plan when they first heard of it. Some viewed Tinney as some form of

Gestapo, or, worse, as one of their own kind who had deserted to the opposition—a feeling that probably lasted until the first time Tinney spoke up in a meeting to urge an *increase* in the budget of a spot to improve it.

"My function is that of house psychiatrist, go-between and mediator," says Tinney. "Agencies and producers *are* concerned about costs, and they have a genuine fear that clients will feel the answer lies in house agencies or house production, even though it opens the way for new headaches and a whole new bag of unions and guilds on their premises."

Tinney admits, from close personal experience, that "the more the commercial costs, the more there is in it for the agency in markup." But, he adds, "the difference might be only \$12,000 between what an agency makes on a commercial costing \$100,000 and one costing \$20,000. The Big Apple for the agency is invariably the commission on the million or so a client may spend putting the commercial on the air.

"The problem with producing commercials is that you are making custom furniture. It's coming out of a factory, but each chair is different. You can't just set up a computerized production line and go."

**No chiseling.** The secret of reducing costs in 1970 tv commercials, Tinney feels, is not in trying to reduce the rental or purchase of a prop from \$25 down to \$20, or in hiring a C.P.A. to add up the numbers.

"Real cost-cutting comes in saying things like: 'Why do we have to have an exterior shot? Why can't it be shot on a front porch we can build on a sound stage so we can do the whole thing in one day flat indoors?' Because *that's* where you pick up eight or nine thousand bucks."

Concludes Tinney: "Too much of the money spent for tv commercials is for the screening room and not for the home receiver."

Not at Best Foods. ■



**Steal more thunder.**

**That's how we stay Number One in St. Louis weather programming.**

KSD-TV programs more weather than any other St. Louis station. One of those extra ways we have of getting more attention . . . holding center stage . . . staying ahead.

By day . . . by night . . . on weekends, we give St. Louisans more weather to talk about . . . and you a better climate for more sales.

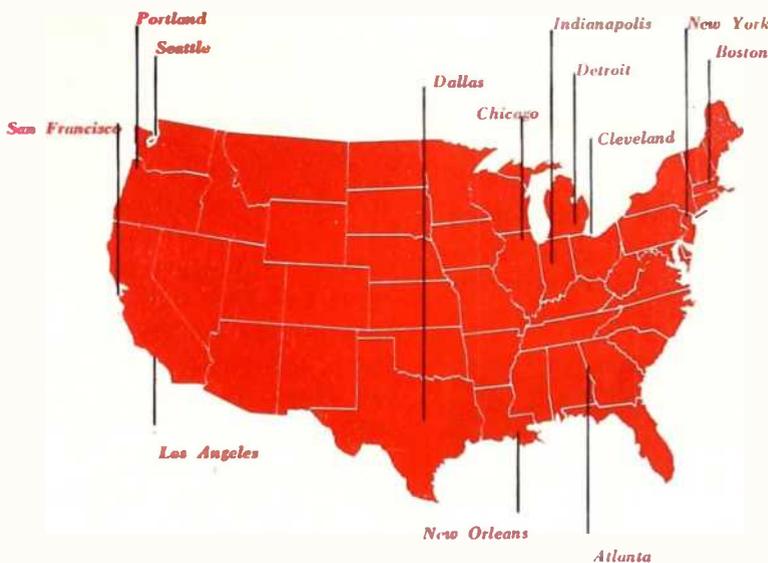


**First in St. Louis**



THE BROADCASTING SERVICE OF THE PULITZER PUBLISHING COMPANY  
KSD Radio, St. Louis, Mo.; KSD-TV, St. Louis, Mo.; KVOA-TV, Tucson, Ariz.; KOAT-TV, Albuquerque, N. M.

## Interpublic's 'new' kind of buying service



*Agency conglomerate's offer of CCN buying network to all clients is part of emphasis on local market strategy for the 70s*

**T**he nagging issue of media buying services has hovered over agencies like a dark shadow in 1969 and colored almost every move made by media departments.

It was understandable, therefore, that when it came out that the Interpublic Group of Cos.' chain of broadcast buying offices, Communications Counselors Network, was expanding and that the parent company was providing CCN and its agencies with computerized information and analysis via a new unit, Media Information Services, the emphasis in trade reports was on cut-rate media buying.

However, while the rise of the media buying

services had been a factor in the moves, which took place earlier this year, the below-surface implications go well beyond know-how in negotiating with stations.

To be pontifical about it, the Interpublic developments were a blueprint for big-agency survival. While Interpublic obviously doesn't regard them as last-ditch measures of desperation, there is an explicit realization that a host of factors are challenging all large advertising agencies to create viable structures in the next decade.

If there was one legacy Marion Harper, Interpublic's ousted chief, left his unique conglomerate, it was the habit of, and to some extent the

resources for, looking ahead. The CCN/MIS combo and a third long-established link known as the "News Network" (a name that poorly describes its function) are being touted out of a conviction that the ad agency must contend with three major trends (other than the obvious need to turn out good advertising) to remain on top in the 70s.

One is the increasing emphasis on locally oriented marketing. Hence, Interpublic is arming itself with the facilities to analyze and quickly sense what's happening where the action is.

The second is the I'd-rather-do-it-myself syndrome among advertisers. While the original concept behind Harper's Interpublic was based on the premise that the first-class marketing capabilities of ad agencies offered opportunities for a gamut of services to advertisers, the last 10 to 15 years have seen a reversal in advertiser-agency relationships. Scores of major manufacturers shed their production orientation for marketing orientation.



In the process, they have, in some instances, passed the ad agency in sophistication, and started to take on media and commercials production tasks that are historically agency functions.

Interpublic is only too well aware that it had better keep up with what's happening, so it can offer services beyond the creation of advertising.

A third trend is the growing use of electronic data processing (EDP). A potent advocate of the importance of EDP is Bryan Houston, one of Interpublic's top-level thinkers and one

of whose specific responsibilities is the overseeing of MIS.

The recent focus on CCN is in contrast to the lack of public attention paid to the unit hitherto. It is, after all, more than 13 years old. Until 1969, it was no more nor less than a network of broadcast buying offices for bottlers of The Coca-Cola Co. It thus performed buying chores for McCann-Erickson and The Marchalk Co. (the latter was a part of McCann when it first came under the Interpublic umbrella). It still does, but, in addition, it has taken on new clients, some franchisees of General Foods' Burger Chef fast-food chain, and is now available to other Interpublic clients, or non-Interpublic clients, for that matter.

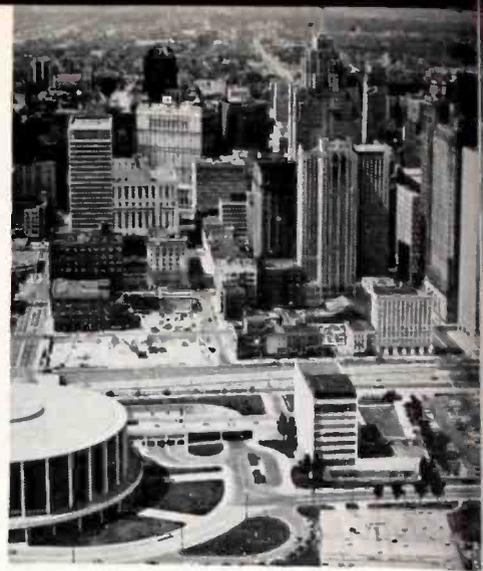
#### *\$400 million in time*

If Communications Counselors Network sounds something like a "cover" name, it may have been because The Coca-Cola Co. and Interpublic were not particularly interested in having a spotlight played on their sizeable buying power in the broadcast field. However, if there was once any embarrassment attached to revelations of negotiating clout, it has disappeared with the widespread adoption of off-rate-card buying practices in the last year.

CCN, which is headed by chairman Robert Irons, stationed in New York, and president Larry Cugini, Jr., who stays close to Coca-Cola in Atlanta, is currently placing broadcast orders at the rate of \$40 million a year, of which about 80 per cent represents tv. (One erroneous published report had it that CCN bought only radio.) That means there are only about a dozen agencies (excluding the buying services) that buy more time on tv and radio stations. Since it was set up in 1956, CCN has placed a total of \$400 million in time.

Should CCN be considered a "typical" media buying service, resembling the operations of Norman King or Sam Wyman, unique only in that it is part of a conventional advertising agency structure?

On the balance, the answer must be no. But this is not to say CCN does not do what a buying service does—it does more.



Like the buying service, CCN can point to the numbers as an index of its effectiveness. A recent study of a number of campaigns came up with the following averages: costs ran 79 per cent of the rate cards, 85 per cent of budget and 107 per cent of the gross rating point goals. In a couple of tests Schaeffer pen saved \$20,000 out of a budget of \$175,000 while CCN delivered more rating points than had been estimated and Dutch Boy paints saved \$4,300 out of a \$98,500 budget.

But while the independent buying services boast of their negotiating directly with stations and of their knowledge of individual markets, CCN can point to its buyers living in many of the markets in which they buy.

Thus, CCN often negotiates with out-of-New-York stations face-to-face, an advantage no buying service can match. Interpublic's buying unit now has offices manned by professional buying personnel in the following 13 cities: New York, Boston, Detroit, Cleveland, Indianapolis, Chicago, Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, Seattle and Portland, Ore. In all, CCN has 50 buyers, excluding secretarial help.

#### *More than buyers*

It should be pointed out that since the Interpublic buying organization was set up to service local franchised operations—and still operates almost entirely on that basis—there is more to it than buying personnel. Because of the autonomy of franchisees and problems of co-ordination with the parent company, CCN also includes other personnel, such as regional account supervisors, area account executives, and district service directors for Coca-Cola bottlers. The unit also gets involved in sales promotion as

part of client service. CCN opened the Indianapolis office to service Burger Chef, headquartered in that town.

One important distinction made about CCN vs. buying services is in buying techniques. For example, CCN people flatly deny using sheer dollar power against stations. That is, they maintain they do not approach a station on the basis of their total buying power in the market. Nor will they negotiate an annual rate or anything of that nature, solely to save money. CCN buyers, say the people who should know, buy brand by brand, campaign by campaign.

One CCN executive illustrated the policy on this with the following example: "In one instance that I know about, there were two Coca-Cola brands set to buy campaigns on the same station on the same day. It was deliberately decided to make the buys on two separate days to avoid even the appearance of a combination purchase."

This doesn't mean CCN eschews negotiation with stations. Buyers do make "offers," and if a good buy can be made, the station will get a larger share of the money than its audience share would indicate.

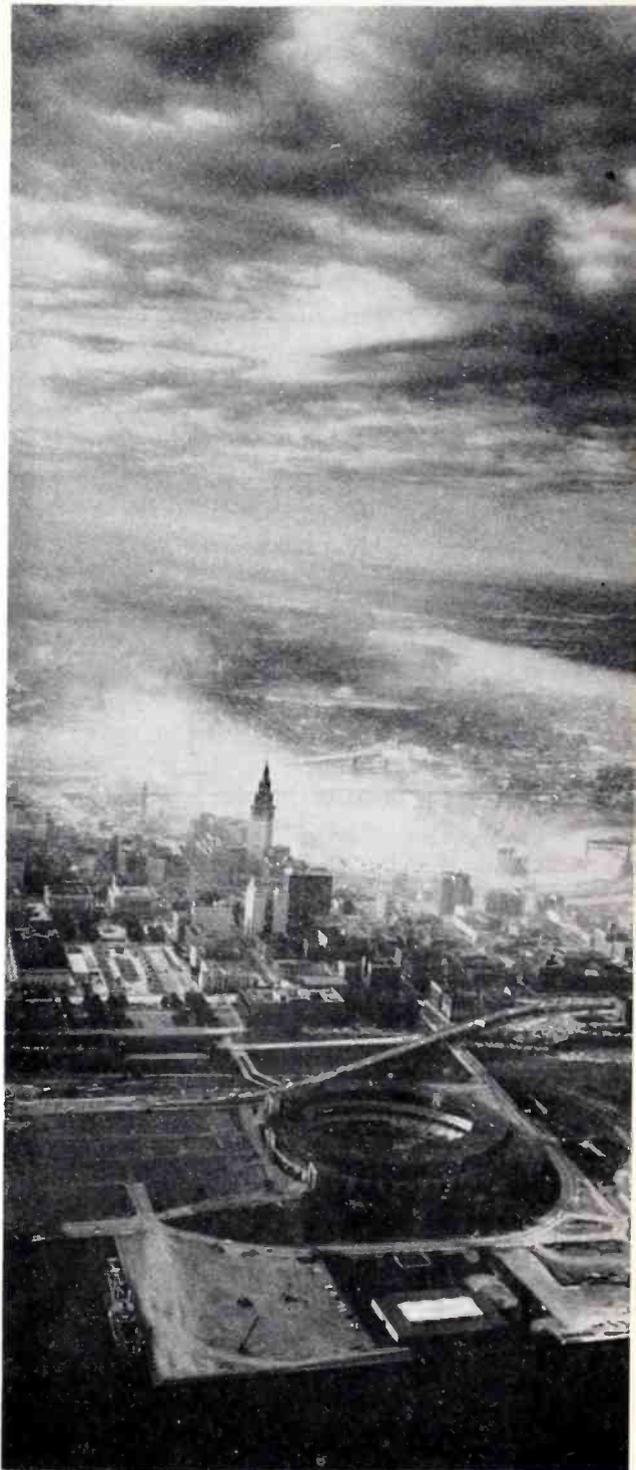
### **No profit factor**

It is also pointed out that CCN buyers not only negotiate but can negotiate intelligently, can lead from facts, if not from strength. Because buyers are on the scene, say CCN executives, they can quickly note program changes and switches in station ranking, can develop an inside "feel" of the markets in their region, are on top of "opportunity" buys, can sense when a market is hard or soft, are more likely to be aware of when unsold time is getting close to the air date, are familiar with a station's selling habits and its willingness to bargain.

Another distinction between CCN and buying services is profit. It can be argued that even if an agency media department is not quite as sharp as a buying service, it does not keep any money beyond the commission or agreed-on fee. This is not true of a number of buying services, which are spurred to pull off efficient

*(Continued on page 48)*

*By living and working in markets such as Dallas (extreme l.), Detroit (upper l.), Cleveland (r.) and Seattle, CCN buyers get feel of station strengths, weaknesses*



**O**n January 5, 1970, about 200 NBC-TV affiliates are expected to offer advertisers 10 additional 62-second chainbreaks a week in primetime. This will increase from six to 16 the number of primetime minutes available on NBC outlets for local and spot sales, two more than on ABC-TV, 10 more than on CBS-TV.

A check of stations and reps indicates that they feel the time will not be difficult to sell, is a valuable vehicle, especially in the top 25 markets, but that its total value will depend on the market and the economy. Most reps think early 1970 will be "soft," but are holding out optimistic appraisals.

The 10 new NBC minutes were expanded from 42-second spots as part of an agreement between the network and its affiliates to compensate for a \$7.4 million a year hike in transmission charges from AT&T which the affiliates and the network will pay off together.

The network will cough up the equivalent of \$3.9 million since it will foot the bill on a retroactive and pro-rated basis; the stations will pay with a 6.5 per cent cut in network compensation, equivalent to some \$6 million. In exchange for this they will get 200 seconds of extra selling time a week during nighttime hours.

Though the NBC stations and their reps were generally pleased with the compromise, affiliates of other networks fear that a dangerous precedent may be in the making. Both ABC-TV and CBS-TV tried to pass off part of their AT&T rate increases to their affiliates, and both were rebuffed. Said the station manager of an ABC-TV affiliate: "It's a bad precursor of things to come when the network turns over the cost of its operation to its stations. Who knows, maybe next the network will try to pass along added programming or personnel costs."

Said one rep, "The NBC affiliates were pretty stupid. It's part of the network cost of doing business, and, as such, should be a network responsibility. It's just another case-of spot paying the freight on some more network shenanigans."

Though the NBC affiliates were yet to be heard from on this issue, the plan has been "strongly" endorsed by the network's affiliates board.

One station manager, Len Swanson, of WIBC Pittsburgh, an NBC affiliate, expressed his satisfaction with the agreement this way: "On the surface, it looks like a reasonable compromise. Assuming the normal tempo of business continues, I think the expanded breaks could be a very valuable advertising vehicle."

ABC-TV was in a different position. Early this year, it had answered advertiser demands for increased primetime spots by turning over to its affiliates 10 to 12 expanded chainbreaks a week, while eliminating some midbreaks. This time, the affiliates were given the option of ac-

cepting a share of the AT&T hikes or refusing them. They refused.

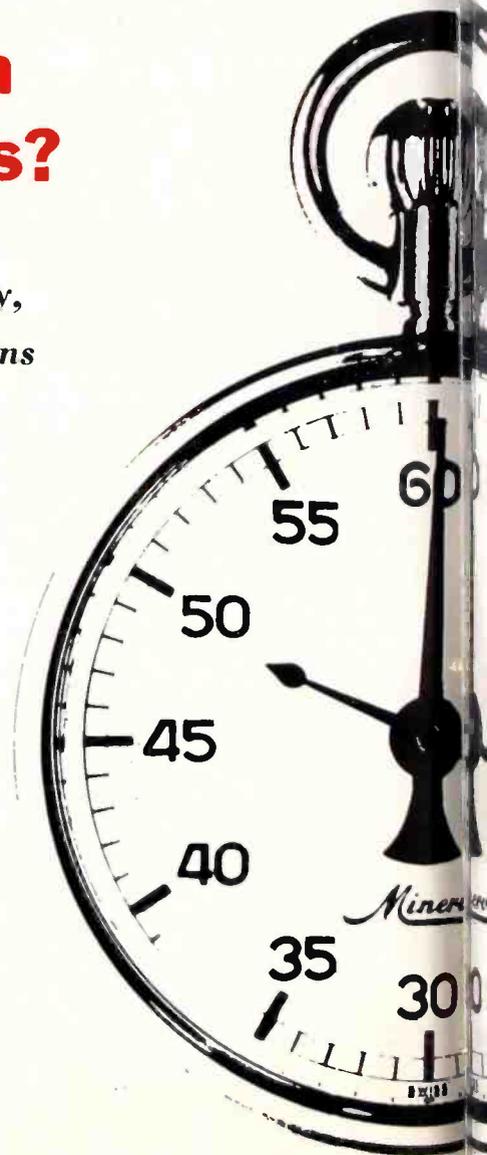
ABC-TV has agreed to shoulder its \$5.8 million AT&T rate boost for one year, then will review the situation. Presumably, the network's continued generosity will depend on how well the affiliates clear for network shows, the hope being that they will prevent a repeat of the *Joey Bishop* fiasco.

There are those who think that ABC's position would have been strengthened had it dealt with its outlets *after*, instead of *before*, NBC's compromise. Had this been the case, it might have used the NBC precedent as a bargaining point.

CBS-TV has been having a similar problem to ABC's. At first CBS tried to get its outlets to pick up \$3

## Breakthrough for chainbreaks?

*As NBC-TV adds more prime minutes to affiliates' inventory, reps applaud, but some stations fear a dangerous precedent*



million of its \$6.8 million AT&T increase, but the affiliates board found the plan unacceptable. At the time this issue of TELEVISION AGE went to press the negotiations were still in progress, and no one could say if they were swinging more toward the NBC-TV give-and-take or to the ABC-TV retreat. "It's still in the discussion stage," explained a CBS executive. "As a matter of fact, I'd like to know how it's going to come out myself."

The NBC agreement wasn't exactly official at press date either. One formality remained—approval by the affiliates. This, however, was considered pretty much a foregone conclusion because of the affiliates board's strong recommendation of an affirmative vote. Conceding that

the vote will pass, the NBC-TV prime-time schedule will look like this as of January 5: 16 62-second breaks will follow each network show of an hour's length or more; 14 42-second spots will follow after half hour shows and across the board at 11 p.m.; and 17 32-second spots will be scattered through the schedule.

The expanded breaks come at these times: Monday, 9 p.m., following *Laugh-In*; Wednesday, 9 p.m., following *The Virginian*, and 10 p.m., following *The Kraft Music Hall*; Thursday, 8:30 p.m., following *Daniel Boone* and 9:30, following *Ironside*; Friday, 8.30 p.m., following *High Chaparral*, and 10 p.m., following *Name of the Game*; Saturday, 8:30 p.m., following *Andy Williams*; Sunday, 8:30 p.m., follow-

**Where the new NBC minute chainbreaks will fall**

Day	Time	Between
Monday	9:00	<i>Laugh-In</i> — <i>Monday Night Movie</i>
Wed.	9:00	<i>The Virginian</i> — <i>Kraft Music Hall</i>
	10:00	<i>Kraft Music Hall</i> — <i>Then Came Bronson</i>
Thurs.	8:30	<i>Daniel Boone</i> — <i>Ironside</i>
	9:30	<i>Ironside</i> — <i>Dragnet</i>
Friday	8:30	<i>High Chaparral</i> — <i>Name of the Game</i>
	10:00	<i>Name of the Game</i> — <i>Bracken's World</i>
Sat.	8:30	<i>Andy Williams</i> — <i>Adam-12</i>
Sunday	8:30	<i>Walt Disney</i> — <i>Bill Cosby</i>
	10:00	<i>Bonanza</i> — <i>The Bold Ones</i>

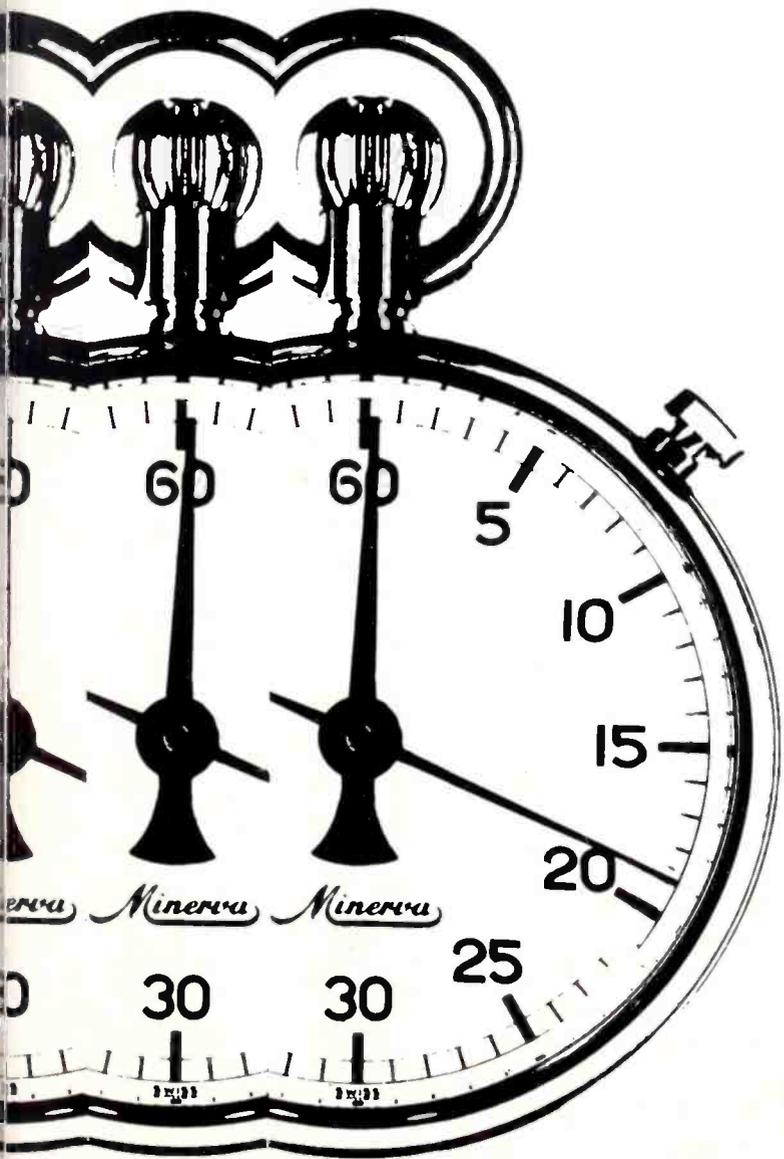
ing *Walt Disney*, and 10 p.m., following *Bonanza*.

The schedule shows that the network was careful to attempt not to palm off unwanted spots on the affiliates. Included are NBC's three highest-rated hours, *Laugh-In*, *Disney* and *Bonanza*.

Exactly what the increased inventory means to the stations financially is not easy to judge. A spokesman for Katz Tv, the rep that handles many NBC-TV stations, put it this way: "There's no way to calculate how much it will mean. Each station and each market will differ. The extra time could help; it could hurt. It will probably take three months to get a fix on each station. If I had to make a quick analysis, I'd say that in the top 25 markets the expanded spots will be very valuable. After that, it's a question mark, station by station. The fact that the time is there is not worth anything."

Looked at from an industry-wide viewpoint, the added 200 seconds of spot-selling time a week might be worth as much as \$12 million if all the stations succeed in selling all their added time. As a rough estimate it might be calculated that the first quarter of 1970, if it compares with the first quarter of 1969,

(Continued on page 52)



If the rate of new product introduction is a significant yardstick, one of the hottest new product categories today is hygienic spray deodorants for women. They were recently being placed before the public at the rate of almost one each week.

At the last count the National Association of Broadcasters' code office had approved 21 commercials for 13 products. The category obviously is selling well, and its prospects are excellent.

Vaginal deodorants are, of course, not new. In douche form, they have been available for many years, but have never sold in any large volume.

It is easy to understand why. They

ing. Product distribution was limited to drug stores.

The hygienic external spray deodorant itself was formulated back in the early 50s by the Personal Products division of Johnson & Johnson. It was never placed on the market because the media opportunities seemed limited, and the marketing potential small.

A drastic shift in attitudes has evidently occurred in the last several years. What accounts for it? Why are these products so much more acceptable today?

It is merely that an opportunity in the female market has been exploited by marketers? Is it the new

young women, are much less sensitive about their hygienic problems.

If the climate was right, a communications device was needed to reach a sufficient number of people. Tv provided that device and, to some degree, forced acceptance. Retailers, for example, who wouldn't distribute it changed their minds when commercials began appearing on tv.

The breakthrough occurred when the NAB in October of 1968 gave conditional approval to a change in its tv code that would permit the advertising of externally applied female hygiene deodorant sprays and powders. That conditional approval was made permanent last February.

# gentle...

were the type of products that many women would scarcely discuss with each other. Advertisements for them often were to be found in the back of second and third rate magazines next to those for trusses and liver pills. The top magazines such as *Life* would not accept such advertis-

freedom about sex brought about, in part, by the birth control pill? Is it the greater openness and freedom that now prevails in our society? All of these reasons have contributed, in some degree, to the success of the product category for it is apparent that women today, particularly

The product that caused the change was Alberto-Culver's FDS spray deodorant. When the product was formulated, Leonard Lavin, head of Alberto-Culver, did not believe he would be able to use tv. Advertising expenditures in 1967 were about \$950,000 for FDS. Of this sum, only \$9,000 went to tv.

Yet the company did not give up. According to Jay Riddle, senior vice-president and group supervisor at N. W. Ayer, the agency executive in charge of FDS advertising, "Alberto-Culver spent many months testing the product before panels of consumers to get their reaction. We were thinking about tv, but we wanted to understand public attitudes first."

The public's reaction was good, which is to say there was little antipathy to the product. A strategy was then developed to insure the use of tv. Very tasteful, soft-sell commercials were created and produced. These were shown to stations and tested on them.

*baby  
powder  
fresh...*

# FRESH CLEAN FRAGRANCE

In Minneapolis, FDS, prior to code approval, bought spots on WTCN-TV, WCCO-TV, KMSB-TV and KSTP-TV; it did the same on WTMJ-TV and WISN-TV Milwaukee; WLW-C Columbus, and KCRA-TV Sacramento. All except WTCN-TV and KMSB-TV were code stations.

It was the code stations that applied to the NAB for a change in the code. Alberto-Culver argued that the product was now a cosmetic, not a hygienic product. Stockton Helffrich, code authority director, took the position that categorical barriers against such products should be lifted. His view is that code policy should never be allowed to harden into dogma.

Evidently, the change in policy for these specific personal products has not antagonized the tv public. Once the ban was lifted, Alberto-Culver

bought 30 markets covering 60 per cent of the country for FDS spray deodorant. Only eight complaints were received in the three-and-a-half-month experimental period.

It should be made clear that the NAB still is very restrictive about what can be put into commercials for these products. No specific descriptions of parts of the body, of how the product works and what it can do for purchasers is permitted. Nor can any claim be made that cannot be rigorously substantiated. These commercials, in other words, cannot be too graphic or descriptive.

Regardless of these restrictions, once the floodgates were opened, the

Ambience, Alberto-Culver's Onid, Cosmetic Distributors' Lalla, and De Murt and Dougherty's Daintex.

There are a growing number of powder sprays. These include: Johnson & Johnson's Naturally Feminine, Union-Carbide's Chaste, American Home Products' Concern.

Competing with these are body sprays: Light Touch from Alberto-Culver and Rayette-Faberge's Busy Body.

Also trying to reach the same market, though not permitted on tv, are Quest from Clark-Cleveland and Corot. These are both deodorant powders for use on sanitary napkins.

Both Alberto-Culver and Kimberly-Clark have chosen to extend their lists to cover a long line of health and beauty aids.

Using the FDS name, Alberto-Cul-

**The  
product  
is hot,  
the sell  
is not**

*'Feminine hygiene'  
deodorants are  
proliferating,  
but tv code constraints  
make copy so, so careful*

## soft and feminine...

category began to take on new luster. Many magazines that would not accept such advertising changed their positions too. *Life* was among these.

An explosion took place in the number of products. Early in 1969, Warner-Lambert introduced Pristeen. Later the Personal Products division of Johnson & Johnson offered Vespre. And Organon, a Dutch company, introduced Feminique through its Intec subsidiary.

Another important contender is Demure from Roycemore, a division of Ex-Lax.

Among the other liquid sprays are: Massengill's, Young Drug's Bidette, Zonite's, Emko Labs' My Own, Carter-Wallace's Easy Day, Climate's

ver has towelettes, a deodorant bath oil, a deodorant, and a feminine hygienic spray as well as Light Touch and Onid.

Kimberly-Clark is testing an even more ambitious extension of its line under the Kotique label. It has a 10-product line that includes a stain-protection spray, a spray-on bath, douche liquid and powder, vitamin and iron capsules, napkin powder mist, beauty bath, "poise" tablets, and an analgesic for tension and headaches. Many of these products will not be permitted on tv.

Even douches have been revitalized. Joseph's Laboratories, Los Angeles, has introduced Cupid's

*(Continued on page 55)*

**A**n economic improvement was obviously in the cards for performers in tv commercials, but loads of people on the other side of the bargaining table are bristling over the new union contract.

Some observers predict that the almost-15 per cent increase won by the Screen Actors Guild and the American Federation of Television & Radio Artists is going to have an adverse effect on the use of talent.

The three-year contract between the unions, the American Association of Advertising Agencies and the Association of National Advertisers (starting last November 16) does not cover extras; separate negotiations between management and the Screen Extras Guild were necessary and proportional increases in payments were given to extras. For all practical purposes, the 4As and the ANA have negotiated a package deal for all performers.

Most advertising agencies and commercials production studios have been slow to react to the new contract because they haven't yet assessed the meanings of the pay raises in terms of their clients. There is no easy way to determine how much more commercials will cost, or how much more a *typical* commercial will cost. Performers may comprise anywhere

from five per cent to most of the budget. But advertisers are already concerned about the costs of multiple uses.

Some advertisers, who have long felt that the cost "saturation point" had been reached, have begun to grumble about cutting back on the number of players, extras, and even commercials. This is not necessarily a "temporary reaction," said these advertisers.

Labor costs have risen sharply in other areas of commercials production. Earlier this year, the Screen Cartoonists, local 841 of the International Alliance of Theatrical Stage Employees, won a contract with pay raises of 20 per cent for animation directors and up to 25 per cent in some other categories. There had also been a strike by video engineers at major video-tape studios which resulted in a three-year agreement averaging 18 per cent in higher pay and fringe benefits.

The SAG-AFTRA contract for performers brings the first-use cost from \$120 to \$136 for Class A program commercials on-camera; for off-camera work the cost rose from \$90 to \$102. (Class A commercials mean network or interconnected stations in 20 cities or more.)

For Class B, the 13-week coverage figure went from \$250 to \$275. (Class B refers to unlimited use within the time period in six to 20 cities.)

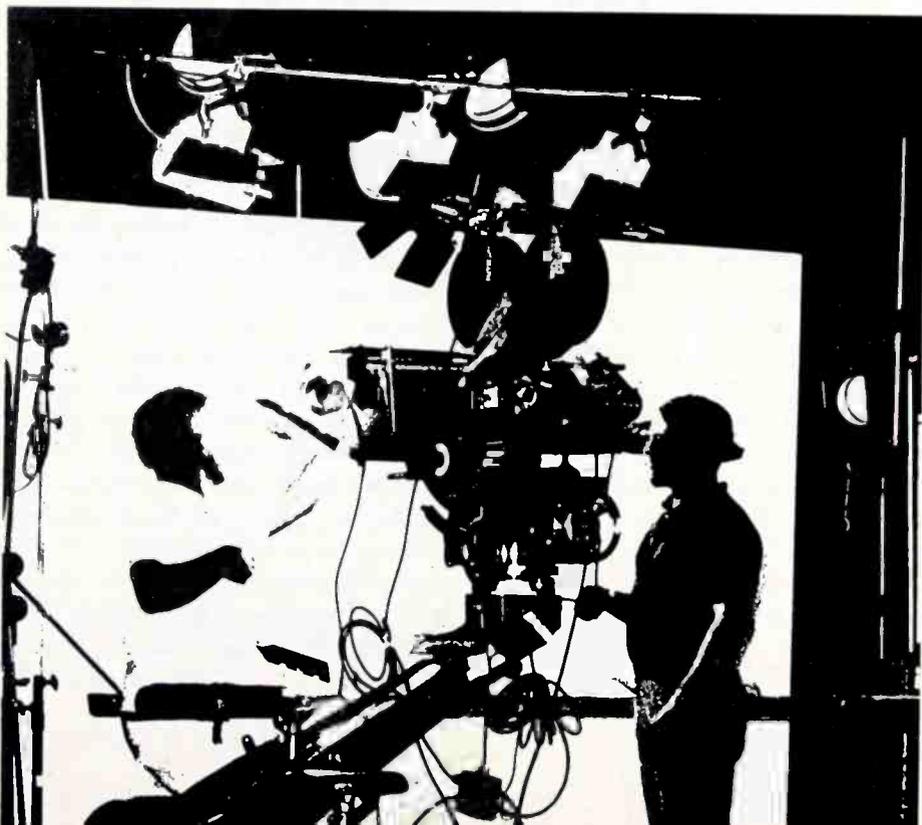
Welfare and pension contributions went up from 5 to 6.5 per cent. There is a new cost-of-living clause and special changes to cover retail advertisers. Over-scale and double-scale performers naturally benefit proportionately.

#### *Extra for improvisation*

When a player is asked to ad lib or create by improvisation, to do a writer's or director's job in effect, there will now be an additional \$50 fee. Also, in regard to the weighting of cities, there are some changes in wild spot compensation formulas which will improve the performer's total gross income, and new fees for tours and personal appearances.

Negotiators on the "employer" team, the Joint Policy Committee on Broadcast Talent Union Relations, have pointed out since the completion of talks, that the 15 per cent pay rate figure is somewhat misleading. Although the union has presented this attractive figure to its membership, they contend, the true figure might be nearer to 12 per cent, when one considers average patterns of use.

*(Continued on page 56)*



## **Actors pact — who gets squeezed?**

*Admen worry about costs  
of residuals, extras, in new  
SAG/AFTRA commercials con-  
tracts: they may squeeze back*

## New 'networks'

One of the by-products of dull network programming is dissatisfaction by affiliates. What are the implications of this mini-revolt and how can an advertiser benefit from it (see also page 24)?

There have always been rebels in a network. The mavericks join a network for the obvious advantage of national sales, superior programming, instant collection, and low overhead guaranteed by hours filled by the flick of a switch. The reason that rebels revolt is that low-rated programs in their markets adversely affect the sale of spots adjacent to these clinkers. Since the local station gets 30 per cent of its rate card from the network, the temptation is great to take local advertisers in primetime who will pay about 60 per cent of the card rate after deducting agency commission, local sales commissions, and the additional expense of the programming itself.

Up until recently the rebellions have been infrequent, basically because of a shortage of local programming that could compete on an equal footing with network programming. This was further enforced by an erratic demand for time because of the relatively high cost of the medium to a local advertiser. National advertisers rarely bothered to try to patch a network together because of the convenience of network buying and the obvious advantages of national ratings for evaluation, plus bonus stations for the same price, and instant supervision from a single source.

## Ten reasons why

Now there is a new ballgame and the players are much more professional. The reason for bothering to take a more circuitous route to prime time programming are greater than ever before:

(1) Distribution patterns on various products make network buying of most stations wasteful. Selective markets where the product is available and sold in the greatest quantity is a more economic way to advertise.

(2) Computerization of marketing information makes it easier for an advertiser to select a maximum effective television pattern.

(3) Rating information on the local level is more reliable than ever before and a good estimate of cost-per-1,000 on a less-than-national distribution pattern can be reliably computed.

(4) It is now possible to buy primetime on network television *affiliates*, especially where the network feed is a news special or some other low-rated vehicle. It is also a fact that network affiliations are looser than ever before.

(5) More programs are available, particularly in the special category. These programs may have been made for use abroad, or made abroad, or were made speculatively, or can be tailor-made for a client and a situation. In the latter case, the price is pro-rated to a regional network and the balance recouped on local syndicated

sales, station by station, in the remaining markets of the country.

(6) Independent networks without affiliates, like the Hughes Sports Network, and large station rep organizations with programming divisions, have had increasing success in clearing good time for special events on the best local stations.

(7) An increasing number of new products with limited test markets requires primetime exposure in a manner that is projectable to full network on a price and audience efficiency basis. The good programs in primetime on top stations in these markets form an ideal base for this type of information.

(8) As new stations come into each market the established stations look for new ways to increase their income. The covering of a sustaining news special with a slick sponsored local show not only beefs up competition, but also adds to the gross revenue of the local television station.

(9) The obvious benefits of a product being associated with a top drawer program are very attractive to a new product seeking an image. This is harder and harder to get on a network as the practice of buying spots increases.

(10) The trend of independent media services making direct deals with stations tends to make program buying in primetime easier.

If all these factors are reasonable, and current practice shows they are, the advertiser has a whole new ball to play with. The biggest problem—which will directly determine the ultimate success of his plan—is to get a proper program of network quality not now available on



Colgate's "Step This Way" pioneer in "new ballgame."

a limited network basis. Fortunately, the makers of programs are so anxious to break the hold of their three main customers and stations are so eager to get new programming sources themselves that the advertising agency and the advertiser can profit. What's needed is a shrewd shopping sense and a well-thought-out plan for placing the money (on more than one tv program if possible).

The result can be a good deal for the station, good for the advertiser and, particularly, a break for the long-suffering public which, for a change, can get some fresh programming from sources other than the timid network programmers.—J.B.

hotel it is planning for Harlem.

At **Mediasound**, a firm that is only four months old, a third studio (studio B) is in operation. At the beginning of February, the company will have a 12-track remix room ready for use. A 16mm and 35mm film interlock has been added, and Mediasound now makes mag transfers on full-coat four-track for film.

**Mirasound** has completed its studio C by outfitting it with a 24-track console. This installation extends the studio's capabilities and duplicates the acoustics of studio A, which also has 24-track equipment.

### FREE LOAN FANTASY

Now the free loan films are "going creative," it seems. *The Moebius Flip*, a 30-minute 16mm free loan color film presented by TWA for release to community groups and tv stations has near-psychedelic effects. The film is described as a "happening on skis" and involves champion acrobats and aerialists trying to escape from a catastrophic natural phenomenon, a topological twisted loop. Effects are reported to be bi-

zarre and ethereal. It is available from Association Films, New York.

### MUSIC MAKERS

There is an interesting musical effect in the new Coty "Emeraude" 30-second commercial. Two films were superimposed for a visual mood, so **DAVID LUCAS**, whose music production house is in New York, wrote two scores; they play one on top of the other to duplicate the visual effect.

At the Lucas firm, incidentally, **ELAINE RUBIN** has been named production assistant to co-ordinate music sessions with ad agencies. She was formerly a co-ordinator for Paramount Records on the West Coast.

The group that wrote the words and music for *Oh Calcutta!*; calling itself "The Open Window," have been signed by Herman Edel Associates to create commercials music. This is their first venture into the commercials scene.

**PETER SCHICKELE**, the group's leader, has been known for the "P.D.Q. Bach" satirical concerts on classical music. **STANLEY WALDEN** created mu-

sic for *Scuba Duba*, was musical director and arranger for the Open Theatre and composed ballet scores for Harkness Ballet, **ROBERT DENNIS**, the group's third member, composed off-Broadway and tv productions music and arranged the Judy Collins "Wildflowers" LP.

### CHICAGO IFF WINNERS

The fifth annual Chicago International Film Festival has released the names of winners in commercials competition, U. S. and international.

Winners of the United States Tv Commercial Competition Awards for 1969 are as follows:

Winner of a Gold Hugo award was Alka Seltzer, "Unfinished Lunch," N. Lee Lacy Associates, Jack Tinker.

Winners of Silver Hugos were:

Ford Motor, "Siegfried," J. Walter Thompson; Union Carbide, "Washable Leather," Young & Rubicam; Union Carbide, "Syracusa," Y&R; Contac, "Coldiggers of 1969," Sokolskyfilm; Aunt Jemima syrup, "Symphony Announcer," JWT; Na-



## WE TOOK THE WORDS RIGHT OUT OF THEIR MOUTHS...

and replaced them in **ENGLISH!** with

### MANHATTAN'S MAGNA TECH ELECTRONIC POST-SYNC SYSTEM!

We took Israel's most ambitious motion picture, "THE FLYING MATCHMAKER", a full-scale musical in color and 'scope . . . and adapted it to the English language from its original Hebrew. We even put English lyrics into the mouths of Hebrew singers . . . and you'll be seeing the almost unbelievable results on theatre screens within the next few months when **NATIONAL SHOWMANSHIP** releases its brilliant Israeli hit, "THE FLYING MATCHMAKER" throughout the country.

Of course we've post-synched such films as "John and Mary", "Paranoia", "Goodbye, Columbus", "Jenny", "The Love Machine", "Take the Money and Run", "Z", "The Equipment", innumerable other features and loads of commercials and industrial films too!

But that's understandable when you consider that **MANHATTAN'S** Magna Tech **ELECTRONIC POST-SYNC SYSTEM** requires **NO LOOPS** . . . plays back every "take" — in sync — and lets you take the best of each take and place it in sequential position on a single track, while you (and your talent) are still in the studio.

From first word to last — you have maximum control . . . and speaking of the **LAST WORD** . . . it's

### MANHATTAN'S MAGNA TECH ELECTRONIC POST-SYNC SYSTEM

**MANHATTAN "45"**

17 East 45th St.



**MANHATTAN "54"**

460 West 54th St.

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

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

A **SUBSIDIARY OF National Showmanship Services, Inc.**

**MANHATTAN**  
  
**Sound Studios**

# Advertising Directory of **SELLING COMMERCIALS**

tional Assn. of Real Estate Boards, "Selling Houses," Doremus; Dimples bathroom tissue, "Clouds," Hurvis, Binzer & Churchill; Urban Coalition, "Landlord," Y&R; Lavoris-Vicks, "Unbearable," Leo Burnett; WGN-TV Chicago "WGN Presents"; Chicago *Sun-Times*, "Showdown at Generation Gap," North Advertising; Commonwealth Edison, "Basement Light," Burnett; Peoples Gas, Light & Coke, "O'Hare," Foote, Cone & Belding; WLS-TV Chicago, "News-reel."

Certificate winner (for titles) was "WGN Presents," WGN-TV Chicago.

Gold Hugo winner for a complete campaign series was Eastman Kodak "Your Boy, Your Girl, Everyone," JWT.

In the International Tv Commercial Competition, the Gold Hugo Award went to Kimberly-Clark, "Phffft," JWT, Australia.

Silver Hugos went to Construction Safety Assn. of Ontario, "Graveyard," Vickers & Benson, Toronto; Philip Morris, "Eureka," John Clemenger Pty., Australia; Whitehall Labs, "Dragnet," Y&R, Toronto; Gulf Oil Canada, "Decoration Ceremony," Vickers & Benson, Toronto.

## **MOREY PRODUCES**

Morey Amsterdam has been named executive producer of Four Star International's syndicated comedy-panel show series, *Can You Top This?* Amsterdam is also a regular panel member on the series, along with Dick Gautier and Wink Martindale.

## **ELECTRONIC MATS**

A Portland, Ore., production firm, **Sunset Films**, has opened eastern divisional offices in New York to expand operations and facilities for its East Coast clients.

With Jantzen, the sportswear manufacturer, Sunset is helping to popularize the concept of the "electronic mat," a system that provides the manufacturer and local retailers with "tailored" co-op commercials at reasonable cost. Each season Sunset offers 10s, 20s, 30s and 60s. Jantzen picks up the production costs, and retailers pay a nominal fee to use the commercials.

Extra film footage is always available, explains Sunset spokesman Bill Mills, so that retailers can

**Benson & Hedges • Wells, Rich, Greene**



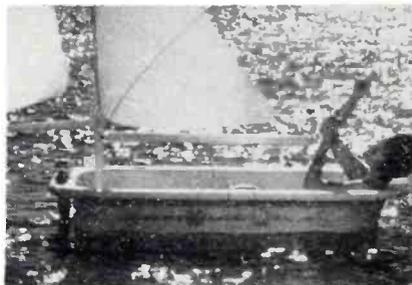
**DVI FILMS**

**Ford LTD • J. Walter Thompson**



**JAMIESON FILM CO., Dallas**

**Calgon • Ketchum, MacLeod & Grove**



**FILMFAIR, NEW YORK**

**Foster Grant Sunglasses • Geer DuBois**



**WYLDE FILMS, INC., New York**

**Chicken Delight • Sperry-Boom**



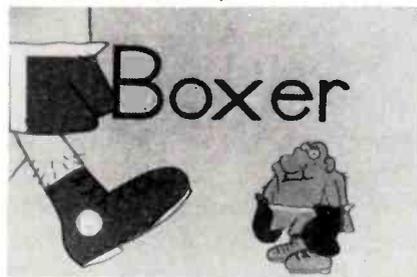
**BANDELIER FILMS, INC., Albuquerque**

**Hill's Dog Food • AAN&P**



**THE HABOUSH COMPANY, Los Angeles**

**Children's TV Workshop**



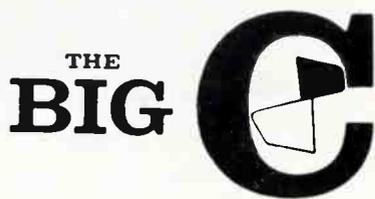
**PANTOMIME PICTURES, Hollywood**

**Los Angeles Art Museum • Keye/Donna**



**SANDLER FILMS, INC., Hollywood**

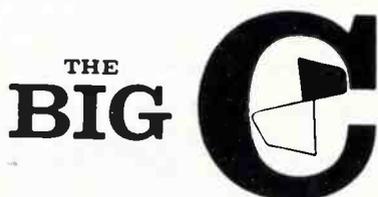
# The PROS Ask For *cineffects*



For more than thirty years East Coast film makers have insisted that their optical negatives receive the skillful, creative attention of *CINEFFECTS, INC.* where *QUALITY* and *SERVICE* are a tradition! Now, *CINEFFECTS COLOR LABORATORY* backs up our skilled optical craftsmen with optimum *QUALITY* and *SERVICE* in processing and printing that preserves the gem-like results obtained on our optical benches.

We take all the responsibility . . . from opticals to finished negative . . . and we take the *CREDIT*, too!

Be **SURE!** . . . use



*cineffects inc.* (212) 246-0950  
and  
*cineffects color laboratory inc.* (212) 581-4730  
115 West 45th Street, New York, N. Y. 10036

Subsidiaries of  
NATIONAL SHOWMANSHIP SERVICES, INC.

"customize" around certain styles. This is soundless footage, incidentally; as a service to retailers, Sunset scripts and produces the voice-over.

Jantzen co-op arrangements often include a third party—the fabric or mill house—which represents another financial assist to the retailer. Sunset's clients include United Air Lines, Eastman Kodak and White Stag.

Another company that helped to pioneer the electronic mat concept is also updating its services.

Cadwell Davis, the advertising agency for McGregor-Doniger men's sportswear, has been supplying footage to retailers on a liberal co-op basis. They strive to overcome retailer "resistance" by supplying film that is easy to adapt to special needs and by a co-op arrangement whereby McGregor-Doniger helps to defray the expense of the time as well as the commercials production costs.

The available film has mostly been "wild footage," storyless film showing male models in McGregor apparel. Now Cadwell Davis plans more story-line and a ready-made sound track for the retailer, with 15 seconds open for store mention. The agency hopes to include this and other changes in commercials for the Spring line.

#### CALVIN'S NEW PREXY

The appointment of Peter V. DeMitre as president of Calvin Productions of Pennsylvania has been announced by the president of the Kansas City parent organization, Leonard W. Keck. DeMitre had been executive producer, director, editor and services manager with the firm for many years.

Also announced was the appointment of Russell K. Spear as vice president for sales and marketing at Calvin/Pennsylvania. Spear had been business manager and director of marketing for the predecessor company, Calvin/DeFrenes Corp.

#### AN EVERYBODY SPOT

For the filming of a two-minute public-service message for the Urban Coalition, an "all-star cast" was assembled in New York early in December. It may prove to be the most peopled tv announcement ever with some of the best known personalities in entertainment, government

and private industry showing their faces. One-minute and 30-second lift also will be made. **MPO** produced through Ketchum, MacLeod & Grove. The announcement's goal is to "reverse the forces of divisiveness and anger in America" and foster constructive attitudes toward people and the problems of the cities. The main thrust of the Urban Coalition is to affect public attitudes, said Coalition chairman John W. Gardner.

In another public service spot that **Goldeneye** filmed for Radio Free Europe, a young boy is shown with rusty chains encircling his head to symbolize the imprisonment of the mind. It is scheduled for use after January 1.

#### ACTION AT ABTO

The opening of new offices in New York City and the appointment of three corporate officers are only two of the activities of interest at **ABTO, Inc.**

The company was recently formed by American Broadcasting Cos. and Technical Operations to continue development of commercial tv and motion picture application of a process for taking color pictures on



RIKER

MALANG

black-and-white film. **WNAC-TV** Boston and **WNHC-TV** New Haven have tested the method for local news and see application for use in commercials making, on the local level, as well as programming. The use of b&w film will be a cost saver and will enable easier processing methods to be employed, spokesmen point out.

**ABTO**, on file with the SEC for public offering, has appointed three new officers:

Albert W. Malang has been named vice president for engineering and manufacturing. He was formerly general manager of the Riker division of the Riker-Maxson Corp. Malang was with ABC from 1954 to 1964. In 1962 he was awarded an Emmy by the Academy of Tv Arts

and Sciences for development of slow-motion video tape.

Appointed vice president for marketing was H. Charles Riker, former president of Riker Industries.

Edmund L. Bouché was appointed vice president for research and development. Bouché joined the Tech/Ops organization in 1962 and was project manager for its color process.

#### MPO'S CAPABILITIES

MPO Videotronics, New York, announces that it has increased its video tape capabilities. All nine sound stages at the center are now equipped to handle video tape as well as film production.

Morton Donald Dubin, MPO vice president, comments that the firm now has its own highband Plumbicon camera and Ampex video tape recorder. Experimental work, the possibility of doing a half-day's shooting when necessary, and increased flexibility, says Dubin, are now present in MPO's tape operations.

The combination of creative talent in both film and tape is one of the firm's strong points, Dubin points out. All MPO directors have now worked in both; so, too, has the editorial staff.

#### PARAMOUNT'S TWO BOYS

A pilot film for a new ABC-TV series has been produced by Paramount Tv. *Two Boys* stars 13-year-olds Mitch Vogel and Mark Kearney. The situation comedy pilot was shot in Texas. Jim Parker and Arnold Margolin are writer and producer, respectively.

#### BARRY FILMS ACQUIRED

Universal Container Corp. has contracted to acquire Barry Films in exchange for an undisclosed amount of Universal common stock. Barry Films, a tv motion picture distribution company, will bring 68 feature motion pictures into UCC's Kettner Corp. division. These include such titles as *Drums*, *Scarlet Pimpernel* and 19 Edgar Wallace mysteries that are now being released over ABC and CBS affiliates.

Ben Barry, founder of the distribution firm, will head Westhampton Films, the tv distribution arm of UCC's Kettner Corp. Barry has had



BARRY

19 years experience with his own syndication firm. He will be headquartered in New York.

Lewis Maslow, president of UCC, said that the company intends to make Westhampton Films a major force in the film business by building its library and going into the production of films for tv.

#### PRODUCTIVE UNIVERSAL

With 10 motion pictures for tv being filmed simultaneously, Universal Tv now has 28½ hours of prime time production being filmed either at its studio or on location. According to Sid Sheinberg, vice president in charge of tv production, MCA, this figure is an increase of six hours over the firm's all-time production peak, last August.

This is good news to the crafts and guilds, where the employment figure is expected to rise, says Sheinberg, to 6,152, not including the acting talent of 36 regular series stars, 52 guest stars, 181 co-starring and feature players, and 638 extras.

Of the 10 tv features, eight are *World Premiere* films for NBC-TV and two for ABC-TV, one of which is a 90-minute *Movie of the Week*.

Some of the *World Premiere* productions are: "Deep Lab," starring Ricardo Montalban; "Prairie Madness" being made in Arizona; "SFX" starring Pernell Roberts and Clu Gulager; "The Psychiatrist," with Roy Thinnes; "Next Time, My Love," co-starring Louis Jourdan and Anne Baxter; "Drive Hard, Drive Fast" with Brian Kelly; "Man of Destiny" with Hal Holbrook, and "McCloud" starring Dennis Weaver.

The two features for ABC-TV are *Dial Hot Line* starring Vince Edwards, and the 90-minute *Movie of the Week*, "The Young Country," which has Walter Brennan, Roger

Davis and Joan Hackett.

Universal Tv's nine regular weekly series now in production are: *The Name of the Game*, *The Virginian*, *Ironside*, *Dragnet 1970*, *Adam 12*, and a lawyers portion of *The Bold Ones* — these for NBC-TV. For ABC-TV, it is working on *Marcus Welby, M. D.* and *It Takes a Thief*.

#### PRIME SELLS RKO SPANISH

Prime Tv Films, New York, which owns the rights to the Spanish dubbed versions of the "RKO package" titles (*Citizen Kane*, about 27 John Waynes, etc.) has made deals with WNJU-TV New York and is negotiating with stations in the Los Angeles market.

Alec Campbell of Prime says that there are "10 important Spanish markets" in the U.S. and that his package rights may prove to be a gold mine.

Still, says Campbell, the small independent domestic distributor is having a hard time competing with the major firms. He feels he is lucky because he handles a great deal of foreign market work. His worldwide sales of 26 Charlie Chaplin movies

RALPH  
KESSLER  
PRODUCTIONS

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

have sold to East and West Germany, the BBC and other European markets. Domestically, Campbell notes, late night talk shows are really hurting the old film business.

#### ELIKANN LIKES PLUS TWO

Director Larry Elikann has joined the staff of Plus Two Productions, New York. Prior to the move, Elikann, a member of the Directors Guild, was with VPI, Filmex, East-West, and was a technical director at NBC-TV.

One interesting aspect in the decision is that Elikann could have opted to do what some other directors have done—go independent and freelance. He chose Plus Two because "I like the boutique feel of the place. This is going to be the big thing in commercials, the small house where a director can do his thing."

Plus Two is small; aside from office staff, the only talent includes another director, Dominick Arbusto and the president, Stanton Korey. The president knows what his directors can and want to do, and he doesn't press them into jobs where they'll do the automatic thing; that's the kind of promise Elikann received when he joined.

Big production companies tend to become top-heavy with overhead and big spending on entertainment, Elikann believes. They have to take in an awful lot of money just to show a profit. At Plus Two, Elikann feels he will be less pressured with financial matters and more able to express himself artistically.

In addition to winning six awards for commercials (for United Air Lines, Philip Morris, Lavoris, Manufacturers Hanover Trust and Malt-O-Meal), Elikann earned critical notice for his directing on specials for NBC-TV (*The Investigation*, *Turn of the Screw*) and NET's *Macbeth*.

#### CHICAGO EDITING SERVICE

Bob Sinise, vice president and creative supervising editor of Video Editors of Illinois, a division of VPI, has formed his own editorial service in Chicago. The new firm is called The Reel Thing.

Sinise was one of the founders of Video Editors in Chicago and a previous owner of Cam-Edit Co.

#### FORUM III OPENS DOORS

Organized by three experienced film editors, Forum III Films has opened for business in New York. Although the basic aim of the company will be to serve advertising agency clients, it expects to take over the editing and completion functions for film production companies as well.

Partners in the new firm are Hy Goldman, Sam Ornstein and Cal Schultz. Goldman has been an editor



Back, Schultz, Goldman; front, Ornstein

for over 20 years and has won awards for commercials editing. His last post was as vice president in charge of completion services at MPO.

Ornstein has worked for several production houses—PGL, Wylde and MPO. Schultz was formerly with TV Graphics, Audio Productions, MPO and Motion Associates. A commercial he edited for Newport cigarettes received first prize for excellence in editing from the American TV Commercials Festival.

#### VIDEOTAPE ASSOCIATION

The first full and official meeting of the Videotape Production Assn. was held earlier this month at the LewRon studios in New York. Members from all over the country attended to hear the latest reports on the uses and successes of video tape.

George Gould, president of Teletronics International, offered the keynote speech to the effect that "electronic photography is ready now to replace chemical photography in many of its basic applications." He predicted a dramatic leap forward into the electronic age for the motion picture industry, which he characterized as a troubled industry because of the high cost of film, for one thing.

Peter Hollidge, president of Ad-vertel, showed commercials made with tape to the group on a big screen projector demonstrated by General Electric. Hollidge asserted that all the myths and reservations about the use of tape were old hat and that spectacular advances have been made and are being made.

Referring to the motion-picture-size screen being demonstrated, Jay Johnson of TNT Communications predicted that such "Magnivision" will take its place in ordinary homes as wall-size tv . . . in the not-too-distant future.

As for predicting, Gould of Teletronics said that the 75-million people each week who no longer go out to movies would be won back by movie studios via tv, as soon as they start to make movies by electronic means. Major changes along these lines would be seen within three to five years, said Gould.

The vice president of MPO, Morton Dubin, stressed that there was plenty of room for creative expression in both film and tape. He made the point that too often too many otherwise sophisticated and knowledgeable people say "film" when they mean "creative." They want a "film" look, a "film" editor . . . "What they mean is that they want a creative look," said Dubin. And that, he contended, is now as integral a part of video tape production as of film.

#### MATTER OF FAITH

MPC, Los Angeles, in association with *Father Peyton's Family Theater*, is producing a 90-minute tv special, *A Matter of Faith*. This ambitious documentary will feature 100 celebrities, leaders in all fields, who will voice their own religious (or not-so-religious) beliefs.

When completed, the show will be offered for sale to networks. On the board of judges, to decide who will be asked to give opinions, are such notables as Hubert Humphrey, Arthur Godfrey and Frank Borman. John Peer Nugent will write, produce and direct the special. *Father Peyton's Family Theater* has won the George Washington Honor Medal, National Mass Media Award, Bronze Medal (Venice International Film Festival) and UNDA from the International Catholic Film Festival.

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**A**lthough final sales reports aren't in, 1969 national spot tv billings should be about 15 per cent over last year. But for 1970, all bets are off. In fact, most of the tv station representatives contacted in early December did not care to look beyond the first quarter of the new year, except to say that the year would "probably be good," or it will "be a little softer."

The hesitancy to predict 1970's spot business is not based solely on the uncertainty of the economic situation. Spot advertisers are placing their campaigns closer to air dates and they're buying for shorter periods. Campaigns of 13 or 52 weeks are the exception these days, of course, but even six and eight week campaigns are becoming less common. More prevalent, and growing, is the practice of buying by the month.

But shorter buys do not necessarily mean that the advertiser is spending less money overall. Some reps say these tactics are a reflection of spot's greater flexibility.

Bob Kizer, administrative vice president and director of tv at Avery-Knodel, says the first quarter is "anybody's guess." The year, he thinks, will be a "little softer" with the first half weak and an upturn in the last six months.

Al Ritter, vice president of HR Television, says the first quarter will be relatively soft but that business will strengthen as the year progresses. He thinks 1970 will be nothing like

1967, when first-quarter sales dropped below 1966, as did the whole year.

The year just ending, Ritter notes, was excellent in the area of new product introduction. With Television Bureau of Advertising out "beating the bushes" for more of same, he expects the void left by the impending departure of cigarette advertising to be easily filled, perhaps in advance.

Robert Hemm, Blair Television vice president, agrees on the subject of replacement money. He sees so many new products by next December, that the five per cent of spot billings that cigarettes represent "should be easily surpassed."

Hemm is "moderately bullish" that 1970 "should be a good year." This year was excellent, although December is soft. The fourth quarter

will be ahead of last year, he adds, because of an excellent October and a November that was up, although not as much as it was in 1968.

A spokesman for one large independent rep called 1969 a good year. The first and fourth quarters were "very good" but the second and third were "softer than projected." This year, he noted, must be analyzed market by market. Some stations were up 25 to 30 per cent, while others were up only five per cent. The western and southern areas had an "extremely good year," while the rest of the country was not as good.

This rep notes that indications are that 1970's first quarter will be soft. Some major advertisers are holding back their ad commitments in the first quarter, not only in tv, but in all media. Advertisers that have fiscal years ending between April and June are particularly apt to do this, he says, in an effort to increase the annual profit figure.



*Dolores Marsh is media supervisor at Media Corp. of America, New York media buying service.*

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

**Armour & Co.**  
*(Foote, Cone & Belding, Chicago)*

TREET will be the subject of a six-week drive starting January 5 in about 20 markets. Using day, late fringe and primetime 30s, housewives under 50 are the target. Piggybacks

will be aimed at the same audience in a similar number of markets. Buyers include Harriett Goodman.

**Best Foods**

*(Dancer-Fitzgerald-Sample, New York)*

In a buy that started before issue date and runs to December 31, CACKLEBIRDS (poultry) are being pushed with day and fringe 30s. Housewives to age 50 are the desired audience in around 15 markets. Barbara Nicoll was the buyer.

**Borden Co.**

*(Doyle Dane Bernbach, New York)*

The total child audience is the goal of a 20-week campaign for

CRACKER JACKS that is set for a January 3 start. Day and fringe 60s and 30s will be used in about 40 markets. Isabel Stannard is the buyer.

**Borden Co.**

*(Lynn Organization, Wilkes-Barre, Pa.)*

A 10-week push for WISE POTATO CHIPS starts January 11 in about 20 eastern markets. Using all time periods for 20s and 30s, the target of the buy is all women. Bill McLaughlin is the buyer.

**Coca-Cola Co.**

*(Tatham-Laird & Kudner, Chicago)*

Campaigns for BUTTERNUT COFFEE

**RRR adds FMers**

The FM Sales division of RKO Radio Representatives has added its first FM stations not owned by RKO General. They are: WYDD Pittsburgh, a good music station, and WRNO New Orleans, a contemporary music station.

(freeze dried and roast and blend varieties) are scheduled to break January 5 and run into March. All time periods will be used in over 25 markets to reach the total female audience with 60s and 30s. A Krause is the buyer. An 11-week push for MARYLAND CLUB COFFEE starts January 5 in about 20 markets. All women are the target of 60s and 30s that will run in all time periods. A. Krause is placing the buy.

**Consolidated Cigars**

*(David, Oksner & Mitchneck, New York)*

Primetime 30s are being used in a buy that started before issue date and runs until December 23 for DUTCH MASTERS CIGARS. Running in 22 markets, target of the campaign is all men. The buy was executed by Independent Media.

*(Continued on page 42)*



**YOU MAY NEVER SEE A 7½-FOOT TUBA\***

**BUT . . . in the 37th TV market you'll see that WKZO-TV has the most oomph.**

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



With a 43% prime-time share in the 3-station 37th TV market, WKZO-TV gives you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can blow your horn in this giant 21½ billion dollar retail sales market with WKZO-TV.

Source: SRDS and ARB, Feb./March 1969.

\*A tuba with 39 feet of tubing was constructed for the John Philip Sousa band.

**The Felzer Stations**

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

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

**WKZO-TV**

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

**Rep report**

ALFRED M. MASINI, president of Tele-Rep, and WILLIAM C. ANDREWS, vice president and general sales manager of KCOP Los Angeles, have been named to Tele-Rep's board of directors. GERARD MULDERRIC, general sales manager of Tele-Rep, has been appointed a vice president. TOM NAVIN, former account executive at CKLW-TV Windsor, has been named Detroit sales manager. LOU MASSONE, formerly in media buying and planning at Ted Bates, has joined the New York office as assistant account executive.

JAMES SAUNDERS has joined Metro TV Sales as an account executive. He had been time salesman at WPIX New York since May 1968, and before that was a media planner in the General Foods group at Young & Rubicam.

ROBERT BISHOP has been named a tv sales account executive at Meeker. He had been a tv time-buyer at Ted Bates.

RICHARD CALENDER has joined the West Coast office of WGN Continental Sales Co. as an account executive. He formerly was with Edward Petry and was national sales manager of KNBR San Francisco.

## One Buyer's Opinion . . .

### SIMILARITIES IN BROADCAST MEDIA

Television is becoming more and more like radio in so many ways that the parallels are uncanny. This seems true in programming, usage, growth, and even in the way advertisers purchase the medium. The evolutionary processes that occurred in radio are taking place much the same way in tv today.

The television networks once wore similar faces. Primetime programming on one was for all purposes just like the others. Today, each network appears to have a separate identity. ABC-TV generally programs for the younger audience, CBS-TV has a soft spot for shows that portray life in the C and D counties, while NBC-TV emphasizes action-adventure more closely allied to the urbanized locales.

Carried to the local level, stations within individual markets reflect separate personalities, especially independents that have more flexibility in their programming. One station may emphasize sports, another specials and independently produced shows, while a third may be ethnic. This follows the path radio stations followed from network programs like *Fibber McGee and Molly*, *Amos 'n' Andy* et al to the situation today where virtually every station in a given market strives to have a format all its own.

Little did a radio listener in the 1920's, sitting in his living room next to his console, realize that a teen-ager would someday walk around with a radio the size of a pack of cigarettes. By the same token, the first television screen this viewer ever saw was dwarfed in a DuMont set the size of a fireplace. Nobody needs to be told what Sony and Panasonic have done to make television ambulatory. Mobility has revolutionized both radio and tv. Listening and sales soared in radio when the transistor appeared and tv viewing today is becoming just as personal as it becomes portable. Not only are multi-set households growing, but television is becoming omnipresent, since it can now be enjoyed as easily outdoors as in.

The proliferation of radio stations is being paralleled by the increase in television stations today. It might even be argued that growth may eventually outstrip anything radio ever accomplished. While AM has its counterpart in FM, VHF has its partner in UHF. Just as FM started growing after the AM band became filled, UHF stations started going up when VHF saturation was reached. Now that CATV can originate programming and commercials, the television dial may become even more clogged than radio is.

Because of all these developments, it is no wonder that advertisers are purchasing tv much the same way they purchase radio. Rating points are still included in the local market radio reports, but most buys are made with actual numbers of listeners in mind. So it is with television today. True, the first measurement requested, submitted, estimated and looked at is the gross rating point. But sophisticated buyers don't buy gross rating points alone because grp's don't buy soap. People buy soap! More and more measurement, therefore, is centered on viewers as multi-set homes increase and television becomes more personalized.

Ask a radio rep to supply you with ratings and he'll give you a funny look. Since television usage is growing similar to radio usage, the day is not far off when ratings for tv may disappear. One may even buy a station for its type of programming. Right this minute, certain local stations, network affiliates included, are selling their wares in blocks of time. They might not call it morning drive, but the principle is the same.

Yes, television for all its unique features has many of the aspects of radio. Not too long ago it even simulated that famous radio program involving extra-terrestrial activity. Only instead of Martians landing on earth, it had earthlings landing on the moon. And instead of Orson Wells, television's narrator was Neil Armstrong.

WHO'S WHO  
FOR COMMUNITY  
SERVICE IN  
DES MOINES?



**WHO TV**

*...that's who!*

• COLOR 13 • DES MOINES, IOWA

**"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**

abc



20



BLAIR TELEVISION

## Media personals



SCULFORT

MAURICE C. SCULFORT, vice president and manager of the media department at Compton Advertising, has been elected a senior vice

president of the New York agency.

WILLIAM H. KENNEDY, Jr., vice president of Campbell-Ewald, Detroit, has been promoted to associate media director. He retains responsibilities of his former position of director of media buying.

BARBARA KELLNER, media manager at Media Corp. of America has been promoted to vice president.

MIKE MOORE and MARIA CARAYAS have joined SFM Media Service Corp. Moore, former media supervisor at Ted Bates, will serve as vice president, director of operations. Miss Carayas, former broadcast supervisor in J. Walter Thompson's buying unit, will be broadcast supervisor.

## Spot (from page 40)

### Continental Baking (Ted Bates, New York)

A 12-week push for various CONTINENTAL BAKED GOODS will start on January 5 in over 75 markets. Using day and fringe 60s and 30s, the spots will zero in on the total female audience. The buying team included Anna Zgorska, Margaret Berlin and Doris Greenberg.

### Firestone Tire & Rubber (Sweeney & James, Cleveland)

TIRES will get a wintertime push with 30s aimed at the male audience in fringe and primetime. The campaign will run in three 13-day flights starting January 11, February 15 and March 8 in over 60 markets. R. Buzzi is the buyer.

### General Mills (Needham, Harper & Steers,

CAMILLA (MITCHELL COUNTY), GEORGIA . . .

A VITAL PART OF

# WCTV-land

LAND OF YEAR-ROUND  
GOOD LIVING, GOOD BUSINESS

Camilla is the county seat of 511 square miles of the most productive agriculture and livestock area of all Georgia!

The city presents wonderful possibilities for industry looking for new sites in which to locate or expand. Prime sites are available on both the Seaboard Coastline Railroad and U. S. Highway 19. There is an unlimited supply of water

available and an abundant documented labor force.

The city is progressive and growth-minded—new airport, public utility and housing expenditures show that Camilla has no intention of sitting still. Of particular interest are Mitchell County's Industrial Revenue Bonds to aid new or expanding industrial financing. May your growth continue in WCTV-land!



# WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

### Chicago)

A TEST CEREAL will get tv exposure in fewer than 10 markets starting December 29 and running for nine weeks. Daytime 30s will be used to reach all kids. Nancy McGroarty is the buyer.

### Glenbrook Laboratories (Dancer-Fitzgerald-Sample, New York)

PHILLIPS MILK OF MAGNESIA will be advertised in southern and midwestern markets in a January 5-May 24 campaign. Adults over 35 are the target of 60s and 30s. Ron Bobic and Tom Kane are the buyers.

### Jerrax Imports (Art Gelb Advertising, New York)

JEROME ALEXANDER WIGS will be tested in two markets for an

## Buyer's checklist

### New representatives

WNEM-TV Flint-Saginaw-Bay City, Mich., has named Katz Television as its national representative.

KPHO-TV Phoenix has named Blair Television as its national representative.

KLNI-TV Lafayette, La., has appointed The Devney Organization as its national representative.

indefinite period of time starting in mid-December. Women over 30 are the target of 60s, 30s and 20s that will get day and primetime exposure. Arlene Davidson is the buyer.

### Kayser-Roth

(Daniel & Charles, New York)

Fringe piggybacks and fringe and primetime 30s will carry the message for various products between February 9 and March 29. The piggybacks are aimed at the total male audience and the 30s are targeted at women 18-49 in an undetermined number of markets. Doris Gould is the buyer.

### Kraftco

(Foote, Cone & Belding, Chicago)

FUDGIES will get the tv treatment in a four-week campaign set to start February 8. Day and early fringe 30s will be used in 81 markets to reach children. Bob Gould is the buyer.

(Continued on page 45)

## Agency appointments

EDWARD A. KOBZA has joined Clifford A. Botway Inc., as president. He formerly was director of network relations for Jack Tinker & Partners. Before joining Tinker four years ago, he was an associate media director at Ted Bates.

BERNARD OBER, research director at William Esty, has been appointed senior vice president.

ALFRED J. BOUCHARD has been named senior vice president at Ted Bates. Formerly an account supervisor, he also has been promoted to account director on the C. Schmidt & Sons account.

C. R. JACK KOPP has been elected executive vice president of Leo Burnett, Chicago. A vice president-management director since 1967, he will be in charge of the client service division.

ALEX S. KROLL has been elected a senior vice president at Young & Rubicam. He will be director of special projects and associate creative director.

DAVID H. ECHOLS has been named senior vice president and manager of the Chicago office of Campbell-Ewald. He had been a senior vice president and manager of the Chicago office of Fuller & Smith & Ross.

RICHARD M. PHILLIPS has been appointed senior vice president and management service director of The Marschalk Co. He has been with Marschalk for the past seven years as an account executive and account supervisor.

Four Hicks & Greist executives have been promoted to new corporate posts: F. J. GUTHRIE, Jr. has

been named senior vice president and elected to the board of directors. LIONEL H. BRAUN has been promoted to senior vice president. ROBERTA BERGER, account executive, has been named vice president. ALVIN WILLNER, controller, was elected to the board of directors.

DONALD F. MOSBARGER has been named a vice president of Dancer-Fitzgerald-Sample. He joined D-F-S in 1966 as an account executive.

ARIE KOPELMAN, vice president and account supervisor at Doyle



KOPELMAN

Dane Bernbach, has been promoted to management supervisor.

JAMES P. FOLEY and RICHARD A. GOODROW have been elected vice presidents of Ketchum, MacLeod & Grove. Foley is an account supervisor. Goodrow is a group supervisor in the sales promotion department in Pittsburgh.

JESSE T. ELLINGTON, Jr., a vice president in the Los Angeles office of Young & Rubicam, has been named to direct the agency's West Coast operation. He succeeds JAMES C. ARMSTRONG, senior vice

president, who has resigned.

RICHARD B. BONNETTE, account supervisor, and LEWIS C. PRINGLE, senior associate director of research, have been elected vice presidents of Batten, Barton, Durstine & Osborn.

STANLEY M. ABRAMSON and BARTON D. LADD have been elected vice presidents of N. W. Ayer & Son. Both are account supervisors at Ayer/Chicago.

CHARLES D. EINACH, account supervisor at Grey Advertising, has been appointed a vice president. He joined Grey in 1963 as an account executive.

SHERMAN AGINS has been elected a vice president of Needham, Harper & Steers. He joined the agency in 1968 as an associate research director. NEIL TERGESEN has joined the agency as an account supervisor. He was at Grey, where he worked in the same capacity. JOSEPH B. KELSCH has joined NH&S, Chicago, as an account executive. He was an associate research director at Tatham-Laird & Kudner. JOHN P. ZOPP, Jr., an account manager trainee in Chicago, has been promoted to assistant account executive.

LEWIS C. GREEN, ROBERT W. MOORE and PAUL N. TRUAX have been elected vice presidents of Reincke, Meyer & Finn, Chicago. Green, radio-tv director, joined the agency in 1955. Moore and Truax, account executives, have been with RN&F since 1963 and 1957, respectively.

BILL BIEHL, assistant treasurer of Benton & Bowles, has been named a vice president.

In his high-school days, Frederick R. Corkill, media buyer/planner at MacManus, John & Adams, wanted to be an electrical engineer. But after taking entrance exams and other tests at Notre Dame University "it was decided for me that maybe I'd better select another field."

It was an extra-curricular activity at the university, however, that steered him onto a path leading to an advertising career. The campus radio station (then called WNDU, let-

ters since assigned to a commercial tv station owned by the university), was an unlicensed operation, limited by FCC rules to covering only the campus through a carrier-current system.

Fred's duties there included soliciting local merchants for ads and writing copy. He and his fellow workers were successful at their tasks to the tune of \$20,000 a year in gross revenue—a figure higher than the gross of many small-town AM stations.



During three summer vacations, Fred worked at McCann-Erickson in New York, the first in the mailroom and the other two in agency training programs. Upon graduation from Notre Dame with a BBA degree (bachelor of business administration) in 1957, he went to work fulltime at McCann in the media department.

But in 1958 his career was interrupted in its infancy, as so many are these days, by military duty. For Fred, Army khaki replaced Madison Avenue's grey flannel as uniform of the day, and an Armed Forces Network microphone in West Germany replaced his McCann desk.

Upon discharge in 1960, it was back to McCann until 1964 when he moved to Pritchard Wood as a media buyer/planner. After three years, he moved on to a similar post at Rumrill Hoyt.

Two months ago, he joined MJ&A, where his accounts include General Time Corp., Charles Pfizer & Co. and Keene Corp.

Fred believes the media buying services will not be short-lived. "They're here to stay," he says. "But there are some as yet unanswered questions."

How much time does the media service save the agency? The agency still has to exercise close supervision over the media service's activities, he notes. On the plus side, use of an outside buying service does cut down on internal agency paperwork. For new, small agencies, they can eliminate the need for a media department.

Overall advertising expenditures in 1970 will be above this year's, Fred thinks. But the increase will not be at the rate it has been the past few years.

For the future, Fred intends to stay in the media area. "I dabbled with account work about five years ago, but I prefer media and plan to stick with it."

UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN  
UPSTATE MICHIGAN

**A COOL**

**BILLION  
DOLLARS**

\*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTW/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.



*The Felzer Stations*

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

**TELEVISION**  
WRZO-TV GRAND RAPIDS-KALAMAZOO  
WWTW / CADILLAC TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB  
KMEG-TV SIOUX CITY, IOWA

**WWTW/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

**Spot** (from page 43)

**Malt-O-Meal**

(Campbell-Mithun, Minneapolis)

CEREAL will be promoted in a 10-week campaign that starts January 10. Day and primetime 60s and 30s will be used in over 40 markets to reach the total female audience. Doris Schell made the buying arrangements.

**Motorola**

(A. E. Frank, Chicago)

TV SETS will get the television push starting January 12 and running until April 5 in some markets and until May 3 in others. Prime and fringe time periods will be used in about 60 markets to reach men and women, 18-49. Kathy Humbert is one of the buyers.

**Olympia Brewing**

(Botsford Ketchum, San Francisco)

Over 25 western markets will be used starting January 5 in a 13-week push for OLYMPIA BEER. Fringe and primetime periods and special events programs will be the carriers of 60s, 30s and 20s aimed at the total male audience. Buyer: Evie Klein.

**Peter Paul**

(Dancer-Fitzgerald-Sample, New York)

POWERHOUSE candy bars will be

**Idaho network**

Television Network of Idaho, a sales network, has been formed by three Idaho stations. The network, as well as its component stations, will be represented by Avery-Knodel.

Available as a single buy for advertisers, the new group consists of KTVB-KTVR Boise-La Grande; KIFI-TV Idaho Falls-Pocatello, and KMVT Twin Falls.

John M. Lewis, former national sales manager for KTVB-KTVR has been appointed general sales manager for the network, with offices in Boise.



LEWIS

the subject of 60s and 30s in a buy that starts on December 22 and ends on March 29. Daytime 30s and 60s and fringe 30s will be used to reach teen-agers and kids 6-11 in over 20 markets. Buyers on the campaign include Jay C. Rosenthal.

**Sterling Drug**

(Dancer-Fitzgerald-Sample, New York)

A test campaign for BAYER TIMED-RELEASE ASPIRIN began before issue date in four markets. Using daytime 60s and some primetime 30s, the new product is aimed particularly at arthritis sufferers. Tom Kane is Bayer's buyer.

**Warner Lambert**

(Ted Bates, New York)

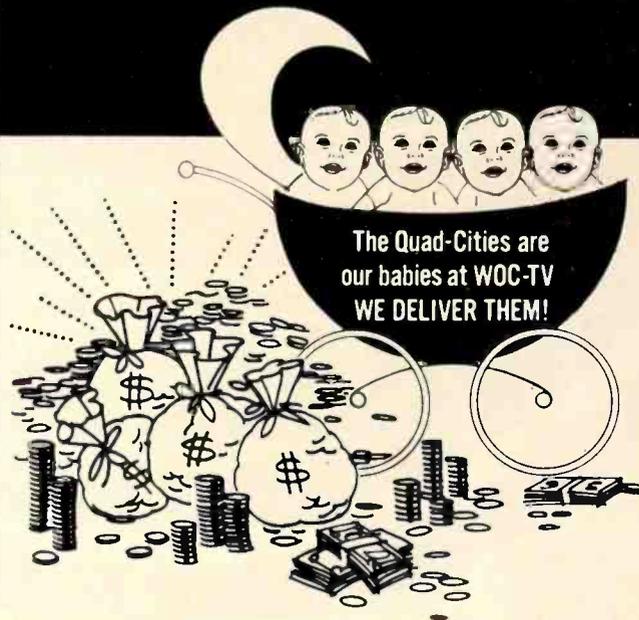
Various AMERICAN CHICLE products will be pushed in a 13-week effort that starts December 28. Fringe and primetime periods will be used in about 20 markets for 60s and 30s aimed at women 18-34. Ann Rosenberg is the buyer.

**F. W. Woolworth**

(Frank B. Sawdon, New York)

In its first year-round use of spot, the retail chain starts a 52-week campaign on January 2. Women 18-49 will be the goal of 60s in fringe and day time periods in 27 markets. Gale Gilchrist is the buyer.

# The Quads. Billion dollar babies.



Effective Buying  
Income

**\$1,163,937,000\***

Net Cash Income

**\$1,075,048,000\***

The Quad Cities . . . a going market with money to spend. Four large cities and six smaller ones join together to form this ready-made BILLION DOLLAR package. Maximum potential for your advertising dollar. Tailor-made for your next marketing venture.

Why try to create a market when you could be making sales? The "Quads" are already here and ready for your message. Ready with money to spend. Promote where it counts. Where the results can be bigger. Contact WOC-TV and start going after a big piece of this BILLION DOLLAR market. We deliver the "Quads". They're our babies at WOC.

\*SM Survey of Buying Power, 1969



*We Deliver the Quads*

Exclusive National Representative — Peters, Griffin, Woodward, Inc.

buys by the fact that they make more if they buy better. In short, CCN can save the client as much money as a buying service without buying quite as well.

CCN also provides full disclosure, of course, of buying details and costs. While an operation like Sam Wyman's Timebuying Services offers "full disclosure," it is not quite the same as that provided by an agency.

Perhaps the most important distinction of all between CCN and a buying service is MIS. The latter provides not only computerized media services but advice and counsel on technical media subjects. Both Timebuying Services and the outfit it whelped, Media Corp. of America, offer EDP services but not of the same scope as MIS.

### **New on-line system**

Of most immediate importance is that this month an on-line MIS EDP system permitting instant analyses of media questions by buyers and planners at CCN and the Interpublic agencies will go into operation.

Portable terminals connected by ordinary phone lines to central computers are being installed initially in New York. Besides CCN's, the following New York offices will have terminals: McCann-Erickson, The Marchalk Co., Erwin Wasey, Jack Tinker & Partners and Pritchard Wood. By early next year, the rest of the CCN network, as well as other major Interpublic offices will be tied in.

Interpublic agencies have had fairly elaborate computer programs to aid in media planning for some time, but the new EDP network is another kind of service.

Whereas the established programs provide "batch processing" answers to media and marketing questions of varying complexity, the new operation is tailored to the day-by-day workings of buyers and planners. Instead of waiting hours or days for answers, they come back immediately.

MIS is using the hardware (IBM 360/67) and time-sharing system of ITT. It consists of central computers on both coasts, one in Paramus, N. J., the other in El Segundo, Calif. One appealing feature of the ITT service to Interpublic, MIS and its technical adviser, Dataplan, is that each computer has a backup computer, described as a "mirror system," which

goes into action the instant the regular computer fails. The switchover would not be noticeable to the user.

The programs were developed (some are still being worked on) by Dataplan in consultation with Interpublic and MIS co-directors, Joel Davis and David Silverstone. MIS uses practically all the syndicated audience services—broadcast and print—as basic material.

Buyers will be able to enter lists of avails into the system and analyze them in a number of ways—by reach and frequency, by demographics, by costs, etc.

Analyses will be possible from a number of approaches. For example, the buyer will be able to estimate how much money would be required to achieve a desired reach and frequency level. It will be possible to put in exposure values, in which one commercial length vs. another or one day-part vs. another can be compared.

Says Davis, "A lot of this type of evaluation is being done now manually, but with a computer the buyer will be able to look at maybe half a dozen options in a hurry."

### **Post-buy reports**

Being made more widely available are computerized post-buy evaluations, which are called Stewardship Reports. The term "post-buy evaluations" is used by agencies to refer to an analysis of buys right after they are placed as well as a review of actual audience after the rating books come out and after the affidavits are submitted to the agency. The Stewardship Reports, it was made clear, refer to the latter.

The Stewardship Reports, first developed for Coca-Cola and its bottlers, are available to all Interpublic clients who may use CCN. Cugini, the latter's president, points out that his prime thrust is in selling CCN to Interpublic's advertiser roster, but he's interested in outside advertisers on a "selective" basis—meaning, for one thing, accounts non-competitive with Interpublic's. That of course covers a lot of territory.

On top of the media buying facets of CCN and MIS are the local marketing data that are in and will be added to the system. These locally-oriented facts are useful in two ways—in being related to audiences so as to make media buys more effective and as a picture of what's happening in the market, both in terms of competitive

marketing intelligence and to reveal such developments as changes in brand shares, brand switching, total sales trends, and so on. It need hardly be added that these data are central to Interpublic's operational concepts for the 70s.

Another facet of Interpublic's growing concentration on local strategies is the News Network. This is a group of some 110 women living in 80 markets who perform "special communication" jobs. These involve public relations and sales promotion, and in some cases their work might be better described as sales promotion based on p.r. techniques. They are also a source of marketing intelligence.

### **How it works**

All the women are graduate home economists, married, with families and familiar with their communities, particularly with women's organizations. They communicate mostly with women.

The News Network is about seven years old and was originally a p.r. organization, called at one time or another the Home Economists Network and the Infoplan Network. It has been working in "special communications" for about three years.

An example of the work it does is the job in support of the campaign for Smirnoff gin in the San Francisco area. The campaign started with a four-week billboard teaser showing an olive, and was followed with billboard copy, saying, "Add Smirnoff gin, period."

The News Network's assignment was to draw attention to the billboards and start a word-of-mouth campaign. This included humorous letters from fictitious organizations about olives, which were directed to dealers and community leaders. There were olive stickers and olive dresses. Sorority girls were hired by the three women coordinating the project to picket the Mayor's office with signs saying, "Vote yes for olives." A second wave of picketing brandished the billboard copy, "Add Smirnoff gin, period." Plastic martini glasses were given out to people entering restaurants. There were parties, funny want ads, cooking shows, publicity breaks on radio, etc., etc.

There is nothing revolutionary about the extra dimension supplied by publicity gimmicks. What is sig-

nificant is that an advertising agency considers it important in the context of challenges facing the ad agency business and that it is linked with media buying, marketing and computers, all directed at local market problems.

In talking about the development of advertising recently, Interpublic's Bryan Houston made the remark that, "General Foods jumped ahead (in the 30s) when it realized that Jack Benny was cheaper than barn walls."

While the massive reach of electronic media may have cut per unit or per capita ad costs, the coming age of marketing complexity may well increase them. It certainly appears that it will increase agency operating costs. Many MIS services come under the 15 per cent commission.

It cost Interpublic "hundreds of thousands of dollars" to develop its "instant analysis" programs for media buyers and planners. The terminal rentals alone, excluding any charges for computer time when the terminals are in use, come to \$40-50,000 a year.

Not many agencies can shoulder costs of that kind. But since they may have to, agencies of the necessary size will no doubt appear in one form or another (by merger or growth). On the other hand, the potential in specialization, such as via creative boutiques, buying services, commercial production consultants, etc., may see the proliferation of small organizations. The possibilities of change are intriguing, but heaven help the medium-size agency. ■



Martin S. Pollins has been named general manager of KEMO-TV San Francisco. He was general sales manager of WPGH-TV Pittsburgh. Both stations are owned by U.S. Communications Corp.

### Syndication (from page 25)

A deal for advertiser syndication was nearly consummated by Bristol-Myers for *Grand Ole Opry* but fell apart because owners of the program had a change of heart about allowing it to be leased in this manner.

Tradeouts, of course, provide clients with great efficiencies in the use of local tv. Ad costs can be cut considerably—about 50 per cent. Not only do sponsors avoid paying for the time, but because they usually purchase 25 markets or more, they can make very good program buys. This, of course, is not possible for a station or even a station group that would buy a similar property.

Moreover, the station that makes such an arrangement no longer has to worry about programming the time period, whether it be a daytime strip or a night-time half hour, with its own product. It is making the deal because the value of the program traded to it is presumably less than the return it must give in spots. Theoretically, it is in a position to use less of its operational funds for programming. If it has already pur-

chased a program for the time period, it can bank it until needed.

What kind of deals are made by stations with advertisers? There are, of course, many variations possible. For the specials cleared by Triangle Program Sales for various sponsors, the advertiser would receive one minute per half hour, and two minutes per hour. In the daytime shows, the typical arrangement is for the advertiser to receive two or three minutes per half hour, depending upon the value of the program to the station. Naturally, the more desirable the program, the more minutes the advertiser will receive. The station then finds other advertisers for the remaining three or four minutes. In some cases, the station provides less than two minutes.

In half hour primetime weekly programs, two minutes seem standard. The American Dairy Assn. is hoping to get one minute and two billboards for *Something Else*.

Often the advertiser needn't take his minutes within his own program. Estimates of value can and are made and the equivalent can be taken else-



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at 9:00 in oklahoma city

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TELEVISION**

THE VALUE OF INFORMATION  
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## If They Spend \$25,000 (or more) We Reach Them!

In the year ahead, the expanded TELEVISION/RADIO AGE—reporting radio as well as television—will reach every agency and every advertiser in the United States which invests \$25,000 or more annually in either broadcast media. ■ That's a statement to conjure with. It involves a circulation in the neighborhood of 20,000 — up about 43% from 1969's coverage. More important, perhaps, is that TELEVISION/RADIO AGE will extend its unique in-depth reporting to *both* broadcast media, probing every-other-week the developments that make them the most vital, fastest-moving of all methods. ■ In these pages, agencies and advertisers will find facts and analyses never available anywhere else. No other publication in the broadcast advertising field has such a competent, knowledgeable editorial staff to perform this informational task. ■ Its members seek behind the scenes, digging out the facts, figures and reasons why some broadcast campaigns are successful and some are not. They are resonant to trends, well-equipped to analyze, sensitive to what's ahead. ■ The result? TELEVISION/RADIO AGE, per square page, becomes far-and-away the most helpful, most readily-absorbed publication in its field. Right down to the \$25,000 level. This is worth pondering if you have something to tell the broadcast advertising profession. At a very reasonable cost, incidentally.

**Television/Radio Age**

where in the schedule in gross rating points.

Some advertisers come in with double-barreled inducements. They not only offer a program for spots, but, in addition, agree to spend a specific amount of money on the station for other spots. A variation of this is the arrangement made by Shell Oil for *Wonderful World of Sports*. For the five-minute sports strip, Shell buys one program, gives two to the station and gets two free.

Regardless, advertiser syndication generally lowers the cost-per-1,000. In the top 50 markets, 10 one-minute daytime spots would cost \$70,000; 10 primetime spots in the same markets would cost \$300,000. The cost of the programming to the advertiser to obtain these spots obviously is much less. A syndicated half-hour seldom goes over \$50,000 for program costs and is usually less.

### Rewards for small clients

For smaller clients, too, advertiser syndication has rewards. A half-hour country and western program was made available in 80 markets for \$5,600 including distribution costs, and for \$8,500 in 100 markets. Once again, this program would have returned to the advertiser much more value in spots than its cost. This has led to a charge by a station representative that advertiser syndication is "nothing more than a form of rate cutting."

Yet it must be made clear that there is more to this kind of tv usage than efficiency. Advertisers such as Colgate-Palmolive and American Home Products don't always want to purchase a network line-up. They want their marketing needs to dictate where their money should be spent. To a question as to the future of advertiser syndication, a key executive at an advertising agency notes: "It'll always have a future as long as the networks continue their 'must buy' requirements."

And there are other values to be derived. Piels used *Celebrity Billiards* for two seasons as a tradeout vehicle in 10 to 15 markets in the Northeast. Says Jack Mitchum, account executive for Papert, Koenig, Lois on Piels: "We were very pleased with the program. It helped build product identification for Piels."

The advertiser, therefore, gets greater program identification and

association. Often, he can and does get a personality such as Joe Garagiola, featured in *He Said, She Said*. Very often, he gets product protection, if he is in a strong enough bargaining position.

Says Richard Mumma, vice president in charge of programming for Compton: "Very often networks are, for a variety of reasons, not responsive to advertiser needs. Moreover, there are many young, talented people in Hollywood who cannot break through at the studios and established program suppliers. We used such people, and they enabled us to produce *Something Else*. We could build to our needs and get a program at a price we could afford." The sponsor, the American Dairy Assn., could not buy a network program because it is not a truly national advertising entity.

Regardless of its merits, advertiser syndication has many risks. The key to success is the quality of the program. When proven properties are placed in advertiser syndication, that risk element is mitigated. When new properties are mounted, the risk can be considerable.

Clearance is also a major problem. It can be handled through an agency, through an established distributor, or through a firm established to do that job such as Media/Syndication Systems. This firm, the only one of its kind, is a specialist in clearing time for children's programs.

Its first assignment is the Quaker Oats package. It is headed by Lawrence O'Daly, a former advertising manager of Ideal Toy, and Roger Hudson, a former account executive



Samuel S. Carey has been named general manager and chief executive officer of the broadcast division, WBOC, Inc., Salisbury, Md. He had been general manager of WRVA-TV Richmond.

at WPIX New York.

Young & Rubicam and Compton have been involved in clearances. So has Leo Burnett, which handled the placing of *Skippy, the Bush Kangaroo* in 155 markets by adding a special crew to its staff. Though Ted Bates is the Colgate-Palmolive agency of record for broadcast buys, Norman, Craig & Kummel handles clearances for Colgate's syndicated programs. Gerry Gross, West Coast head of NC&K, said recently Colgate has been pleased with its shows and the agency has been asked to do more.

### Plugged itself

In the case of *He Said, She Said*, clearances were obtained for American Home Products by Holiday Inns, the owner of the property, which also got a plug for itself on the program.

It is pretty well conceded by agencies that the amount of work entailed in clearing for specials may be too heavy, when it involves a single program. This is not to say that specials do not lend themselves to trading out, but that those who offer such properties must be able to do the clearing themselves.

Even for weekly programs and strips, clearing is a complicated job for agencies, not usually to be undertaken at the last minute.

But time is often a commodity that the advertiser can not spare. When a program is costly, the advertiser is in a hurry to find stations to carry it so he can justify the cost. Perhaps too, he needs the time for Fall or Spring selling. It is more practical to count on obstacles to clearances than otherwise, as hard experience has shown.

What, so far, has been the impact on other parts of the trade of advertiser syndication? Film distributors, it must be said, are of two minds. Many, if not most, are opposed to it, but a few of them are trying to see what benefits they can derive.

The conventional distributor attitude is voiced by a major executive of one of these firms: "Why help place a program in which I have no interest? Besides, there's not very much money in placing shows."

Advertiser syndicated properties obviously compete against the properties the distributor himself is trying to sell. When *He Said, She Said* moved in 50 markets, for example, distributors of daytime programs felt that their opportunities had been cut.

Moreover, many distributors feel that advertisers compete unfairly against them in some situations. They point out that when a sponsor offers a large bundle of cash for some spots, and then links this with a program he is trying to trade, the distributor is at a considerable handicap in trying to sell his program. The station, on the other hand, may insist on such a cash tie-in, if the sponsor has been a regular client in other years. Its position may be that it does not wish to lose what normally would be its regular business from a specific spot advertiser, though it is also willing to deal with him for a program.

On the other hand, some distributors are trying for a piece of the action.

The impact on program production might very well be considerable, too. *He Said, She Said*, a fairly expensive game show is a network type program produced by Goodson-Todman. Such programs are not normally available to local stations as new properties, according to some observers. *Truth or Consequences*, *Beat The Clock*, old network vehicles, are now syndicated, though, and doing well. Yet the deal made by Holiday Inns with Whitehall Pharmaceutical returns to the owner most, if not all, of its production cost, and en-

ables the owner to try to make additional sales in whatever way he wishes to bring in some profit.

Advertiser syndication also offers a further opportunity to find clients for syndicated programs that may be playing in only a small number of markets. Since some of the production cost is already being returned, the producer may offer a good buy.

The other group opposed to advertiser syndication is the station representatives. When deals are consummated directly between sponsors and stations for programs, station representatives may not receive their spot sales commission for the spots the advertisers receive. Obviously there is nothing they can do about it, except put a good face on the situation and hope that such programming may ultimately benefit their stations.

The chief question is the future of the practice. Is it merely temporary, or will the volume of such deals increase? It can be stated that there are a large number of such tradeout arrangements in various states of consummation at this time. It is obvious that the benefits of tradeouts can be quite considerable. Consequently, since so many sponsor needs are served, the probability is that these arrangements will continue to increase. ■



WOR-TV New York and RKO Television Representatives held a "So you must have been a beautiful baby" contest with advertising agency and trade association personnel invited to participate. Shown (left to right) are the winners, displaying their baby pictures and the prizes they earned, along with WOR/RKO representatives: Harvey Rabinowitz of William Esty; Bob Glaser, WOR-TV sales manager; Howard P. Abrahams, vice president of Television Bureau of Advertising; Leona Beal of Barbett & Weigert; Michael Gordon of Esty; Jordon Fischer of Norman, Craig & Kummel; Melina McLaughlin of Sullivan, Stauffer, Colwell & Bayles, and Tom Judge, vice president and general manager of RKO Television Representatives.

## Chainbreaks (from page 27)

should see primetime spot gross in the neighborhood of \$90 million. With sales on the NBC affiliates representing about one-third of the nation's total, their take would be in the \$30 million bracket. The increased sales inventory for the NBC affiliates would represent a 10 per cent boost, from 1,924 primetime seconds to 2,124, yielding a possible gain of some \$3 million, on sellout. With the first quarter of the year representing about 23 per cent of the year's total sales, the annual increase could be figured to be in the vicinity of \$9-12 million.

Of course, there are other ramifications. Advertiser acceptance of the spots is dependent on how the stations price them. There are economic factors to be considered here, like how well time will sell in a predictably uncertain market for early 1970.

Then, many observers feel that more advertising time will yield more "clutter," especially if the stations try to sell their new windfall piecemeal, as 10s and 20s. (The NAB tv code, however, limits primetime station breaks to two commercials.)

The question of commercial length is an important one too; the trend in recent years has been away from the 60, to the 30 and the piggyback. The latter is unpopular with all parties, except the advertiser, who can now use more piggybacks in primetime.

### Sold as 30s

Taking an overview, most time sellers think the new increments will be relatively easy to sell, even if the market is slightly off in early 1970. They feel the new breaks will be valuable to big advertisers, will open up new areas of exploration to those with only 60-second spots on hand. However, they concur that the time will likely be sold as 30s, and the NBC O&O's will probably sell it only as 30s.

The most important factor is how well the spots will sell initially. Reps believe the first quarter of 1970 will be "soft," but they're taking a cautiously optimistic approach to it.

Robert Hemm, general manager of Blair Tv's station division, put it this way: "In an expanding tv market, additional inventory is always welcome. We're looking at the first

quarter of 1970 bullishly. It may not be as good as the comparable period of 1969. But we do so much placement close to air date that it's hard to say."

"It won't be bad," adds Bob Kizer, director of tv sales for Avery-Knodel. "Despite the funeral tones of the economists, it will be brighter than most people think. The market will be somewhat soft, but we don't expect it will be bad."

Another cautious outlook comes from Al Ritter, national sales director, HR. "We're looking at early 1970 optimistically," he says. "It may be a little on the soft side. I always look at certain economic indicators—strikes, the economy in general and auto production. Auto production has been cut back 10 per cent on all makes of cars. By the time they reach the dealers in January, they probably won't be selling strongly."

"Economists are very careful in their predictions," says a spokesman for Katz. "One report has it that 34 per cent of advertisers are reporting increases in the first quarter of 1970, another says that sales are off. Our feeling is that it's a very uncertain period."

Another rep is more interested in the implications of the breaks than in the economic forecasts. "It's obviously a healthy indication," he says. "Chainbreaks have been heading downhill. We need more time for 30s in that slot. Now we'll be able to sell two 30s, maybe a few 60s. But the 60s will be sold only for the short term."

Agency media men agree that the 60 will be the exception rather than the rule. Justin Gerstle, media director at Ted Bates, points out: "It won't encourage a swing back to the 60. The 30 is a very efficient length for most forms of advertising. There

## Media buying services examined

The pros and cons of independent media buying underwent close examination when various media executives met recently at the Atlanta Broadcasting Executives Club's annual Fall forum.

Walter Reinecke, director of media and operations research, Henderson Advertising Agency, Greenville, S.C., told the forum: "When a good timebuyer at an agency works hard and negotiates firmly and intelligently he can come up with as good a buy as anybody else—anybody else. What he usually fails to do is publicize his abilities."

But Reinecke added: "The Independent buyer can be a real help to an advertiser in one of two ways. He will force the agencies to wake up and do something about their media departments—or failing this—he will buy spots at what he claims to be cheaper than anyone else."

Media specialization in the decade ahead (within or without the agency structure) was emphasized by Albert Shepard, president of Media Corp. of America, New York, who predicted that, "By the end of 1979, outside media resources will be responsible for investing 80 per cent of all advertising dollars."

Robert M. McGredy, president of U.S. Communications Corp., Philadelphia, underlined UHF's competitive and profitable stand as an advertising force today, pointing out that UHF has provided room for off-network programming, which, he said, still has mass audience appeal. McGredy also noted that through UHF, there are more documentaries and special programs, and extensive coverage of local news and sports events.

Speaking for the "regional agency," Krin Holzhauser, vice president and air media director, Goodwin, Dannenbaum, Littman & Wingfield, Houston, stressed that "servicing a media schedule after it's bought is probably the weakest area in our business today." She added, "We believe that media selection and buying is all part of the creative process and suffers if handled as a separate entity. And I mean separate in or out of the agency."

George Bailey, vice president and media director, Tracy-Locke Inc., Dallas, said that, "Our buyers are taught to be bargain hunters with the bargains judged on value rather than price."

# The biggest bargain in media selling costs \$45,000 per thousand contacts!

It has been reliably estimated that the *real* cost per face-to-face media sales call averages \$45. That's figuring *all* the costs of keeping a man in the field and is based on the fact that only 41% of his time is spent in actual selling (some media say only 25%).

But it's still a bargain because without *that* sales expense you wouldn't sell much advertising!

## The second biggest bargain in media sales communication costs \$40 per thousand!

There's another effective media sales tool called "selling-in-print."

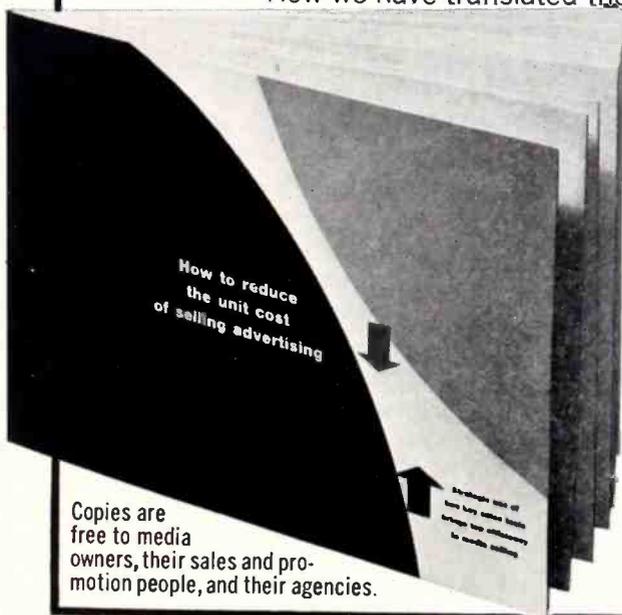
It averages about \$40 per 1,000 contacts.

Used right it can help make the salesman's contacts far more productive. They will have more time to make more calls on *worthwhile* prospects, more time to make more proposals, close more contracts, upgrade and renew more running accounts.

### New booklet illustrates this sound principle of cost efficiency in media selling

For years media have used this basic approach in helping manufacturers of nationally distributed products understand how advertising helps build sales and at the same time reduce sales cost as a percent of sales volume.

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In SRDS **YOU ARE THERE** selling by helping people buy  
STANDARD RATE & DATA SERVICE, Inc.  
5201 Old Orchard Road  
Skokie, Illinois 60076

are a few kinds of ads that do better with 60s—beer commercials, for example, and a few that require more time to set a mood. But in most cases 30s do nicely and we're expecting the trend in this direction will continue."

Media men like Gerstle also think the expanded time will be more helpful to *selected* advertisers rather than the entire advertising business in general.

Gerstle indicates that one thing the expanded chainbreaks may do is help wipe out a practice that is disliked by everyone, agencies, advertisers and stations. This is the cut-in, spot announcements that an advertiser buys on individual stations to supplant his ad running nationwide on a network. Stations don't like them because they feel if an advertiser wants to buy spot, he should buy spot. Advertisers don't like them because stations usually charge for the service at close-to-spot-cost rates. They are valuable, however, when an advertiser wants to measure the effectiveness of various ads in primetime, in comparable markets, under controlled conditions. With the expanded 60s, he'll be able to pick more spots in primetime than were available before in a few movies and in a few isolated locations.

Also, notes Gerstle, the expanded prime 60s will allow advertisers who have commercials only in 60-second lengths to use them in primetime more easily.

Howard Tobias, media director at N. W. Ayer, New York, observes, "Generally, anything which gives an

advertiser more options is in his favor. It could open up primetime to a lot of day and fringe users.

"One of our advertisers is now undergoing a test. Being able to get better spots in primetime will enable him to check duplicate efforts on a national campaign.

"Having more prime 60s will also appeal to some advertisers who want to reach men more efficiently, and prime is the place to do it."

At J. Walter Thompson, the feeling is that the expanded chainbreaks will help advertisers who have strong network campaigns and want to supplement them in certain markets in primetime.

The question of clutter is one that comes up frequently. However, most agency men, reps and station spokesmen don't think the extra 20 seconds in primetime will do much to aggravate an already tense situation. Bob Hemm, at Blair, believes that the impact of clutter comes not from the length of commercials, but from their number. "Some ads are so well done, most people wouldn't mind if they ran two minutes," he notes.

### Reduce clutter?

There are some who think the expanded breaks will do something to *reduce* clutter. A station that might have previously sold the 42-second break as a 20 and two 10s now might sell a 62 as a minute or, more likely, as two 30s. "I can't imagine they'll break it up between 10s and 20s," notes Bates' Gerstle.

The big question, of course, is how stations are going to price their new treasures. If they are charged at the rate of two prime 30s, most agency men feel they'll be reasonable. If they are pegged as three 20s, that's something else.

"Advertisers want to be in primetime," notes Dick Olsen, one of the heads at Sam Vitt International, the media buying service. "The sophisticated advertiser will use it for more different strategies, and there will be a premium charge for this type of location. Whether the advertiser buys it or not will depend on how reasonably it's priced."

Sums up another outspoken ad man: "If stations are going to charge for a prime 60 at \$7 per thousand, they're going to be in a lot of trouble." ■

The world's most widely used television news agency is looking for a producer/news editor who must be conversant with film and VTR techniques. The work involves satellite feeds at odds hours to fit into overseas news schedules. The job will be located in New York and the vacancy must be filled early in the New Year. Salary is about \$20,000.

Apply in writing to

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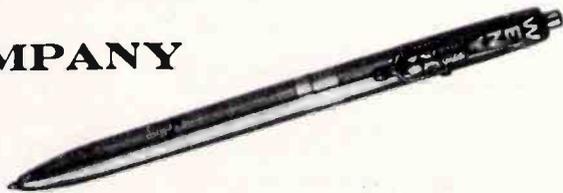
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Quiver, which gives buyers a choice of raspberry, orange blossom, jasmine and champagne. Douches are, however, an internal as opposed to an external hygienic deodorant and are not permitted to be advertised on tv. About \$150,000 will be spent in print media for it, mainly magazines.

Not to be outdone by the ladies, men are also beginning to be served by hygienic sprays. The only product on the market at present is Revlon's Private deodorant, which is one of its Braggi line of specific sprays. This product is in limited distribution at department stores. Revlon does not consider it a mass item because of its price and has no plans for tv. It will use magazines and co-op newspaper advertising.

Advertising expenditures for female hygienic deodorant sprays are estimated by trade observers at between \$5 million and \$10 million in 1969. It could easily double in 1970, say these same sources. It is also believed that the retail market for this product may eventually settle at \$75 million. This year volume could well be about \$20 million, and next year about double that sum.

The leading market share, as would be expected, is claimed by Alberto-Culver's FDS; followed by Pristeen, Vespre, Feminique and Demure. The largest advertisers are probably FDS and Pristeen, the former being not too far from the \$2 million mark, and Pristeen in a position to reach that level.

Pristeen, incidentally, depended upon magazines almost entirely in its early advertising. This strategy has been changed with a switch in agencies from Papert, Koenig, Lois to Doyle Dane Bernbach. Tv is clearly in its future.

Another heavy spender, and primarily in tv, is Organon's Feminique. Faced with the NAB restrictions, Feminique decided on a soft-sell testimonial by Dorothy Provine. This was an expensive commercial (because of the talent fee) but uses the power of the endorsement as a marketing tool.

Though at one time the bulk of the advertising dollars went to print, the media thrust is changing rapidly. It is estimated that 40 per cent of the budgets are now going into tv as compared to 15 per cent several months ago.

Magazines have been favored because much more specific references can be made to the product's virtues and values as compared to tv. It is necessary to create two specific media campaigns, one for print and the other for tv, to advertise the product.

Advertisers are, of course, unhappy over the restrictions imposed by tv. These set limits that are not easy to break through. The word "hygiene" is frowned on in certain contexts as is "gynecologist," according to Sylvester Cleary, vice president and group supervisor of the Vespre account at Sullivan, Stauffer, Colwell & Bayles. Vespre's tv copy says the product is "baby powder fresh," "gentle," and "very effective." It tries to create a hint of intrigue with the copy and the package.

The copy for Feminique says "the name is soft and feminine." It refers to the "beautiful green package," and "the fresh clean fragrance."

#### **Explicit magazines**

On the other hand, magazine advertising is always much more explicit. The copy for Pristeen's magazine ads states: "The trickiest deodorant problem a girl has isn't under her pretty little arms. The real problem is how to keep the most girl part of you—the vaginal area—fresh and free from any worry-making odors." This copy goes on to describe what causes these odors and how the product works to stop them.

The marketing thrust is still toward selling the concept of the product rather than specific brands. The aim is to create visibility, awareness and mood.

At this stage it is hard to tell one brand from another. Reliance is mainly on 30-second spots because with so little to say, there is little need of minutes.

Some disagreement exists between these marketers as to who their prime prospects are. Demure and Feminique seem to be reaching for young women between 15 and 25. FDS and Pristeen want them and older women as well.

This targeting of audience is important because of the conditions networks set for accepting advertising for this category of product. Both CBS and NBC accept such spots only between 10 a.m., and 4:30 p.m. ABC accepts them in the daytime hours as well as after 9 p.m. in selected programs. It does not permit them

in news or children's programs.

NBC at one time took Feminique advertising in *Tonight* but no longer does so. Feminique incidentally will only buy nighttime periods because it believes that is where it reaches its prime prospects.

Station policies in reference to hygienic sprays are rather mixed. Westinghouse broke with the code when it was changed to permit hygienic sprays to go on tv.

Said Donald McGannon, president of Westinghouse at the time: "The recent action of the Television Board in reinstating these products as a class and specifically to include female hygiene items, I view as 'the last straw.' We have now crossed over the line where there is no practical obstacle to products being aired on tv, irrespective of their *personal, intimate* or sensitive nature. . . ."

Westinghouse does not, of course, accept such advertising and, when it is fed to its stations by the various networks, covers the network spots with public service ads. The Triangle stations will accept such spots during the daytime hours, and after 11 p.m.

Among the Capital Cities stations, some carry these spots, some don't. The greatest opposition to this kind of tv advertising seems to be coming from Southern stations, according to some station representatives. Independent stations are generally more inclined to accept them.

#### **Station screening**

In addition to the screening done by the NAB, virtually all tv stations also screen these commercials. Some will accept some of those passed by the NAB and not others.

Advertisers, however, report that in spite of a little trouble, they can generally buy the stations they want. Virtually all have reached their weekly goals in rating points.

There has been some public protest to stations against feminine deodorant commercials, but most of it refers to newspaper ads, another indication of the power of tv, since viewers apparently felt that they had seen the ads on tv.

The opponents of hygienic spray tv advertising feel that, by permitting it tv is in danger of sacrificing a quality image. They do not object to the commercials being shown at present but wonder what heated competition will bring in the future. ■

The cost will really be felt, all agree, in multiple uses—residuals. This increase in residuals payments, lying somewhere between 10 and 15 per cent for off-camera and on-camera (principal) players, can total a staggering sum when one applies it to a highly exposed commercial.

To pay five players \$136 apiece for a particular session, or a few sessions, is not prohibitive. Considering that the "average" cost of production for a color commercial has been estimated at \$20,000 to \$25,000, player cost may appear to be minor. But if a commercial's reuse were to be carried over a period of four cycles, as an example, each of these five players could earn as much as \$4,000 to \$6,000—a total of \$20-30,000 for residuals, more than the original production cost.

Whether or not the new contracts are of critical concern to a particular advertiser depends in part on how many players are used, whether he uses a great deal of spot or network, and many other factors. Retail stores will find the use of players more costly just as all other advertisers will, but the unions feel that they have given stores more leeway in making and showing commercials by placing them under a new heading of "dealer use" in the new contracts.

### **Big ones benefit**

The big national advertisers will certainly become more cost conscious. Major tv production studios feel that they may benefit from this because they have the know-how to keep production on schedule and to hold overtime and triple time (missed meals) problems to a minimum. Such issues are more critical now than they have ever been.

There is a limit to going overboard on economy. As one advertiser remarked, "People are not going to start doing people-less commercials, table-top stuff. The viewer has to relate to people on that tube, nothing else works. But I must say I think costs are out of hand. You have to pay talent too much just to have them come in and audition, then there are call-backs and fitting fees. We're not going to go crazy with economizing, but we're going to have to do something . . ."

Some of the methods of keeping

costs down may mean using fewer performers, slowing down on the rate of commercials production or using spots less often or more selectively. Advertisers say they will look more closely at storyboards with eventual player cost in mind.

More severe responses for economy reasons may lead some advertisers and production houses to do more foreign location work, say some studios and admen. Where this saves money most dramatically is in the use of extras. It appears that extras are collecting a great deal of the resentment over high costs that is floating around the industry.

Even though extras are not a major expense—since they do not receive residuals—it has become obvious that some big guns on the employer side are trained on them. This may be so because there is little the advertiser can do to cut out the principal performers.

Extras tend to point out that their rates of pay are not as high as those enjoyed by principal players, but admen are not inclined to feel sorry for them. After all, extras move from commercial to commercial and do all right for themselves.

Whereas a principal player is allowed to work in only one toothpaste commercial, for example, and may not pose with a competing brand, an extra, since he is not identified with the product, has no such restriction. And then there is the additional expense for "product" extras, those who are in scenes with the brand product.

"They call everyone a product extra—it's ridiculous!" is a typically voiced complaint. An illustra-

tion of this "unfair" practice would be when a principal female player is shown having her hair set with a so-and-so dryer (the product) and is then shown at a dance with a young man, an extra, whose back is to the camera. But since he is so close to her hair, perhaps nuzzling or touching it, he is considered a product extra because her hair is the product and he's in the picture and deserves a higher rate. An ordinary extra receives \$38 in the new contract; a product extra calls for \$85. "It's enough to drive us out of the country to cut down the cost of extras," said one advertising man.

From management's point of view, there are some problems that have not been resolved and perhaps can never be resolved. If a performer comes two hours late to a session, the union may agree that management has the right to fire, penalize or sue the performer. That brings the advertiser or studio no satisfaction. After all, who wants to sue an actor? The studio nevertheless is stuck with the hours-wasted wage cost.

### **Spreading the wealth**

Another problem that both union and management would have wished to resolve, but did not, was how to spread the money to be made by performers more evenly among them. Some players have other sources of income; since they are performers, some have no other income. This situation might possibly become worsened, advertisers point out, if there is a cut-back in commercials production.

All was not lost by the 4As-ANA negotiation committee. They refused to move back on the eight-hour day as SAG proposed, and in fact changed AFTRA's five-hour day to an eight-hour figure, thereby reversing a trend. AFTRA's original five-hour day was radio oriented and included weekend work without additional benefits. Now they are in line with other unions. The employers also held out on the time-and-a-half demand for the ninth and tenth hour of a day's work, and defeated attempted prohibitions on advertising foreign products.

All spokesmen prefer to be quoted as saying, "It was a fair package and we're all pleased"; but in production studios and advertising agencies there is still grumbling. ■

### **Take and give**

WGN-TV Chicago won the Jury Award of \$500 in the Japan Prize International Educational Program contest for its program *Your Right To Say It*. Upon accepting the prize at the Hiroshima station of NHK, Alexander C. Field, Jr., vice president and manager of public affairs for WGN Group Stations, presented the prize money to the Mayor of Hiroshima for the city's charitable fund.

# In the picture

**O**n the day that **Sanford Reisenbach** celebrated his anniversary as an employee of Grey Advertising, he received two presents. One was a watch, which he magnanimously gave to his wife; the other gift was Grey's media department, of which he was made director.

"It was also Columbus Day," throws in the sandy-haired media director, but since he's not of Italian extraction, the coincidences end there.

Reisenbach got the media director's job after his former boss, Harold Miller, took a similar post at Sullivan, Stauffer, Colwell & Bayles. The promotion for Reisenbach came after a decade as media buyer, planner, group head, associate media director and director of media planning.

All this followed five and a half years at Dancer-Fitzgerald-Sample, spent extensively in the media department and fleetingly in the mail room. "I started out wanting to be a copywriter," confesses the professional media man.

Reisenbach's views on media in general are more elaborate than are those about Grey's media buying operation in particular.

On the latter point, he hints that Grey is about to undergo a restructuring of its media wing, as have many other large agencies in recent months.

But Reisenbach refuses to expand on the subject. He insists that the changes, though presumably sweeping, won't be revolutionary. "After all," he says, "I've been here for 10 years and was the likely man to fill the job. After that length of time I wouldn't make radical changes, would I? No, we have one of the best media departments in the business and we'll keep it that way."

**W**hen asked if Grey's revamped media operation will resemble Benton & Bowles's spot-tv oriented department (*Newsfront*, TELEVISION AGE, November 17, 1969) Reisenbach simply laughs and shrugs. "We'll make an announcement when the time comes," he says.

As to media trends in general, Grey's new m.d. is more outspoken. "Media doesn't exist in a vacuum. It's affected by environment, costs, population growth, economics, so-

cial and political conditions. What's happening seems to be this: demographics are causing marketers to be more selective. They're growing more sophisticated, they won't want to waste money . . . The key is: zero in on a selected market."

Magazines are already breaking their readership down into demographic editions, and tv is becoming fractionalized too, Reisenbach believes. "Multiset homes are growing rapidly," he explains. "With a sufficient number of sets in use, you can have very selective markets. And as multi-usage grows, you'll get very selective programming."

What's this going to do to the already-strained family unit? "It's already been done," notes Reisenbach. "Look at the statistics on working mothers. Maybe the parents and the children aren't going to see each other any more. 'Everyone has his own bag' is going to be even more true.

"We know that education leads to independence, and we're in an age of great education. We'll see more independence of spirit among members of the family."

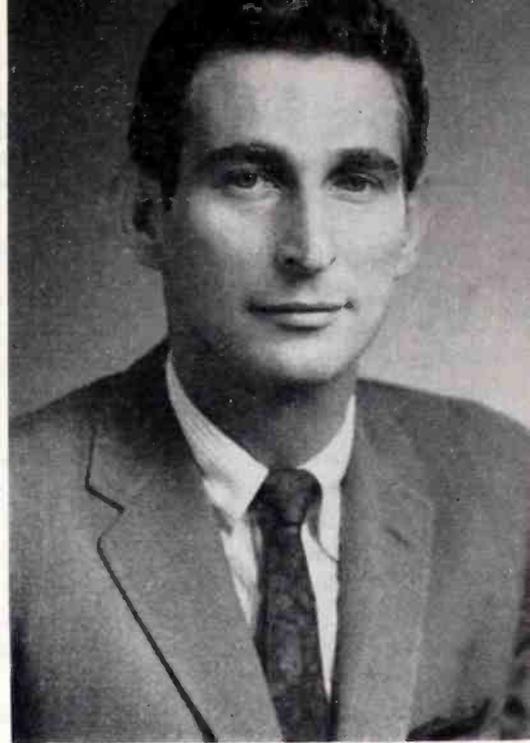
And, adds Reisenbach, "All these factors make media an interesting science, well above the numbers."

Impinging on this deeper concern with statistics, of course, is the computer, a tool that Grey has been using over the years. The agency's Com-Step timebuying program is one of the more advanced media programs in advertising, with buys for most of the agency's 15 major clients being made with the computer's help.

**T**he problem of acquiring input data is one that interests Reisenbach most. "We still don't know all there is to know about comparative media effectiveness," he remarks. "For example, what's the difference between the impact of a 60-second tv spot and a full page in *Life*?"

"Then there are questions for the 70's. Is the 30 going to be as effective as the 60 if everybody is using 30s? The same is true of color. When everybody is using it, will it still be novel?"

Another area Reisenbach thinks needs more exploration is the *why* of certain campaigns, and this must



**Sanford Reisenbach**

*Media department was his gift*

come from more product data.

In his new post, Reisenbach reports to Al Achenbaum, director of information services and planning. Reporting to Reisenbach are three associate media directors, Joe Murray, Stan Gerber and Howard Kamin. They supervise the agency's six media groups (each headed up by an assistant media director). Also under the director's guidance are a media research group and a network business affairs group.

**E**ven if this structure changes, Reisenbach is certain the agency's policy of promoting from within won't change. "We've been very fortunate in developing our own people," he points out, and keeping them happy isn't as hard as it used to be. "Media can be a fun business. It can swing. That kind of environment can be helpful in keeping people in media."

Grey is counting on its all-service operation to keep advertisers happy. "Media's been instrumental in enhancing ideas and opening up new creative avenues," says Reisenbach.

Of the major accounts now being handled by Grey—Procter & Gamble, General Foods, Canada Dry, American Home Products, Revlon, Block Drug and, more recently, Ballantine Ale—Reisenbach has a personal knowledge of almost all of them. "In ten years," he reflects, "you're bound to buy on almost every account in the house." ■

# Inside the FCC

## *The FCC and the White House (cont'd.)*

**W**hen President Nixon was Vice President under Eisenhower, he had to stand helplessly by while Sherman Adams made a series of disastrous appointments to the regulatory agencies. To the FCC, he appointed, among others, a tragic alcoholic, and a small time ward healer. After his election Dick Nixon confided to close advisers that he didn't intend to make these kinds of mistakes. Therefore, he set up the administrative machinery to seek out competent people for the top regulatory jobs, as well as establishing close liaison between the White House and the 20 regulatory agencies. He appointed Peter M. Flanigan a top aide in this area (see *Inside the FCC*, September 22, 1969).

Flanigan is flanked by four staff assistants, each with specific responsibilities in maintaining liaison with the regulatory agencies. In addition to 31-year old Clay T. (Tom) Whitehead, these are William Kriegesman, Dan Hofgren and Darrell Trent. These men, in a sense, are "line-backers" and moved around to take full advantage of their background and abilities.

Tom Whitehead has emerged as an extremely important White House aide, since he is dealing with the hottest agency in town—the FCC.

Whitehead caught that incurable malaise, Potomac fever, one summer while he served as a consultant to the Bureau of the Budget. His father, Clay B. Whitehead, said that Tom had told him before the 1968 election that if Nixon were elected he wanted to join the Administration. Actually, he joined the Nixon team before the election, on Labor Day, 1968. He made his desire known to Robert Ellsworth, onetime Kansas Congressman who became Assistant to the President and Ambassador to NATO.

Whitehead has come a long way from his hometown, Columbus, Kans. He packed himself off to MIT where he earned his undergraduate and master's degrees in electrical engineering. His doctorate encompassed long-range planning and policy analysis, economics, and research and development management. While at MIT, Whitehead was an instructor in electronics and political science.

**RAND after army.** In the army he attained the rank of captain, worked on chemical defenses, and did a study of the threat of biological warfare on the United States.

Returning to civilian life, in the latter part of 1965, Whitehead was hired by the RAND Corporation in California. Among his endeavors was arms control problems and NATO air defense policy. Later he helped plan and organize a policy research program on health services.

Nominally, the agencies dealing with the physical sciences, such as NASA, Intelsat, and AEC, come under his coordinating responsibilities. At present, however, he is working on two projects. One of these is the Administration's position on domestic satellites; the other is a study on spectrum allocations. The dispute between the Defense Department and the Department of Commerce, whose Secretary, Maurice Stans, had at one time sought all spectrum allocations authority, government and civilian, has been resolved. Whitehead did not say how.

In both studies, Whitehead will certainly be stepping on toes. The domestic satellite study was resented by the FCC when it was announced last June, on grounds that it would only further delay implementation of the program the FCC had finally decided on.

The original White House Task Force Report on Telecommunications Policy urged establishment of a cabinet level department to regulate communications. The report was ignored by Lyndon Johnson in the waning days of his Administration. It was left gathering dust in the first months of the Nixon Administration until pried loose by the House Commerce Subcommittee. Therefore, Whitehead's recommendations are being awaited with great anticipation. In the reorganization study, Whitehead is treading in the sensitive area of executive-legislative jurisdiction. Congress endowed the FCC with the power of allocations, and it will take an act of Congress to relieve it of this authority.

Whitehead sought to minimize the dispute over allocations, saying this authority "is really a rather small part of the FCC functions."



*Nixon: awaiting Telecommunications study*

As it stands now, the Office of Telecommunications Management which reports to the White House, has authority over Government uses of the spectrum, while the FCC controls the civilian use. Whitehead argues that this division is artificial.

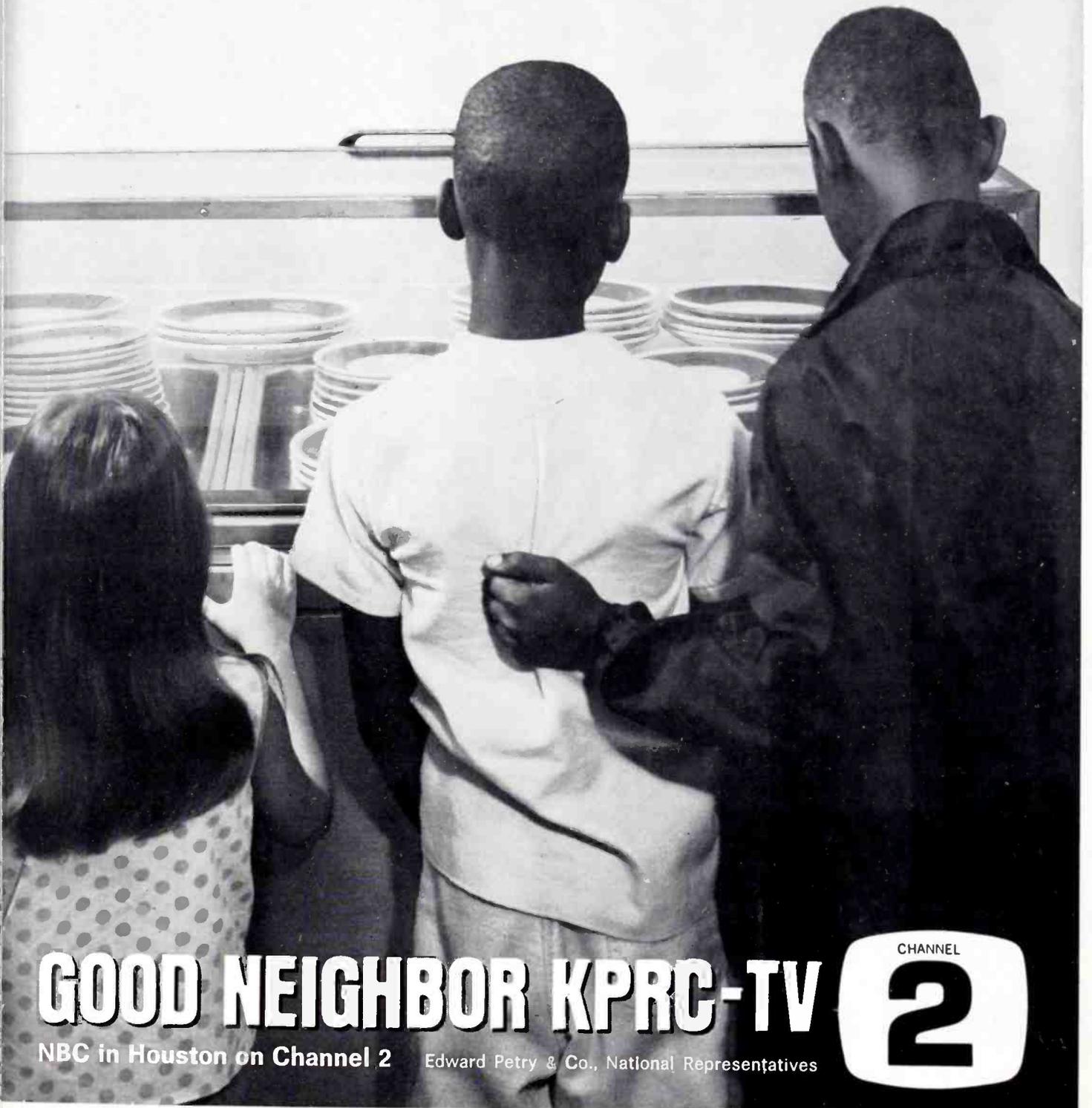
Important allocations decisions affecting civilians properly should be made in the Executive Branch. As examples, Whitehead points to educational television, which should be in the rightful domain of the Department of Health, Education and Welfare.

"Too much stress has been laid on some formal proposal for taking spectrum power away from the FCC. There is much that can be done," Whitehead said, "in an informal fashion without making any actual reorganization. Working closely with the FCC, then, perhaps, in two years we would have a better idea of how the jurisdiction of the Executive and the FCC could be merged."

At any rate, Whitehead said he has not yet immersed himself in the complexities of CATV, multiple ownership, and other issues pending before the Commission. "This will be done in due course," he said, "after resolution of the reorganization question. What is needed first," he explained, "is the proper machinery to tackle the problem facing the Commission."

# WHAT DO YOU TELL A HUNGRY YOUNGSTER?

Frankly, we don't know, and because we don't know, we talked to our adult neighbors instead. We told them that the school board had decided not to spend tax funds for a breakfast program for needy students, was going to cut four thousand poor kids from the free school lunch program, and was asking for public "donations" to bridge the gap. Somehow, this didn't seem to fit our widely publicized image of prosperous (and air-conditioned) well being. In a series of fairly pungent editorials, supported by pictorial evidence, we said so . . . and our neighbors agreed with us. So, finally, did the school board. They reinstated the lunch program. We're still working on the breakfast program . . . we and our neighbors, who apparently still think of us as . . .

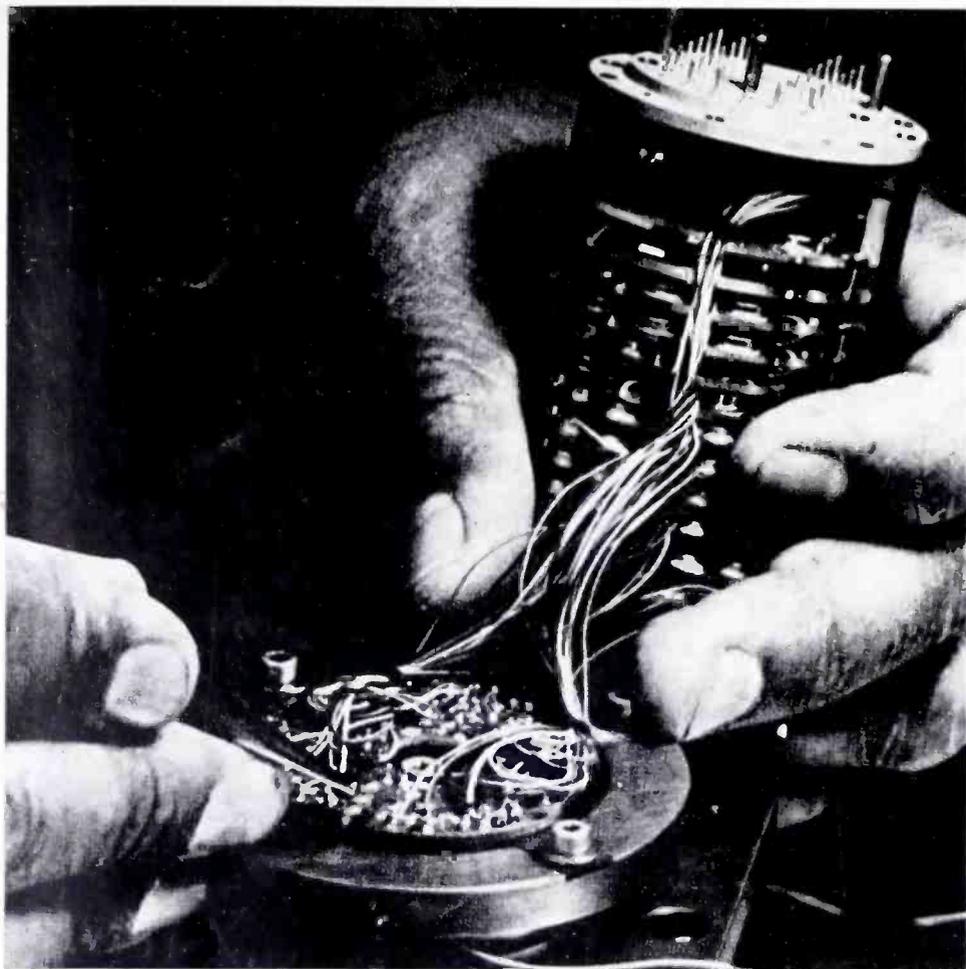


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WLBZ/Bangor

WRDO/Augusta

Television

WCSH-TV/Portland WLBZ-TV/Bangor