

Television Age

Indiana University
Library

Commercials clustering: is three more than a crowd?

PAGE 21

Flexible pricing of the 30s, a new trend in spot

PAGE 24

Tv ad music hits the big time, can cost a pretty penny

PAGE 26

Make your New Year's Eve reservation now.



Guy Lombardo is as much a part of New Year's Eve as "Auld Lang Syne." For the past two years millions of viewers across the entire country rang out the old year watching Guy's live entertainment special for ABC Films.

This year you can ring in the new with an even bigger and better Guy Lombardo Show - and it's presented in color for the first time.

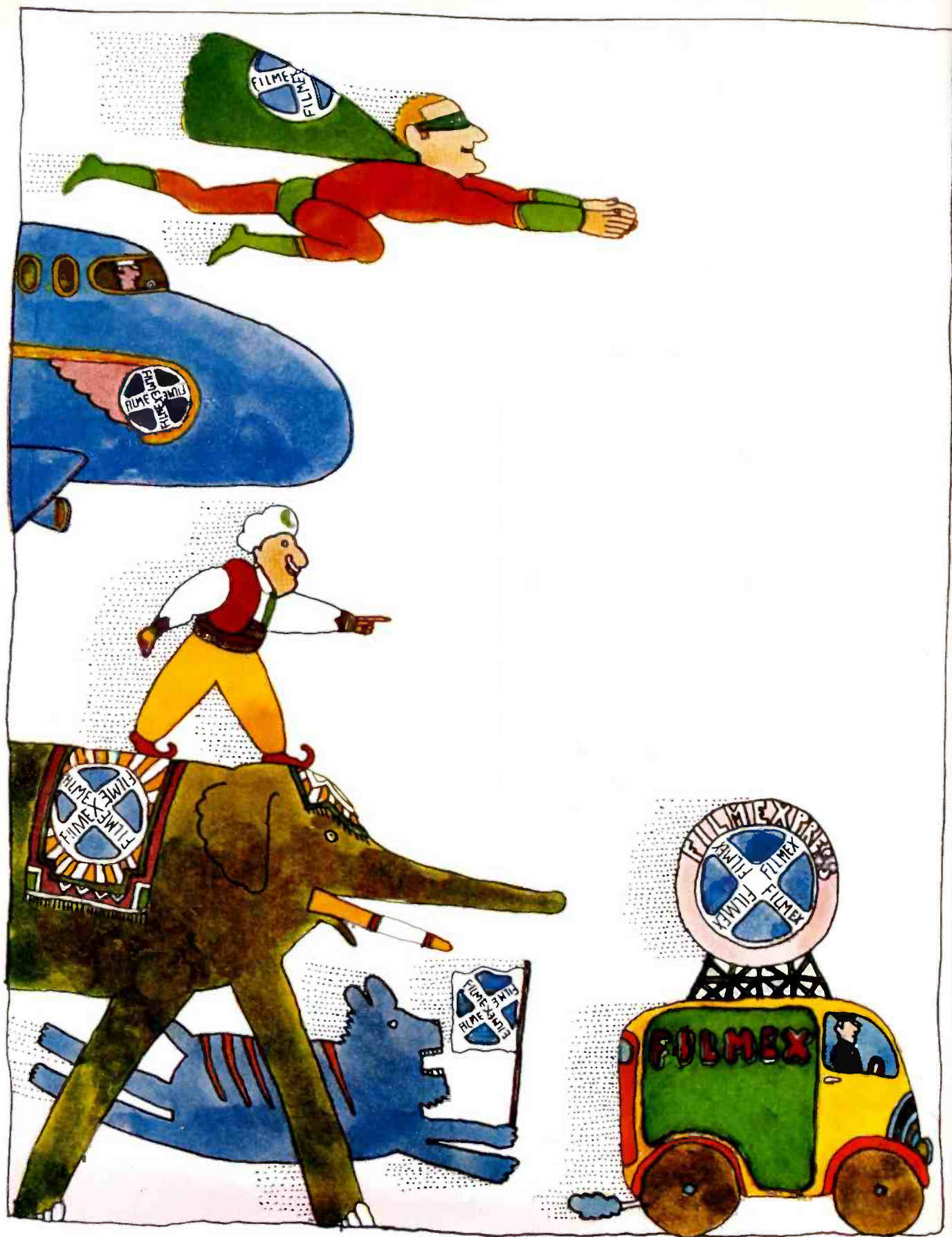
Direct from New York City's famed Waldorf Astoria

and with remotes from historic Times Square, "New Year's Eve With Guy Lombardo" is available only from ABC Films.

Last year 80 stations carried the special. This year's lineup will run well over 100 stations. Make your New Year's Eve reservation now!



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gets it there in half the time.
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Filmexpress, Inc.
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New York, New York 10017
(212) OX 7-6655

DO YOU KNOW THAT WE HAVE ...

12 Great film editors

20 Modern editing rooms

A professional Xenon theatre

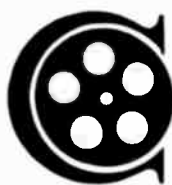
A new sound recording studio

A release printing company

The best optical facilities just an elevator away

The most esthetic, technically oriented, affable group of film makers ever assembled

**IDEAS THRU EXPERIMENT
QUALITY THRU EXPERIENCE**



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POWER . . . One of the nation's most powerful stations . . . over 2 million watts strong!

TOWER . . . Over 1000 feet high. Power-tower combination gives WSBT-TV a market that no other station can reach.

COLOR . . . Exclusive local, live color, including Northern Indiana's only in-station color news film processor.

AUDIENCE . . . WSBT-TV has 42% share, sign-on to sign-off—ARB Feb.-March, 1967*.

From South Bend go with the big colorful ONE, WSBT-TV. Why settle for less?

*Subject to qualifications described therein.



WSBT-TV **22**
SOUTH BEND
REPRESENTED BY KATZ

OCTOBER 9, 1967

Television Age

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28 THE NO-DOUGH, SLOW-DOUGH BLUES

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE


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

Represented by



PETERS, GRIFFIN, WOODWARD, INC.

**We think we're the best.
More importantly our clients do.
Make us prove it to you.**

 **VIDEOTAPE CENTER** 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-5800

Letter from the Publisher

Provocative Seminar

The recent two-day Management/Programming Seminar of TV Stations, Inc. gave more than 300 top television executives plenty to think about. The sessions, adroitly planned by Herb Jacobs, TVSI president, were broad in scope, ranging from the philosophical to the technological to present-day shirt sleeve problems. It blended the present with the future and touched on timebuying, news, satellites, CATV and, of course, film programming.

A look into the future was provided by Walter D. Scott, NBC board chairman and H. M. (Mal) Beville, NBC planning vice president. Scott pointed out that by the end of 1969 the majority of tv homes will be color-equipped and the 75 per cent saturation level should be reached in 1972.

Alluding to the subtle (and, at times, not so subtle) competitive tugs and pulls between network and spot, he pleaded for joint efforts and open cooperation. "Networks," he said, "must recognize the needs of affiliated stations for specifically local programming as essential ingredients of their service; and for adequate national spot and local sales inventory as an essential element of their economic well being."

By the same token, affiliated stations, he continued, are aware that in large measure the advertising values they offer come from the costly and risky network programming structure. The task for all of us is to reach a proper balance and harmony in the interests which usually coincide and sometimes conflict and in doing so, we must be able accurately to identify our respective roles.

Appeal for Clearance

Walter Cronkite, in a succinct but direct appeal, pleaded for the affiliates of all three networks to clear for the Saturday and Sunday evening network newscasts. He mentioned that between 70 and 80 CBS stations pre-empt the CBS Saturday and Sunday news shows.

Cronkite emphasized one of the axioms of news programming, namely, that a strong local news program lead-in gives the Cronkite show a higher rating. However, he gently castigated stations for including so much national and international news in their local shows that the network newscasts many times seem repetitive.

In the session on regulation, FCC Commissioners Ken Cox and Lee Loevinger presented their polarized points of view. The evocative Loevinger tossed in one of his bombshells at the outset of the discussion by declaring that if he were a station manager, he would 1) not pay any attention to the critics since "If you did, you would be out of business in six months" and 2) "I would not pay too much attention to the FCC since you will never be able to satisfy all seven Commissioners."

Significantly, both Commissioners dealt at great length with programming. Ken Cox admitted that there had been many who feel that the FCC, in fact, has no business in this area.

The frosting on the productive sessions was provided by Marshall McLuhan who with his own individualistic blend of amusing and stimulating obfuscation expounded on the "tv generation."

Cordially,



Facts in focus... NIELSEN TELEVISION '67



The 12th annual presentation of summarized estimates of the size and characteristics of the television audience in this country.

For a FREE copy call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • Hollywood 6-4391

SAN FRANCISCO (94104)
68 Post St. • YUkon 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

TV Stations Are Getting Great Color On Outdoor Remotes With RCA TK-42 Cameras

KHQ-TV Tapes Spokane Fair With Single Camera and Mobile Recorder



Scene at KHQ-TV loading dock as TK-42 and TR-5 are loaded into panel truck that serves as mobile unit.

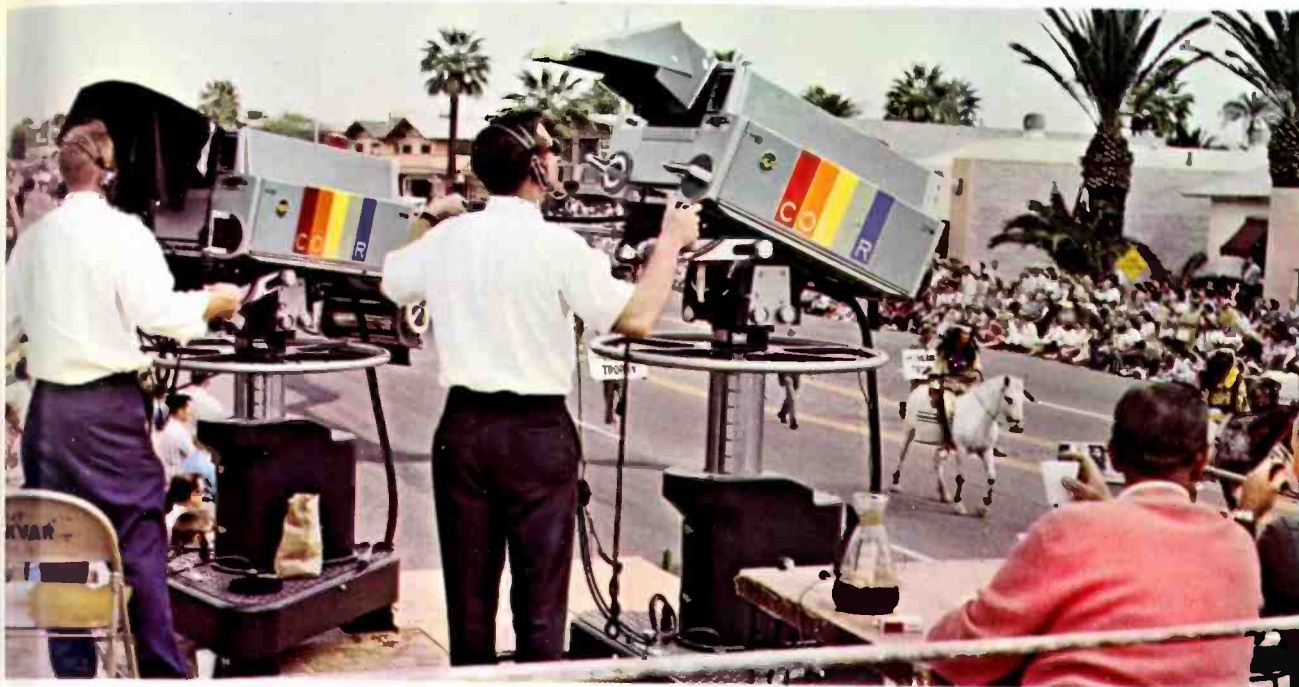


At the Fair Grounds power requirements were so small that KHQ could move about at will to cover the various attractions.

KTAR-TV Acid-Tests Color on Rodeo Parade in Phoenix

Although the day was overcast and color ranged from one end of the spectrum to the other, it was a beautiful show on viewers screens.





Because the parade passed close by KTAR-TV studios, it was only necessary to use some 300 feet of cable, a raised 18-ft. platform, and a forklift to capture the entire rodeo.

KHVH-TV Brings Colorful Hawaii to Mainland, U.S.A.



It was the biggest day in Hawaii's TV history when KHVH-TV, with TK-42 cameras, gave the mainland its first look at Hawaii in live color TV.

A KHVH-TV production crew on Waikiki beach presented a 90-second color remote via satellite during half-time of Michigan State-Notre Dame football game.

This is the kind of color versatility you get with RCA TK-42 live color cameras. They're just as great outdoors as they are in the studio. The big tube performance shines through wherever the requirements are exacting . . . For more information and latest brochure see your RCA representative or write: RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102.



THE MOST TRUSTED NAME IN ELECTRONICS

Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

New Canon Scoopic-16: Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6—f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

Canon



**NEW CANON
SCOOPIC-16.
FIRST 16mm
"POINT-AND-SHOOT"
ELECTRIC
CINE CAMERA.**



**Letters
to the
Editor**

BBC color debut

A recent *Newsfront* declares that "not surprisingly, the first European nation to inaugurate a color service (on August 25) is a technological innovator—West Germany."

The first color television service in Europe was inaugurated by the BBC in Britain on July 1, 1967. That day the BBC-2 network showed seven hours of color, much of it tennis from Wimbledon.

Since July 1, the BBC-2 network has transmitted color television every day and averaged more than five hours of color a week. When West Germany started its color service on August 25, BBC-2 relayed the first German programs in color to British viewers via the Eurovision link.

The present color programs on BBC-2 are of a wide variety: drama, light entertainment, documentary, discussion and sport. It was through a BBC technological innovation, the world's first field-store standards converter, that on September 10 American color television was able to be seen in perfect quality on British television screens.

For the coming year, the West Germans plan to carry about four hours of color television per week on each of their two networks.

On December 2, when British manufacturers have had time to get the production of color receiving sets rolling, BBC-2 will begin, not its premiere, as your contributor says, but its full service of color television with between 15 and 20 hours of color programs per week in primetime.

All credit to West Germany for being second off the mark in Europe.

LEONARD MIALL
U.S. BBC Representative
New York, N.Y. 10020

Ed. note: We regret our European correspondent left the impression that the inauguration of BBC's full color service marked its color debut.



The power of communication
is in your hands.

YOU'RE A BROADCAST PROMOTION MAN.

It means your job is communication. Communication through radio, television, newspapers, letters, conversation — through almost every medium. That's why the big Broadcasters Promotion Association Seminar in Toronto is entitled **MAN: THE COMMUNICATOR**. Because it's dedicated to helping you communicate and persuade more effectively. At the Seminar the emphasis will be on involvement. Involvement in lively discussions and clinics. Involvement with prominent speakers. Involvement with new concepts of effective communication. Involvement with *experts*. No matter whether you're in a big market or a little one, whether you're in radio or TV, whether you're a rookie or an old pro; you'll learn things in Toronto that will help you come out on top. Your business is communication. Come to Toronto and learn to make the best of it.

**12th ANNUAL SEMINAR, ROYAL YORK HOTEL
TORONTO, CANADA
OCTOBER 16-18, 1967**

For the full story contact BPA. Non-members: Come join us. Part of your registration fee applies to your membership dues!



**Broadcasters Promotion Association
1812 Hempstead Road
Lancaster, Pennsylvania 17601**

CHECK ONE:
Voting Member Affiliate Member Asso. Member
Non-Member
Advance Registration: BPA Member \$50.00,
Non-Member \$65.00
Registration at Seminar: BPA Member \$55.00,
Non-Member \$70.00

Are you bringing your wife? Yes _____ No _____
Name _____
Station or Firm _____
Address _____
City _____ State _____
Attached is my check for \$ _____ as my advance registration fee.
Mail this registration form with your check to BPA address above.

wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

Good Old Roger
became the boss.



Yep! He's still asking questions.
Still watching the figures . . . still
reading Television Age.

Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in Television Age
so good old Roger doesn't have to
wonder whatever
became of you?

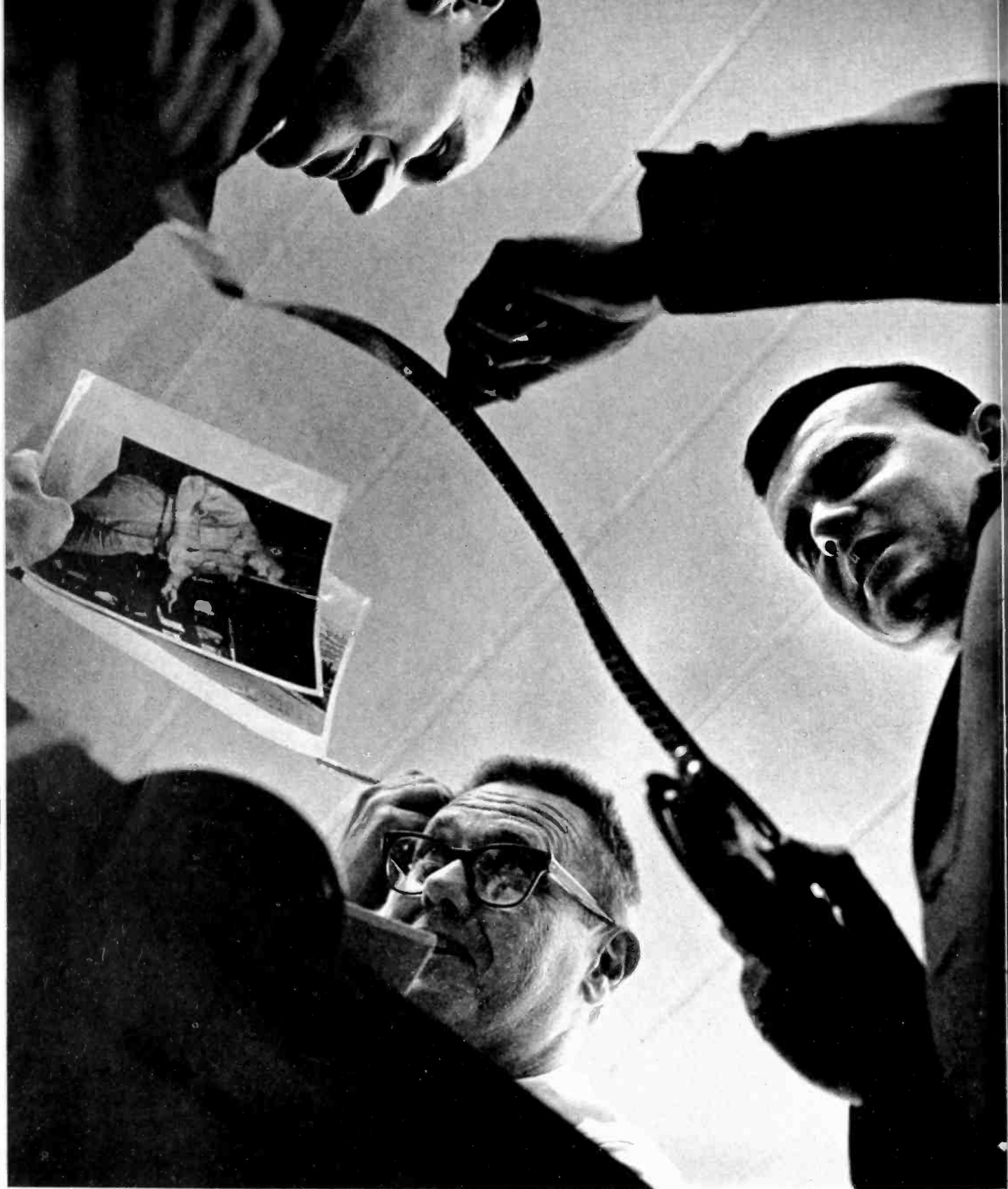
Television Age

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TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER

\$1,000,000,000 IN TELEVISION ANNUALLY



IMMEDIATE...INCISIVE...INCLUSIVE! News: Designed for Milwaukee

WTMJ-TV brings Milwaukeeans news as it happens... from where it's happening! On-the-spot local reporting by helicopter and mobile units. World coverage by wire services, news bureaus, network facilities, sports and weather wires, and video tapé. Complete news coverage...fast! Experienced, intelligent reporting and interpreting by the area's largest news staff provides more in-depth broadcasts than any competing station. And 20 years of experience, coupled with Milwaukee's most modern broadcast facilities, give viewers the best rated news*... Designed for Milwaukee.

WTMJ-TV
COLOR IN MILWAUKEE



*A. C. Nielsen Co., Oct. 20-Nov. 2, 1968 (5:30-6:30 P.M., Mon.-Fri., and 10:00-10:30 P.M., Sun.-Fri.).

The Milwaukee Journal Station • NBC in Milwaukee • Represented by: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

Cronkite Takes Poke at Station News Practices

Walter Cronkite's talk at the Tv Stations, Inc., seminar, while diplomatic, thinly veiled a sturdy poke at station news practices. It reflected CBS News' deep annoyance with stations which excerpt network news feeds for the local segments and which duplicate the network's own show. Cronkite also took stations to task for passing up weekend news and the CBS News' weekly hours in primetime. However, he said tradepaper talk about an early evening hour news strip is unwarranted. He dissociated CBS-TV management from the proposal by maintaining the idea—"a gleam in the eye and a dream in our sleep"—was confined to journalists at the network. Finally, he suggested that some stations—such as the one which offered the network black-and-white silent film footage on a major Presidential candidate—are irresponsibly indifferent to their responsibilities for informing the public.

Tv Programs About Tv Programs

Television seldom presents programs about television programs, which some observers consider odd in view of the wide interest in performers and production. WJW-TV Cleveland remedied that recently via the news-feature approach. Reporter Jenny Crimm visited sets of the CBS-TV daytime shows, interviewed leads, directors and producers and also played a cameo role in *Secret Storm*. Each day's interview was recorded on tape and flown to Cleveland for the *Noon City Camera* show of that day. Not so incidentally, the interviews served to promote the station's daytime programming.

Behind Creative Commercials: Product Proliferation

The growing number of supermarket items is pressuring advertisers to get more ad impact, so as to stand out above the throng. Product proliferation is the basic reason behind the surge in new ad approaches on tv, admen say. Recent figures from SPEEData, which measures product movement to supermarkets, illustrate the multiple choices facing the grocery shopper. In the Chicago market, for example, there are 156 different cake mixes. There are 92 different ready-to-eat cereals sold in New England. In the Southern Pacific area there are 197 different canned meat items. These figures do not include sizes or private brands.

New Plan To Transmit Commercials Via Tape

Under test from New York is a new idea of distributing spots to television stations on video tape. The test is being made at the request of an advertiser and several agencies by Video Transmission Network, Inc., a division formed by Reeves Broadcasting Corp. for the purpose. The tests were begun late in September and are scheduled to run the rest of the year. Preliminary results are due late in October. The system will apparently be competitive with present distribution.

There'll Always Be a Continuous Showing

Despite the recent spreading of talk and variety tape strips into afternoon and late night movie slots, with Metromedia's Woody Woodbury and Filmways' Pat Boone jumping from market to market in a pattern reminiscent of the extension of Group W's Mike Douglas and Merv Griffin, feature film syndicators seem confident that in the long run there'll be no reduction in the market for movies. Ben Barry, director of feature film sales for Triangle, said the strip shows would have a market because they cost less than features, but that features would never lose their appeal because of their strong audience draw.

Plenty More Parades

As part of tv's growing appetite for specials as well as ways to reach the young adults and adolescents, more pageants are coming to tv. Latest is *Sound of Youth*, a national talent contest, for adolescents only, 16 to 19, launched earlier this year by Sid Bass. The finalists will appear in a show likely to find a network berth sometime this winter. The talent categories are female vocalist, male vocalist, and group, whether vocal or instrumental or both. Interest is said to be high in the show among the hairdressing, cosmetic and other youth-oriented advertisers.

Another move toward more network (and perhaps syndication) pageants was made last week when Teen-Age Fair linked up with Burt Rosen Productions. Last summer Teen-Age Fair worked with Petersen Productions in making *Malibu U* for ABC-TV, and continues to do the Miss Teen International Pageant, also on ABC-TV. Best Foods, which last June put its College Queen contest on tv for the first time, will continue to use video as kingpin for the promotion.

Best Foods To Sponsor Specials Package

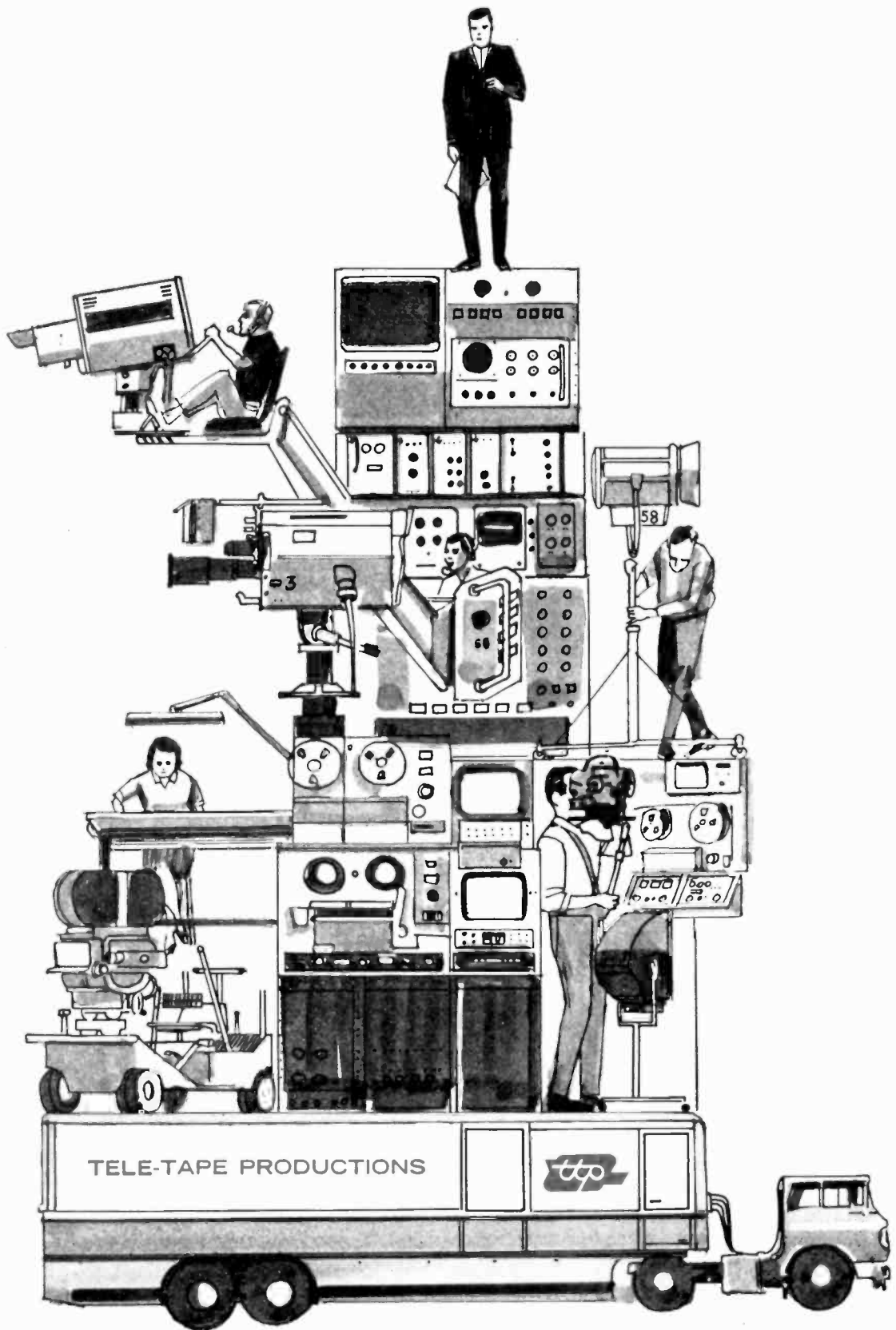
As part of its spot tv plan this year, Best Foods Co., through its agency, Dancer-Fitzgerald-Sample, Inc., will sponsor a series of five hour-long *King Family Holiday Specials*. First of the series, built around major holidays, will be aired Thanksgiving Day with others to follow on Christmas, Valentine's Day, Easter, and Mother's Day. Shows will be on stations in these 12 markets: New York, Los Angeles, Washington, D.C., Kansas City, Cincinnati, Cleveland, Minneapolis, Columbus, Dayton, New Haven, Boston, and Atlanta. Avery Butensky is the agency contact.

Market for Shorts

Richard Perin, head of Perin Film Enterprises, is mulling the possibilities of marketing short subjects to tv stations, in addition to the features program his company is already embarked upon. Perin said many stations have indicated an interest in running shorter films, many of which are masterpieces of film-making, but which seldom get exposure. A possible acquisition, Perin said, is the 20-minute *Texas Romance* written by Harvey Schmidt and Tom Jones, creators of *The Fantastiks*.

THE MOST IMPORTANT CONTRIBUTION A PRODUCTION HOUSE CAN OFFER . . . THE RIGHT PEOPLE

TELE-TAPE PRODUCTIONS • 234 West 44th Street, New York, N.Y. 10036 • OX 5 0910 Area Code 212



Business barometer

The drop in spot during July wasn't carrier over into local business or network compensation, but business in the latter areas gave no cause for rejoicing. Local revenue slid up slightly over last year to \$24.9 million, compared with \$24.6 million the year before — 1.3 per cent rise. Compensation was a little better, rising to \$20.3 million vs. \$19.8 million in '66, up 2.5 per cent.

The seasonal factor pushed local revenue down 11.3 per cent compared to June but network income did well vis-a-vis June, actually rising 6.5 per cent.

The varying behavior of local and network revenue is dramatized in another way: the July rise in the former is the smallest since the year began, while the network revenue increase is the biggest in '67.

Local revenue has gone up every month this year, March being a particularly good period with a jump of 14.5 per cent. Network dollars dipped only once in '67 — a sizeable 7.9 per cent in June, probably due to coverage of the Mid-east war. But the biggest hike this year before July was 2 per cent.

Change in revenue by station size show up as follows: in local business the smaller stations averaged a 0.9 per cent rise, the medium-size group declined 0.3 per cent and the larger stations rose 2.1 per cent; in network business the smaller stations rose 4.6 per cent, the medium-size group went up 5.7 per cent and the larger stations had a mere 0.8 per cent lift.

Totals for the year to date show that local business has hit the \$200 million mark (\$200.4 million, to be exact). The comparable '66 figure was \$188.4 million, as adjusted (see "Business barometer" September 11); compensation totals were \$140.3 million in '67, \$139.9 million in '66.

Next issue: a report on spot television revenue in August.

LOCAL BUSINESS



July (up 1.3%)

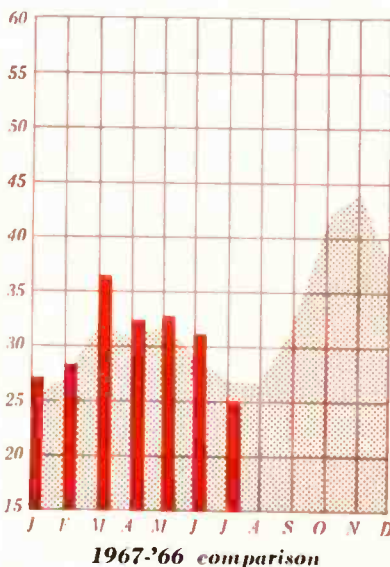
NETWORK COMPENSATION



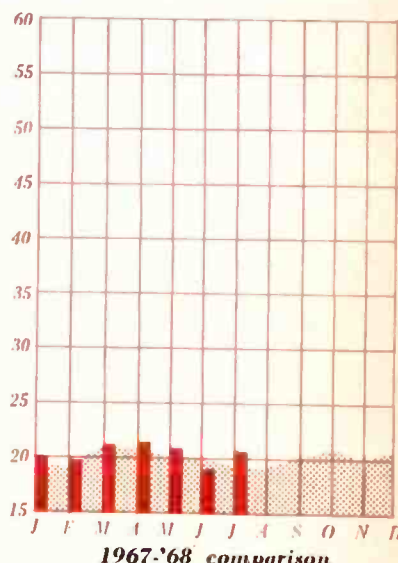
July (up 2.5%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+0.9%	+4.6%
\$1-3 million	-0.3%	+5.7%
\$3 million-up	+2.1%	+0.8%



1967-'66 comparison



1967-'68 comparison

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

Iowa is corn. Yeah. And the earth is homaloidal.

Flat statements about Iowa corn have only a kernel of truth: We raise it and it's important—but not preeminently. Iowa *isn't* corn. Ever since 1950 the market value of Iowa's industrial output has exceeded its *total* agricultural output. In 1966 the ratio was 3 to 1 (\$10.2 to \$3.3 billion).

What's it to us? We're tired of the hayseed image. And, although the traffic created by a couple of hundred thousand industry-employed Iowans creates a little smog, the Iowa air absorbs it with ease and

still leaves room for our kinetic kilocycles.

Man and boy, we've watched Iowa

The WMT Stations

Mail Address: Cedar Rapids, Iowa
WMT, WMT-FM, WMT-TV
KWMT, KWMT-FM, Fort Dodge
Represented by The Katz Agency

industry grow, and small farms become big business. Eastern Iowa now contains 60% of Iowa's population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

We have reason to believe that we've followed Eastern Iowa's changing complexion and taste, perhaps even helped shape the latter. Our sales staff, or Katz Agency representatives, will be happy to share our reasons with you.

Tv Phone Polls

Telephone polls on public issues are catching on among tv stations. A number of outlets have recently launched such operations, among them KPRC-TV Houston, KSTP-TV Minneapolis-St. Paul, WHDH-TV Boston, WJW-TV and WKYC-TV, both Cleveland, and WLWI Indianapolis.

The Storer-owned WJW-TV and the NBC-owned WKYC-TV kicked off their polls on the same night—September 19. The former calls its survey “Tel-Opinion Poll,” while its competitor uses “Opinion Poll.” For its debut, the Storer outlet asked whether the U.S. should withdraw from Viet Nam now, while the NBC station queried viewers on whether public employees, “such as school teachers,” have the right to strike.

A surprising 60 per cent voted in favor of withdrawal from Viet Nam, while 61 per cent felt that public employees should have the right to strike.

Poll Format. Most of the telephone polls, including all the stations mentioned above, follow a standard format. The question is posed on the early evening news. Viewers are given one phone number to vote “yes” and another to vote “no.” The votes are recorded automatically by equipment which counts the number of calls for each number. Callers don’t have to identify themselves, or even talk at all. Results are announced on the late evening news.

Jack Harris, general manager of KPRC-TV, which calls its polling feature “TeleVote,” said his phone lines and vote-recording equipment can handle more than 50,000 calls during the three-hour voting period from 6:15 to 9:15 p.m. This volume of calls is believed to be one of the highest provided for. It also indicates the reason for station enthusiasm for the polling format—high viewer interest.

The volume of calls, as a matter of fact, has, on occasion provided problems for the telephone company, since the clogged lines can affect the operation of the calling exchanges as well as the receiving exchange. Calls

peak at certain periods, usually right after the question is posed and right after reminder announcements during the evening.

‘National Poll’. The next development in telephone polling that may spread is the exchange of voting results among stations. This has already been tried on a two-station hookup for one night by WFIL-TV Philadelphia, which claims to have been the first to use the technique on a regularly-scheduled nightly basis (it began last February), and WHC-TV Pittsburgh. The two asked an identical question—whether Sen. Robert Kennedy should be drafted as a Presidential candidate in 1968—and got practically identical results. More than 60 per cent of the viewers voted “no.”

The Philadelphia station will expand its network on October 20 to include perhaps as many as 20 stations and thus provide a kind of national quickie opinion poll. Among those expected to participate so far, in addition to WHC-TV, WJW-TV and KSTP-TV, are WMAR-TV Baltimore, WLBW-TV Miami, WGAN-TV Portland, Me., and WMAL-TV Washington. The tentative question: Will President Johnson or Senator Kennedy make the strongest Democratic candidate next year?

The answers will come in to WFIL-TV via teletype, be tabulated and averaged (probably on an unweighted basis) and then sent back to participating stations. The latter will get not only the “national” figure but votes by individual markets.

Combining votes from markets of various sizes and from stations of varying audience coverage into a representative total obviously presents some statistical problems. The Triangle station will not attempt (indeed, may not have time) to perform any sophisticated mathematics to weight data from the various stations. However, it feels that a broad response will provide some indication of the popular will. Further, it is, for the time being, considered a test.

The question of how representative the polls are still remains unanswered. Researchers look on this

form of survey as risky from a statistical standpoint, since the respondents are not chosen in any systematic manner. The fact that the number of response is often larger than the conventional survey sample does not build reliability into the final results, the technicians say. The people who don’t phone may have different opinions from those who do; in fact, those who don’t phone may be different types of people from those who do.

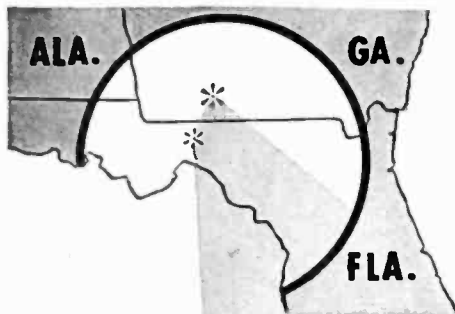
Recognizing this, WFIL-TV had the telephone company monitor the various local exchanges in Philadelphia. It was found that the calls were widely dispersed. While, technically speaking, this was not a test of reliability, it did suggest that the callers were representative.

Methods compared. A comparison of results from ballots printed in newspapers compared with a scientifically-selected sample was made by WCBS-TV New York earlier this year. (See *Tele-scope*, July 31.) The newspaper ballot is comparable to the telephone poll in that responses are spontaneous.

Both methods compared asked the same question—whether the military draft was fair and who should be deferred. Results were contrary when it came to the basic question of the draft’s fairness. The mail ballot indicated most people thought it was unfair; the scientific sample indicated the opposite.

Significantly, when it came to questions about whether specific categories of people should be deferred, the two surveys were remarkably close. It may be that the more specific a question is, the more reliable the automatic telephone poll.

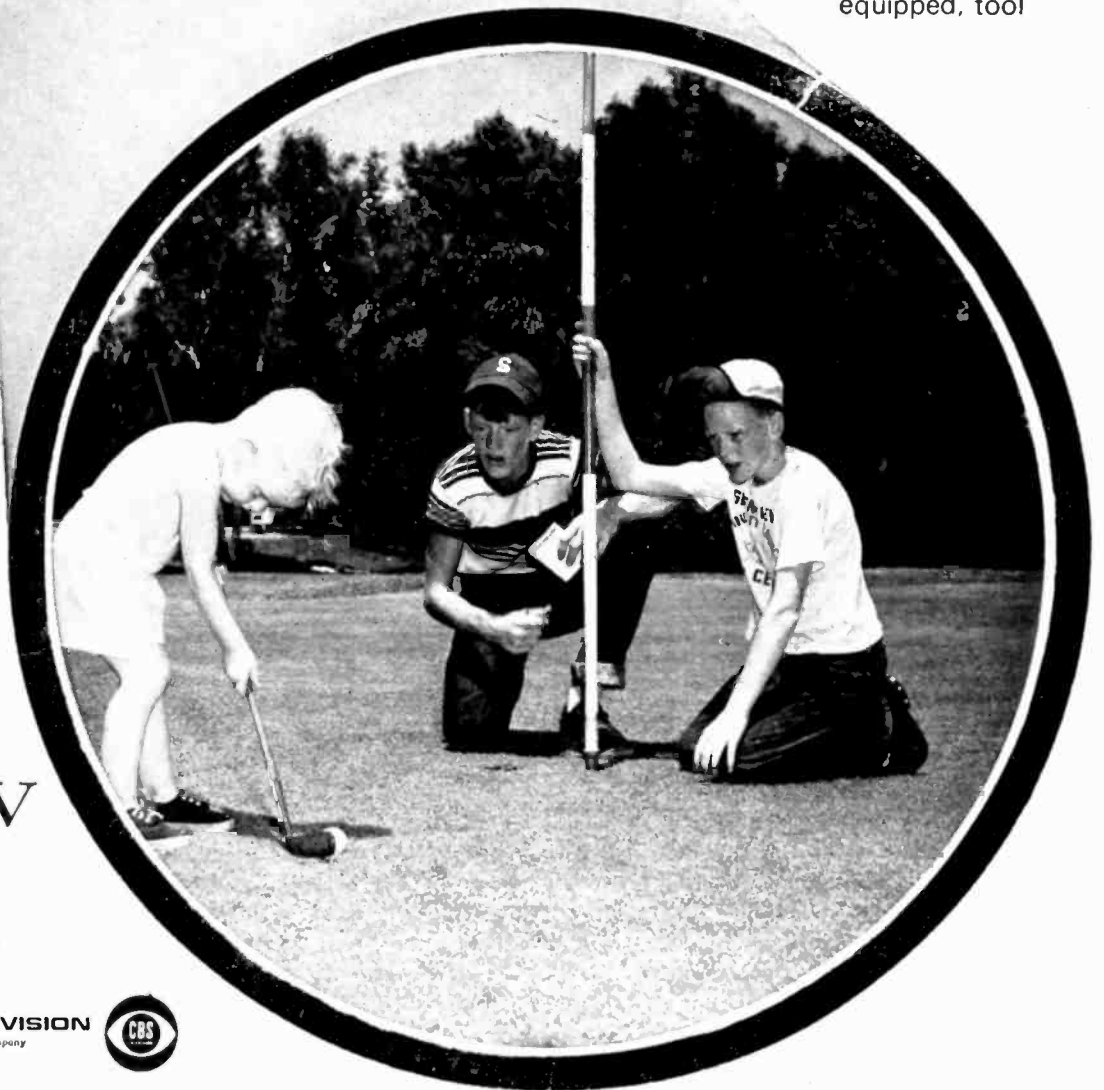
‘Undecided’ upset. In Boston, WNAC-TV used a probability sample from the Boston phone book for a poll prior to the mayor’s election last month. In this poll the station called the respondents ominously, the totals showed 48 per cent of them undecided. Result: the front-runner in the poll came in second on election day.



WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we're *total color* equipped, too!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Predictions of four and even more commercials in a row mean new efforts to make ads stand out

Is more than three a crowd?



Strength and simplicity in execution, outstanding selling ideas, more substance, more pzazz—these are some of the qualities television commercials will have to project more powerfully in coming years.

Facing the challenge of commercial clustering, agency spokesmen predict there'll have to be greater effort to create better commercials in the future, if an ad is going to stand out against cheek-by-jowl competitors.

The pros and cons of commercial clustering have been in sharp dispute among agency pundits for some time. Many feel clustering is likely to become a fact of life within the next five

years. Significantly, the first step in that direction may soon be taken, with passage of a revised time standards section in the Tv Code.

One of the key new proposals, if passed, would limit program interruptions to two per half hour. Another change would end ceilings on contiguous commercials. Thus, triple-spotting might become the norm in primetime programs. Further, some agencies predict four commercial minutes per half hour coming at night. With 120 seconds in one program interruption, an agency may find its 30-second pitch in the company of three other television commercials.

And clustering might go further. At an ANA

workshop in New York last March, Benton & Bowles executive vice president Victor G. Bloede predicted that by 1972 daytime network would go as high as seven or eight minutes per half hour, with as many as 18 minutes per hour in fringe time. He foresaw primetime islands of four 30s, fringe and daytime islands of up to six 30s.

What will this mean for the guy who has to write the copy for one of those 30s? "It's certainly going to put more of a strain on creativity," admitted Richard L. Rich, of Wells, Rich, Greene, Inc. "The mediocre commercial will suffer much more than it does now."

Even an outstanding commercial, clustered in the company of three or four others, is dependent upon the success of competing commercials, and this paradoxical dependence has many creative people worried. "If you're third or fourth in a series of commercials, there's nothing you can do to hold the viewer. He's either there or he's gone," said James Duffee, president of Carl Ally, Inc. Added Al Sklower, creative director at Spade & Archer, "People can't absorb four jam-packed selling messages in two minutes. It's mind-boggling."

Longer commercials

One possibility is that advertisers might go in for longer commercials. Gordon Webber, director of broadcast communications at Benton and Bowles, foresees a possible return to program sponsorships or, possibly, joint ad ventures.

"This might lead to a format that would marry two or three compatible products in one long commercial," he said. Envisioning a kind of omnibus format, he suggested "several breakfast products, say a breakfast drink, cereal, and coffee, might team up as a dramatic whole, with storyline unity."

There is somewhat of a trend toward longer commercials, although it's only a sub-current when compared to more widespread advertiser use of 30s, and it's tied up with a current programming trend toward more specials.

Manning Rubin, associate creative director at Grey Advertising, pointed out that Ford and several other clients who sponsor specials have run commercials anywhere from three to 10 minutes long, "with considerable success." He admits the very long commercial poses problems of continuity, but considering the loss of impact likely if shorter commercials are clustered, he feels the longer pitch has the edge.

The longer commercial has other advantages, too. "It gives you time to build empathy with the audience and to create an atmosphere of greater memorability. It allows for greater depth of impact," Webber observed.

No one is sure, however, just how effective the longer commercial is. According to one Schwerin study, longer commercials do better when it comes to the ability to change brand preference. "In the area of audience liking, as well as effectiveness," said Schwerin vice president Henry Newell, "commercials in the 71-to-90 second group averaged especially well." Whether the degree of effectiveness would be great enough to offset the costs involved has not been determined, however, and most spokesmen feel the longer commercial will probably remain the luxury of the bigger advertiser.

Longer commercials are not always a solution, even for the guy who can afford them. "They're fine when you want to describe something in detail," Rich noted, "but you have to have enough material to hold audience attention. It may work well for a household appliance but may not be appropriate at all for a candy bar ad."

Most creative people say commercial length has little to do with whether or not commercials are clustered. "Some commercials are bought for maximum effect," Rich explained. "Others are bought for maximum idea compatibility. There are such things as 20-second ideas and 60-second ideas. This is what should determine commercial length."

The object, says Bob Margulies, who heads the commercial broadcast production department at Bates, is to say what you have to say in the short-

est time possible. There is some disagreement over this principle, however, and it's likely to produce a variety of creative approaches to the handling of short commercials in a cluster situation.

Sklower sees the 30 as a difficult time unit, from a creative point of view. "In 60 seconds, you can effectively tell a story and sell your product," he explained. "In some cases you can do it in 30, but that's rare. You have to do more than just tell the product story. You have to grab the people and hold them. A good 60 may have only 25 seconds of copy. The rest of the time is used to set up a situation, to get interest, to lead the viewer gently into the story and leave him with something memorable. It's

*Whatever the approach,
the objective is still
a hard-selling commercial
viewers won't forget*

like using the white space in a print ad to give impact to your selling points."

The biggest problem in a cluster of 30s, Sklower feels, is that there's no white space. "People can't absorb a million things at once. You need at least a minute to make your point and the fewer things on either side of that minute the better."

Advocates of "tell it short and to the point" insist, however, that a lot of so-called white space is just time filler. According to Margulies, "Every writer should start with a 20-second spot and work up. If you can tell a story in 20-seconds it's easy to expand to 30, 60 or 90. That's when you can dress it up with technique and commercial production values."

Whatever the approach, the object is still to produce an attention-getting hard-selling commercial that viewers won't forget. With this aim in mind, some agency people feel the cluster challenge presents no significantly new problem, that the solution

is simply to go on creating the most interesting ads possible.

"The situation will be no different from what it is today," Durfee affirmed. "Some breaks today are as long as two minutes, and I've counted as high as five commercials on prime-time on one non-network station."

According to Bloede, "the biggest problem—getting attention within a cluster of other commercials—really became acute when many advertisers started to use back-to-back commercials. As far as the people writing the commercials are concerned, it really isn't a different problem."

Rich sees the whole television experience as a vast competition for attention. "It makes no difference whether I'm competing with three other commercials or with the show surrounding them. I don't think people's minds are that rational that when a commercial comes on they automatically turn off. In fact, some people feel the commercials are often better than the program! A good commercial is a good commercial, whether it's competing with other commercials, with the Vietnam War, or with explorations on the moon. It has to get through."

There is some feeling that clustering will not significantly hurt impact at all. Although little research is available at this point, there are some studies that seem to indicate clustering will put television in little danger of losing the advertising dollar. A report in the June 1965 issue of the *Journal of Advertising Research* tells of a study which found no difference in commercial recall between clustered and island commercials.

CBS study

The well-publicized CBS study by the late Prof. Gary Steiner, of Chicago University, which indicated people probably gave as much attention to commercial as to program segments, is another point encouraging optimism. But this optimism, thinly founded on rather scant research, offers little comfort to most creative people.

Those who cite success of advertising in many European countries,

where commercials are clustered in segments of from five to 15 minutes, must face the skepticism of their own agency research people. Researchers say the European experience is not comparable to the U.S. "There's a world of difference between the two," explained Allan Greenberg, research director at Doyle Dane Bernbach, "They've always had clustering in those countries. Viewers are used to this. In this country, you create viewer irritation by increasing the number of commercials because you're disrupting a pattern."

Negative effect

Greenberg indicated that several private studies, done by agencies for various clients, have shown clustering *does* produce a negative effect in terms of audience impact and commercial recall. The question still to be answered is how much of a negative effect? "If loss of effectiveness is offset by savings in the cost of advertising, then it's not so bad," he said. He admitted, however, that the ratio of cost to effectiveness would probably be different in every case, depending upon the strength of the product in the marketplace and the quality of the commercial.

What is comes down to, and what many creative people seem reluctant to admit, is that whether dilution of impact is great or small, to some degree it's going to be harder to break through clutter with an effective selling message.

Those who do admit it say the problems will be met as they arise, with development of new film and photographic techniques and deeper digging into the vast resources of the "creative mind." The greatest problem will be to tell it faster, clearer, and more provocatively without losing any of the salient selling points.

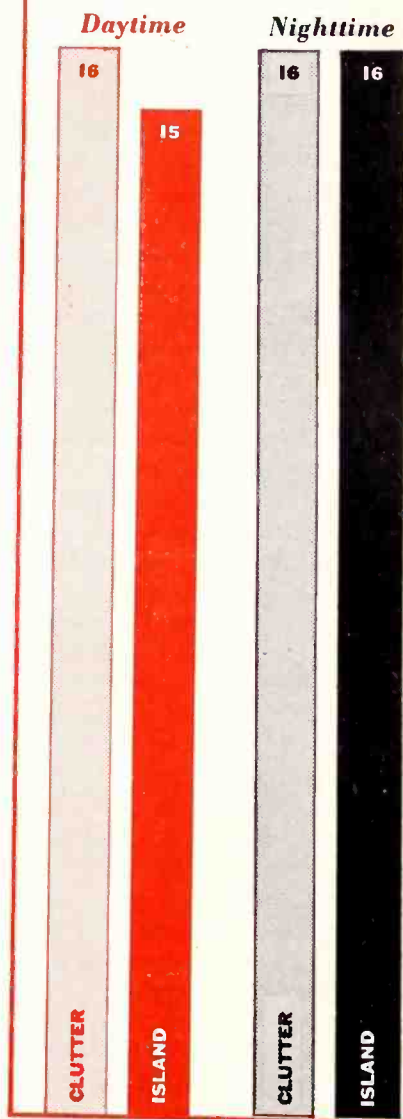
"Try to make the commercial in the first few seconds as arresting, novel and unexpected as possible," Webber suggested, trying to imagine how he might meet the problems of the future. "Try for great simplicity in presentation of ideas and film techniques. Most important, you'd need

(Continued on page 46)

Clutter: no effect on commercial recall

Per cent of housewives who proved recall (unaided) of "clutter" vs. "island" in-program commercials

Data is from study of 1,629 housewives in Chicago and suburban areas, Fall, 1963. One of the rare published studies in this area, it involved telephone interviews from 10 to 50 minutes after commercial was aired. "Clutter" refers to commercial positions near end or beginning of show, which are followed or preceded by promos, in-between-program commercials, station identification, etc. "Island" refers to isolated positions near middle of show. Undertaken by Needham, Harper & Steers, research was published in *Journal of Advertising Research*, June 1965.



With the exception of sporadic thrusts and parries between agency and station rep spokesmen, debate over how to price the 30-second commercial seemed to have been reduced to a quiet murmur, until recent statements by certain reps set the whole thing off again, this time in a new direction.

Although talk had concentrated on the question of what percentage of the minute rate stations could reasonably charge for the independent 30, most reps are now pushing for elimination of the premium question entirely. They argue that the 30 should be evaluated as a distinct unit of time rated not as a percentage of the minute but in terms of cost efficiency and audience reach.

Removing discussion of percentages from the limelight would relieve stations of advertiser pressure for 30s at a set percentage of the minute rate, particularly in non-primetime locations and would free stations to increase rates for 30s in those positions where they felt an increase was justified. Agency reaction indicates, however, the stations may be cutting their own throats by encouraging even greater advertiser support for the already popular piggyback, which stations don't like.

This is particularly significant, since most reps agree the big piggyback users have been in the forefront of the move to independent 30s. Their agencies have come some distance from their insistence, a little less than a year ago, that 30s should be sold at 50 per cent of the minute rate, on the grounds they were available at that price in piggyback minutes. At that time, stations were testing 30 rates ranging anywhere from 55 to 85 per cent of the minute rate. With the exception of a few holdouts on both sides, stations and advertisers seem now to have become adjusted to a non-primetime pricing

range of between 55 and 65 per cent.

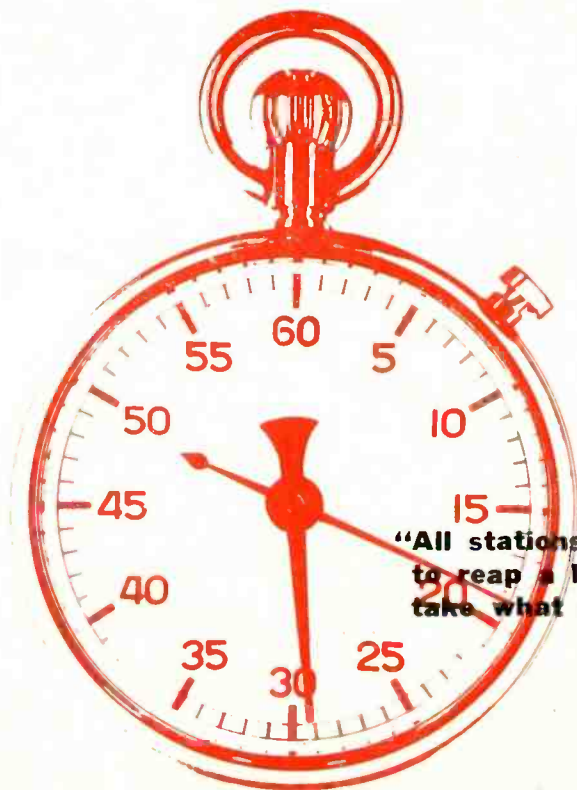
This relative pricing stability would seem desirable at a time when stations are still trying to encourage interest in a new time unit. In fact, indications are stations have no intention of increasing 30 rates across-the-board beyond these percentage limitations. They say only that these figures were not determined by relating price value of half-minute commercials, that they are not always sold at the same per cent of the minute rate, and that advertisers should not expect them to be.

"Many Katz-represented stations sell 30s at between 50 and 60 per cent of the minute rate, but it just happened to work out that way," explained Scott Donahue, vice president for Katz Television. "Prices can vary up and down, according to conditions in the marketplace." The

price for a 30 can be different in any location on a station's schedule, he suggested.

Says David Simmons, sales manager at Avery-Knodel, Inc., "Our 30s are generally sold at 60 per cent of the minute rate, but they can be as high as 80 per cent in some locations and as low as 55 per cent in others. At Blair Television, where 60 per cent is also the general rule. New York sales manager Robert Hemm said, "they may be only 55 to 58 per cent in some cases. There may be a variance in one or two time classifications. One station still maintains the same rates for minutes and 30s."

The reps seem to be directing their statements at advertisers who have said their agencies will not buy independent 30s at rates higher than a certain per cent of the minute rate. This, the reps feel, is unfair, since



**"All stations want is
to reap a harvest . . . and
take what traffic will bear!"**

*Media Director,
Top 10 Agency*

New trend: flexible pricing for 30s

*Stations want to unlock
the short ad from a fixed
percentage-of-the-minute
rate—grid plans are
easing the way*

there are obviously some locations in which 30s offer greater audience reach, and thus greater market value for the station.

"News and early fringe spots are very valuable and generally priced the same as the minute. In day and late night locations, where audience value diminishes, prices are lowered to anywhere from 50 to 70 per cent of the minute rate," explained Ted Page, vice president and general manager for the tv division at Edward Petry & Co. "We work on a grid system for all time units. In any given location, the 30 has its own value, weight, and price."

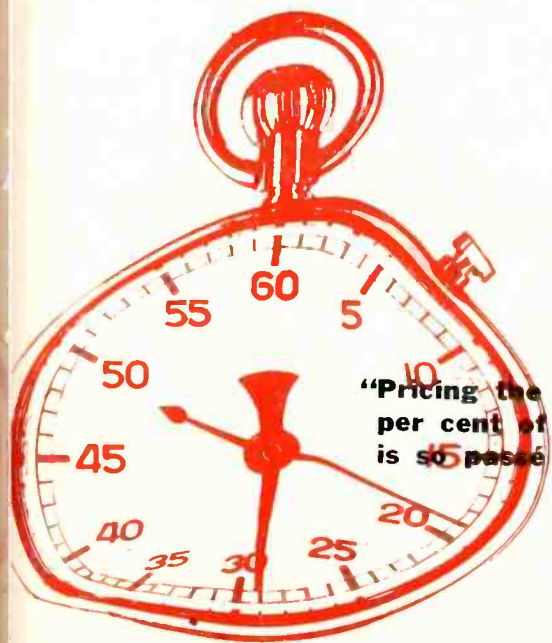
Pricing on a grid card system, which is gaining an increasing number of adherents, gives stations the kind of pricing flexibility they want. At H-R, where 65 per cent of the represented stations are on the grid

system, prices for the 30 can vary "by market and by individual spots per market," according to sales manager Al Ritter, although rates generally average between 55 and 60 per cent of the minute rate in non-prime-time. "You have to stay away from talk about percentages," Ritter said. "You can't split the cpm for a minute straight down the middle. According to research, the 30 is almost as effective as the minute commercial."

Using the example of a station in a major southern market, one rep spokesman explained how grid pricing makes it unrealistic to evaluate rates in percentage terms. "In a selected daytime location, the price for a 30 might be \$68, the price for a minute \$106. In percentage terms, that sets the 30 at about 64 per cent of the minute. In an early news spot, a 30 might sell at \$496, a minute at \$618. Now the 30 is 80 per cent of the minute, and a buyer told by the client not to go beyond 60 per cent would have to look elsewhere, even though the early news spot has an excellent cpm in terms of audience delivery. He could go to a late news spot, where 30s are \$182, 57 per cent of the \$318 minute price, but where he would get less reach. Reach and frequency are what spot is all about. With such price variances all across the board, audience delivery and cost efficiency, not some arbitrary percentage, have to determine an efficient buy."

It's the next step, however, that has advertisers worried. As one rep explained it, "If I am selling a minute at a cpm of \$1.00, cpm for the 30 might be 60 cents. But if avails are tight or demand for 30s is high, the price might go higher. If 30s aren't moving, the price might be lowered." In this sense, pricing would depend not upon audience delivery, but upon conditions of supply and demand in

(Continued on page 46)



**"Pricing the 30 as a
per cent of the minute
is so passé it's ridiculous!"**

*Sales Manager,
Leading Representative*

A fine Jamaican cigar in one hand, a tall Planter's Punch in the other, the New York adman lounging by poolside at the Myrtle Bank Hotel in Kingston felt he lacked nothing as the bikinied lovelies paraded by while the steel band playing nearby thumped away.

Yet suddenly he felt a craving for a beer—a Schaefer beer. Fearing to look foolish to the waiter, he forebore asking and manfully slurped away at the Punch. Then he ceased to frown, and realized suddenly why the strange appetite had suddenly come upon him. The steel band, like hundreds of others scattered throughout the Antilles, was slapping out the tune of that immortal ballad, "Schaefer/ Is The/ One Beer to Have/ When You're Having More Than One."

Many national advertisers nowadays commission original music to communicate the sell, and many of the resultant melodies, like Schaefer's, have spilled over from the last frame of the commercial into pop recordings, top-40 charts, and repertoires of local groups like the steel band at the Myrtle Bank.

One reason for the spillover is the quality of the music going into commercials soundtracks these days. Many of the best-trained composers and lyricists in the country are at work on commercials scores. For one thing, it's one of the few fields open to a composer who wants to make a living. Of all the arts, musical composition is reputed to be the toughest buck. Teaching salaries are generally low; so are foundation grants.

But \$5,000 is not an unheard-of price for a corporate "musical logo" of two or three bars, lasting five seconds, or for a complete score stretching to 60. A few of the music houses specializing in the composition and packaging of commercials scores are said to gross over a million each. In addition, hundreds of composers make a living, some in the lap of luxury, others by the skin of their teeth.

The business has come a long way from the jingle days. But the men in

the business—whether composers, performers, agency music directors or film producers—still call any music for a commercial a jingle—even if it's a twelve-tone non-melody a la Schonberg, an electronic concerto with cement-mixer obbligato, or a neo-fugue in the manner of *Sergeant Pepper's Lonely Hearts Club Band*. At client presentations, they call them "tracks."

Increasingly, today's jingles crop up in every form of music: Gregorian chant, roundelay, madrigal, fugue, hot jazz, cold jazz, modern jazz, Beatles-baroque, rock-barock (some call it rocco-barocco), soul rock, folk-rock, folk, raga-rock, raga.

One fad succeeds another. Last winter, for example, many music men complained that all the clients wanted Tijuana Brass—"only a little different." As any habitual viewer with an ear could tell you, the clients often got what they wanted.

Giving the client music that will move the viewer and move the product has become a sizeable business within a much bigger business.

Nobody knows

Nobody knows exactly how much money is involved in making music for commercials, but a score of music houses in New York and perhaps another dozen on the Coast seem to be prospering. One music man said he figured as a rule of thumb that the music in a commercial would generally account for 10 per cent of the overall production cost; another music specialist said he reckoned it would be 20 per cent, if it were an original score. Thus, with \$20,000 the often-bruited figure bandied about as the average for a 60-second color film, the music might come in at anywhere from \$2,000 to \$4,000. Of course, many commercials do without any music whatever, but this is more often for creative reasons than for economic ones.

Data on the dollar-volume of the commercials music business as a whole, is non-existent, but some authorities estimate that there's at least a \$10 million gross in tv commercials

scores alone. Since most of the music houses supplying jingles to tv also score for radio, industrial films, and tv shows, their grosses may total twice the figure for tv commercials music.

Fees vary widely. Competitive bidding is not usual when agencies assign the music chores. Some music houses work for a package fee that covers everything from the creation of an original score to the final recording. Others make a breakdown between the creative fee and the production costs.

Personal business

Virtually all insist on recording their compositions themselves. "There's no brokerage in this game," said Will Lorin of Lorin-Frank. "It's a very personal business. You can't tell somebody else how you want each note played."

Whether as a component of the package fee or as a creative fee fixed separately, the price for composition of a score for a 60-second commercial generally ranges from a few hundred to a few thousand dollars. In some cases, as in the creation of a campaign theme for a beer, cigarette or automobile, or in the creation of a corporate or brand musical logo, the price can be up in the five figures.

Mitch Leigh, creative director of the Music Makers combine (eight companies under one corporate umbrella), claims his fees are the highest in the business. "Man from La Mancha helped," he remarked, referring to the off-Broadway success for which he wrote the music. For starters, he said, \$10,000 would be a good talking price in the creation of a campaign theme.

Music production fees, on the other hand, are generally tied to costs and tend to be fixed—unless a name talent, a Petula Clark, for example, is performing. In most cases, performing talent, instrumentalists, etc., are paid at union scale, and thus can be considered "below-the-line." One music man pointed out that the scale cost for an orchestra of 10 was \$400 an

hour, "long enough to get a good recording of a one-minute track."

Roy Eaton, music director at Benton & Bowles, said music budgets usually go from \$500 to \$1,500 for the creation of a one-minute score, and average \$2,000 for the production of the score.

Charles Barclay, executive vice president of Clef 10, the music house headed by Skitch Henderson, said his package fees, including original scores, ranged from \$1,500 to \$3,500.

Don Elliott of Don Elliott Productions mentioned a package range of from \$2,500 to \$3,500, but added that the package fee would be below the bottom part of that range "if only a few performers—a trio or a quartet—were called for."

Elliott says he works for original-composition fees of from \$600 to \$750 (for post-scoring) and from \$500 to \$650 (for pre-scoring). Post-scoring, he said, is, as the fees indicate, somewhat more difficult and intricate than pre-scoring. Post-scoring is also his specialty: "I've worked out my own ways of incorporating voices into musical tracks."

Former jazz man

Among the voices Elliott works with is his own; he said he's well known as a "tch-tch" specialist, adept at mouthing jazz-style voice effects ("tch-tch") in scores. Elliott was a jazz man before turning to commercials composition. His voice has recently been heard in the promos for NBC Week ("We'll Be Ready for You"), and last summer he flew to the coast to do some tch-tching for Quincy Jones' score for the feature film *In the Heat of the Night*.

Elliott has composed scores for a number of recent campaigns by Busch, Schlitz, BOAC, Avon, National Airlines, Ideal Toys and Remco.

Another who doubles as vocalist and composer is Bill Fredricks. Noting that most composers also perform in the production of their commercials compositions, whether as conductors, instrumentalists or vocalists, Fredricks maintained that

(Continued on page 58)

***Music for commercials
has become a top-rank
creative assignment
which sometimes costs
a pretty penny***



One thing almost every studio commercials producer talks about these days is the problem of slow payments. Depending on who's talking, it seems that from one job out of 10 to nearly every job, it takes anywhere from six weeks to six months to collect. Agencies have been forced to take action to speed up payments.

At one-smallish but well-established studio, a producer said last month that he had \$188,000 in accounts receivable and owed \$90,000. The expenses *had* to be paid on time and so he had to borrow from a bank at 7 per cent interest to cover expenses.

Luckily, he was not burdened with paying the acting talent. The agencies involved were handling those payments directly, as is the case on most commercial jobs. Protected by SAG, talent gets paid pronto; otherwise the agency is charged an onerous late fee.

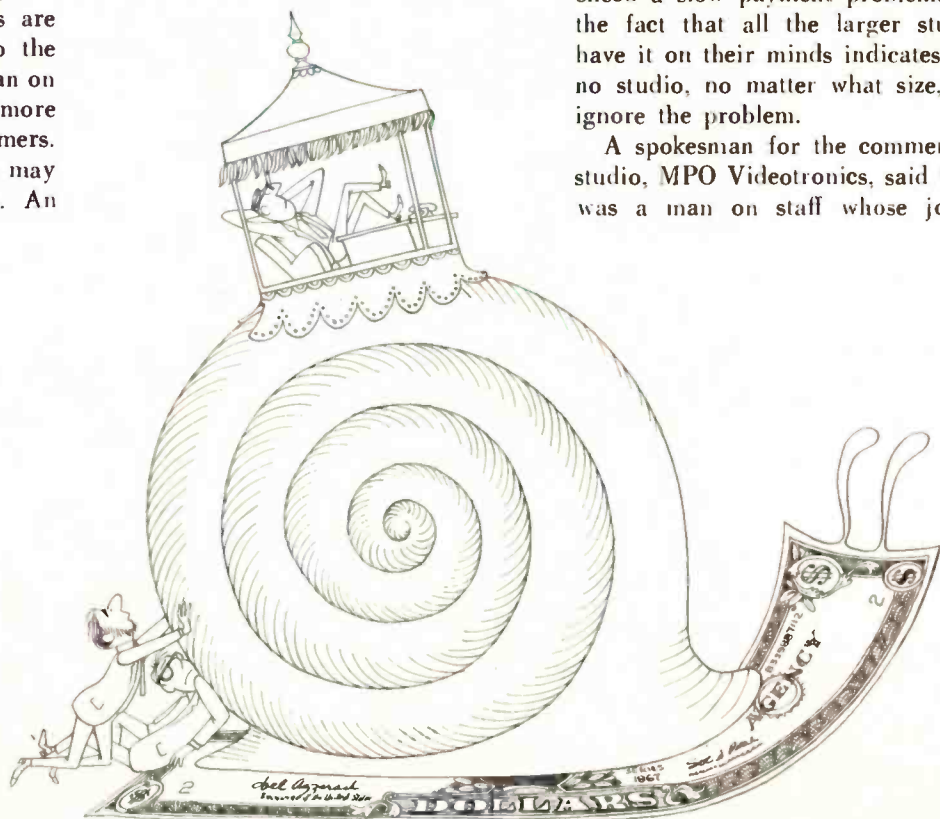
The studio man had to borrow not only to pay one-time-only expenses, but his payroll and other fixed overhead. Caught in comparable binds, small under-capitalized studios have, on occasion, been pushed over the brink into bankruptcy (though not because of slow payments alone).

And even the largest studios are plagued with slow payments to the point where they must keep a man on staff fulltime doing nothing more than dunning slow paying customers.

In some cases, slow payments may be accidental, say the studios. An

*It sometimes takes a lot
of patience (and money)
to keep a commercials
studio going while waiting
for agencies to pay*

The no-dough, slow-dough, blues



invoice gets mislaid at the agency. Or the agency producer to whom the invoice is sent is off in Tierra del Fuego on a location job. Or the invoice is sent to the wrong producer. Or, more rarely, an insecure producer is trepidant about the reaction of his agency's accountants or account group to the amount of the invoice.

No matter how heavy the incidence of delayed payment, studio men are naturally reluctant to gripe about it—in public. From suitcase operation to big studio, no producer wishes to embarrass a client, or risk incurring reprisal. But, off the record, the complaints are voluminous and sometimes strident.

The gripes cover charges of niggardliness, accusations of indifference to the survival of the supplier, and in extreme cases, attributions of sadism.

"They must say to themselves, 'Well, here's a wonderful way to really fix the small supplier,'" said a studio man, adding, that in his view, "they go about it in a gentlemanly way, setting up delaying procedures."

The complaints are by no means unanimous. Some of the very smallest suppliers say they've never experienced a slow payment problem. But the fact that all the larger studios have it on their minds indicates that no studio, no matter what size, can ignore the problem.

A spokesman for the commercials studio, MPO Videotronics, said there was a man on staff whose job it

was to pressure negligent clients. At a studio barely one 20th the size of MPO, one of the staff producers was also given the chore of dunning dilatory customers.

Diplomatic dunning seems to be a studio's only practical recourse. Nobody wants to risk the cost and publicity of a court suit. Not until bankruptcy, at any rate. And bankruptcy is what can befall the small studio which gets stuck with too many late payments.

Attempts by film studios to join forces and swing a little weight collectively to solve the slow-payment problem have so far come to naught.

"The trouble is, each advertising agency has its own way of operating," said Harold Klein, executive secretary of the Film Producers Association of New York. "As a result, it's been impossible to get them to accept any standardized procedure in regard to billing and payments."

Klein described the slow-payment problem as chronic and, seemingly, ineradicable. "Whenever FPA makes a push, payments speed up for a while, but before long the situation returns to 'normal'."

There is a glimmer of hope that the problem may be lessened through the efforts of agency producers. The Broadcast Advertising Producers Society of America, (BAPSA), formed in June, promises to urge upon members the desirability of paying suppliers as quickly as feasible.

As the officers of the society told it, the action would be carried out, not in public, but "within the club." If a particular producer gains a reputation as a dilatory payer, others in the club would take him aside and urge him to shape up. In serious cases, he might be asked to quit the society.

Such action could ease the problem insofar as it is a result of agency producer negligence. But in many cases, slow payment results from administrative foul-ups, such as a studio invoice going to the wrong man or the wrong department. Some agencies have recently instituted simplified, standardized procedures for the handling of such bills.

At Ted Bates, invoices from suppliers no longer go straight to the producers concerned, but to the accounting department. "This way," said tv production business manager Harry Saz, "we will always know what bills are due."

Benton & Bowles is making the same change. It had previously followed a procedure whereby invoices went from producers to the tv production department business manager, who then sent them to the accounting department. Now accounting gets invoices and refers them directly to the tv production department business manager for checking.

James Carroll, the house estimator at B&B, outlined the payment procedure as follows: "Once a produc-

tion job is assigned, we pay the studio 50 per cent of the estimated bill straight off, with the other 50 per cent to be paid on delivery. Sometimes, if a considerable amount of test shooting, color testing, etc., is involved, we even pay another 25 per cent." B&B, said Carroll, pays out of "agency money," and doesn't bill the client until completion.

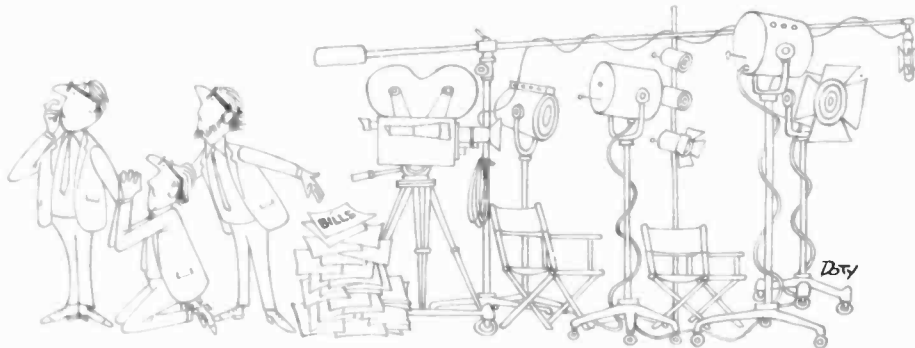
What happens if the bill doesn't jibe with the estimate when the production department business manager checks it? "Then we talk it over, re-negotiate," said Carroll. "Sometimes the discrepancy is the studio's fault, sometimes the agency's, sometimes the advertiser's."

"Perhaps the advertiser did not have a specified package ready on the assigned shooting day. Maybe the agency producer insisted on re-takes or changes that doubled the estimated shooting time. Or, more rarely, perhaps the studio goofed in some way."

A frequent cause of slow payments is contractual. Final payment is generally not due until all the specified film elements have been delivered. So payment may not be legally or properly due, because of as small an element as one 16mm reduction print, perhaps the least part of a film order running 20 items.

Some variation of the "50 down, 50 at delivery" formula, is used at many agencies. Sometimes it's a third

(Continued on page 46)



*Sluggish growth in beer consumption
isn't pre-ordained. Why not speed it up
with a sustained approach to women?*

Beer can be beautiful

By **MAX WYLIE**

The image of beer and of the beer-drinker that television has created may be hurting the sale of beer—at least, delaying the normal growth of the market.

Nine years ago a large survey was conducted for Piel's in the East. Most of the advertising world saw the study. Here was one of the questions:

"With whom do you associate the drinking of beer?" And here are the five most frequent answers: "Truck drivers, delivery boys, harassed housewives, manual laborers, blowzy women."

An unhurried inspection of 366 television beer commercials—just now completed, with each commercial having been put on the screen from two to six times—does not appreciably alter the image unveiled in 1958. Some open inquiries into this may be good for the brewing industry.

The beer market is not expanding as fast as it has a right to expect. Though brewers have become accustomed to its pace as a "slow grower," beer isn't even growing with the population. Should it not, at least, be running parallel?

Putting to one side, for the moment, the healthy increase in the consumption of distilled spirits (due to our "affluence") there would seem to be three or four reasons why beer—in the same affluent climate—isn't getting its share of customers who like a drink with alcohol content. It is possible, too, that with the application of a few known advertising techniques, this situation could be corrected and the market expanded. But advertising techniques won't do it alone.

Some changes in attitude are needed. Not only attitude, but changes in philosophy, in point of view, and changes in specific objectives.

In reviewing most of the tv beer commercials of the past two years,

I find these to be risk areas:

(1) The use of the "occasion"—birthdays, anniversaries, etc.—in beer commercials. When used at all, beer is "over-occasioned." Actually, beer is occasion-resistant. It is to an American about what table wine is to the French. It is part of the habit of living. Universal. Family. And drunk through all culture levels.

(2) Appeals to tradition. These mean almost nothing to an American.

Where beer commercials go flat

1. Use of beer on special occasions, anniversaries, etc.

(Beer is occasion-resistant, part of the habit of living, like wine to the French.)

2. Appeals to tradition

(Americans are anti-traditional, particularly younger male adults, who drink most of the beer.)

3. The Germanic overlay

(Related to appeals to tradition, themes about Germanic founders, names, wood-cuts, songs, costumes, castles etc., don't sell beer.)

4. Beer and snacks

(Commercials go too far with food, push the drinker to the border of gluttony.)

5. The Great Ingredient

("Hops are as dull as turnips.")

6. The mechanics of brewing

(They all look alike, carry no meaning to the layman.)

Americans don't have traditions. The only constant in today's society is the reverse of traditionalism. It is iconoclasm. Thirty years ago if you didn't like the way they were running the university and said so, you didn't stay. Today, you harangue or picket, or sit on the floor in the president's office. If you don't like the draft, burn your card.

By any profile you want to draw, the element having least use for tradition in today's population is the American male 20-39. This is a segment of unusual interest to brewers. It contains the men who drink most of the beer.

(3) Closely related to appeals-to-tradition and no doubt deriving from it, is the strong overlay of the Germanic. Since Americans accept beer as a German creation, this is understandable. And German-American families have a right to a sense of pride, a right to the prestige they have won. But is this really relevant? The Germanic overlay is heavy, not light. At least it comes out that way in most advertising materials: German founders, German families, German dynasties, German names, German wood-cuts, costumes, songs, legends, faces, festivals, and castles on the Danube.

But today's American viewers don't find much to relate to here. The whole "tradition" concept needs to be challenged; to be teased out and laid open, not sentimentally clung to. Does it sell beer? That is the only finding needed. Is it an old-world hold-over, good once, but now very possibly losing its hold?

(4) In those television beer commercials where the beer drinker is also having a snack, emphasis on the food pushes the drinker to the borders of gluttony, pushes him clear over the border in some commercials. It isn't as if a normal midnight hunger is

(Continued on page 56)

The Countdown Begins

It is, of course, too early to predict a number of borderline shows in the new season. Real habits are not formed until three or four weeks of sampling are completed.

On the other hand, when a premiere shows fails and the second week's show looks equally dismal, it is possible to conclude that the great unwashed have passed judgment and the network had better get the boathook out and find a quick replacement. This article will discuss the reasons behind the candidates for the meat wagon.

ABC, which may have the solidest hit in *The Flying Nun*, must also take the rap for the most flops, if early indications are supported in the next few weeks. Here are some of the clinkers and an opinion as to why they haven't worked—or in some cases never could work.

Take *Good Company*, also known as *Inside Out* and several other aliases before the modest title was chosen. An obvious comment would be that it was a poor man's Ed Murrow or a sweet David Suskind.

This is not meant to put Ed Murrow and David Suskind on the same level, but merely to make a program comparison. Ed Murrow was a top-drawer professional news reporter and interviewer, while David Suskind is a semi-talented amateur with a great talent for personal publicity and little else.

Lee Bailey falls in between the two. As a lawyer, it is his job to prepare a case and to convince a jury—the television audience in this instance—by his questions and theatrics that his client is innocent—even when he knows he is guilty.

So far, Lee Bailey seems to lack a district attorney to prod him into action. He is with his client all right. He is so far with his client that the result is a sickeningly sweet love affair with no guts.

He who thrives in a thrust at the jugular is suddenly Ann Landers of Sunnybrook Farm. They should put Bailey in the ring with an opponent, not make him a press agent.

But let's take Mr. Lee Bailey as a public image. Here is an attractive young man with a personality and courtroom ability that quickly got him a national reputation. But for what? For using his natural talent, brains, and shrewdness to dump back into society some of the worst killers and bums we have in this country.

What a triumph over social justice to use legal loopholes and emotional juries to protect trash. And what a way to get to be a legal hero. Isn't it possible for someone as talented as Lee Bailey (or Edward Bennet Williams) to turn his skills to prosecuting the Mafia instead of trying to keep the Boston Strangler alive?

And that is what the public sees when they see Mr. Lee Bailey. A smart, rich young lawyer who has no scruples about taking a case when he knows, by his own testimony, that his client is guilty. That ain't no Ed Murrow, fellows.

The buyers sensed this attitude and rejected the show before it went on. Now the public in its collective wisdom has also apparently rejected it. Try again ABC, but this time get an m.c. of high moral standards.

Now let's take the fairly innocuous *Cowboy in Africa*. It would be boring to re-enact the inevitable smoke-filled conference that concluded that cowboy shows do well, and Africa is an exciting new climate, and *Daktari* proved that animals attract audiences, so why not put them all together and they will spell mother rating.

Alas that's how they always go. And the result of the hodgepodge is always instant flop-o. Taking unlike factors and trying to meld them rarely works. This is a classic failure.

In the first place, there is something wrong with all them foreign animals being lassooed by good amuurican cowboys. It is even creepy to think of domesticating them. It is even creepier to think that some neighbor would object to the experiment.

It is even weirder to think of a lonely cowboy singing about the lone prairie suddenly becoming part of a bare-bottom African tribal dance with appropriate accompaniment. The whole darn thing don't make sense.

It has always been difficult taking the majority of the audience, who statistically rarely travel more than a fifty-mile radius from their homes, except for wartime, and getting them to orient to some distant country.

In this case there are social overtones of the black versus the white and the cow versus the buffalo. They just don't mix. Scratch one more noble experiment.

A third fatality, which hovers on oblivion, is *Custer*. This one had a sporting chance and it looks as though the



SEN. EVERETT DIRKSEN INTERVIEWED BY BAILEY

viewers would like to watch it but the show is too obvious. Dumb Indians against smart old Custer just aren't historical. The clever little buggers actually out-manuevered him in real life. How come they're so dumb in this episode?

Custer himself could be a real modern day rebellion in himself. Even his hair goes with the idea of youth today in upsetting the older generations. Instead, the actor is made to look like a hot-headed ass, when he could easily be wild yet rational. The Hollywood guys always seem afraid of reality. They would rather stick to stereotypes

(Continued on page 58)

Film/Tape Report

DUB IT, DON'T DUFF IT

Independent Tv Corp. is out to give dubbing a good name. European-made pictures with dubbed English-language dialogue have long had a bad name in the states because of a prevalence of slipshod, cheapjack dubbing.

Abe Mandell, president of ITC, said that "historically, dubbing was poor since the European producers were usually short of money, so they'd hire Roman high school kids who could speak English to do the dubbing."

Another reason for the poor dubbing, Mandell said, was that "European producers were indifferent about it, since European audiences accepted loose dubbing."

Then, in the U.S., film buyers for stations were unused to pre-screening, so they'd buy a whole bundle of dubbed titles only to find each picture



DUBBING CAN BE ROUGH

was worse than the one before as the bundle played. "Rigor mortis!" Mandell exclaimed.

To make sure the features ITC distributes are dubbed well, Mandell's company starts at the beginning: with the script.

Instead of translating the screenplay, ITC's writers take the scenario and turn out a new screenplay that makes dramatic and idiomatic sense in the English language.

The script is carefully scanned by ITC staffers, acting as story and script editors. Mandell said most of the executives in the New York office are involved in dubbing.

Mandell himself has some 20 years of dubbing experience, much of it acquired when he was a feature film salesman in the Far East.

Working with him in the supervision of dubbing in New York are



MANDELL

Irving Klein, vice president and director of promotion; Ronnie Phillips, production supervisor; Ben Crimi, studio liaison (the studio is Titra), and Nat Leepziger, in charge of quality control and post-production.

Once the English script is in—and Mandell said it may take a writer as long as six weeks to polish the draft—ITC proceeds to audition voices. "We work from a pool of about 300 good New York actors who are skilled in lip-synch," Mandell noted.

Five or six actors are tried out for each speaking part, Mandell said, "unlike Italy, where one dubber may do, say, four voices in one picture."

From casting, the next step in the process is rehearsing, and then looping (scenes are cut out of the film, spliced end to end, and run around and around again until the synch is right).

"We do about 1000 loops per picture," Mandell said; "the smaller the loop, the better the dubbing." The looping takes about three weeks.

In the rehearsal stage prior to the



YOU BETTER DUB GOOD

looping, changes are made in the script to make the words resemble the mouth movements in the loops.

Thus in *Der Letzke Mohikaner*, (*The Last of the Mohicans*), distributed here as *The Last Tomahawk*, Uncas, pronounced Ooon-kass by the German Mohican, becomes in the English track "Ooga."

After the looping, the dub goes into interlock. "Here, if there were any slips, we can correct it; we can even redo a voice," Mandell said.

Next, the mix: "This is where it often falls down in Italy," Mandell noted, "especially when the sound engineer there doesn't speak English."

Mandell said that with such painstakingly dubbed pictures as ITC's first package, *The Exploitable 13*, the company had penetrated markets that earlier were closed to dubbed productions.



OOGA OR UNCAS?

The penetration of the European bridgehead with ITC's second package, *The Dances of the Magnificent 15*, is expected to bring hopes to conquer the market.

The campaign has not proceeded without some measure of sacrifice: Mandell said each of the pictures costs from \$20,000 to \$25,000 to dub, compared to what it might have cost to dub them in Rome (on an average, \$4,000) or in Paris (on an average, \$7,000).

But Mandell says the expenditure on dubbing is well worth it: "We have \$1½ million invested in *The Magnificent 15*, and that investment would be hazarded if we did not give them quality dubbing."

Mandell said the dubbed pictures are "amortization pictures" for U.S. stations—"the money the stations can save by buying them can enable them to buy more U.S. pictures."



Eagle Eye

Use Harry, the eagle-eye film man. But shoot tape.

Now the creative talent for tape productions can be the same as that for film. With Reeves video equipment and Reeves know-how, you can choose any production house, producer, director, or cameraman. With Reeves, any film man

can use tape as easily as film.

Tape gives you presence, believability, instant rushes, speed. Tape is electronic production for an electronic medium.

We know these electronics. Our talent is to sit behind the scenes and make our video cameras function as easily as film cameras,

with the added advantages of tape.

Reeves video equipment goes to any location or any studio in the world. And after the shooting, Reeves backs you up with every post production service.

If you love your creative people in film, you'll love them more in tape.



REEVES
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550

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AUTUMN IN NEW YORK

There was a great drought in New York last summer. Meteorologically, of course, it was a season of unusually heavy rainfall, but in the tv commercials production industry, the summer for most was very, very dry: business was way off.

Although the statistics are not yet in, it is already clear that the New York industry suffered from a double affliction: a reduction in the amount of commercials production on the national scale,—not just in dollars but also in feet—and a shifting of an increasingly important part of what business there was, to the West Coast.

At the other end of the Continental Tilt, the confreres in Southern California were reportedly doing better than ever.

But now that autumn's here, the afflicted New Yorkers are hoping for a restitution of the balance through the current season.

As the nipping and eager airs of October sweep through the glass canyons, New York production men are again "busier than ever" turning out the big campaigns.

As one studio man said, "Why gripe about losses to Out There if there's still enough to go around?" Let's hope there is.

ACTUALITY MUSICALS

Roger Gimbel, a peripatetic tv producer who dashes back and forth between Europe and the States, is becoming something of a specialist in what he calls "actually musicals"—musical specials produced on location that not only entertain the ear and

eye but also tell something about the way people live and work.

Gimbel's latest effort in the genre, *With Love, Sophia*, was telecast on ABC-TV this month. Last spring Gimbel produced *Monaco, C'Est La Rose*, for ABC-TV and, like the Loren show, for Wolper Productions.

What Gimbel has done is to present musical numbers against an actual background: Princesse Grace Grimaldi in the principality of Monaco, Sophia Loren at her villa outside Rome.

"If you're shooting in Europe, don't be an Ugly American," Gimbel



SOPHIA AND CREW

said. "Don't try to impose U.S. production standards on European crews." For one thing, he noted, the crews at Bavaria Studios require sausage and beer before starting out on a day's shooting.

He pointed out that the free lunch may jolly well take up an hour's snack time. But on the other hand, the same crew, fortified with beer and sausage, will work uncomplainingly late into the night.

Gimbel has some advice for those U.S. producers who would shoot in Europe: "Be sure you get a European production manager."

CLAY COLE IN CLEVELAND

Clay Cole, host of an adolescent-discotheque show on WPIX New York, is doubling as one of two hosts of a new program on WKYC-TV Cleveland.

The new afternoon show, a half-hour variety and talk strip on the NBC-owned station, is the first program to be developed by the NBC Owned Television Stations' program development unit.

The other host is comedian-singer Mark Russell. John W. Nelson, head of the anchor-group unit, said he spent a year auditioning 300 candidates for the two m.c. spots, finally narrowed the field down to eight, each of whom were then tried out for a week as host of the Cleveland station's *Three On The Town* strip.

A bird worth watching.



pelican

New York
Detroit
Chicago
Hollywood

ZOOMING IN

Screen Gems International promoted NORMAN HOROWITZ to vice president. Horowitz joined SG in '60 as an administrative aide, later became executive assistant to the president.

GEORGE BLAUG rejoined Screen Gems International, this time as European sales manager. Blaug was with SG from '58 to '63, headquartering first in Paris and then in London.

He left SG to become European sales manager for United Artists Tv. Before joining SG, Blaug was with SG's parent, Columbia Pictures, as a European representative.

Also at Screen Gems, WILLIAM HART was awarded a vice presidency. He is head of syndication sales. Hart joined Screen Gems in '56 as midwest sales manager and later as eastern sales manager until becoming director of syndication sales last year.

HERBERT R. BANQUER was named executive assistant to Eric Pleskow, United Artists vice president in charge of foreign distribution.

Banquer had been the company's vice president in charge of foreign operations since 1963. Earlier he was UA-TV's continental sales manager, headquartering in Paris.

Before joining UA-TV in 1957, Banquer spent 10 years in the U.S. Foreign Service, most of it in the Paris embassy.

Succeeding Banquer as vice president in charge of foreign operations is MARVIN GOODMAN, who for the past two years was director of sales for UA-TV International.

Goodman joined UA in '65 after eight years with NBC, the last four of them as coordinator of sales development for NBC International.

With the acquisition of Sigma III, Filmways elected Sigma's president LEONARD S. GRUENBERG as Filmway's chairman of the board.

Others on the Filmways board are Martin Ranshoff, president and

(Continued on page 38)

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(Jerry & Ron)

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A&W Drive-Ins of Canada • Commercial Music



PANTOMIME PICTURES, Hollywood

Bonus Gift Stamps • Mogul Baker Byrne Weiss



VIDEOTAPE CENTER, New York

Accent • Needham, Harper & Steers



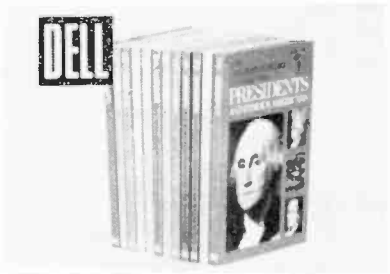
N. LEE LACY/ASSOCIATES, LTD., Hollywood

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

American Heritage • Shaller-Rubin



TOTEM PRODUCTIONS, INC., New York

Coca-Cola • McCann-Erickson



JAMIESON FILM COMPANY, Dallas

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Deep Magic Moisturizing Soap • MAS P-M



SARRA, INC.





Does it... or doesn't it?

Air color is so natural everybody knows for sure: the commercial in color *does* work harder, *does* have more appeal than the one in black-and-white. And with sales of color TV sets skyrocketing and prime-time color programming just about complete, can any advertiser settle for gray?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure commercials are delivered color-perfect.

EASTMAN KODAK COMPANY

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Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

Kodak
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COMPLETE
EDITORIAL
SERVICES

•
PRINT
DISTRIBUTION

chief executive officer, and Lee Mosselle, vice chairman of the board.

The Sigma acquisition puts Filmways in the movie distribution business.

JOSEPH B. HARING joined NBC as manager for film production business affairs on the West Coast. Haring had been controller at Four Star Tv since '60.

Earlier he was production controller at Independent Tv Corp., Tv Programs of America, Edward Small Productions, and assistant controller at Revue.

Veteran syndicator ALEX SHERWOOD started a new career as an accountant and auditor, joining A. M. Pullen & Co. in Atlanta after taking a degree of Master of Professional Accountancy from Georgia State College. Sherwood had covered the Southeast and Southwest territories for Official Films.

KENNETH SCOTT ROSEN joined Ashley Famous Agency as executive director in charge of corporate development. Rosen had been with Gilbert Advertising. In '64, he was a campaign director of Young Citizens for Johnson.

ALAN RABIN joined the publicity and promotion department of 20th

Century Fox Tv in New York. He had held a similar job at UA-TV. At 20th, Rubin succeeds Joseph Fusco, Jr., recently promoted to director of advertising, promotion and publicity.

COMMERCIALS MAKERS

SAGE C. SWANSON, JR. joined the American TV Commercials Festival as executive assistant to the director.

Swanson had been advertising and



SWANSON

public relations manager at Videotape Center of New York since '65; earlier, he produced and wrote public service films.

At the ATV, Swanson will be in charge of the Clio competitions, film circulation, and publications.

JORDAN CALDWELL was named

executive vice president at Elektra Film Productions.

Caldwell joined the studio in '59, became executive producer in '65



CALDWELL

and a vice president last year. Before joining Elektra, Caldwell was with Academy Pictures, Cineffects, and Terrytoons.

Meanwhile, Elektra promoted MORTON BARAN to producer. Baran joined the studio two years ago as production manager. Before that he was with Audio Productions and CBS Films.

Succeeding Baran as production manager at Elektra is RUTH DEEN, who joined the studio earlier this year after 15 years as a script supervisor.

LOET FARKAS joined VIAfilm as production coordinator. He had been an assistant cameraman at MPO Videotronics for the past three years.

CHARLES LISANBY joined James Love Productions as a consultant art director.

Lisanby was art director on *The*



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Garry Moore Show for six years, and on the Red Skelton and Jack Benny shows. He designed three Carol Burnett specials, including *Julie and Carol at Carnegie Hall*.

At Filmex West, CHUCK WASSERMAN moved up to the post of vice president in charge of production. He



WASSERMAN

has been a producer-director with the studio since 1965. Earlier, Wasserman was with Illustra Films, MPO Videotronics and Film Graphics.

Bob Anderson joined Imagination, Inc. in San Francisco. Anderson wrote and produced a documentary



ANDERSON

series, *Assignment Four*, for KRON-TV San Francisco, a Peabody winner.

Earlier, he was a newsman with a number of stations around the country.

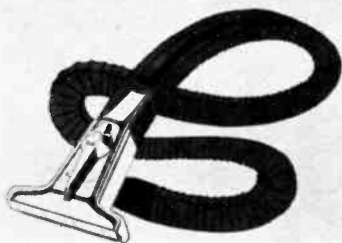
DAVID BOFFEY joined Ted Bates & Co. as a vice president and creative supervisor. He had been a vice president at J. Walter Thompson.

JOHN E. BRAISLIN joined Hollywood Video Center as director of operations. He had been production manager of the West Coast branch of LewRon Tv, and before that was general manager of Mark Armistead Tv, Inc.

BILLY RAY SMITH joined Cine Art, Inc., as West Coast representative of the Detroit-based studio.

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PAUL J. HOFFMAN and DONALD H. COLAPINTO joined MGM-TV as sales



HOFFMAN

COLAPINTO

representatives, Hoffman in the Midwest Division, headquartering in Chi-

cago; Colapinto in the Western Division, headquartering in Culver City.

Colapinto was with Polaroid Corp., covering Arizona, Nevada, and California. Earlier, he was with American Gypsum in Albuquerque, covering southwest territories.

Hoffman was with National Steel Corp. in Chicago, and with United Flat Rolled Products.

BETSY ADAMS joined MBA Music as an account executive. Miss Adams had been with Pat Williams Produc-

tions and Dancer-Fitzgerald-Sample.

Filmex promoted GEORGE MATHER to vice president in charge of Filmex West, the studio's California branch.



MATHER

Mather joined Filmex two years ago; earlier, he produced and directed a number of features and documentaries.

BBDO promoted ROBERT BRANDWEIN and ELI ROSENTHAL to executive art directorships.

Rosenthal joined the agency a decade ago as an assistant art director. Brandwein joined BBDO in '60, after



BRANDWEIN

ROSENTHAL

a stretch as executive art director with Corman-Ciongo-Faxon.

Earlier, Brandwein was an art director with Steinweiss, Inc. and Designers Unlimited.

Rose-Magwood Productions moved its vice president in charge of sales, KEN DRAKE, from Chicago to New York.

Succeeding Drake in Chicago is BILL ALTHEN, a freelance assistant director who earlier was a producer at Needham, Harper & Steers.

Drake, who will now handle all sales for Rose-Magwood, was vice president in charge of sales for Hanna-Barbera before joining the Rose-Magwood operation. Earlier, he was with On Film, Gene Deitch Associates, and UPA.

THE DOTTED LINE

ABC Films closed a dozen contracts last month for *Virginia Graham's Girl Talk*, with WABC-TV New

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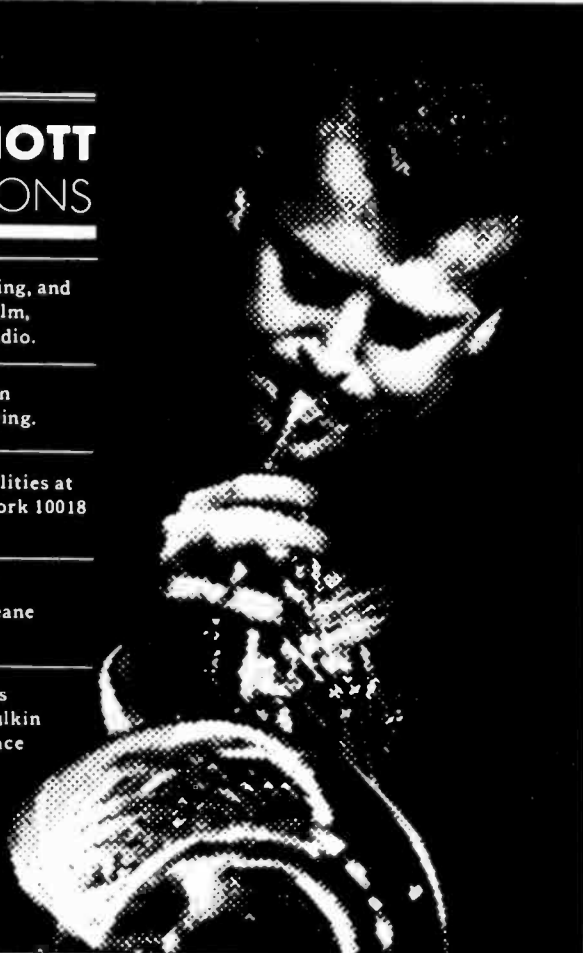
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York, WNAC-TV Boston, WMTW-TV Portland, WMAL-TV Washington, KWGN-TV Denver, WBNS-TV Columbus, WHYN-TV Springfield, KABC-TV Los Angeles, WNOK-TV Columbia, WITN-TV Greenville, WTVR-TV Richmond, and WICS-TV Springfield.

Buck Rogers & Flash Gordon went to WDEF-TV Chattanooga, and WCSC-TV Charleston; **Hurdy Gurdy**, to six stations: WBAL-TV Baltimore, WLKY-TV Louisville, WSAV-TV Savannah, WSJS-TV Winston-Salem, KID-TV Idaho Falls and KTVN Reno.

Seven more stations latched on to *Wagon Train*, stretching the prairie schooner skein out to 78 stations. The seven: WMBD-TV Peoria, WCIA-TV Champaign, WCYB-TV Bristol-Johnson City, KHAR-TV Anchorage, WAEO-TV Rhinelander, WHEN-TV Syracuse and KNDO-TV Yakima.

Meanwhile, **MCA-TV** chalked up four more stations for *Mr. Ed*, putting the voluble equine in 50 markets.

The four: WTEV Providence-New Bedford, KSL-TV Salt Lake City, WTVO Rockford and WCCB-TV Charlotte.

MCA-TV is promoting the series with a shetland pony giveaway: any station taking *Mr. Ed* gets a free pony to use as prize in the station's own contest.

Currently, **MCA-TV** is putting together 104 half-hour editions of *The Jack Benny Show* instalments which ran first on CBS-TV then on NBC-TV from '60 through '65. The new edition will be syndicated starting this winter for telecast next season.

The Six Day War, half-hour documentary distributed by **Warner Bros.—Seven Arts**, was sold to 10 U. S. stations and eight in Latin America in the past fortnight.

Snapping up the documentary were WOR-TV New York, WLW-I Indianapolis, WLBZ-TV Bangor, WFIE-TV Evansville, WFRV-TV Green Bay, WAVE-TV Louisville, KARD-TV Wichita, WNBF-TV Binghamton, WANE-TV Ft. Wayne and KOTV Tulsa.

Abroad, the special on last June's lightning war went to Curacao, Costa Rica, Ecuador, Guatemala, Mexico, Nicaragua, Panama and Uruguay.

Warner Bros.—Seven Arts, meanwhile, reported a flurry of sales on series, specials and cartoons, 53 sales in all in the past few weeks.

For example, the company's two series of *Boston Symphony* concerts went to Luxembourg, Nigeria, Mo-

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rocco, Argentina, Egypt, Hong Kong, Trinidad, Peru and Mexico.

Night Train, series of 26 one-hour variety shows, went to Liberia, Nigeria, Uganda, Morocco, Egypt, Mexico, and to OCORA, the African tv program buying outfit representing the 15 countries of L'Afrique Latine, French-speaking Africa.

The Professionals went to three stations in Canada and to Okinawa (through K. Fujita Associates in Tokyo) and Peru.

Man in Space (six hour specials) went to Rhodesia, Italy (RAI),

Mexico, and to three stations in Canada.

Marine Boy went to CHCK-TV Regina, to Rhodesia, and to Peru.

Fremantle International sold a packet of programs in Singapore, Kuala Lumpur, and Bangkok.

Deals for a total of 404 half hours, 46 hours, and 117 five-minute programs were closed by Robert Laphorne, managing director of Fremantle's Sydney outpost, while on the first leg of a swing around the Far East.

Sold in Southeast Asia were *Si-*

lents Please, Hopalong Cassidy, Jim Bowie, Adventure Calls, The Beachcomber, all from the U. S., along with a Maupassant series and a *Robinson Crusoe* skein from France.

Also, *The Egyptians*, a series coproduced by Fremantle and Italy's RAI; *On Safari*, produced in Kenya, and a number of series from Australia and New Zealand.

ONTO THE ROAD

Trans-Lux Tv is syndicating *Murray the 'K' in New York*, a special that ran last month on WPIX New York.

Coming up are more outings with Murray Kaufman, once billed as *The Fifth Beatle: the 'K' in Paris, New Orleans, Hollywood, and Moscow*; wherever the 'K' goes, Trans-Lux will syndicate the shows.

In the opener are Aretha Franklin, The Doors, The Association, Otis Redding, Richie Havens, Spanky and Our Gang, and others. The 90-minute color show was produced by Kaufman's Jamur Productions.

LENI'S TORCH

Leni Riefenstahl's *Olympiad*, quasi-classic film documentary of the 1936 (Berlin) Olympics, will be telecast as a four-parter by **National Educational Tv** next year as prelude to next summer's Mexico Olympics.

The four-hour film is considered by film buffs to be a masterpiece of film-making (as well as of Nazi propaganda). NET will add intros and commentary putting some of the slant in perspective.

Wolper Tv Sales picked up a 60-minute film on the creation of a football team, the New Orleans Saints, from KHOU-TV Houston.

Already the documentary, called *When the Saints*, has been sold to the Continental Oil Company for telecasting in Beaumont, Shreveport, Lake Charles, Lafayette, Alexandria, Monroe, Baton Rouge, New Orleans, Jackson, and Mobile.

The show was produced by Dean Borba of the Corinthian station: Borba shot some 18,000 feet of film over an eight-month period to tell the tale of how a pro football club is begun from scratch.

Wolper Tv Sales also acquired a two-hour special, *The Steve Paul Scene*, telecast on WNEW-TV New York last month. A discotheque happening, the show did well in the

Who made



United Air Lines—"Take Me Along". Leo Burnett Company, Inc. Agency Producer: Joseph Lamneck. Produced by MPO Videotronics, Inc., New York. Director: Michael Cimino.

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ratings the night it was run in New York.

Wynn Nathan, general sales manager of Wolper, said some of the clients who ran minutes in the show in New York want a crack at availabilities wherever else it may be sold. Featured in the show are Janis Ian, The Young Rascals, Aretha Franklin, The Blues Project, and The Moby Grape.

Triangle Stations nabbed tv rights for the six events of the Canadian-American Challenge Cup series, this year, and next year, and with an option for the 1969 series.

Triangle is offering half-hour color coverage of each of the six events to a lineup of some 200 stations who hitherto have been carrying Triangle racing events.

The series includes the annual races at Bridgehampton, Bowmanville, Monterey, Riverside, Las Vegas, and the Canadian-American Challenge Cup race at Elkhart Lake. Triangle now syndicates 55 auto racing specials.

BATTLEWAGON SALUTE

WPIX New York shuffled the sequence of its scheduled running of *Victory at Sea* so that episodes in which the battleship USS North Carolina took part would be telecast on dates this fall that were being celebrated by men who had served on the battleship.

The USS North Carolina took part in 12 big naval battles in the Pacific. The veteran crewmen are celebrating the dreadnought's 25th anniversary this year, even though she now lies mothballed in the Cape Fear River.

Warner Bros.-Seven Arts is bringing Russia's *Moiseyev Dancers* to the U.S.—by way of a tv film to be shot by Bavaria Studios in Munich.

Deal for the color special was made by W. Robert Rich, executive vice president of Warner Bros.-Seven Arts, and Munio Podhorzer, Bavaria Studios' New York representative.

Desilu Sales is sold out in Latin America, according to John Pearson, the company's director of international operations.

Pearson, reported that *Mannix* was SRO throughout the hemisphere

even before the shamus show had kicked off on ABC-TV last month.

He also noted that the company also has a full house on *Mission Impossible* and *Star Trek* wherever in the hemisphere Iberic languages are spoken.

Mannix also has been sold to Japan, Hong Kong, Thailand, Finland, Nigeria, Liberia, Rhodesia and Canada.

North American Tv Associates chalked up 60 markets for *The King Family Holiday Specials*, with 20 stations coming into the lineup for the bundle of five hours last month.

Among the newcomers are WTVJ-TV Miami, WFIL-TV Philadelphia, WISH-TV Indianapolis, WNYX-TV Syracuse, KLAS-TV Las Vegas, KXTV Sacramento, WLOS-TV Asheville, and WJBF-TV Augusta.

Triangle Program Sales sold *The Jerry Blavat Show* to KTLA Los Angeles.

KEEP DRIVING

A "Triangle Stations Sportsmanship Award Trophy," with a purse of \$1000, has been set up by the station group and The Sports Car Club of America to reward someone who distinguishes himself by sportsmanlike conduct while racing in the current series of Canadian-American Challenge Cup races.

ROSSELLINI IN TV

A week before the French kicked off their color tv service with, among other things, *La Prise du Pouvoir par Louis XIV*, thousands of film buffs were getting a look at it in New York.

Roberto Rossellini had been commissioned by the Office de La Radio-diffusion Television Francaise to make the film, a fact known to few of the thousands of movie heads who plunked down three bucks to see "the first Rossellini in years."

If, drawn by the prestige of the name of the gran maestro of Italian neo-realismo, the buffs expected to see an opus on the order of *Paisan*, or *Open City*, they were bound to be disappointed.

What there was to see was a pedestrian piece of film-making, consisting of a few *tableaux* that were scarcely *vivantes*, strung together—for 120 minutes—with a script, that

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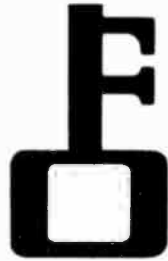
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in the most elementary schoolbook fashion, mentions a few of the many reasons that led Louis to build Versailles and to use it as a means toward absolute monarchy.

A resume of the tableaux: Mazarin's deathbed; the young king's bedroom at Vincennes; a council room in the Louvre; a hunting scene (in full view of the royal entourage, Louis promenades into the bushes with Mlle. de la Valliere, the only light moment in the film); the royal salon at the Louvre; a building in Nantes; the arrest of Fouquet by . . . D'Artagnan!; and then Versailles.

Such capsulization may make the film didactically useful for the instruction of small boys. Since, however, in the French public for which the film was intended, every kid over the age of eight knows the whole story, one wonders at what the ORTF, let alone Rossellini, had in mind.

We see amid gorgeous settings a young ruler set out on a *politique de grandeur* that by comparison might make General DeGaulle's aspirations in this direction, trivial.

At best, the pompous and heavy pageant is one of those evocations of the history of France through light and sound, presented every summer at Versailles and other historic sites, with lights playing on the old stone walls and actors' voices ringing out with the old battle cries.

In the Rossellini film, the great sets are present: Vincennes, Versailles. But the spirit of history is absent; as is the spirit of drama.

At a press conference in New York, Rossellini was asked if he had attempted in making the film to exclude all drama from the portrayal of events that were inherently dramatic. Rossellini said that what interested him was "to show the mechanics of life."

In *La Prise*, he has perhaps succeeded in showing some of the mechanics of court life in the 17th century: how courtiers performed the curtsy at that time, how the king held his matutinal levees, how he ate.

The trouble is it takes Rossellini two hours to exhaust these rituals of court life. A trot through Madame Tussaud's tells as much, and it's a lot quicker. ■

Wall Street Report

Change of mind. There's been a turn of the tide in Wall Street's attitude toward tv set makers after a period of gloom and uncertainty. There was a drop in sales during the March to May period that caught everybody by surprise. There were price cuts and inventory cutbacks and a general feeling of dismay.

But in August the orders began to flow again and by September the trend of buying indicated that a good second half should be in the making. Color unit output for the industry in 1967 is expected to hit the 5½ million mark, a gain of about 17 per cent over last year.

But for 1968 the analysts are talking in terms of a 7-million-set year. Since there have been some price increases—R.C.A., for example, announced price increases of 2 to 3 per cent on 1968 models—the increased volume and the higher prices should restore the earning power of the set makers. Unless, of course, a Federal surtax hits both the consumer buying and the corporate income.

Color now 20%. But now the analysts are again pointing out that the color set boom has a long way to go. It's estimated that only 20 per cent of the nation's homes have color sets, which means that it is still possible that the industry will be enjoying markets of 8 to 10 million units by 1970.

Consequently the Street analysts have decided the stocks of some of the companies are again good buys. And the best evidence of this change in attitude is in the climbing stock prices. Barron's tv industry stock average hit a new high in late September of 930.48, although earlier in the year it had fallen to 805.51.

One company that is enjoying the benefits of this turnaround immediately, no matter what happens to retail buying is Buckbee Meers Co. of St. Paul. The company derives roughly 50 per cent of its \$36 million sales volume from production of the shadow mask for the tv picture tube.

Down, then up. The company's sales

fell 5 per cent in the first half and its net earnings dropped to 66 cents a share from \$1.01 in the comparable 1966 period. The stock, which has been as high as \$49 earlier this year, fell to \$37 but recently has been climbing up again.

Magnavox is another company which is expected to benefit from the change in the market. The company occupies a unique position within the industry. It has a tightly policed dealer-franchise system, keeps to the higher-priced line of merchandise and backs up its operation with a heavy local national advertising program.

Magnavox has steered clear of producing its own line of tv tubes, it prefers to buy them from other producers. Thus it was able to benefit when tube production seemed to be racing ahead of demand and some price reductions were initiated.

First half down. Magnavox also suffered a decline in first half profits and earnings fell to 65 cents per share, a decline of almost one-fourth from the 1966 level. The turnaround in orders will mean a slightly better third quarter showing but still not up to the 1966 level. But it is expected that the fourth quarter will top last year's final period. For the full year the betting is that Magnavox will show profits in the range of \$2.10 per share compared with \$2.25 per share last year.

In 1968, however, the picture may show sharp improvement. Magnavox now ranks as one of the largest, perhaps *the largest*, furniture maker in the country as a result of its acquisition of a number of cabinet makers to house its high-priced, high-quality sets.

Its furniture business, its military orders and its basic set business are all very strong and should continue so through 1968. The analysts are predicting Magnavox earnings of \$2.75 per share, a substantial jump over the 1967 forecast. The stock has been selling in the range of \$46 per share, well below its high of \$62½ per share.



Another beneficiary. Admiral Corp. is also expected to benefit from the change in consumer buying. Admiral has a general appliance line and reports an up turn in its sales. Admiral suffered cruelly in the first half of the year. It lost 64 cents per share compared with a profit of \$1.33 per share in the first half of 1966.

The factors which brought about this development included not only consumer reaction but a trucking strike in the Chicago area which brought production and distribution down to a trickle. It has also had large start-up costs for a new tube production plant.

Now that the industry is enjoying a buying revival some analysts believe Admiral can still squeeze out a respectable profit showing for the year. It is estimated that it may show earnings of as high as 40 cents a share. If the color boom continues and the public also receives the company's new line of appliances, including refrigerators, air conditioners, dishwashers, and freezers, the 1968 profit picture could bounce back to a level of \$1.50 per share.

Stock gains seen. The stock has been selling on the Big Board at a price of \$25 per share. Because investors have been burned it is unlikely that it will regain the high of \$67 per share at which it sold in the

(Continued on page 58)

an outstanding, fresh selling idea, a new way of talking about the product with a particular kind of *news* interest. Fresh selling ideas stand out by themselves. What we're going to have to produce more of is great ideas."

The search for new and compelling techniques of commercial-making, which has produced so much innovation during the last five years, will probably be stepped up, but most spokesmen view the invention of original, fresh ideas as the key factor. "Better communication comes from better concepts, not techniques," Sklower pointed out. "A technique is fresh only the first time it's used. It quickly loses impact and is easily copied. You can't copy a great idea."

"More imaginative, provocative, communicative advertising, sharper, cleaner, simpler ideas done memorably," Rich summarized. With 20 or 30 seconds in which to sell a product, the job is going to need a precision-tooled mind, he said.

"It will partially be a matter of educating clients to the idea of putting across only one major point per commercial, so we have enough breathing space to create the right mood and build interest," Sklower said. "If we can keep the copy points down, we can produce a variety of good 30s, each hitting at one point."

No one, even the staunchest pessimist, is saying commercial clustering will seriously alienate viewers or significantly reduce advertising impact. No one really knows. The coming of cluster will no doubt spark greater research efforts in this area. Several agencies say they are planning something, and CBS has a study scheduled for this fall.

Better quality

Commercials have one strong point going for them. Says Georg Olden, McCann-Erickson vice president at the Center for Advanced Practice, "At a time in history when all commercials are not of the non-irritating type, the effort to create better quality already exists. There are more commercials of a highly creative nature now than there were a year ago. If the industry continues to improve, it may reach the day when the viewer hates to have the commercials interrupted by the program!"

That may be wishful thinking, but

many feel commercials already have the edge. In light of the general attitude about the quality of television programming today, the search for better commercial ideas and techniques may create the kind of viewer attitude that will enhance the effectiveness of all commercials, no matter how heavily clustered. ■

Slow pay (Continued from page 29)

to start, a third at completion of shooting, then a third once all the prints are in. Elsewhere, it's a fourth to start, a fourth at completion of photography, another fourth at delivery of the interlock, and the rest at completion. Doyle Dane Bernbach uses the 50/50 formula; Carl Ally, the one-third rule.

One producer suspects agencies prefer to let the studio go to the bank rather than go there themselves. But financial executives of the big tv agencies say they are invariably in a liquid position.

Moreover, many agencies, on a progress payment arrangement with their clients, bill clients for production costs at the same time they pay them out to studios, and some collect from the client even ahead of contracting for production with a studio.

Progress payment means that bills are paid as the production progresses, not all at once. Whether they call it "progress payment" or whatever, most agencies don't pay any bill until the client has paid them."

At Carl Ally, controller Richard McCloskey said that the agency uses progress billing. McCloskey added that the agency-client relationship should have nothing to do with the agency-vendor relationship. He uses the metaphor of a fruit stand: "The owner can't tell the wholesaler that he can't pay for the truckload of bananas until after he's sold 'em. He buys—and pays for—the bananas; then he sells them"

At Carl Ally, controller Richard Richard Passanant said the agency maintained a revolving fund to handle commercial production costs, with half of the amount for a job coming in from the advertiser in advance and the second half, for completion, coming in from the agency cash-flow. With billing and rebilling, a steady income and outgo is maintained.

At B&B, Robert Lyman, vice president and controller, said that to

resolve the "horrendous problem" due to the multiplicity of invoices—and it was this, and not "slow payments," that, in his view, was the trouble in the relations between agencies and suppliers—was the reason B&B henceforth was instituting the policy whereby all invoices are sent to the accounting department.

None of the agency treasurers and controllers who were questioned professed indifference to the financial troubles of suppliers, but none knew of any agency in such straitened circumstances that it would need to find money for commercials production outside of normal agency cash-flow.

Another aspect of the slow payment problem is the consequent effect on payments from studios to suppliers—laboratories, optical houses, editorial services, etc.

Some suppliers to studios, notably processing laboratories (Movielab for one), now require C.O.D. payment, a long-standing policy also maintained by Eastman Kodak in the supply of rawstock. A spokesman for a sizeable optical house said that labs and optical houses "often carry" the small producers and the small editing services.

To ensure payment from the poorer credit risks, some of the suppliers, the spokesman said, will hold on to the original film-negative elements until the check is received. Others require the signing of promissory notes from customers who have been slow in paying before. Sometimes, a poor-risk rating will be put on a C.O.D. basis.

Under-financed

Another supplier, head of an editing house, said he had to borrow money to carry slow payers. "Once a group of film services tried to get together to set up credit ratings of studios for their own use, but it didn't work out since too many existing business arrangements came into play," this source remarked.

The trouble, summed up the treasurer of a large studio, is that many of the small companies "have no money to run the business—they're under-financed." While this is undoubtedly a factor in making slow payments a serious problem for some studios, the complexity of agency paperwork may be just as, if not more, important. ■

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Spot tv costs increased about 2 per cent during the six-month period from September 1966 to March 1967, according to the latest cost summary prepared by The Katz Agency.

Based on prices at the highest cost station in each of the top 200 markets as specified by the American Research Bureau's "primary" rank classification, the increase was 1 per cent lower than that recorded during the previous six-month period.

Costs increased only a fraction of 1 per cent for prime 20s, significantly less than the 2.5 per cent increase noted during the previous six months.

In the top 10 markets, cost for 20s rose 3.5 per cent, from \$14,015 to \$14,525, again less than the 5 per cent increase recorded in the previous report.

Rates in the Katz summary sheets, released semi-annually, are tabulated market-by-market for several of the most frequently used time classifications.

Costs for six fringe minutes per week in the top 10 markets also rose only a fraction, from \$11,575 in September, to \$11,600 in March, compared with a 7 per cent hike noted between March and September of 1966.

Price for fringe minutes in the top 20 markets rose 2.5 per cent, from

\$14,863 to \$15,312, compared to a 5 per cent rise six months earlier.

Greater increases were noted for daytime spots, where six months earlier Katz had reported reductions of as much as 7 per cent in the top 20 markets for six daytime minutes a week.

At that time, the rep said puzzling cost reductions reported in all market totals from the first ten through the top 200 may have resulted from a discrepancy due to changes in market rates selected for the September report.

A 7 per cent rise, this time, in costs for day minutes in the top 20 markets, seems to indicate that was the

case. A buy of six daytime minutes in the top 50 markets cost \$9,003 six months ago, a 3 per cent reduction over costs for the previous March.

As of March 1967, the same spots cost \$9,621, a 6 per cent hike. The increase in the top 200 markets for daytime parts was 3 per cent, balancing the 3 per cent reduction recorded six months earlier.

With the latest summary, Katz began using rates for the second most expensive station in each market, as opposed to the highest-cost stations used in previous editions.

The rep said this would provide a more realistic measure of spot tv costs. For comparison with earlier cost summaries, a separate table of total costs based on highest cost stations was included, however.

The rep also introduced rates for two additional day parts, late news and early evening.

Copies of Spot Tv Cost Summary No. 41 are available at Katz Television, 245 Park Ave., New York.

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

American Can Co.
(Young & Rubicam, Inc., N.Y.)

A series of staggered four to eight-week flights for various products breaks at



Rosanne Gordon is media director at Chalek & Dreyer, Inc., New York.

PORTABLE

TV

AS ADVERTISED ON KOVR



COUNT ON KOV FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

When you want to get things moving in the Stockton-Sacramento market — and keep them moving — KOVR is the television station for you. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

issue date. Day and fringe piggybacks will be in 30 major markets through December 10. Buying is Tom Rosing.

Bristol-Myers Co.

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

Introduction of WHISTLE, new all-purpose spray cleaner, begins October 16. Fringe minutes and prime and day 30's will be used in nine selected markets through early March. Bill Monroe buys. A six-week buy for BAN DEODORANT breaks at issue date. Late fringe and prime 30's and 15's will be in 35 major markets. Jack Peddy is the contact.

Carter-Wallace, Inc.

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

A 27-week push for RISE SHAVE CREAM and ARRID SPRAY DEODORANT will use piggybacks, minutes and 30's. The early and late fringe spots break at issue date in the top 50 markets. Merna Rattner and Mike Raymond buy.

Chesebrough-Ponds Inc.

(J. Walter Thompson Co., N.Y.)

Staggered six to eight-week flights for COLD CREAM break October 29 and November 5 in 11 scattered markets. Women will be the target of the ID push. Buying is Carrie Senatore.

Chock Full O'Nuts Co.

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

Commercials for CHOCK FULL 'O NUTS coffee break at issue date. Early and late fringe minutes will be used for six weeks in Albany, Buffalo, Rochester, and Syracuse. Buying is Bob Morton.

Coty, div. Chas. Pfizer & Co., Inc.

(Warren, Muller, Dolobowsky, Inc., N.Y.)

A various-product push for COTY COSMETICS breaks at issue date. Fringe and prime piggybacks will be used in an initial five-week flight in the 20 top markets. Charles O'Donnell is the buyer.

General Foods Corp.

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

A four-week flight for ALPHA BITS breaks at issue date. Kids are the target of the fringe minutes in 50 major markets, including Albany, Boston, Cincinnati, Denver, Minneapolis, New Orleans, Philadelphia, Pittsburgh, St. Louis, and Seattle. Buying is John Vinson.

General Foods Corp.

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

This company's Kool Aid division plans a renewal of the July introductory buy for GOOD SEASONS THICK 'N CREAMY SALAD DRESSING MIX. Fringe and day minutes and piggybacks will be used through October 29 in Colorado, Kansas, Missouri, Oregon, and Wisconsin markets. Buying are Alan Branfman and Macey Jones.

General Foods Corp.

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

A four-week flight for GAINESBURGERS breaks at issue date. Fringe minutes and independent 30's will be used in

28 major markets. Joe Dell Aquilla is the contact.

Hertz Corp.

(Carl Ally Inc., N.Y.)

A ten-market drive for HERTZ RENT-A-CAR breaks at issue date. Prime 20's and fringe minutes will be used to reach men for eight weeks. Don Vollinget is the contact.

Howard Johnson Co.

(R. K. Manoff, Inc., N.Y.)

This company is introducing FROZEN FOODS in eight selected markets. Day and fringe minutes will run from October 16 through December 12. Peter Marks is the contact.

Idaho Potato & Onion

Commission

(Botsford, Constantine & McCarty, Inc., Portland)

October 23 is start time on an eight-week push for IDAHO POTATOES. Fringe and day minutes and prime 20's will be used in 14 selected markets. Buying is Karen Young.

Laddie Boy Dog Foods, Inc.

(Warren, Muller, Dolobowsky, Inc., N.Y.)

A six to 11-week buy for LADDIE BOY DOG FOOD breaks October 16. Early and late fringe and day minutes will be used in eight northeastern markets. Buying is Charles O'Donnell.

Lehn & Fink Products Corp.

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

This company is introducing a new floor care product October 22. Fringe and prime minutes and 30's will carry the message to the top 50 markets until December 16. Bill Fagan is the contact.

Lever Bros.

(BBDO, Inc., N.Y.)

An eight-week buy for WISK breaks October 15. Fringe and day minutes to reach women will be in about 15 major markets through December 23. Lucille Widener is the contact.

Lever Bros. Co.

(J. Walter Thompson Co., N.Y.)

A special promo for LUX BEAUTY SOAP and LUX LIQUID breaks October 14. Kids will be the target of the fringe

(Continued on page 50)

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

**Metro effective buying
income 2 billion dollars**

One Seller's Opinion . . .

NEW SOURCES OF SPOT REVENUE

While the percentage rise in spot revenues over the past year may not have been as high as we have become accustomed to during the initial growth years, stations are not exactly on the verge of bankruptcy. Despite talk that spot is soft, it is clear to most reps and station managers that spot business is not necessarily down in every market in the country.

Where it is down, stations point to the general condition of the national economy and growing competition from the networks. Although the economy has been unsteady over the past year, it would be dangerous to rest too comfortably on such excuses.

Because networks are offering advertisers more of the advantages, in scatter plans, regional buys, etc., usually attributed to spot, many stations are feeling the pinch from network competition. Nevertheless, growth in network revenue has not, in fact, outdistanced spot growth over the past few years.

While it may be true, furthermore, that spot has reached a level of maturity where percentage gains may not be as sensational in years ahead as they have been in the past, the fact is that today stations have, at their fingertips, a number of ways to create new sources of spot revenue.

For one thing, they can create more attractive local programming areas and enlarge local early and late news areas, making more time available for both local and national spot. Multiple station owners must make sizeable investments, not only in programming shows for their own stations, but in syndicating those shows for use by other stations.

More local shows of the Mike Douglas or Merv Griffin variety in national distribution and more good feature films would help provide comparable network programming on a local level. To attract more advertisers to these spots, local shows generally should be of a quality comparable with network shows.

Already an increasing number of stations are producing local specials. Network affiliates, as well as independents, can do more of this. If it is true that strong affiliates make strong networks, it is equally true that strong local programming makes strong affiliates. There's nothing wrong with preempting network time for equal quality programming. It's common industry practice.

The advent of color is another plus for station sales. It is bringing many new advertisers into television and can expose new products that have never used the medium before. In this and related areas, we as reps must go out and help encourage new business by pioneering more creative presentations and providing more research to show what spot can do. We need to get away from numbers and concentrate more on demographics. We have to provide meaningful information and factual reports to help buyers justify spot schedules. The new fall books offer advertisers more demographic breakouts than have been available in the past. More than simply showing what spot can do, we have to talk about *how* spot can do it.

Finally, advent of the 30-second commercial opens up a whole new source of spot revenue. Once prime time chainbreaks are extended to 62 seconds—and this is very likely to happen in the near future—more local prime time exposure in network programming areas will be available, and advertisers will use it.

Television is still the most effective force in the country, and spot has been proven to move more merchandise than any other form of advertising. This is not the time to talk about *why* spot is soft in some markets. This is the time to get busy and do something about it.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Mow down your competition the easy way. Advertise on KMJ-TV, the number one station operating in the nation's Number One agricultural income county. Reach your share of the 837,700 member market by going first class on KMJ-TV.

Data Source: Sales Management, Survey of Buying Power, June 1967



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Agency Appointments

R. D. O'CONNOR was named manager of Chevrolet field account representatives and services at Campbell-Ewald Co., Detroit. LANCE MINOR became broadcast account executive for radio and television commercial activities in the Chevrolet account group.

JAMES W. THOMAS, senior marketing executive with Compton Advertising, Inc., New York, was appointed manager of the market development department and elected a vice president.

MARVIN GWINN, manager of the Dallas office of Aylin Advertising Agency, was named a vice president. F. K. SMITH was named vice



GWINN

CLAGHORN

president in charge of business development in the agency's Houston office. Smith was formerly business development manager.

GERALD L. PATRICK was named account supervisor on Whitehall Laboratories at Carl Ally Inc. FRANK DI GIACOMO joined the agency as account executive for Whitehall. He was formerly with Benton & Bowles, Inc.

JACK R. CLAGHORN and LLOYD C. HERBSTEITH were named vice presidents at Geer-Murray, Inc., Osh-



HERBSTEITH

SMITH

kosh, Wisc. Both men will serve in management supervisory positions.

PHILIP J. LINCOLN, formerly account executive, was named account supervisor at Needham, Harper & Steers, Inc., Chicago. THOMAS S. HAMILTON joined the agency as an account executive. Hamilton was formerly a product manager at the Alberto-Culver Co.

ROBERT LUNDIN, ROY PORTER, and SETH C. DINGLEY, JR. were named account supervisors at Gardner Advertising Co., Inc., St. Louis. Ludin will handle the Like account; Porter was assigned the milk products division of Pet, Inc.; and Dingley handles the Ralston Purina grocery products division. KENNETH HARRIS, previously with Werman & Schorr, Phila., joined the agency as account executive on Pet, Inc. WELLS HOBLER was named head of the Ralston Poultry division account group, and WILLIAM H. MALLISON was named general manager of the Pet account in New York.

Oliver is the contact.

National Biscuit Co.

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

An eight to 13-week push for HUMMINGBIRDS and POPPINS breaks at issue date. Kids will be the target of early fringe and day minutes and piggybacks in 15 selected markets. Mike Mulieri is the contact.

Pepsi-Cola Co.

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

A ten-week push for FRITOS CORN CHIPS breaks October 15. Fringe and prime minutes and independent 30's will be used in 70 major markets. Buying is Bob Stone.

Chas. Pfizer & Co., Inc.

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

A three-week flight for HAI KARATE after-shave lotion breaks at issue date. Men will be the target of early and late fringe minutes and piggyback commercials with VISINE EYEWASH in 50 major markets. Buying is Jim McCollum.

Phillips Van Heusen Corp. (Grey Advertising, Inc., N.Y.)

Staggered four to six-week flights for VAN HEUSEN SHIRTS and TOILETRIES break the weeks of November 6 through November 27 in approximately 50 markets, including Cleveland, Cincinnati, Denver, Flint, Houston, Omaha, Philadelphia, Albany, Boston, Atlanta, Buffalo, Pittsburgh, Seattle, and Tampa. Fringe and prime minutes will be used, with 50 seconds for shirts, and 1D's for the toiletries. Roger White is the contact.

Procter & Gamble Co.

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

A three-week flight for COOL WHIP breaks at issue date in 45 major markets. Fringe and prime minutes and piggybacks will carry the message to women. Buying is Tobin Townsend.

Procter & Gamble Co.

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

This company is introducing DIAMOND BRITE in two test markets starting at issue date. Minutes, 30's and 15-second commercials will be used in Plymouth and St. Louis through December 31. Malcolm Mace is the buyer.

Quaker Oats Co.

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

Commercials for INSTANT OATMEAL break at issue date. Early and late fringe minutes are being used to reach women in 30 major markets for the next 22 weeks. Irwin Joseph is the buyer.

Ralston Purina Co.

(Dancer-Fitzgerald-Sample, Inc., San Francisco)

November 1 is start time on a five-week flight for HONEY SUCKLE POULTRY. Fringe minutes and prime 20's will be used in 19 selected markets. Buying is Carol Liu.

Rayette-Faberge, Inc.

(Nadler & Larimer, Inc., N.Y.)

A four-week pre-Christmas push for RAYETTE HAIR DRYERS breaks November 13. Late fringe minutes and prime 20's will be used in 30 major markets. Buying is Sue Kradel.

(Continued on page 52)

Spot (Continued from page 48)

and day minutes in 29 major markets. Buying is Leni Salz.

Liggett & Myers Tobacco Co.

(J. Walter Thompson Co., N.Y.)

October 15 is start time on a buy for CHESTERFIELD 101's. The seven-week push will use prime 20's in the 25 top markets. Buying is Joyce LaTerre.

Mentholatum Co.

(J. Walter Thompson Co., N.Y.)

A 12-week buy for MENTHOLATUM OINTMENT breaks at issue date and October 16. Early and late fringe minutes will be used in about 30 selected markets, including Charleston, Orlando, Phoenix, Shreveport, and Spokane. Buying is Dick Folkersma.

Miles Laboratories, Inc.

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

This company is introducing a new mouthwash in one test market. Introduction starts October 16. Fringe minutes and possibly some prime 20's will be used in an initial 10-week push. Ann

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

**Metro effective buying
income 2 billion dollars**

Says media buyer June Spirer, "Don't be apathetic about what you do. In advertising, you're spending someone else's money."

Apathy is taboo for June, who brings to the American Tobacco and Block Drug accounts at SSC&B vitality, enthusiasm, and an avid interest in all aspects of the media function.

"The most exciting part of buying," she said, "is trying to get the feel of a market and the people in that market, trying to predict what they're going to watch and what effect the commercial will have upon them."

A graduate of Adelphi University, on Long Island, where she earned a bachelor of science degree in social psychology, the buyer is currently working for her masters degree in psychology at Queens College. She is finding psychology a very important tool in media buying.

"The buyer cannot forget he is actually delivering people, not numbers," she explained. "People have psychological attitudes. The environment of the show is important,



and if the commercial is placed in the right environment, it will obviously meet with better success."

She is careful not to disregard the numbers and their importance in making an economically efficient buy, but she feels the buyer has to find a happy medium between the qualitative and the quantitative aspects of buying.

"At times, the qualitative aspect of a buy is subjugated to the quantitative, and it creates a fascinating problem for the buyer who is not absolutely numbers-oriented," she noted.

"In most instances, when a new rating book comes out, the entire station and its rates are adjusted to meet new Nielsen or ARB delivery scores. In general, spots that do deliver less are not coded down as often as spots that have remained the same or increased are coded upward."

"Often, as a result, cost on a specific spot is not commensurate with homes delivery of that spot and, therefore, a consistent market cpm is difficult to maintain over a period of time—if one is attempting to buy qualitatively."

Coming up through the media ranks, the buyer began as a BAR billing discrepancy clerk at Grey Advertising, and moved into a position as assistant buyer on the Revlon account.

Before joining SSC&B she worked on the Campbell Soup and American Tobacco accounts at BBDO as well as on the Colgate account at Ted Bates.

Her career goal—to become "an all-media person," actively involved in planning, buying, and merchandising.

How the West is ONE...

THE Great West Group

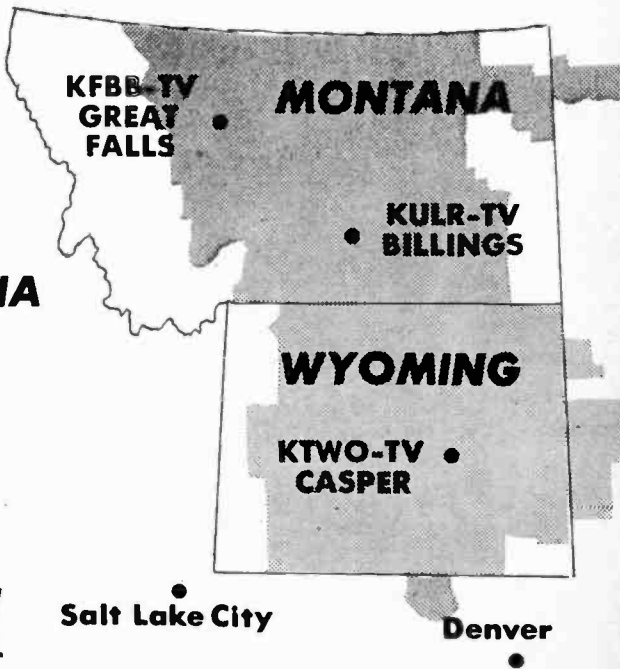
HARRISCOPE BROADCASTING CORPORATION

SERVING 208,000 TELEVISION HOMES
IN 60 COUNTIES

KFBB-TV, GREAT FALLS, MONTANA

KULR-TV, BILLINGS, MONTANA

KTWO-TV, CASPER, WYOMING



This broad coverage made possible by
114 translators and 37 CATV systems.

GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN!

Rep Report

ROBERT U. DELEHANTY was named account executive in the New York office of ABC Television Spot Sales. He was formerly account executive at WBKB-TV Chicago.

ROBERT J. SYERS joined the New York office of Broadcast Communi-



SYERS

cations Group, as an account executive. He was formerly an account executive at WQXR New York.

WILLIAM S. REMSKY joined the New York television sales staff of Edward Petry & Co., Inc. He was formerly with Eastman TV, New York.

DONALD M. SCHULMAN and DANIEL J. BERKERY joined the tv sales staff of Avery-Knodel, Inc., New York. Schulman was formerly in the media department at SSC&B, Inc. Berkery was with the Business Systems Markets division of Eastman Kodak.

Spott (Continued from page 50)

Riviana Foods, Inc.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

A four-week flight for RIVIANA RICE breaks at issue date, with a second short flight scheduled for November 20. Prime 20's and 1D's will be used in about 15 selected markets, including Atlanta, New Orleans, Raleigh, Little Rock, and Lake Charles. Dolores Carbone is the buyer.

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Metropolitan
Mississippi**



← Jackson

Metro effective buying
income 2 billion dollars



Wells, Rich, Greene account supervisor Gray Beverly (left), and media director Bob Engelke are among targets of "mini tv" presentation used by WNEW-TV New York, to promote new daytime show, "The New Yorkers." Instead of explaining program format, WNEW-TV sales account exec Jim McCann merely switches on five-pound mini-set and lets the show do the talking.

Roman Products Corp.

(Wm. Esty, Inc., N.Y.)

An eight to 13-week push for ROMAN PIZZA and RAVIOLI breaks at issue date. Early and late fringe and day minutes will be used in 17 east coast markets. Angelo Garcia is the contact.

SauSea Foods Inc.

(Smith-Greenland, Co., Inc., N.Y.)

This company is expanding introduction of SAUSEA SHRIMP COCKTAIL, first tested in Albany and Syracuse last May. Day and fringe 1D's will be used exclusively in six markets, including Hartford and Providence, starting October 15. Jeff Kameros is the buyer.

The Shetland Co., Inc.

(Weiss & Geller, Inc., N.Y.)

This company is introducing SWEEPER VAC with minutes and 30's supplemented by some 1D packages in a 10 to 13-week drive. Initial activity is in 19 major markets, with plans for expansion



E. A. Hassett was named general sales manager for WAIL-TV Atlanta. He was formerly southern sales manager for Desilu and Paramount Television Enterprises.

sometime in November currently being considered. Buying is Fran Rickard.

Standard Milling Co.

(Rumrill-Hoyt, Inc., N.Y.)

Commercials for CERESOTA FLOUR break October 16. 1D's will carry the message for nine weeks in Chicago, Philadelphia, Harrisburg, and Rockford. Buying is Bill Kraus.

Sterling Drug, Inc.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

An eight-week push for PHILIPS MILK OF MAGNESIA breaks at issue date. Early fringe minutes and 30's will be used to reach women in about 20 major markets. Buying is Ron Bobic.



Robert Jones, media supervisor at William Esty Co., r., receives first prize, portable color tv set, given as part of promotion for new 2,000-foot tower of KSOO-TV Sioux Falls, S.D. Presenting prize is David N. Simmons, New York tv sales manager for Avery-Knodel.

Buyer's Checklist

Network Rate Increases

ABC-TV:

KTBS-TV Shreveport, La., from \$675 to \$725, effective March 10, 1968.

KCRG-TV Cedar Rapids, Iowa, from \$725 to \$825, effective April 1, 1968.

KTVE El Dorado, Ark., from \$500 to \$550, effective March 1, 1968.

WTEV New Bedford, Mass., from \$1,000 to \$1,050, effective March 5, 1968.

CBS-TV:

WHAS-TV Louisville, Ky., from \$1,300 to \$1,400, effective March 17, 1968.

NBC-TV:

KTWO-TV Casper, Wyo., from \$300 to \$400, effective March 1, 1968.

WLWC Columbus, Ohio, from \$1,150 to \$1,200, effective March 1, 1968.

KRTV Great Falls, Mont., from \$200 to \$250, effective March 1, 1968.

WLEX-TV Lexington, Ky., from \$400 to \$450, effective March 1, 1968.

WSAV-TV Savannah, Ga., from \$425 to \$500, effective March 1, 1968.

Station Changes

KSOO-TV Sioux Falls, S.D. increased penetration into seven additional counties by using a new transmitter with 2,000-foot tower. New facility represents average net gain of 17,600 tv homes, increasing stations average evening penetration to over 85,000 tv homes.

WTEV New Bedford began transmission from new tower site, located approximately 20 miles southeast of Providence. New station will operate at 100 kw maximum from an antenna 938 feet above average terrain.

KENI-TV Anchorage, and KFAU-TV Fairbanks, will become primary affiliates of the ABC-TV Network upon expiration of present affiliation with NBC.

KMEG Sioux City, Iowa, joined CBS-TV Network as an affiliate, effective immediately.

Companies Realign Top Management

Major realignment of top management responsibilities were announced recently by two large national advertisers.

At The Scott Paper Co., Philadelphia, Charles D. Dickey, Jr., formerly a vice president and group executive, was named executive vice president with over-all management responsibility for all activities relating to consumer and industrial trademark products.

Paul C. Baldwin, executive vice president, will direct all other operating divisions. Thomas B. McCabe, Jr. vice president and group ex-

velopment and advertising services.

Succeeding McCabe in charge of consumer marketing will be Norbert W. Markus, Jr., vice president. J. George Breitling will handle industrial marketing activities.

S.C. Johnson & Son, Inc., Racine, Wis., announced Samuel C. Johnson, president, was elected chairman of



MCCABE

DICKEY

ecutive, previously in charge of consumer and industrial products marketing, was placed in charge of corporate marketing, corporate de-



EASTHAM

JOHNSON

the board. Howard M. Packard, formerly chairman, was named chairman of the finance committee. Other changes include the election of William K. Eastham, formerly vice president-household products division, to executive vice president—U.S. operations; and Alfred Roberts, formerly vice president-international division, executive vice president—international operations.

Texaco, Inc.

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

Commercials for TEXACO GASOLINE break at issue date. The eight-week push will use minutes in news spots and some prime 20's in 23 top and major markets. A special promo, TEXACO FIRETRUCK CAMPAIGN, breaks November 15 for a four-week flight. Fringe minutes will be used in 24 top and major markets. Bruce Fauser is the contact.

Tupperware Home Parties, div.

Rexall Drug & Chemical Co.
(BBDO, Inc., New York)

This company plans a short, four-week flight in four scattered markets. Women will be the target of day and late fringe minutes, starting October 30. Marge LaShine is the buyer.

Uniroyal, Inc.

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

A seven-week buy for UNIROYAL TIRES broke October 1. The 45-market push is using fringe and prime minutes to reach men. Werner Ziegler is the contact.

Wilkinson Sword, Inc.

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

This company has a six-week push for WILKINSON SWORD BLADES, currently in 50 major markets. Early and late fringe minutes will be used through mid-

November. Buying are Joan Larkin and Elsa Ginzel.

Xerox Corp.

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

This company will sponsor another 60-minute special—"Nation of Immigrants"—to appear on the top 100 local stations around the country the week of October 19-25. Minute commercials will be used. Buying is Mark Miller.

W. F. Young, Inc.

(J. Walter Thompson Co., N.Y.)

An eight-week flight for ABSORBINE JR. breaks at issue date. Independent 30's and some fringe and day minutes will be used in 35 selected markets. Diane Rose is the contact.

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**WJTV. Sells
Metropolitan
Mississippi**



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**Metro effective buying
income 2 billion dollars**

What's the best time to sell to Maryland women?



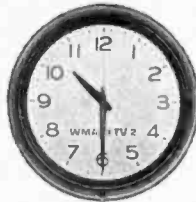
to



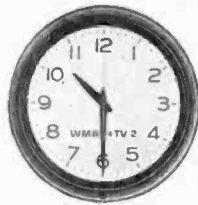
DIALING FOR DOLLARS
9:40—10 AM



to



TRUTH OR CONSEQUENCES
10—10:30 AM



to



DIVORCE COURT
10:30—11 AM



to



THE WOMAN'S ANGLE
1—1:30 PM

ALL IN COLOR—ALL MONDAY THROUGH FRIDAY

■ **DIALING FOR DOLLARS** . . . Baltimore's most successful local television show for over 11 years, followed by **TRUTH OR CONSEQUENCES**, popular and exciting wherever played, now making its debut in color in Baltimore. **DIVORCE COURT**, new half-hour color episodes full of drama and emotion. **THE WOMAN'S ANGLE** with Sylvia Scott, live and in color, acclaimed recently by a local advertiser to have produced "one of the most satisfying promotions we have ever had." Hand-pick your schedule or put together a "mix" — anyway you look at it you'll find a "WMAR-TV Housewife Schedule" to be among the best television buys to effectively reach Maryland women. For more information on **THE** programs that **SELL** — call Tony Lang, WMAR-TV or your Katz Agency Salesman!

In Maryland
Most People Watch **COLOR-FULL**
WMAR-TV

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



the marketplace.

"Stations want to reap a harvest by taking whatever the traffic will bear," exclaimed one outraged media director. Stations deny this however. They say they simply want to price 30s the way they have always priced minutes. Only a year ago, reps were predicting the 30 would eventually replace the minute as the base rate from which all others would be determined. No one thought it was a bad idea. Perhaps, since some kind of commonly-accepted relationship is inevitable this is the first step in that direction.

But advertisers and their agencies suggest this may not be the right time. They argue the flexibility stations want clouds the pricing picture on a time unit which is still too new to have won widespread advertiser support. They say stations are discouraging many advertisers from going more heavily into 30s. "We want to see some kind of uniformity in pricing practices," complained one media director at a top New York agency.

"They can never sell 30s on any other basis except as a per cent of the minute. The advertiser is still heavily sold on the piggyback. Inevitably, he is going to relate the price for an independent 30 to the price he pays for a piggyback 30."

Piggyback loyalty

No matter how the stations want to talk about 30s, agency spokesmen feel, the piggyback advertiser is not going to switch to independent 30s if it costs too much more than he has to pay for a piggyback 30. "Stations are still trying to win converts from the piggyback," observed one media man. "and as long as advertisers remain tied to that unit, reps must take that into account."

At least one major rep firm concedes this fact. "As long as the 30 is a function of the minute, let's face reality," said Blair's Robert Hemm. "The people we're attracting are already paying 50 per cent of the minute rate for a 30."

The feeling among some agencies is not necessarily that 30s must always be tied to minute rates, but simply that now is not the time to make the break. "Once 30s come into their own, and the minute relation-

ship dwindles," said one media spokesman, "the change will come about quite naturally and all other time units will be derived from the 30."

The first step, agency spokesmen say, is to win piggyback advertisers to greater use of independent 30s by offering them at workable rates in all locations. This, they say, is not being done. Reps reply that each station can only accommodate the half-minute unit in the context of its own particular market situation. "In looking for the solution to how to fit the 30 into the rate scale," Page exclaimed, "you can't expect to find the same answer for all stations in the country."

"Depending upon the degree to which 30s are in demand in any particular market, and the degree to which they are available in a station's schedule, handling varies almost from station to station, with rates anywhere from 100 per cent of the minute rate to 50 per cent in low demand markets."

Limited to top markets

Initial buying of independent 30s has been limited primarily to top markets, most reps say. Since stations in the smaller markets have not seen any great demand for 30s, they have done less to make them available in a large variety of locations and have moved more slowly in incorporating 30 prices into their rate structures. Reps say this is inevitable, that no greater uniformity in handling can be achieved until stations find greater advertiser demand for 30s. Agencies, on the other hand, say advertisers won't buy more 30s unless there is greater uniformity in handling.

Indeed, while reps report a great deal of advertiser interest in 30s, they admit at this point that actual buying has not gotten into full swing. "There's more talk than buying," Ritter noted, and Donahue observed "a tremendous amount of interest at various levels in media departments, a great many queries about type and location of avails, but a much smaller per cent of actual sales. One irate rep said advertisers were buying 30s only where they were priced not much higher than piggyback 30s and referred to the past year as "the shake-

down period."

Nevertheless, most reps feel revenue from sale of 30s will increase in 1968. "Business has been soft generally," Donahue noted. "If budgets hadn't been held back so much, the surge to 30s would have been much stronger." There has been no noticeable reduction in the use of piggybacks, but Donahue noted, "Some advertisers have been quick to recognize the benefits of splitting piggybacks into two 30s." These are the people, many reps feel, who will make the big switch in the near future.

Market-by-market

If that is so, it may be that stations will not be able to avoid discussing the independent 30 in relation to the piggyback, and by implication, as a percentage of the minute. On the other hand, if stations can successfully promote the advantages of independent 30s in terms of brand flexibility and reach, to big and small advertisers alike—and many say they can—they may be able to get away from talk of percentages without creating too much of an uproar. In the end, these reps say, it will depend on market-by-market developments. Where use of 30s is high and demand great, where stations can sell 30s in certain locations at more than 65 per cent of the minute rate, perhaps the first step may already have been taken toward establishing the 30 as the base unit of time.

"Pricing the 30 as a per cent of the minute is so passe it's ridiculous!" proclaimed one rep spokesman, who feels current relationships between various commercial time units are illogical. "We aren't far away from the day when minutes will be priced as a per cent of the 30."

As for agency and advertiser opposition, no one can be certain station refusal to discuss the price of 30s in terms of percentages will actually retard the process of converting piggyback advertisers to greater use of 30s. It will depend on how interested they are in the new time unit. Perhaps the outraged media man who accused stations of trying to reap a harvest, has suggested, by implication, that there is a harvest of interest in 30s from which dollar profits can eventually be reaped. ■

being normally taken care of. It is as if the producer had sent out for an oriental set-decorator to build a sandwich not seen since the Babylonians.

(5) Hops have no appeal and no interest. Even in color, or in bloom, they cipher. Hops are as dull as turnips.

(6) It is most doubtful if any of the mechanical aspects of brewing has intrinsic sell. They all look alike. They can't be made to "individual-

ize." Doubtful also are emphases on "fire-brewed," "beechwood-aged." They carry no meaning to the layman.

Turning to a larger concern—an unorthodox assault on the total market—two important factors, one of them quite new, suggests the psychological moment is here to mount such an undertaking.

The factor that's "new" is the appearance of an exciting flush of innovations, beginning with tapper, and going through a list that includes draft beer in home refrigerators,

draft beer in cans and bottles, flip-top bottles, ring-top cans, re-sealable bottles, 4-pack, 6-pack, 8-pack, 12-pack, chill-pack, malt liquors and the one-way package.

The other factor has been around longer. It is women. In the vast literature of beer lore and in most of its trade articles, attention paid to the male consumer is so fixed, it has fenced off a huge field that needs to be opened; a field that needs exploiting.

So persistently is it forced on the reader and the viewer that the beer drinker is a man, that this is everywhere accepted as being true.

It is only four-fifths true. This is very wrong. Twenty per cent of any market is an overwhelming argument, just in itself. Mostly we're fighting for fractions of *one* per cent.

Today's beer image in television commercials is cast exactly wrong to attract women. Women are almost uniformly second-class citizens, background decorations, casualties, or after-thoughts. Almost never are they well-presented, logically used, or even pleasingly used.

"Should the brewer be able to win over more women to beer, he stands

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About the author

Max Wylie, author and television executive, spent 11 years with Lennen & Newell. He has written for radio and television,



among his shows being those on "The March of Time" and "Wide, Wide World." Together with Harry Ackerman, he is the creator of Screen Gems' "Flying Nun," one of the few new tv shows with a promising future. He is currently lecturing at Temple University, Philadelphia, on television writing and is preparing a textbook on the subject.

an excellent chance of expanding his market," said the commercial research department of the American Can Company in 1966. That sentence, like so many others, is so obvious, nobody pays any attention to it. But it is so important, it could give an entire new direction to one of the world's oldest industries if anyone had the imagination to move his sights to these targets.

Women *are* drinking beer even though in television they're conscientiously excluded from the tavern. What would they do if you wooed them? If you presented beer as dainty and feminine instead of hairy and muscular? Or merely added such commercials as a second dimension?

That is only one aspect in the consideration of women. There are others. Most impressive among the rest is the jolt the mind takes when it looks right at the moment of purchase. Where? By whom?

Packaged beer for the take-home market today accounts for over 83% of sales nationally, according to one estimate. If women consume only one-fifth of the output, they *buy* four-fifths. This is a huge monolith and it casts a long significant shadow.

Yet no energies have been mobilized to follow the direction this shadow points. To my mind this can mean only one thing: *The thinking about beer has become solidified.*

The brewing industry informs us that "the character of the new beer (draft)—smoother, less carbonated, hence less filling than the pasteurized variety—has opened doors to all major segments of the beer market. It appeals to women."

What about malt liquor? Could it be made to appeal to women? No doubt of it. It's lighter and mellower than regular. Its alcoholic content is higher. You don't have to drink so much to get a lift.

Many women enjoy a little beer very much. Most of these women definitely don't want a lot. Many don't want to drink a full bottle. Does any brewer make a "woman-sized" bottle of beer? Yes, but only one encountered so far: Rolling Rock, Latrobe, Pa.

Yet most of today's innovations in beer packaging are of especial convenience to women: easy-to-open cans, twist-off caps, re-cappable bottles. Is the 8-pack or the 12-pack too heavy for the housewife to lug home?

The 4-pack should have been here when the 6-pack came in.

New labels? Why not? A woman's response to color is instantaneous and primitive. His and Hers beer? Same brewery? Different labels? Certainly.

There is overwhelming evidence that television commercials don't recognize this great potential. Here is some of the evidence:

Of the 366 beer commercials examined, only one commercial presents a woman in a grocery store, delicatessen or supermarket being offered a selection of beer, or offered an argument for any brand. No tv commercial recognizes that the woman is the beer buyer for the American family. In only one commercial was any woman ever seen to look at, read the label of, pour, pick up, ask a question about, or walk out of a store with, a can of beer.

If American brewers wanted to go for women, they could take a cue from the nylon industry: "There'll never be—Another me." That's what all women think about themselves. And they're right.

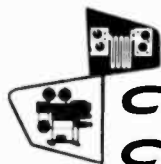
The only reason they haven't come to the party is simple: nobody asked them. ■



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There are more problems at ABC. Friday night in the first blush looks like a hundred per cent strikeout, but it is much too early to reach that conclusion statistically. Some of their returning shows don't look too good either, which may spell big trouble for the spunky third network whose move into shows like *Africa* and *Cousteau* and sports deserve great kudos.

One thing seems sure. As predicted and recommended by this column *Lawrence Welk*, easily the favorite personal show of the writer, is back solidly and, along with the movies, may be the mainstay of ABC programming.

When are they going to get the message at ABC? Superheroes, freaks, witches, soap operas and sentimental slop seem to go well for them. Why try to compete with NBC and CBS on their level? Just out-freak 'em. —J.B.

past year. But it is expected by some analysts that it has substantial ground to regain and will do so, particularly if it resumes dividend payment which was omitted earlier this year.

Of course, Radio Corporation of America is also considered to be in a position to benefit enormously from the new attitude. RCA still holds about 40 per cent of the color tv market, almost twice the share of its nearest competitor.

In the first half of 1967 RCA profits dipped 6 per cent to 90 cents per share. It also was hit by strikes affecting several of its production lines, including color. But it is reportedly enjoying a substantial recovery in the second half with set sales up over 30 per cent for the year.

Last year RCA reported earnings of \$2.18 per share. This year the earnings are expected to climb right back to that level, perhaps even show an improvement. Then in 1968 the analysts have their eyes set on profits of \$2.85 per share. The stock has

been selling in the high 50s in recent weeks, flirting near its high of \$62.75 per share for the past year. If the color boom gains momentum and RCA's experience in computer production begins to edge over into the black on a secure basis, then the stock is expected to show appreciable growth in 1968. ■

Music (Continued from page 27)

without the residuals that result from such performances, it would be difficult for the composers to turn a profit. "Sometimes residuals can amount to 20 times as much as the composer's flat fee."

Fredricks is also a lyricist, as are a number of other jingles men. He wrote music and lyrics for "Viceroy's Got/The Taste That's Right;" Texaco's "You Can Trust Your Car/To the Man Who Wears the Star," and Sinclair's "Everything Starts With Sinclair." He wrote music for Parliament's "Extra Margin."

Fredricks thinks the key to successful commercials music is simplicity. He said musical faddism—"sitar, samisen, swingle"—"lacks broad application" and so is necessarily short-lived.

He has no particular preference for either pre- or postscoring, unless he's doing a theme for an entire campaign. Then, he said, the music should be done early.

Beyond the limits of pre- and post-scoring, there is music writing which combines both. Sascha Burland, for example, who, with Mitch Leigh and Sid Ramin, is one of the few jingles men to have a commercials track hit the popular music charts—Sascha's done it twice, with Alka-Seltzer's "Stomachs" and with coffee's "Think Drink"—used both pre- and post-scoring to make the track for Jack Tinker & Partners' "Stomachs" epic.

Burland, head of C/Hear Services, worked from a rough cut of the film in writing the initial score. Then the film was re-edited to the music. So in a sense Burland's post-score was a pre-score. Burland said music "can have more authority" when the composer is not held to the frame-count. He also noted that with the accelerated pace of commercials, often in the form of quick-cutting, music has become more important as a way of sustaining a mood.

Burland remarked that music has

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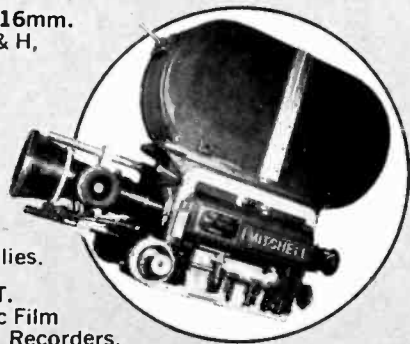
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come a long way from the Dmitri Tiomkin days. "You know, when she says, 'I'm leaving you, Jim,' and a hundred strings start sobbing. Now music is used not to emphasize what's happening on screen, but to melodically comment or contrast an action. It need have nothing to do with the pictures. It adds another medium to the mix, and enables more messages to be conveyed within the minute. To do it, you don't need 80 instruments; the structural skeleton of the melody should show."

Another reason music's more important these days in commercials, Burland said, is because "with the failure of logic, it's now the only way to get through to the younger generation. In an atmosphere of doubt, music is needed for its basic emotional appeal."

Music comes first

Music is now at the front end of the admaking process, on an equal footing with visual and copy, said Paul Mamorsky of RPM. "Except for the occasional jingle, it was usually an afterthought, brought in to reinforce a feeble film." Mamorsky said he and his colleague in RPM, Sid Ramin, sometimes write and record as many as 10 scores in a week.

"It's a strange market," Mamorsky mused, "everybody gets a different fee." He indicated that RPM's fees were higher than most, as a result of a string of successes ranging from the Diet Pepsi "Girl Watchers" theme to the new Mennen musical logo.

Also very audible these days are RPM themes for Winston, Salem, Lucky Strike and Lux. Mamorsky recounted that the "Girl Watchers" hit was an instance of shooting and cutting to music. "Sid Ramin sat down to write music to watch girls by." The theme has been picked up by pop performers in 65 versions, reaping gravy in royalties for RPM's music publishing subsidiary.

Another commercials score that has hit the top 40 in pop versions is Mitch Leigh's track for Benson and Hedges' 100s. Like Sid Ramin's "Girl Watchers," Leigh's "Disadvantages" score is a combination of pre-scoring and post-scoring. Leigh cites the campaign as an example of the advantages of bringing the composer into the creative picture at the earliest possible stage. "The vignettes in the storyboard needed a unifying

theme," Leigh said. He puzzled out the score after a look at the rough cuts. Later, when the score was recorded, the footage was edited to the music, the vignettes put together to the rhythm of the score.

As for the merits of pre-scoring and post-scoring, Leigh said, "if the film needs rhythm, pre-score." He said he feels "the one mandate of advertising is to be good, and so the music should be good. There's no reason why it shouldn't be: there are plenty of good men in the business."

Leigh, well known as the composer of a spate of commercial themes, also hit the pop charts with "Girl from Breadsticks." This was a theme he composed for Stella D'Oro, and as it turned out, it gave him the chance to play film director for a while: Leigh was in Rome to do the score; the director didn't turn up, so the composer made with the megaphone.

More than glory and royalties accrue to composer and advertiser when a commercials theme is picked up by the pop music people. Everytime it plays on a jukebox, radio station, or wherever, it's in effect a

free commercial for the original client.

Another music outfit that has mixed pre- with post-scoring is Lorin-Frank. Currently, Will Lorin and Sandy Frank are represented in the '68 Pontiac "Widetracking" campaign ("Pontiac Presents . . . the Great American Sport for 1968—Widetracking"). Using rough copy as a guideline, Lorin and Frank wrote music and lyrics, creating the song "Let's You and Me Go Widetracking." Earlier this year, for an Imperial Esso campaign out of Cockfield, Brown, Toronto, Lorin and Frank wrote a rough score to serve as musical guideline for cutting a 90-second spot, later finished the score to the film.

"We wish more clients would call us early in the game," Lorin said. "The earlier the better, even if all that's known about the campaign is the target market.

"You can't manufacture music like a piece of machinery," he added, although he admitted that this has been tried on more than one occasion and by just about every music house

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Frank termed the collaboration between composer and performer analogous "to the interplay between a director and an actor; you've got to record your score yourself." To give the client latitude in the performing end—the option to economize or spend big—Lorin-Frank break down costs between creative and production fees. The creative fee can be anywhere from \$500 to \$5,000; the client can decide what the production fee will be.

Frank said commercials scoring was, like jazz, dependent on "the careful cultivation of inspiration," both in the writing and in the performing. Lorin remarked that the business was coming out of a transition period, moving away from big orchestras and returning to linear writing and counterpoint. "It's as if the 19th century had not existed." Two-part harmony, he said, is supplanting four and five-part harmony; smaller orchestras—some winds, some brass, a guitar—are replacing the big string orchestrations.

"In scoring," Lorin said, "you think of particular performers, and you have to be sure you can get the

man you want on the recording day. I even want to know who will do the engineering, and who will do the mix; it's vital to the success of the score." He said he even had to determine what time of day to hold the recording session before the score was written. "You may want to use a singer who you know is not in top form until late in the afternoon. It's a very personal business."

Perhaps as a result of painstaking



Robert L. Coe, vice president in charge of station relations, ABC-TV, will retire in November. He has already joined the radio-tv department of Ohio University.

attention to detail, music is becoming more important in commercials, Lorin said. "It's being designed as an integral part of the message." Along with a return to baroque orchestras, a stripping away of the superfluous and schmaltzy which, he said, was making way for music with more emotional impact, Lorin remarked there was an increasing amount of experimentation with new musical techniques, such as electronic music, post-Beatles rock, and other new forms. "The more time you get for 'research & development,' the better the score, the better the commercial."

Most of the tv commercials composers in New York and in Hollywood saw rock, especially barock-rock (or rocco-barocco) as the dominant form in commercials today and tomorrow.

Eddy Manson, who flies between his commercials-scoring operations in New York and Beverly Hills, said, "Rock is very much here to stay, but in new forms: hard rock (basically rhythm and blues), psychedelic rock, folk rock, the new music of the Beatles, groups such as the Fifth Dimension, The Association, The Doors, and the rest. The pop scene has become a gigantic put-on with a velvet knife pointed at the foibles of the establishment. Its subtleties and sardonic humor are bound to rub off in commercials and, I hope, to be a part of it."

Business booming

Manson said business is booming on the Coast, possibly due to the number of feature film composers and arrangers who have learned the ropes of the commercials business over the years. Paradoxically, Manson found, recording facilities on the big Hollywood sound stages "are archaic and dull, no big problem in scoring shows, but the independent studios where we score the commercials are as good as anything in New York or Chicago." Mason this past year created scores for Plymouth, Dodge, Half and Half cigarettes, Mattel and Liberty Mutual.

Among other composers busy on the Coast are Dean Elliott, no relation to Don Elliott in New York, with racks for Chevrolet, Schick and Union Oil; Mel Henke, with the Ajax "Stronger than Dirt" theme;



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Nelson Riddle, who does commercials in addition to tracks for *Batman*, *Man from UNCLE* and *The Smothers Brothers*; Perry Botkin, Jr., "The Dodge Boys." Italian Swiss Colony, Ken-L-Ration—Botkin's an inveterate pre-scorer specializing in Top-40 Sound, and Jack Fascinato, Zenith, and Mundell Lowe.

Chicago, as the headquarters of a number of national accounts, is also a center of music production. One of the busiest houses in the Second City is Shield Productions, Inc., headed by two composers, James C. Dolan and Martin Rubinstein. Shield recently created the Seven Up "Wet and Wild" theme for J. Walter Thompson.

Dolan said that in developing variations on the theme, Shield was experimenting with psychedelic effects, such as writing the music backwards, putting the (musical) attacks in back, and then dubbing the music frontwards over the backwards running track.

Subliminal sound

"We found you can get a subliminal sound that way," Dolan said. In the lyrics, "Wet and Wild" was not only transposed to "Wild and Wet" but to "Dliw Dna Tew" and "Tew Dna Dliw." "We work mostly in the contemporary vein," Dolan said.

Shield's range of fees for original scores is from about \$500 to \$1,000 and, of course, shoots up over the upper end of the range when it's a matter of doing a big campaign like the Seven-Up mind-stretcher.

Back East, new music houses continue to open up. This past summer saw the formation of Gavin & Woloshin and Vardi & Hambro. Kevin Gavin and Sid Woloshin announced their jingle-shingle hanging with a full-page ad in *The New York Times*, headlined "To somebody who just bombed out on a jingle." Singer Gavin said the job of the music house is to make heroes of the agency — "they're the creators." G&W writes no scores, sees its role as finding the best composer, the best performers for the job and getting the best possible recording. "Recording is the payoff," said Gavin. Emmanuel Vardi and Lenny Hambro have already done scores for Kodak, Air France, Clairol, and Equitable Life Insurance.

Also active in and around New York are two composers based in country houses: Steve Cavello, and Jerry Jerome. Jerome (Jerry Jerome Productions) works out of his home in Roslyn Heights.



Roy W. Stogner was elected vice president in charge of marketing at The Mem Co. Stogner was formerly national sales manager for the company.

Cavello, a relative newcomer to the commercials field, writes backgrounds in his studio overlooking the Tappan Zee at Nyack.

Jerome, who was a tenor saxophone with Benny Goodman, Artie Shaw, and Glenn Miller, has made hundreds of original commercials scores. Lately he has been working in the new rock mode: some of the results can be heard in a tape now making the rounds of the agencies called "Sounds of Now."

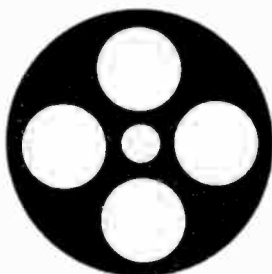
Among the modern rock sounds on the tape are scores Jerome composed for a Ban campaign (Ogilvy and Mather) in which changes are rung on the whole gamut of the top-40. Other current work by Jerome includes a Winston track with obbligation by Dee Dee Warwick, Dionne's sister, and scores for Miller High Life, Helena Rubinstein, Sears, and Pepperidge Farm.

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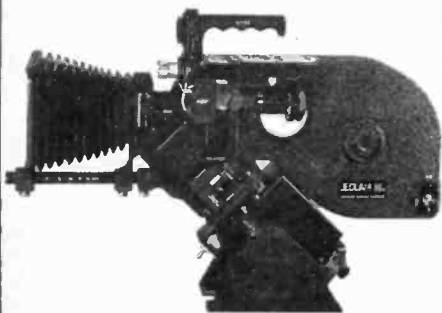
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current Jade East campaign, using sitar, Baldwin electric piano, and human voice—an electric-rock combination. Jerome's fees range from \$1500 to \$3500.

There seems to be plenty of room to swing in the music business. Charles Barclay of Clef 10 said the demand for original music has been booming since the start of the decade, when agencies started rejecting canned music (i.e., old scores). "The only reason to use canned music is to save money," Barclay added. "Performance and production of old scores cost just as much as the recording of new music. So the saving is too slight, and music is too important, for any account to try to make do with canned music."

Once in a while an old score might be preferable to a new one, said Roy Eaton of Benton and Bowles. "For example, a tea account might conceivably want one day to use 'Tea for Two'." But with the growing importance of contemporary music in commercials, Eaton indicated, there's little chance of catching an oldie in a commercial any more.

Eaton mentioned that in '66 B&B dealt with 62 music houses—"you pick a composer for his style. One man may be good at contrapuntal music, another, for Debussy-like impressionism, another, for a jazz treatment; some are better for vocal jobs,

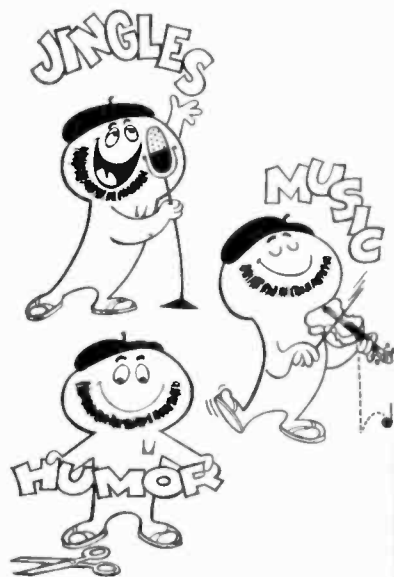
others for instrumental." Though rock's in the lead, Eaton said, everything from Gregorian chant to raga is going into commercials these days. On one job, for Chemical Bank, Eaton dug up a classical Indian group—a quartet playing sitar, tambura, tabla and flute—to get the right sound. The commercial inspired a Verve record called "Lotus Palace".

One music house that has developed a "United Artists" modus operandi is Herman Edel Associates. Edel, former executive of Music Makers, set up his own company in '66 to represent a number of composers, among them Walter Raim, Richard Hyman, Robert Maxwell, Charles Calello, Robert Freedman, Artie Schoreck and John Barry.

"Too often commercials composers act as if they can do anything, in any style of music," Edel remarked. "Our way of working is to offer a choice of a number of different composers who don't work entirely in commercials; our feeling is that a guy shouldn't be limited to commercials, he should be doing records, feature films, etc."



Going over agenda of Southwest Area Conference of American Women in Radio and Television, held in Tulsa, are, l. to r., Grady Claire Porter, owner of Houston ad agency; Grover C. Cobb, chairman, joint boards, National Association of Broadcasters; Yvonne Neck of Whitney Advertising, Tulsa, conference chairman. AWRT's Golden Mike award for southwest went to Betty Boyd, Women's director, KTUL-TV, Tulsa.



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This way, Edel said, the composer develops greater versatility, greater creativity.

John Barry, Oscar-winning British composer, (*Born Free*) is the latest film-scorer to be represented in the commercials field through Edel.

Currently Edel's composers have three pop versions of commercials tracks: a CITGO theme, performed by The Brass Ring on Dunhill Records; Walter Raim's score for Miles Laboratories' Bactene, with lyrics by Gene Case of Jack Tinker & Partners, and the score for Thom McAn *Monkee Boots*.

"The most exciting music being done today is being written for commercials," Edel said. One reason, he added, is because agencies are using music more intelligently; "producers are up on everything that is alive in contemporary music."

The creative team

"Music's now a member of the creative team," Edel went on. "it doesn't come in through the back door anymore."

Although the demand for original music has risen markedly in the past few years, Edel said, creative fees have generally not risen. With the move toward smaller orchestras, and the resultant below-the-line savings, music may even be costing less these days.

Yet for all the increased emphasis on music, "music in most cases should not be the star," Edel remarked. "Now, music can add to the product story, tell more of it, without upstaging the visuals. It's no longer 'Mickey Mouse' scoring," Edel said, "using music just to illustrate the action, emphasize and reinforce it."

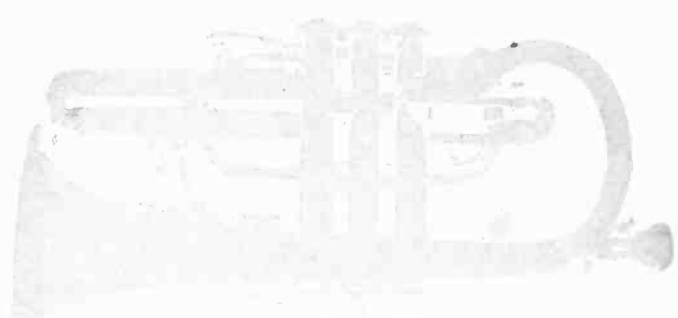
"Now, when agencies say they 'want something different,' they mean it—they're no longer saying 'something different like. . . .'"

Another music house bursting with activity these days is Marc Brown Associates, better known as MBA Music, perhaps the largest company in the business. The company was set up six years ago by Brown, a virtuoso violinist and concertmaster.

This past spring MBA made a track for a 10-minute Ford commercial to run in *The Robe* on ABC-TV. Two of MBA's five composers, J. J. Johnson and Tommy Newsom, wrote

DAVID LUCAS ASSOCIATES 7 WEST 46TH.ST. Lt 1-3970

Clairol
Pall Mall
7-Minute
Cigarettes
Groom & Clean
Mars Starburst
Lifebuoy
Carnation
Slender
Volkswagen



COMPOSING ARRANGING A&R DIRECTION



New York branch of Detroit-based Ross Roy, Inc. has become a separate corporation, to be known as Ross Roy of New York, Inc. Move was seen as putting agency in better position to compete with New York-based shops for new business. Seated at a shirt-sleeve meeting, new officers of the New York shop are (from left): William A. Walker, president, formerly vice president and general manager; Edward J. Gardner, executive vice president and supervisor of creative services, formerly vice president and account supervisor; and F. Henry Larson, senior vice president and supervisor of industrial services, previously vice president and account executive. New agency, which bills \$6 million annually, will operate as a subsidiary of Ross Roy, Detroit.

Tv Commercials • Industrials

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10 themes for the commercial, in addition to the Ford corporate musical logo "Ford Has a Better Idea" developed earlier by MBA.

MBA's Walter Levinsky coordinated the scores of the two composers and conducted the recording, no easy task since the scores ran from jazz fugue to electronic-style "space" music, and so required four different orchestras.

The recording sessions, like those of a feature film, were structured in sections; all the sections requiring the same orchestra were recorded be-

fore going on to the next orchestra. In the same manner, MBA composed and recorded the score for the six-minute commercial in *The Robe*.

One night last month, under the glittering chandeliers of the ballroom of New York's Great Northern Hotel, MBA's president Kermit Levinsky peered at the screen of a tv set, lifted his arms, and suddenly began waving them rhythmically and energetically. Around him 13 musicians playing everything from vibraphone to the jawbone of an ass—a legitimate instrument, made from the donkey's

mandible, with the teeth wired in—responded to the signals.

MBA always makes a tv tape recording of film commercials in order to make sure that the recording will not be interrupted by the film breaking, something that can happen easily with work prints. Then the tape is used as a guide by the conductor. Onto the tape are punched "click" holes that enable the conductor to start off precisely on cue.

In the ballroom, which houses the largest of the studios of Fine Sound, Inc., MBA was recording a musical special effects track for Ac'cent. In the glass-walled control room, half a dozen men sat hunched in quiet concentration, among them Ac'cent producer Jerry Fortis, associate creative director at Needham, Harper & Steers in Chicago.

Attention to detail

In another studio, separated from the control room by another glass wall, stood the voice-over man, Ken Nordene. After the third take of the music, Nordene began the first of what would be four vocal accompaniments to the film.

"Beef . . . Potatoes . . . Cauliflower . . . Salad . . .," Nordene intoned, and after he'd run through this particular gastronomic litany about four times, the attention of all hands returned to the music. "That marimba is close-miked, move it a couple of inches."

"Okay, cool it on that bar on the xylophone." "We need a bass line." "We got somebody's knee on that one." (For each of the 13 musicians there is a soundboom mike system on three levels, so in a performance by 13 musicians, the sound engineer and the producers can juggle 39 separate inputs.)

Eventually, by take 13, the recording was perfected after an hour of incredible attention to detail. In the control room, everybody heaved a sigh of relief. Agency producer Fortis looked happy; he would have a good track to take back to Chicago.

Levinsky, who had written the track, looked forward to a good night's sleep. It had been another long, hard and yet gratifying day in the tv music business.

Levinsky joined MBA in 1961, and later five more composers joined the group: Kermit's brother, Walter, Tommy Newsom, J. J. Johnson, La-

Who cares about **BERTHA CLOPTON?**

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*NCS '61 updated with SRDS '66 estimates

WHO-TV

NB COLORFUL 13 • DES MOINES, IOWA





report from srds

Radio Programming Statements

Programming statements will appear starting in October issues. Of the 1,200 received to date, 500 will be inserted in October, 400 are scheduled for November, and 300 have been returned for editing because of inclusion of promotional language.

As you know, stations voluntarily submit statements. Some have refused, because they say a statement in print cannot hope to capture their image, or their personality, or their distinguishing characteristics. SRDS agrees. We are not seeking such information. What we want are auditable statements which describe what the stations program on the air. We would very much like an expression from you.

TV Grid Rates

Approximately 100 TV stations do not now provide to SRDS all of their rate information available for their stations. SRDS has called attention to this oversight and has requested full disclosure of their rate structures to be reported routinely.

SRDS will publish all rate information submitted by the station, as it does for any other medium.

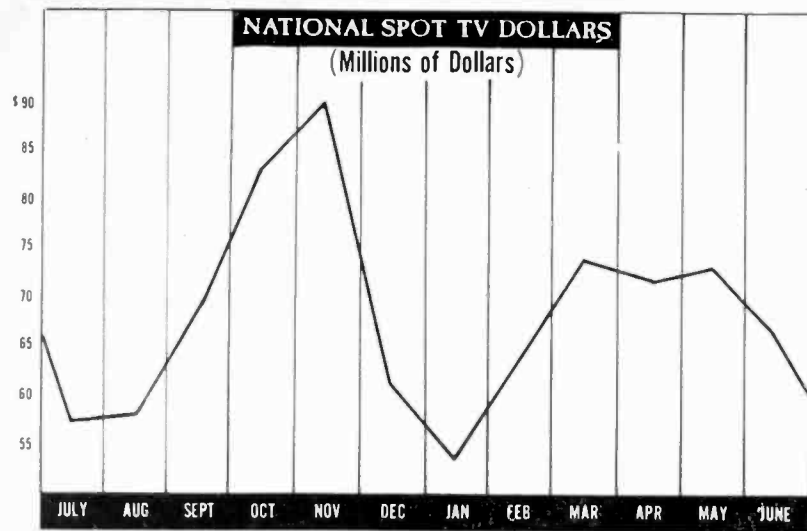
Most advertising media demand prompt and immediate reporting of their rate structures in SRDS. We are only too willing to comply to assure all who evaluate media the full rate information they are entitled to have as they want and need it. Please tell us if this would be helpful.

Do you see "Report to SRDS Users?" This monthly news bulletin describing trends in the buying of media and how SRDS is keeping up or a step ahead, will be sent to you upon request—without charge.

Write to:

Standard Rate & Data Service, Inc.

national authority serving the media-buying function
5201 Old Orchard Road, Skokie, Illinois 60076



SOURCE: Television Age

Winter siesta offers ad opportunities, says HR&P

The slump in advertising early in the year offers a key opportunity for advertisers to strike when their competition is taking things easy. So says a new spot presentation by Harrington, Richter and Parsons.

Advertisers traditionally slack up during January and February, the rep points out, citing newspaper lineage figures from Media Records' 52-city report, ad page totals from *Life*, *Look* and the *Saturday Evening Post* and spot tv expenditures as gathered by TELEVISION AGE. It's noted that an important element in this slump is the fact that makers of such products as small appliances, gifts and clothing are "spent out" in January after their heavy Christmas splurge.

But the Harrington study also notes that the biggest users of spot tv are not the same advertisers who buy heavily into print media before Christmas. Spot's major products are those that generally cost under a dollar. They account for 32 per cent of the money spent in the medium, it was pointed out. "Yet," declares the study, "a good many of them, alas, also observe the traditional January/February hibernation."

"We don't get it. What's seasonal about food, soap, drugs and tobacco?" the presentation asks. It answers the question by showing that grocery and drugstore sales reveal relatively stable levels from month to month.

The early-in-the-year ad slump is even odder considering tv sets-in-use levels, the presentation argues. It goes on to show that February is the peak viewing month, according to Nielsen (covering 9 a.m. to 10 p.m.), while January is only slightly lower in audience levels. Using a rule of thumb that the average cost-per-1,000 is \$2.50, the study then breaks down the average by months according to viewing levels. This calculation reveals that March carries the lowest cpm tag, with February and January close behind.

Finally, says HR&P, the seasonal lull works to the advantage of a January/February advertiser because he has a wide choice of availabilities. The rep pointed to the fact that expirations start climbing in September and go up to an annual peak in December. It cites examples of choice evening participations on five of its stations regionally dispersed in major markets last January and February. On January 1, 145 "leading evening participations" were available, 60 percent of the total. On February 15, only 11 were left.

Clearly, says the rep, there's an opportunity here that shouldn't be missed.

mont Johnson and Steve Cagan. "We don't have any ghost writers," Marc Brown said, alluding to a fairly wide spread practice of farming composition work out to obscure composers.

The company also has a fulltime copyist, Henry Pakaln, whose job it is to take the score and then write individual scores for each of the performers.

Like a number of other music houses, among them Don Elliott Productions and Music Makers, MBA has a fully-equipped recording studio for making demos and for working the kinks out of a score before going into production.

MBA's studio is on the ground floor of an apartment house, a few steps from the drawing boards of the seven composers. On the top floor, Marc Brown lives with his work, close to editing rooms, offices, and a suite that at lunchtime is a kind of informal club for agency producers, who drop in, share potluck, and talk about music.

Nobody's quite sure whether MBA or Music Makers is the biggest music house in the business. Each of the two contenders is willing to believe that the other is not quite so big, but since nobody's publishing grosses, the question is academic.

Might be bigger

The jingle business in the States might be even bigger than it is were it not for a certain measure of bootlegging and runaway production. Bootlegging in this context is taking a score out to the boondocks for performance by non-union musicians—or union members working way below scale. Runaway production is when a producer hops on a jet to Rome or other European city and gets his score performed in one of the sound studios there. A musician abroad may cost one-fifth of the going American Federation of Musicians' rate.

But although both bootlegging and runaway production seem on paper to promise big savings, they may be wasteful in the long run. "You can't get the quality of sound recording in Europe that we have in the States," one jingles composer maintains, "and the musicians are nowhere near as good." Similarly, with bootlegging, the quality of performance is not likely to be high, he says.

A relative newcomer to the commercials scoring field is David Lucas, who started out with a rock group, and later while working as a sound engineer on commercials recording sessions, discovered he could write music.

Lucas' first 'hit' was the jingle for Maclean's toothpaste; since then he has gone on to make music for Clairol, Pall Mall (The Seven-Minute Cigarette theme), Yardley, TWA and a number of other campaigns.

In the fall TWA campaign, Lucas combined electric sitar, piccolo, trombone, cellos, electric bass, piano drums, female voice and whistler.

"Contemporary music, evolving from rock and jazz, is being bent into new structures, and stretched out into new forms," said Lucas, who is barely 30. The young composer said he visualizes the sounds of instruments, when he's composing, as cylindrical shapes of various sizes and densities.

The sound that sells

"To me, trombone is like a big soft hawser; trumpet, like a new clothesline; violin, thin wire; bass, a big hawser of rope around a steel cable," he says.

Two of Lucas' commercials scores have been picked up by the pop recording industry: the Pall Mall *Take 7* theme, and Clairol's *Midnight Sun*, which is out on a Tower recording by a group called the Pink Cloud.

Lucas also has a score on the moviehouse circuits, a 10-minute film with music based on a theme he did for Yardley. Lucas also composed scores for a couple of experimental films made by Gordon-Youngman: *Basic Black*, and *Shoes*.

Like most established commercials scorers, Lucas now has his own subsidiary music publishing company.

Although music publishing sidelines can be lucrative, making the sound that sells is still the name of the game for the men in Madison Avenue's own Tin Pan Alley, which stretches from New York to Tijuana and even Rome.

Some look upon residuals as bread and butter; to others, the payments for performance are only gravy since they do well enough from the creative fees alone. One man's Grub Street is another's Easy Street.

Some say creative fees are fairly

static, and that they need volume business in order to survive; others say their creative fees keep going up and up.

The reality here is that fees are indeed static for some, rising for others in the intensely competitive music field. But no matter how fast or slow the buck, the field is more a creative playground than a jingle jungle. ■



Jack L. Siegal is the new president of Vermont-New York Television, Inc., and general manager of WVMY-TV Burlington, Vt., uhf station scheduled to go on the air next summer. He was formerly with IBM.

Your Blair Man Knows . . .

Ground is breaking in the greater Wheeling area . . . officials shoveled deep into a 350-acre site, the beginning of Wheeling's North Park subdivision. North Park plans 600 housing units including 300 private homes and 300 apartments, a shopping center and playgrounds. Big things are happening in the WTRF-TV Wheeling-Steubenville Market . . . more reasons why your TV schedules should be beamed to the WTRF-TV consumer audience.

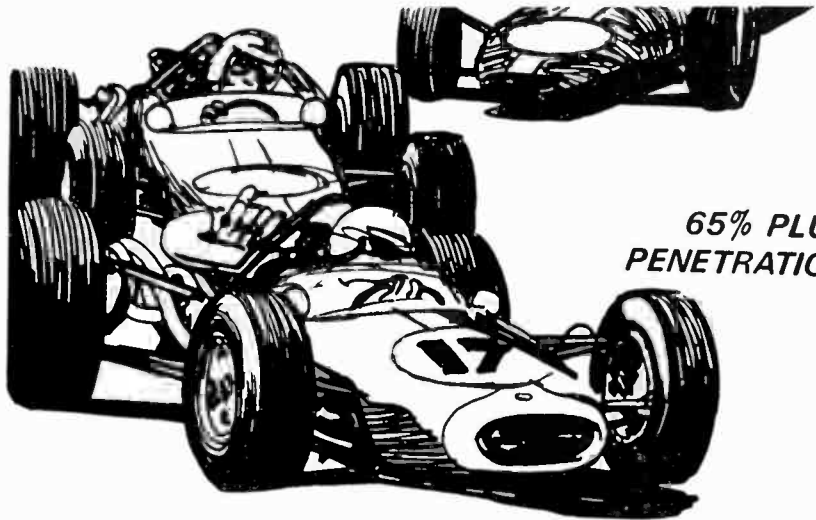
BLAIR TELEVISION

Representative for

WTRF-TV

Channel 7

Wheeling, West Virginia



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WJKS abc TV 17



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Buy Bonds where you work.

She does.



Dorothy Jungerman works in Long Binh, Republic of South Vietnam. As a nurse with the U. S. Army, she serves her country's soldiers — and also Vietnamese civilians like young Ngoc. Dorothy invests regularly in U. S. Savings Bonds, too (as do more than seven out of ten of our military personnel in Vietnam). There's a good way for you to show brave Americans like Dorothy you're with them: Buy Savings Bonds where you bank or join the Payroll Savings Plan where you work.

Freedom Shares — new plan for Americans who want to help their country.

Now, when you join the Payroll Savings Plan or the Bond-a-Month Plan, you are

eligible to purchase new U. S. Savings Notes, "Freedom Shares," as a bonus opportunity. Freedom Shares pay 4.74% when held to maturity of just four-and-a-half years (redeemable after one year), and are available on a one-for-one basis with Savings Bonds. Get the facts where you work or bank.

Join up. America needs your help.



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

In the picture

A quick-witted man who talks fast and out of the side of his mouth, **George Lois** has a reputation as one of the hottest and most inventive figures in the advertising business.

Last month Lois left Papert, Koenig, Lois, where he had been first vice president, to set up shop with two of his colleagues at PKL, Ron Holland and Jim Callaway.

Reputedly a millionaire from the stock he owns in PKL, Lois was in search of the adventure in launching a new agency. It had not been very long since he had last experienced that particular thrill.

"You gotta be crazy," Bill Bernbach said, when Julian (Koenig) and I walked into his office to tell him we were setting out on our own." That was in 1959, when after prolonged urging from a management consultant named Frederic Papert, the two young men at Doyle Dane Bernbach had decided to give it a go.

As Lois related the confrontation, copywriter Koenig and himself, an art director, decided to put their jackets on and go see Bernbach after musing over what Papert had shown them—charts of all the business a new agency, "P-K-L," could get.

As they went up to Bernbach's office, Lois relates, Koenig said, "What the hell, we can always go back to the track if it screws up."

Koenig, it seems, has long been a passionate improver of the breed; Lois plays the horses only about once a year. But when he goes, he makes money. "Koenig is one of the greatest handicappers."

So off into quarters in the just-opened Seagram Building went the three venturers. "We didn't even have enough dough to pay the rent," Lois recalls.

They had no accounts the day they

left DDB. But Renault quickly approached the veterans of Volkswagen, and soon came the *Ladies Home Journal*, the *New York Herald Tribune*, Pharmacraft, Allerest, and others.

The *Herald Tribune* was one of the more notable campaigns of recent advertising history, not in dollars, space or time, but in excitement, midnight oil, and elbow grease.

The PKL team really began to make tv history when it got the Xerox account—from DDB. The company, which had been laboring for years under the monicker Haloid Xerox, was just then the fastest rising stock on Wall Street.

PKL took Xerox into tv—prestige tv—news programs and documentaries to reach the businessmen. It didn't hurt sales a bit; profits continued to rise, and so did dividends. With the acquisition of the Xerox account PKL was ensconced in the vanguard of the advertising business.

At 35, George Lois is already a legend in New York, with a reputation that has spread beyond the advertising business. He is credited in part with the success in recent years of *Esquire* magazine.

Lois thinks up the covers, which, in effect, sell the magazine. The way it works: *Esquire* editor Harold Hayes takes a notion for an issue to lunch with Lois at the Four Seasons, and Lois takes it from there. He brooks no meddling, and gives his fee to Greek orphans.

Unabashedly "a New York City boy," Lois' earthy language has often shocked Brooks Brothered elegants from Fairfield County. George grew up in the Kingsbridge section of upper and unfashionable Manhattan, went to the High School of Music and Art.



GEORGE LOIS
You gotta be crazy!

As he wended his way homeward with big leather portfolio, he says, he had to fight off the neighborhood bravos who called him sissy. Nobody, one would think, would say that to Lois now.

From the high school he went to Pratt for a while, then began working at the Reba Sochis design studios. Then he was drafted, and deepened his command of the colloquial in the hills of Korea.

After the hostilities, Lois returned to New York and went to work on the graphics and design staff of CBS.

Yet the design workshop at CBS was too secure for the 21-year old George, so he went over to Madison Avenue, to Lennen & Newell. Lois moved in three months to Sudler and Hennessey, and a year later to DDB, whence began his ascent.

Lois lives in a village townhouse with his wife, the painter Lewandowski Lois ("her real name is Rosemary, but she calls herself that to please her father"), and two boys, Harry, nine, and Luke, five.

The irrepressible Lois last month already had an account on his hands, stockbrokers Edwards & Hanly. He's taking them straight into New York spot tv, with commercials like Joe Louis looking into the camera and saying, "I just want to say one thing—Edwards & Hanly, where were you when I needed you?"

It's understood on good authority that executive producer Alan Landsburg and producer Jeff Myrow have launched a search for home-trained talking birds for inclusion in a segment of *Winged World*, a National Geographic special produced by Wolper Productions. It is also alleged the pair held "birditions."

There's no business like bird business.

* * *

Marshall McLuhan, the communications seer, told the story at the recent Tv Stations, Inc., seminar about the child who was asked at school about Thomas Alva Edison's contributions to society. The youngster answered: "If it wasn't for Thomas Edison we'd all be watching tv by candlelight."

* * *

The disclosure that the Beatles collected some \$70-85 million from the U.S. alone during their careers has certainly encouraged many youngsters to yearn for a future as a pop singer. But did they ever consider becoming Frank Sinatra's dentist?

* * *

A recent press information piece about an upcoming *Merv Griffin Show*, relates that, for the first time on tv, comic Rip Taylor demonstrates how his knees can dance.

They'll never replace the belly.

* * *

Sajid Kahn (may his tribe increase) was visiting KSTP-TV Minneapolis-St. Paul recently. The co-star of NBC's new *Maya* told promotion manager Bill Davey he would like to see that new movie *The Twelve Bad Fellows* during his free time. Davey was stumped until, while being driven through the suburbs, the young actor pointed excitedly to a theater marquee. The movie house was featuring *The Dirty Dozen*.

What would he call "Garrison's Gorillas"—"The Monkees"?

* * *

In the interest of public enlightenment we print below in its entirety a press release from WFBM Indianapolis:

Nearly a quarter of a million mosquitos were gassed, stomped and netted by central Indiana bounty-hunters eager to collect the nickel-each reward offered by WFBM for dead, but still recognizable, mosquitos.

That's \$11,274.05 worth of mosquitos. Or, to put in another . . . it's about \$11,200 more than we hoped to spend on a bug collection. A penny apiece for expired mosquitos would have been a fair price. But, no! We lost our heads and offered five cents. Still, it appears we did perform a public service. Neighborhood feuds were forgotten while kids climbed fences, probed around ponds and combed formerly off-limit gardens

for potential malaria carriers.

The search brought families closer together. The kids caught mosquitos while moms, dads, uncles and aunts mounted them on graph paper, cardboard, old term papers and tissue. Teenagers stopped growing hair. The WFBM accounting department began collectively pulling theirs. Backyard barbecues became popular again. Festering croquet rivalries could now be played off. Folks could go outdoors again!

And vacationers were again racing to the "State of Surprises." Indiana, or at any rate, its mid-section, was relatively free of those pesky mosquitos.

It's over now. The offer closed Monday, September 11. But we're still stuck with 225,481 mosquitos. And out \$11,274.05. Attention entomologists and used mosquito dealers! We have just what you're looking for. Drop in and browse. The price is right.

* * *

The Hip-si Generation: Now that psychedelics are the "in" thing among today's influential pswingers, why not psychedelic advertising? For instance, a soft drink commercial that croons: "One gulp is for thirst, the other gulps are for kicks. Gulp it for thirst, gulp it for kicks. So good it hurts." Interested? Well, you're too late—Canada Dry was using this very blurb when it sponsored *The Lone Ranger* back in the days when the Ponderosa was a sand dune. Hiyo, Silver, up, up and away!

* * *

The Dominican Singing Nuns, an octet, recently performed some numbers on Triangle's syndicated *Jerry Blavat Show*, but had to seek special dispensation to do "Georgy Girl." Permission was granted, a wise move, we think, in what could have developed into a very Redgrave situation.

* * *

CBS-TV says Milburn Stone, the "Doc" of *Gunsmoke* is naturally grouchy. If his steady income hasn't cheered him up, putting the show opposite the *Monkees* won't do any good, either.



"Have you noticed that every time they invite us over to watch pay tv, I always end up paying for it?"



ROSES ARE **red**
VIOLETS ARE ~~blue~~
violet

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English TV personality Michael Smee brings you London Line—a bold new weekly TV program in color. Michael Smee on location or direct from his London studio, interviews and reports on personalities, fashion, sport, theatre, movies, sciences, politics—all that's current, different and exciting in Britain.

Your man in London is Michael Smee. Oxford graduate and world traveler, Michael Smee has written, produced, directed, narrated and appeared in scores of programs for radio and television, in Britain and overseas.

In his studio, or out and about in London, he chats with people with different views, interests, jobs and hobbies. The people in Britain who are making news around the world.

For stories outside London, a mobile young team of reporters and cameramen scoop up sights and sounds from every corner of Britain. These stories are then relayed to the London Line studio where Michael Smee acts as anchorman. London Line is your direct transatlantic link with Britain—a colorful, lively way of adding variety to your programming. Book London Line and spend a

quarter-hour each week with your man in London—Michael Smee.

For more information write: London Line, 845 Third Avenue, New York, New York 10022

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