

#19

PR

APRIL 22, 1968; FIFTY CENTS

Television Age

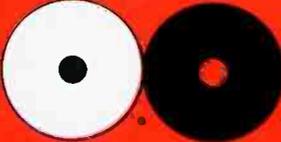
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Are the right client people reviewing today's ad output?	PAGE 28



1907. Tinkers to Evers to Chance.
1967. Tinker's to Blechman to Elektra.

*When you want
the very best*

COLOR
by
DE LUXE

DE LUXE  **GENERAL**

NEW YORK
(212) 247-3220

HOLLYWOOD
(213) 462-6171

CHICAGO
(312) 726-2975

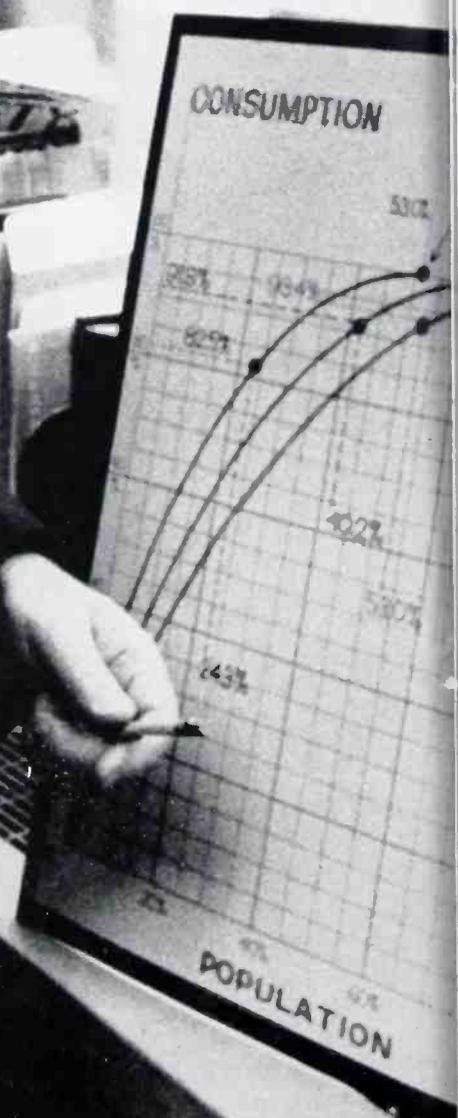
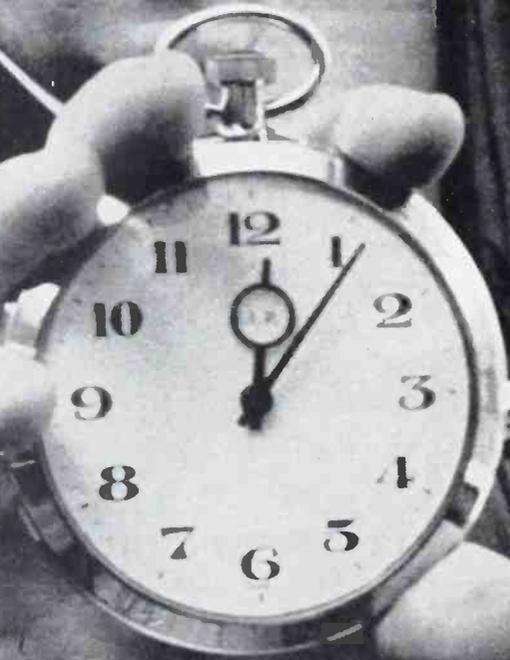
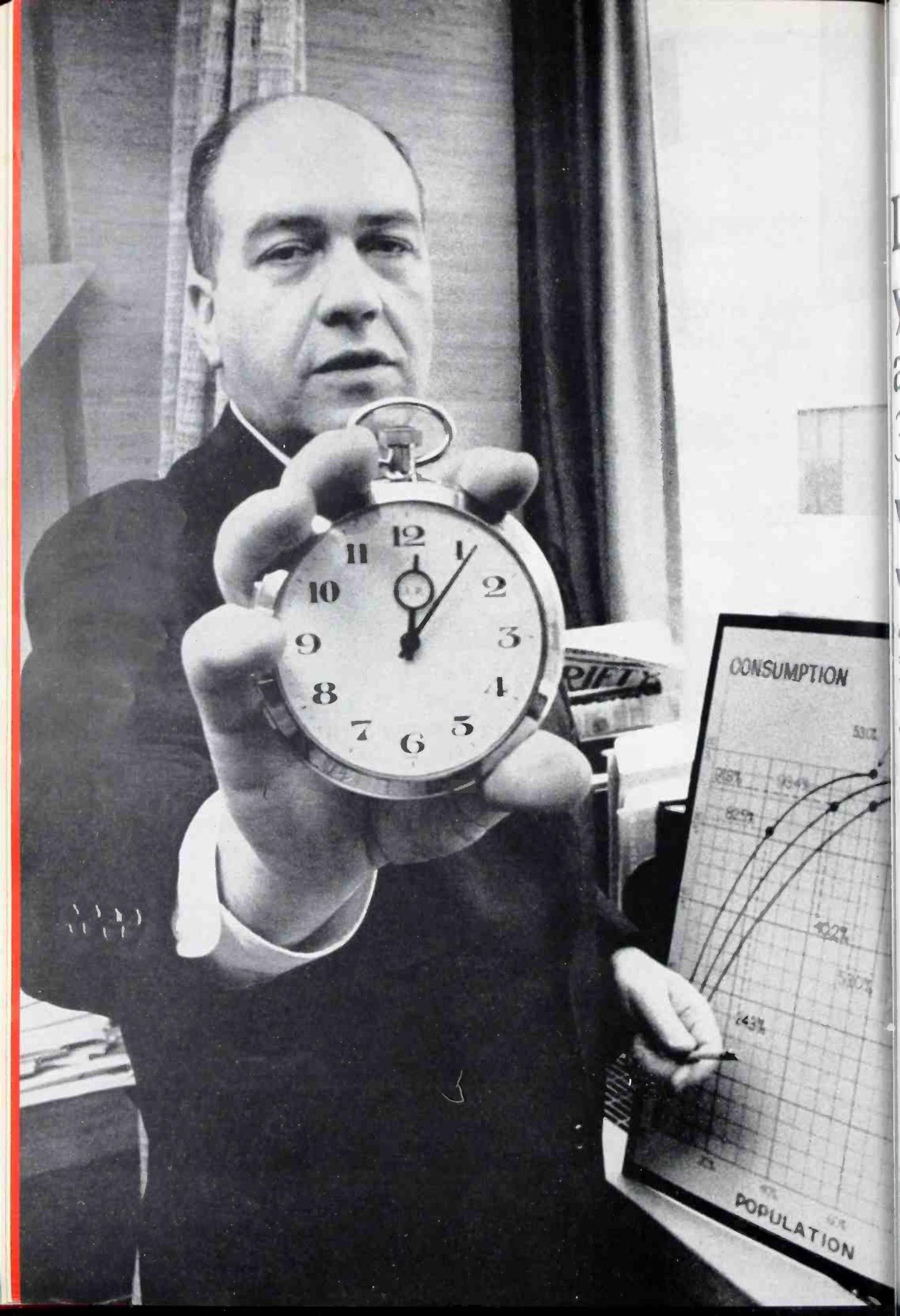


Some of the commercials brought to you by Jim Brown

- Pat Casey
- Bob Catalano
- Domenic D'Antonio
- Ran Dunnell
- Peter Griffith
- Bernie Hirschenson
- Jack Horton
- Paul Minor
- Paul Morgan
- Peter Passas
- Carroll Raver
- Paul Rosen
- Cal Schultz
- Howie Title
- Mickey Trenner
- Sam Weinstein

Motion Associates

535 Madison Ave., NY 400 N. Michigan Ave., Chicago 9119 Sunset Blvd., LA
 Plaza 2-7400 828-0676 Crestview 8-4161



If this man could show you how to make your advertising 10 or 20 or 30 percent more effective, wouldn't that be worth an hour of your time?

Of course it would. What he can show you are Blair's new ideas on the uses of media. Not 1966 or 1967 ideas, but 1968 ideas. Some of them radical departures, some of them concepts that are light-years ahead of any of the dry and dusty research findings you've seen in the past. The result could be to add much greater impact to

your advertising budget—without adding dollars. Who is he? His name is Mel Goldberg, and his job is to tell you how all of Blair Television's considerable research and marketing facilities bear on the evaluation (and development) of new communications methods. What he can tell you may upset a lot of old ideas, and replace them with exciting

new ones. Which is why an hour with Mel could be one of the most rewarding you ever spent. So when he calls on you, give him the time. It won't cost you a cent, but it could save you a bundle.



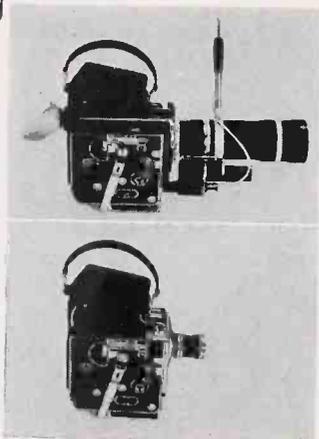
BLAIR TELEVISION

APRIL 22, 1968

Television Age

All you need to make a film is a Bolex and a lens.

All you need to make a film is a Bolex and a lens.



And since Bolexis is a system as well as a camera, you can choose just the right Bolex and just the right lens for your particular educational purposes.

Whether you're filming a psychological experiment, making a teaching film, demonstrating a physics principle, or teaching film making, Bolex is the most

practical, the most beautifully uncomplicated, and the most completely sophisticated system, for the price, that exists today. You can add a magazine to the Bolex Rex-5 for 12 minutes of uninterrupted shooting. You can have synchronous sound. You can zoom or stay put with a fast wide angle lens.

You can accommodate a Bolex for macro or micro cinephotography. You can use the Bolex hand-held, or mount it on a tripod. You can work in slow motion, or speed up the action far beyond normal.

In short, you can do anything with the Bolex. Just what did you have in mind?

Write to Paillard, Inc., 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T.V. communications filming, and educational film making.

BOLEX
The Bolex 16 System.

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As in radio, he's the one who's showing how to use tv, says a station executive.

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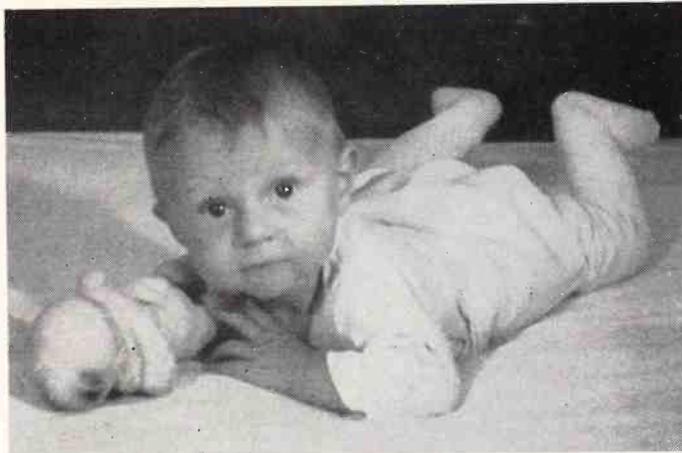
76 In Camera

The lighter side

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WOLFGANG AMADEUS MOZART
WROTE A SONATA WHEN HE
WAS ONLY 8 YEARS OLD.

DICK LAVSKY WROTE THE
THEME FOR 'CENTURY 100's'
(WHATCHAMACALLITS) WHEN
HE WAS ONLY 2 MONTHS OLD.*



Available: Suitable for framing, actual 8"x10" glossy of Dick Lavsky at 2 months old. Write on company letterhead. Quantities limited, so write soon.

DICK LAVSKY'S MUSIC HOUSE, INC.

mhi

□ 501 FIFTH AVENUE,
NEW YORK, N.Y. 10017 □ 661-6370

*Composed, orchestrated, conducted, recorded Nov. 1967.

A NEW (SINCE SEPT. 1967), BUT VERY EXPERIENCED COMPREHENSIVE MUSIC AND SOUND EFFECTS SERVICE.
CONTEMPORARY MUSIC LIBRARIES AND ORIGINAL SCORES THOUGHTFULLY EDITED FOR YOUR REQUIREMENTS

Television Age

VOL. XV

No. 19

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 November, '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

 **THE KATZ AGENCY, INC.**

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Editor and Publisher
S. J. Paul

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London, W. 1, England

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MEET MANHATTAN'S FINEST "MIXERS"!

Among this "foursome" are the favorites of more than 80% of the knowledgeable Film Editors, Producers and Directors in New York City.

They are "favorites" because of their proven talents in the recording, mixing and dubbing of sound tracks... for Motion Pictures and Television!

They inspire CONFIDENCE... because they have proved their ability to produce the finest sound tracks possible from the elements provided them!

They are the "Stars" of the Sound of Manhattan... dedicated to our slogan, "... where Perfection is almost good enough."

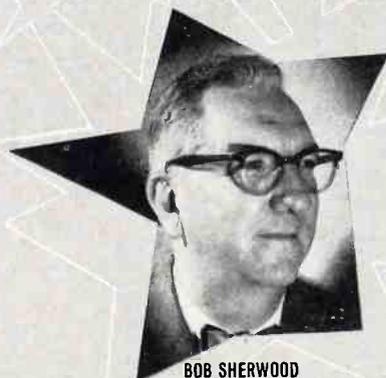
They are FOUR of the many good reasons why your Sound Tracks should reflect the perfection available from MANHATTAN SOUND STUDIOS... where you can always work with your "favorite"... or a comparable choice!



JIMMY GLEASON
Vice Pres. in Charge of Production



JACK HIGGINS

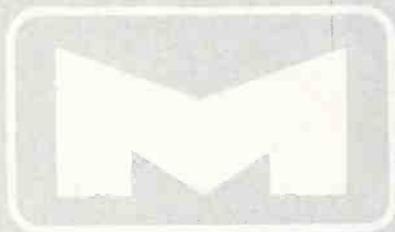


BOB SHERWOOD



JOHN QUINN

MANHATTAN



MANHATTAN "54"

460 West 54th St.

MANHATTAN "45"

17 East 45th St.

Sound Studios

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

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

A subsidiary of Income Properties, Inc.

Buy KBOI-TV Sell IDAHO!

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

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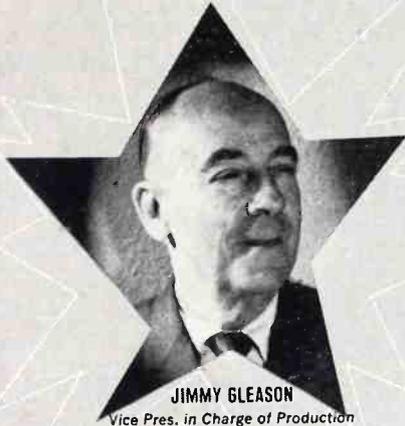
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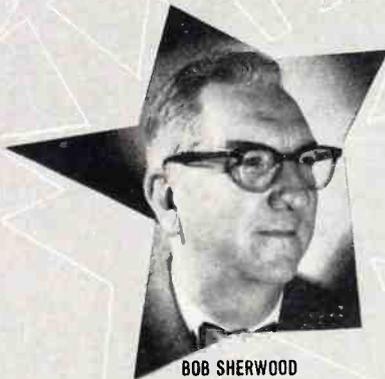
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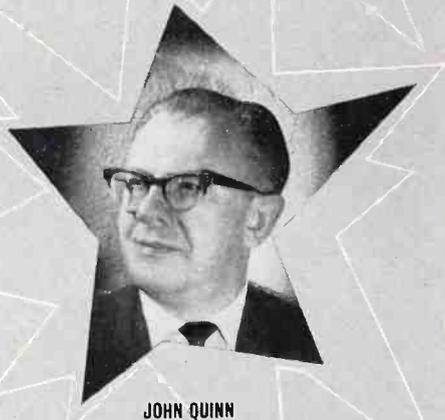
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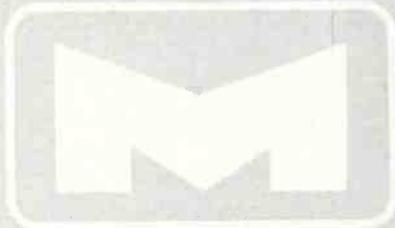


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MANHATTAN AUDIO CO., INC. / 460 WEST 54th STREET / NEW YORK, N.Y. 10019 / (212) 757-9800

A subsidiary of Income Properties, Inc.

HE'S GOT *Purse-quality*

Bob Braun opens up thousands of purses daily on his noontime 50-50 CLUB. Recent Sales successes include - pulling a quarter of a million entries in three weeks for a Nu-Maid contest, breaking a midwestern bakery's sales record for two consecutive months, keeping a regional dairy's four switchboard operators swamped with orders an hour after each show, selling out Sears "Chatty Cathy" stock in two days.

Let Bob Braun show you what he can do for your product. Join such knowledgeable sponsors as Procter and Gamble, Bristol-Myers, Colgate, GE, Gillette, Kellogg's, Drackett, Standard Brands, American Can, Nabisco and Culligan.

For facts on the Midwest's best noontime buy, call your Avco Radio Television Sales Representative today.



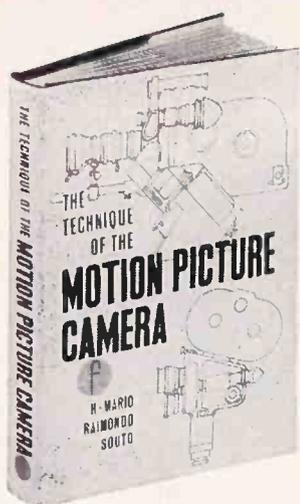
BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis
WOAI-TV San Antonio/**RADIO:** WLW Cincinnati/WOAI San Antonio/**WWDC** Washington, D. C.
KYA & KOIT San Francisco/Above represented by Avco Radio Television Sales, Inc.
WWDC-FM Washington, D. C./Represented by QMI.





JUST PUBLISHED!



The Technique Of the MOTION PICTURE CAMERA

by
H. Mario Raimondo Souto

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

TELEVISION AGE BOOKS
1270 Avenue of the Americas
New York, N.Y. 10020

Gentlemen:

Enclosed find \$ for copies of "The Technique of the Motion Picture Camera."

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

A Look at Commercials Production

Production of commercials for television has now become a \$100 million business.

Five years ago, as reported by TELEVISION AGE, the gross revenue was about \$60 million. Therefore, the business has had a 65 per cent increase over this period.

In the past year, the number of commercials produced has decreased (commercial production firms have felt the impact of piggy-backs, too). However, the costs have continued to escalate. It's impossible to average out the cost of a commercial—costs may range from \$5,000 to \$65,000.

The business has moved so rapidly in its techniques that viewing several commercials of five years ago can be compared to looking at printed advertisements of a quarter-century ago. Many of the special effects developed in commercials are now being utilized in animated children's shows.

Here are some of the developments over the past five years:

- Studio facilities have tripled.
- Film processing facilities have doubled.
- More and more commercials are being done on tape.
- There has been a speedup of the optical process which previously slowed down production.
- More overseas production with American producers roaming the world for special background effects and unique settings.
- A greater ease of on-the-scene location shooting in the City of New York as a result of closer cooperation and elimination of red tape by city officials.
- Adroit use of color to establish mood, appeal and texture.

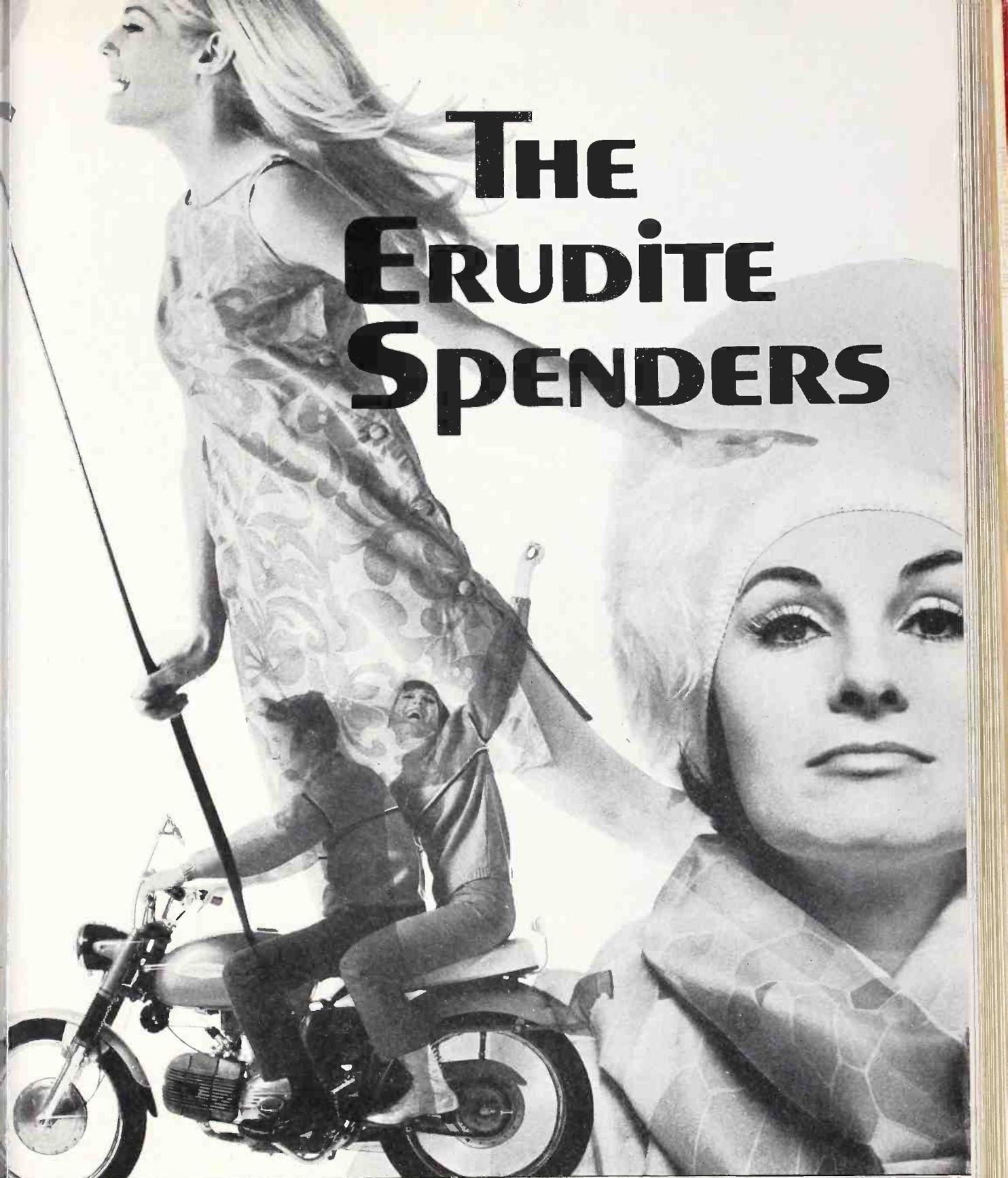
What of the future? Commercial production is an area where creativity will always thrive. It is significant that along with the giants, there is room for the small creative producer who hangs out his own shingle.

You can look for more longer commercials—"spectaculars" that will be used in network programs. Music will become an even more important aspect of production and lyrics will be used to tell one message—the pictures another, creating a double impact of the commercial message. With the new group of fresh young copy commercial creators in the agencies, you can look for a great deal of experimentation in the months ahead.

FCC Figures

The entire industry will benefit by the FCC's use of computers for revenue data. Since 1967 can be considered to have been a cyclical year for television, there will be a great deal of interest in the earlier release of the figures. The network data just released shows the TELEVISION AGE Business Barometer was off by only a fraction of a percentage point—one-third of one per cent. The FCC revenue data will be analyzed in an early issue along with a financial analysis of the broadcast industry.

Cordially,



THE ERUDITE SPENDERS

People in the know are selective. About how they dress. What they eat. Where they look for entertainment. In Milwaukee you see them everywhere... representing every age.*

They're Look Forward people who've learned to look to WTMJ-TV for the latest ideas in viewing pleasure. That's why we recently introduced a fresh new line-up of distinctively different local programming. There's "Young

Artists Showcase." "The Class of '68." "Foresight." "Newsmakers." "The Big Question." Many more. For complete details on reaching Milwaukee's erudite spenders... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston St. Louis • Los Angeles.

*1,375,500 Milwaukee SMSA "Sales Management Survey of Buying Power," June, 1967.

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

WTMJ-TV



When the chips are down, count on Camera Mart.



You never gamble when you buy or rent from Camera Mart. The odds are with you because we've stacked everything in your favor. And because our business is built on serving the professional, we give full service. That means the latest and finest equipment — all expertly cared for and maintained. When you're making a movie . . . the stakes are high . . . but you can always count on Camera Mart.



THE CAMERA MART INC.

1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 • 212-757-6977

SALES • SERVICE • RENTALS

Letters to the Editor

Ridiculous question?

The question asked in your article, *One Seller's Opinion*, is ridiculous (TELEVISION AGE, Febr. 26, 1968, page 47: "What about the buyer who brags to his colleagues of how he got Station X to go off its rate card?").

As a supervisor, I would expect any of my buyers to share this information about the availability of reduced rates on any station (radio or tv) with other buyers in the agency.

I personally believe that stations are entitled to price their spots at whatever cost they believe to be justified, taking into consideration their programming, audience, overhead, etc.

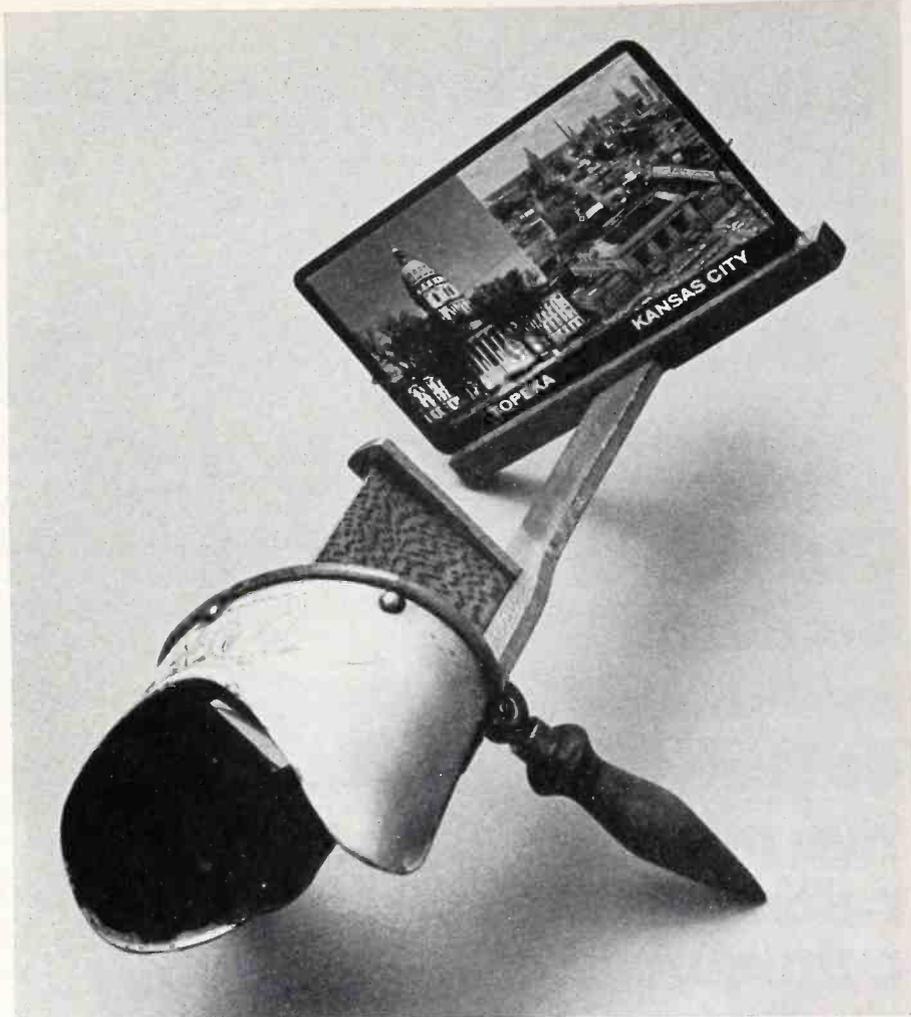
It is up to the buyer to decide whether or not—based upon specific situations—the station is worth the expenditure.

If a station is willing to cut its rates for one account, they must be prepared to do it for every account. If the station is willing to cut its rates, it would appear to me that they are, in a way, agreeing with a buyer that they really aren't worth all the money they are charging. Cutting rates just to get a schedule is not justifiable, either.

The only solution would be for stations to either maintain their rates, sell on CPM basis only, or establish a rate card which will permit varying degrees of rate flexibility. If all stations maintain their rates, there of course would be no problems.

Cutting rates is not professional. Expecting a buyer to withhold such information from his fellow buyers is not realistic.

LEONARD STEIN
Media Supervisor
McCann-Erickson, Inc.
New York, N.Y. 10017



Topeka and Kansas City Merger is Called Off!

Topeka *can't* be covered from Kansas City. Topeka is a separate market located 70 miles to the west—the nerve center of Kansas news, finance, politics, industry and agriculture.

ARB and NSI surveys show that WIBW-TV delivers more sales impressions in Eastern Kansas than all three Kansas City stations combined. WIBW-TV dominates this competitive market area as the *only* commercial VHF station.

Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

City, are reaching the populous area where two-thirds of the state's people live and work.

WIBW-TV is CBS plus the best of ABC programming. WIBW-TV is community involved and people endorsed. WIBW-TV is marketing oriented to food and drug sundry products through the giant Fleming Company, the nation's largest voluntary independent grocery group, with headquarters in Topeka.

If you try to cover Eastern Kansas without WIBW-TV, you get one thing:

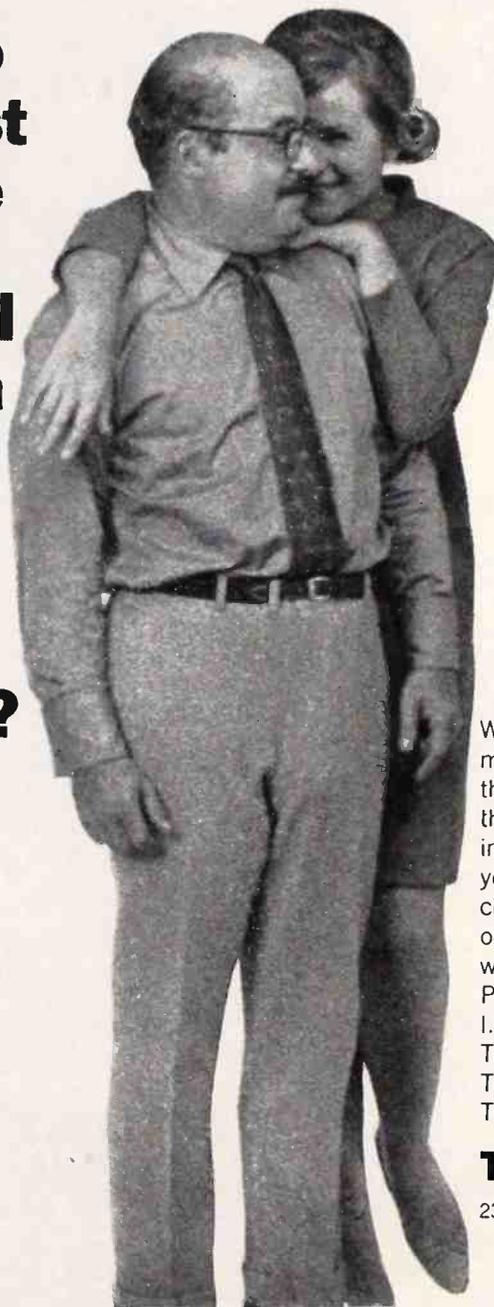
Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knodel

**Psssst.
Doyle Dane
Bernbach
asked us to
do their first
five minute
color
commercial
on Sylvania
color
television.
Aren't
you
impressed?**



We were. And so were more than twenty million viewers. We advise the experts all the time. When you have *the* creative team, the best film and tape equipment available in the world and the latest techniques, you're constantly in demand. It's not idle chatter. If you have something to say, insist on the same team that helps spread the word for General Telephone & Electronics, P&G, David Susskind, Singer, Merv Griffin, I.B.M. and Public Broadcast Laboratory. The team of dedicated production servants. The Tele-Tape Team. Pass the word. The Tele-Tape Team.

Tele-Tape  Productions

234 West 44th Street/New York 10036/(212) OX 5 0910

TELEVISION AGE right on the button

A difference of only 0.3 per cent separated the FCC figures on station compensation in 1967 from TELEVISION AGE's "Business barometer" estimates. Data reported to the FCC showed the networks paid out \$243.2 million to stations; the "Business barometer" figure was \$244.0 million. The pinpointed accuracy is in line with TELEVISION AGE estimates made in previous years.

A comparison of station spot and local revenue must await the complete FCC financial report on tv, which generally comes out in August. This usually includes the network and owned stations data, but the FCC pulled a surprise this year and released the latter information early. "Business barometer" figures showed a dip in spot revenue of 3.8 per cent (to \$838.5 million) and a rise in local revenue of 4.7 per cent (to \$362.8 million) in 1967. Overall, station revenue slid off slightly (1.2 per cent) last year.

'Black box' to be demonstrated

A production model of a "little black box" that can record what channel a home is tuned to but can be set up outside the home will be demonstrated shortly by big CATV operator, H&B American Corp. The unit "reads" a tv set every 3.2 seconds and is designed to be linked to a computer so that information from a number of these devices can be tabulated and printed out quickly.

The "black box"—it has not yet been given a name—can be used for a number of purposes: gathering rating data, testing commercials, even public opinion polling.

H&B has applied for a patent for the device and Television Testing Co. has a license to use it for market research. Tv Testing is a joint venture of H&B and Audits & Surveys and is currently making its debut in ad testing via the split market-CATV method (see story in this issue).

The device would be used in conjunction with homes tied into CATV systems and present thinking is to attach each one to a telephone pole outside the home (each household measured would have to have one). One question not yet resolved is whether a CATV home would have to grant permission to be surveyed by the device. The sponsors feel it would and say if Nielsen can do it, so can they.

A national rating service is one of the plans in the wind, though this would probably not be practical until a lot more homes are wired into CATV.

Back to the helm in show business?

The latest indication that some of the biggest tv advertisers may be eager to return to their old roles as sole owners as well as sole sponsors of entertainment shows is the report that Marlo Lewis, general executive at Norman, Craig & Kummel, is developing a series for Colgate-Palmolive for direct placement by the agency. Procter & Gamble has already okayed a pilot for a detective series, *Gavilan*, and asked Dancer-Fitzgerald-Sample to see how many stations in major markets could clear the series.

Avram Butensky, vice president and senior associate media director at D-F-S, said P&G has in mind a lineup of some 150 markets in which the soap giant would be sole sponsor and perhaps 30 or 40 more markets in which P&G would pick up part of the tab. The *Gavilan* pilot was produced by Robert Stabler's Madison Productions, home of U.S. Borax' perennial *Death Valley Days*.

Production of the *Gavilan* series, which will run to 26 episodes for a network-patterned schedule of 52 weeks, will begin in June. P&G is going into the first-run syndication venture, Butensky said, to accommodate its regional brands. This includes many paper products, for example, some of which are limited in distribution to a third or a half of the country.

Commercial tv comes closer in France

The French parliament is still wrangling over the bill that would open French television to brand-name advertising commercials. Already the bill's provision for commercial time has been whittled down from 10 minutes a day to six. The drawn-out debate has led to the postponement of France's D-Day for commercials from July to October.

But informed observers consider the October date a certainty, no matter how stiff a fight France's newspaper publishers continue to put up through the deputies they control and through other deputies who are themselves newspaper owners. Considered a settled matter is the rate that will be charged: \$40,000 a minute. The newspaper interests complain—in public—that this is a steep tariff and that it would disbar all but the biggest advertisers from using tv. (It would also skim off a good chunk of ad budgets assigned to newspapers.)

An alternate proposal under discussion is to set up a third tv network in France and open it to commercials in volume, thus permitting a far lower rate per minute.

Academy's racial dialogues called inadequate

Despite the quick action taken by the New York chapter of The National Academy of Television Arts and Sciences, in response to the national body's call for community dialogues between white and Negro leaders, it is obvious that some Negroes feel this is not enough.

At the chapter's forum, speakers on civil rights like Lincoln Lynch, chairman, United Black Front; performer P. Jay Sidney and Charles Kenyatta, director of the Mau Mau Society, felt that, while meetings like the forum with the white community were important, what really counts is what the Negro does. This was spelled out as the strength of Negro economic and political power through boycotts and other means.

The chapter's dialogue was in answer to a letter sent by Royal E. Blakeman, president of the national Academy, to all nine chapters urging them "to make every effort to engage the active participation of all minority group members who are in television or related industries." Blakeman also encouraged the chapters to initiate community dialogues.

SHOW PICKING MADE EASY

	I SPY	Program B starring Robert Vaughn	Program C starring Ben Gazzara	Program D starring Richard Basehart
SHARE OF AUDIENCE NTI First Performances to Feb. '68	1	2	3	4
YOUNG ADULTS (18-49) NTI/NAC First Performances to Jan. '68	1	4	3	2
YOUNG WOMEN (18-49) NTI/NAC First Performances to Jan. '68	1	3	2	4
POPULARITY Total TV Q Score First Performances to Feb. '68	1	2	3	4
POPULARITY AMONG YOUNG ADULTS (18-49) TV Q Score First Performances to Feb. '68	1	2 (tie)	2 (tie)	4
NEW PRODUCT BUYERS Brand Rating Index '67 Latest available report	1	3	2	4

I SPY

82 HOURS IN COLOR / AVAILABLE / FALL '68



30 ROCKEFELLER PLAZA
NEW YORK CITY 10020
Circle 7-8300

Note: Audience and related data are based on estimates provided by the rating services indicated and are subject to qualifications issued by these services. Copies of such qualifications available on request.

Business barometer

The signs of an upturn in spot this year, indicated in the January spot report of the "Business barometer" (see March 25, 1968, issue), are beginning to appear. Considering that this cheerful development is taking place against a background of uncertainties abroad (the upturn began before President Johnson announced a de-escalation in the Vietnam bombing), more recent international events might well add further fuel to the optimistic projections that the upturn implies for the economy. Certainly the reaction of the stock market to the peace moves augurs well for business.

Spot revenue in February rose 6.3 per cent above the same month in '67. It was the biggest monthly jump since November, '66. Coincidentally, February '67 spot revenues were 6.2 per cent above the corresponding period in '66. The February '68 figure was the first sizeable jump since May of a year ago, when the increase was 4.2 per cent. The recent increase follows eight straight months of declines.

The 6.3 per cent rise brings spot revenues up to \$74.7 million for the month, compared with \$70.3 million last year. Stations in the "Business barometer" sample also reported that February spot income was 29.4 per cent ahead of January, primarily a seasonal rise.

For the two months this year, the tally is \$131.2 million, as against \$127.8 million in '67.

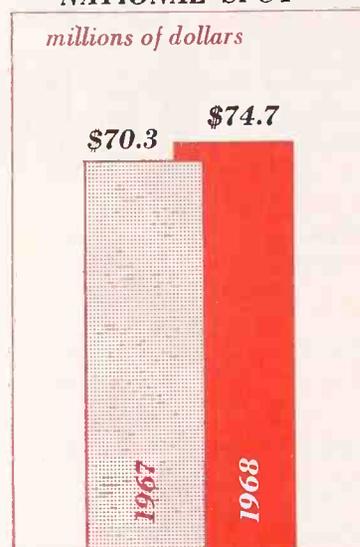
Spot business was not good for everybody. As a group, the medium-size stations did best, increasing their take 11.6 per cent above the previous year. Compared to this group (with annual revenues of \$1-3 million), the large stations (\$3 million and over) didn't do as well, but, with an average increase of 4.1 per cent, didn't do badly at all. The small stations (under \$1 million), however, registered a decline of 2.8 per cent.

The small station's experience, ironically, may well be one of the signs that spot is picking up since there has been a long-term trend among advertisers toward concentrating in the larger markets. During the slowdown in spot last year, the small stations didn't do so badly, relatively speaking, and many observers said one of the reasons was that the smaller stations didn't have as much to lose in the first place.

Next issue: February station revenues in local and compensation business.

NATIONAL SPOT

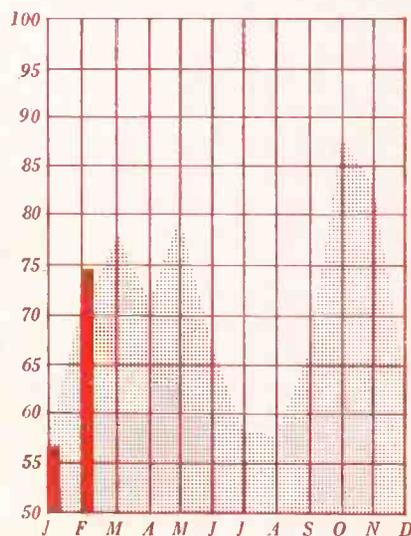
millions of dollars



February (up 6.3%)

Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	- 2.8%
\$1-3 million	+ 11.6%
\$3 million-up	+ 4.1%



1968-67 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.)

WR&G turn us on.

Created by Stan Dragoti, Charles Mass, and Tony Newman of Wells, Rich & Greene.



And vice versa.

American Motor's President Luneburg gulped when he saw a private screening of the Rebel Baja commercial. "This is probably the first time in history," he sighed, "that an auto manufacturer has referred to its car as a 'hunk of tin,' and allowed it to get

dusty right before your eyes." But Roy Chapin (Chairman of the Board) couldn't be happier with it. "I've seen it five times and each time I learn something new," he claims. "It's like a good movie. You never tire of it" — Newsweek, February 12, 1968.

The Rebel commercial was produced for Wells, Rich & Greene by Kaleidoscope Productions, Inc., 7758 Sunset Blvd., Hollywood, California 90046. (213) 874-1570.

Kaleidoscope

Boom in cume

The use of cumulative-homes-reached figures in spot as both a buying and selling tool is getting more attention these days. A major reason is Cox Broadcasting, which is using its Honeywell 120 computer to take advantage of the fact that cume data as well as EDP programs to analyze home-reached information are available on ARB tapes.

Cume data have long been in use for network tv because the Nielsen Audimeter sample provides viewing information for the same homes over a period of time. In spot, diary information from both Nielsen and ARB provides the raw data for cumes over a week's span. But, before this information was put on computer tapes, analysis was time-consuming and expensive. Hence, it was rarely used, and rules of thumb or generalized formulas are still the usual devices employed in spot.

Handles 250 spots. The ARB market tapes each contain information on about 250 individual spot positions plus four programs to analyze their reach and frequency (The frequency figure is gotten by merely dividing total homes reached by cumulative—or unduplicated—homes reached). The four programs are:

- *Standard cume analysis*—This provides the basic information for the group of announcements chosen for analysis. It provides (1) gross homes reached, (2) metro gross rating points, (3) different homes reached (4) per cent of metro homes reached, (5) average exposure (frequency) per home reached and (6) average metro exposure.

- *Frequency-of-viewing analysis*—Among the different homes that a particular schedule reaches, some would see one spot, some would see two, some three, etc. This program classifies homes by the number of spots viewed. It would show, say, that 120,000 homes saw one spot in the schedule, 90,000 saw two, 60,000 saw three, and so forth.

- *Audience additive analysis*—This shows how many new homes each spot adds to the preceding spot

or spots in a specified schedule. For example, the first announcement might reach 400,000 homes; the second might reach 100,000 homes that did not see the first announcement; the third might reach 50,000 homes that did not see either the first or the second, and so forth. This is also shown in terms of the metro rating, so the user can see how a schedule builds up in percentages of homes reached in a market.

- *Viewing groups analysis*—A fairly sophisticated program, this shows the number of unduplicated homes that are viewing each of all possible combinations of spots in a schedule. Suppose there are three spots a buyer is interested in. In addition to showing the reach of each, the computer also prints out the cume homes and cume metro ratings for the first and third spots combined, the second and third spots combined and the first, second and third spots combined. It is obvious that, with a heavy schedule, the number of possible combinations, even in a week, could really add up.

Cox reps using. All three Cox reps—Blair, H-R and Petry—are using the ARB tapes and one of them—Petry—is using it for a non-Cox station, KCOP Los Angeles. Blair is pitching the data for WHIC-TV Pittsburgh, H-R for KTVU Oakland-San Francisco and WSOC-TV Charlotte, N.C., and Petry will be getting data for WHIO-TV Dayton. There are no plans at present to do any analysis for Cox' WSB-TV Atlanta.

An ARB cume tape cost \$1,200 per market, and a typical analysis cost KCOP about \$15 to \$25. However, the station is guaranteeing Cox \$2,000 a year in business.

Daniel Clay, director of data processing for Cox in Atlanta, where the Honeywell is located, says the company is "definitely interested" in talking to other stations about buying time on the computer for cume analysis. He would not hazard a guess as to how many stations Cox could accommodate.

It appears that Cox will handle only one station per market since it was learned that KHJ-TV Los Angeles, an RKO General outlet, was inter-

ested in having its cume data run on the Cox Honeywell but was turned down.

Program translated. Clay said the the ARB programs were written for an IBM 1401 but believes they could be easily translated for a small IBM 360. While Cox people had to rewrite the programs for the Honeywell, Clay said it was not a particularly difficult chore. "It only took a couple of weeks." One aid to Cox was a piece of Honeywell software called "Easytran," which helps in converting 1401 programs to use on the 120.

Robert Schneider, vice president for tv research at Petry, figures that the cume analyses run off for KCOP have brought in about \$110,000 in business over a period of a few weeks.

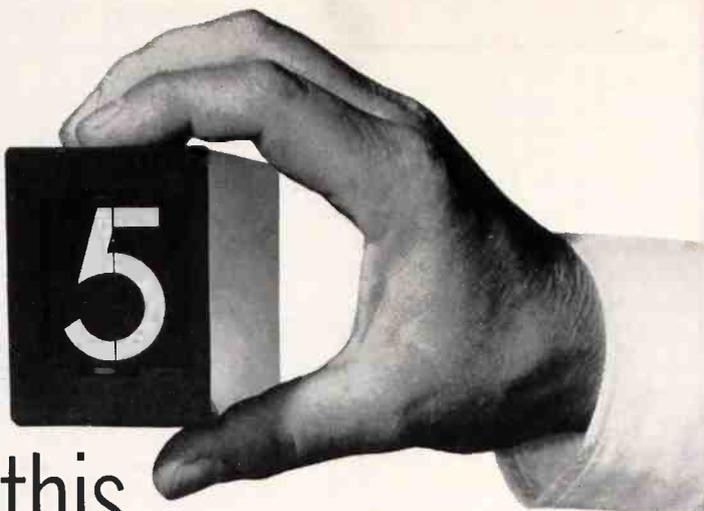
"We've run about 50 analyses through the computer and learned a lot about cume patterns in Los Angeles," he says. "We cumed every strip show in the market and about every packaged offered."

Schneider found that he could get answers from Cox in a few hours in an emergency. "I can go to an agency and ask the buyer to show me a proposed buy one day before it's made and then I can run it through the computer and come up with a switch pitch." He admits, however, that some buyers balk at this.

The cume analyses, as might be guessed, are particularly useful for stations at the lower end of the audience scale. The reason is that, in most cases, a station with small ratings will build its cume totals at a faster rate than an outlet with big audiences. There is just more room to grow. And by the end of a week, a lower-rated station might pile up an unduplicated homes total that is close to that of a leading station. Over a longer span, the unduplicated homes gap may even disappear.

Frequency lost? It can be argued that, even if this is true, the rapid building of a cume total means that frequency is sacrificed. But if a station sports a low-cost-per-1,000, it can help offset this by offering a bigger package of announcements. ■

Look what your cameras can do with display units like this

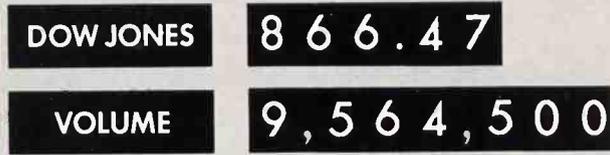


CBS Laboratories' Digital Display Units are part of a low cost, compact system that works daily wonders in any size TV studio!



ELECTIONS - No contest.

These modular units were designed specifically for TV use to give optimum clarity up to 70 feet — from any camera angle up to 145 degrees.



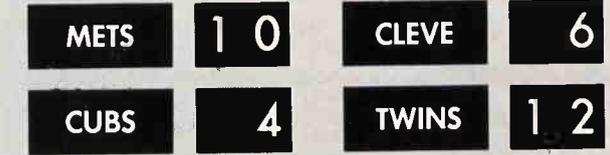
STOCK REPORTS - Excellent for the long pull.

Rugged electro-mechanical operation is fool-proof and built to last. No bulb burn-out or the other problems of rear-illuminated displays.



WEATHER - Cool operation.

Only 2.7 watts required per unit, with no power between postings. Glare-free even under the strongest lighting conditions.



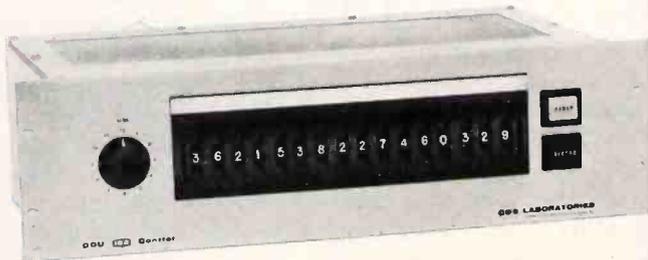
SPORTS - An easy set-up.

Just stack these units in a flat to suit any requirement. Custom designed matrix wiring also available for complete flexibility.

And all operated by one Controller that can handle 192 units — as many as 12 groups of 16 units each. This means up to 12 two-candidate election races; or runs, hits and errors for all major league teams; or 40 local stock issues plus volume and Dow Jones closing. A one-time investment for the professional way to take care of all your daily display needs.

Our engineers will even design your system for you. Don't take our word for it. Write or call us collect (203) 827-0000 and let us show you.

*Just chance!
We need 20 weeks
for system design
and delivery! @*



PROFESSIONAL PRODUCTS
CBS LABORATORIES
Stamford, Connecticut. A Division of Columbia Broadcasting System, Inc.

Creative teams — do they work?

While agencies vouch for the success of their own creative team efforts, they often cast a critical eye at the other guy



Creative teams are hot. They are the by-word at many leading agencies today. Ogilvy & Mather boasts of its "creative syndicates," Compton has its "creative divisions," and Grey its "creative units." Many agencies, like Young & Rubicam, prefer "product groups," and other agencies, like Jack Tinker & Partners, give no special name at all to their creative segments.

While some agencies, like Compton and Tatham-Laird & Kudner, have had these creative teams for some time now, for many other agencies the concept is new and exciting.

There are, of course, some agencies who do not subscribe to this practice at all. These claim

that the current teamwork approach is a "phase," much like the marketing-oriented agencies of the 50s.

Yet, there is no denying that the team idea is topical. There is often mention of such-and-such a team, usually a small group, joining this or that agency. And very often there is word about a bunch of creative guys pulling up stakes and having a go on their own.

One observer attributes the beginning-of-the-year shakedown at West, Weir & Bartel to this surge towards creative teamwork. Grey is putting more emphasis on its 15 or so creative units, each staffed by about 25 writers, artists and

producers and all of whom are guided by a creative director. And rumor has it that Ted Bates is contemplating a creative realignment along the team concept. And so it goes. But, it wasn't always like this.

Once upon a time, not too long ago, it was the practice at most large ad agencies to have a copy department, an art department and a production department. Each unit functioned as a separate entity and physical boundaries indeed made them separate departments.

This was the accepted way of life at most agencies, and then it all changed—the walls came tumbling down.

The copy, art and production departments were absorbed into one homogeneous group. Work loads merged. Art directors became more important. Job functions overlapped. Even the office partitions came down. It was all for greater efficiency, greater creativity, greater communication and for the generation of more ideas. It may also have been, at least in part, for greater convenience. As one ad man noted, "In those days you didn't have to worry about staying trim. You were bound to be physically fit by the time you went to the copy chief and then on to the art director and down the hall around the water cooler to see the producer." More than one agency man noted the hang-up of the previous physical arrangement. "You spent most of your time walking the halls," according to Warren Rogers, vice president and creative division supervisor at Compton Advertising.

Team concept emerges

For the most part, everyone cheered when the walls came tumbling down. (Later, critics would claim the walls fell in on the producer.) Gradually, from all this merging and knocking down of barriers emerged the team concept.

With this rush by many leading agencies to form creative teams, the obvious question is: How well do they work? The rush to teammanship can't, or at least shouldn't, be a matter of mere competition.



Warren Rogers (seated), head of "creative division" at Compton, checks work with L&M team (left to right) Glenn Levy, Bev Coiner, Kurt Willinger and Richard Niederauer.

While agency creative teams vary from tightly organized to highly flexible, some ad men say they're all so much baloney

In photo staged for party invitation, O&M staffers play with their "creative syndicate" name tag (left to right): Joel Raphaelson, Judith Retter, Tony Weir and Ron Hoff.



Less formalized "product group" system at Y&R finds (left to right) Rich Behar, Al Hampel, Shirley Simkin, Paige Butterworth, Mort Redner and Dan Strodl discussing a storyboard.



To hear most agencies tell it, their creative set-ups are working like a charm. Agencies playing the game that way point to increased sales, commercials awards, increased staff moral and constant requests by creative people to join the agency, as evidence of success.

"Under the old set-up the work was more committee-like than it was individualistic," explains Francis Houghton, senior vice president and creative manager at Ogilvy & Mather. "There were just too many levels of people to contend with and only a few people at the top trying to process boundless material."

Ladder-rung structure

With the traditional structure, Houghton explained, "in the copy department, for example, you had at the bottom of the ladder the junior copy writers, then you had copy writers and then copy supervisors and so on up to the copy chief."

The same type of step-stool progression, Houghton noted, was found in the art and production departments. Ogilvy & Mather switched from their old pyramid structure after 18 years to the creative syndicate system in 1966.

"That is not to say the system wasn't working for 18 years," Houghton explains. "The old system is workable when the agency is small. When, for example, you have a six man office it is almost common sense to put one man at the top, give him two assistants and see that each assistant has two writers. This is a system that tends to invent itself and, of course, as the organization grows there is an almost obvious tendency to enlarge this system rather than to change it."

What caused Ogilvy & Mather to make the change? "The most obvious thing was the people," Houghton explains. "Everyone realized the thing had become cumbersome and there was a lot of pressure from the bottom. People did voice complaints, several were obviously unhappy and a few even left because of the system. It is unfortunate that many who left

to escape the system found it again at other agencies."

The actual change to the syndicate system might have been an abrupt one at Ogilvy & Mather, but it was one that was carefully planned and thought out before going into immediate effect. "The specific impetus to setting up the system," Houghton notes, "was David Ogilvy."

The primary aim of the senior people who were eventually to evolve the syndicate system was, according to Houghton, "to find some way of setting up small agencies within Ogilvy & Mather." With this end in mind, the agency hoped to foster a freedom and immediacy of expression most often associated with smaller agencies.

"We went through about 20 or 30 names before we decided upon the term 'syndicate.' We chose 'syndicate' because we felt it was the freshest and most singular of all the names being adopted by various agencies for their creative teams. The gangster overtone," Houghton continued, "is by no means a negative aspect. In fact, we have found that by treating it lightheartedly it could be quite an advantage."

Houghton notes how a few of the syndicates used a prohibition era type picture of three syndicate heads complete with machine guns and a gun moll grouped around a 1920 black sedan. The picture was used as an invitation to the syndicates' Christmas party.

Three basic units

"We started out with six syndicates," Houghton continued, "and set them up along these lines: (1) the syndicate head or the creative director, with no creative person above him, then (2) an equal partnership of three group heads—copy, art and production; and (3) a group of people, copywriters, producers, and art directors, directly below them."

This type of arrangement, Houghton maintains, is more like a smoke stack with all of the work flowing up through the top rather than having to drag itself up the sides of the old

(Continued on page 63)

There is probably no research method for ad testing which is hailed with more enthusiasm than what might be called the split market.

Many admen regard it as the pot of gold at the end of the rainbow. It offers, in theory at least, one of the ultimate yardsticks in marketing—relating ad and media strategies directly to sales.

No more worries about whether a change in attitude toward a brand or recollection of a copy point has any meaning in terms of what the housewife finally picks off the shelf.

And, just as important, no more complicated analyses to figure out whether one group of test markets is comparable to another—whether the weather is the same, whether the distribution is the same or whether the competition will mess up the carefully planned test with a promotion in one market and not in another.

The split market offers two matched groups of consumers in one area in which practically everything important is constant except the one variable introduced by the advertiser. If it rains on Myrtle Ave., it rains on Main St. If the competition roars in with a cents-off promotion, all consumers are equally exposed. Marketing “noise” is no longer a problem.

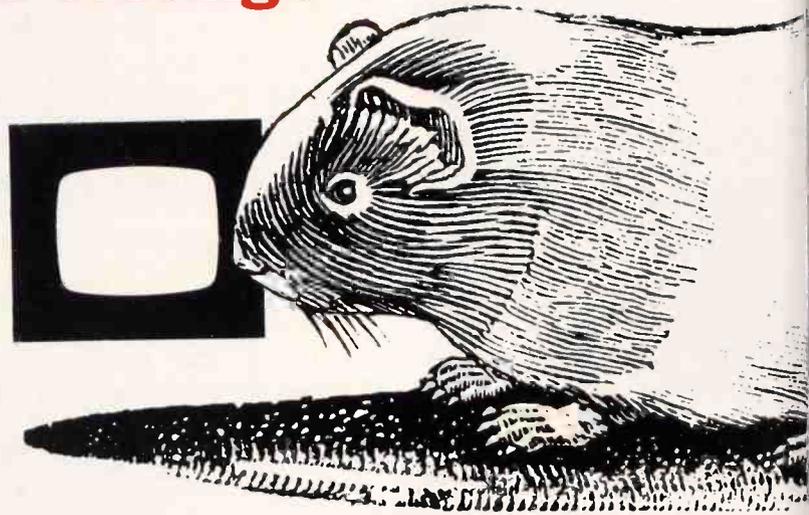
What’s given the split market method a full head of steam is the growth of CATV. By using wired homes, advertisers can cut in a test commercial for one group of homes and use the other group as a control to show what would happen if there was no change in the marketing environment. The difference in, say, purchases between one group and the other (information gathered usually by a purchase diary) reveals the impact of the ad.

In addition to all this, the use of a “real life” situation, rather than a laboratory environment, provides, it is believed, more confidence in the results of the test.

This year CATV and the split market method have special relevance with two services in this field opening for business. Since there was only

CATV: panacea for ad testing?

*New facilities
reflect wide interest
in ‘split market’ method
but some researchers
see flaws in it*



one other (known) such service established, the split market method may be said to have arrived.

The two new services are AdTel, which was launched following a feasibility study under the aegis of the Advertising Research Foundation, a booster of the split market technique, and Television Testing Co., a joint venture of Audits & Surveys, Inc., and H&B American Corp., described as the largest CATV operator in the country (see *Newsfront*, Nov. 6, 1967, TELEVISION AGE).

The existing firm is Communication and Media Research Services, Inc., whose president, Edward Wallerstein, recently received a patent (number 3,366,731) for his split-cable technique. All three firms are headquartered in New York City. Adding some spice to developments is Wallerstein’s contention that the AdTel operation infringes on his patent, a charge the latter denies.

To this trio of CATV-split market outfits must be added the Milwaukee Advertising Laboratory. While not a CATV setup, it clearly falls into the realm of split market testing with its

matched consumer panels and its on-air device to “mute” commercials received by either panel. MAL also differs in that it can test ad and media strategies in print and non-commissionable media in addition to tv.

There are rumored to be one or two other CATV-split market operations but, if so, they are well hidden.

It may well be asked that if the split market technique is so hot, how come the guys running it aren’t rich?

After all, hasn’t CATV been around about 15 years? Why is it that advertisers aren’t standing in line to test their advertising and media approaches?

Little general zeal

There is little doubt that, while a number of advertisers, including some of the biggest in the business, have used split market tests, there’s no sign that clients in general are falling over each other in their eagerness to try it.

And it could well be argued that split market operations have not exactly been proliferating with any speed.

to string two."

However, the CATV franchise holder needed money quicker than the ARF could get it and the latter finally relinquished its proprietary interest to Adler and his AdTel operation. The money was raised by Adler privately.

Adler says the market chosen in the study was the "only one in the country which met the demographic, legal and economic requirements." Other than describing it as "a large Eastern market," he prefers to keep its location confidential.

Other criteria

Besides the requirement of a new CATV system, three other criteria had to be satisfied: (1) a population of at least 50,000, (2) reasonably typical in terms of demographics, cultural and economic patterns, television viewing habits and retail shopping facilities and (3) one, and only one, affiliate of each network.

AdTel is set to go into operation July 1 with only part of the market wired. At the beginning of April there were about 5,000 homes on the cables. Adler is aiming for about 25,000 by the end of 1969 (the potential for the system is 35-40,000).

AdTel promises the opening phase of operations will contain a "good demographic cross section" of panel homes. As the city and adjacent communities are wired, the panel will be spread out geographically as attrition occurs in the original panel.

Participating homes in the panels will total about 2,300 to 2,500, but usable information will come from about 2,000. These homes are split into two matched panels.

It is impossible to match panels perfectly, because the tremendous variety of factors involved. AdTel concentrates on six: (1) tv viewing characteristics of the household, (2) the store where the family buys its groceries, (3) age of housewife, (4) size of family, (5) age of youngest child and (6) family income.

The cable will hook up each panel in checkerboard fashion. That is, members of panels "A" and "B" will

be in the same street or same neighborhood. There is a deliberate policy of avoiding having one panel in one part of town and the other in another section, since this might dilute the similarity of the test groups.

AdTel has seven clients signed up so far, including three of the top 10 advertisers in the U.S. Subscribers pay \$60,000 a year, which gives them exclusivity in one product category and an unlimited number of cut-ins. The client must "own" the time—either network or spot—in which commercials are cut in.

Adler says that cut-ins are made through a unique system which permits test commercials in color to be inserted in either or both cables simultaneously without degrading the picture.

Each panel member keeps a purchase diary, which is sent in every week. Quarterly in-home kitchen and medicine cabinet audits will provide a partial check on the accuracy of the diaries.

In addition, three personal omnibus attitude and awareness studies will be conducted over a year's span among non-diary homes (but divided into "A" and "B" panels). Clients may specify three or four questions per product category to be included in the overall interview.

While, at first blush, split market testing sounds like a device for copy testing, it is not always that—or, at least, not in the usual sense of exposing consumers to a test ad once and getting some quick answers.

Highly ambitious

The split market method is much more ambitious and, while copy is one of the elements tested, the method is meant to evaluate advertising from a campaign point of view—seeing how it works over a period of time.

In addition, AdTel says its operation can be using for testing (1) varying ad budget levels, (2) different commercial lengths, (3) nighttime vs. daytime advertising, (4) media scheduling, (5) commercial wear-

(Continued on page 56)



Some of the reasons for the somewhat stately pace of CATV-split market growth become apparent when the operations and history of the method are examined.

The ARF originally got into the split market picture through its role as an advisor and evaluator of MAL. In 1966 it announced it would look into the possibility of an ARF-sponsored CATV version. It got two dozen members to lay out about \$70,000 on a feasibility study and hired John Adler & Associates as a consultant.

After satisfying itself that the idea could work and picking a market that satisfied research, technical and economic requirements, the ARF, under the leadership of president Sherwood Dodge, tried to raise about \$2.5 million to launch the project.

The money was required to actually wire a new CATV system. Dodge and Adler wanted a new system because it would be more economical to set up a dual-cable system (one cable for each panel) from scratch than rewire an existing system. Adler explains, "It cost \$4,000 a mile to string one cable and \$5,000 a mile

Agencies have been known to grumble about the number of client people who have the authority to approve or veto an advertisement or put their two cents in. Some agencies argue that too many client representatives are poking their thumbs in the creative pie.

Whether this picture is accurate is moot since many agencies deny that clients are "meddlers." Some even suggest that this hubbub over client approval is a fictitious fervor nurtured, perhaps even created, by the trade press.

However, a new and surprising aspect of the question concerning the client's role in ad review, in particular, his competence to evaluate advertising, has arisen. In an effort to stimulate the exchange and broadening of creative ideas, many advertisers have begun holding mirrors up to themselves and voicing loud dissatisfaction with what they have seen.

Three ANA studies reflect the concern, as clients themselves seriously weigh their own ability to determine the fate of advertisements. Why? Because clients are beginning to suggest they mightn't be qualified judges.

An ANA study on *Management & Advertising Problems* first touched on this sore spot back in 1965. That

study stated "the skills of the successful 'ad-man' are different from those of the successful business manager—and rarely compatible."

The book went on to point out that the average business manager who has reached his present level of authority in a large company had to devote "his life largely to learning the skills of management, which is also a trade for dedication and full-absorption by doing. He seldom really learns the trade of the 'ad-man' for he has neither time nor reason to do so."

Communication gap

The same situation, the book pointed out, confronts the ad-man. An ad-man is too busy developing his own skills to become acquainted with the business manager's job.

That there is the chance of a communication gap between client and agency is readily understood. But just how wide that gap is, and how unbreachable is another issue.

That gap is as wide as the innumerable layers of client people who must pass judgment on the ads, some critics claim.

Another ANA survey report taken among 85 members in January '66 indicated that the median number of people involved in the approval process is between eight and nine. The

range, however, varies from a low of three persons to a high of 14.

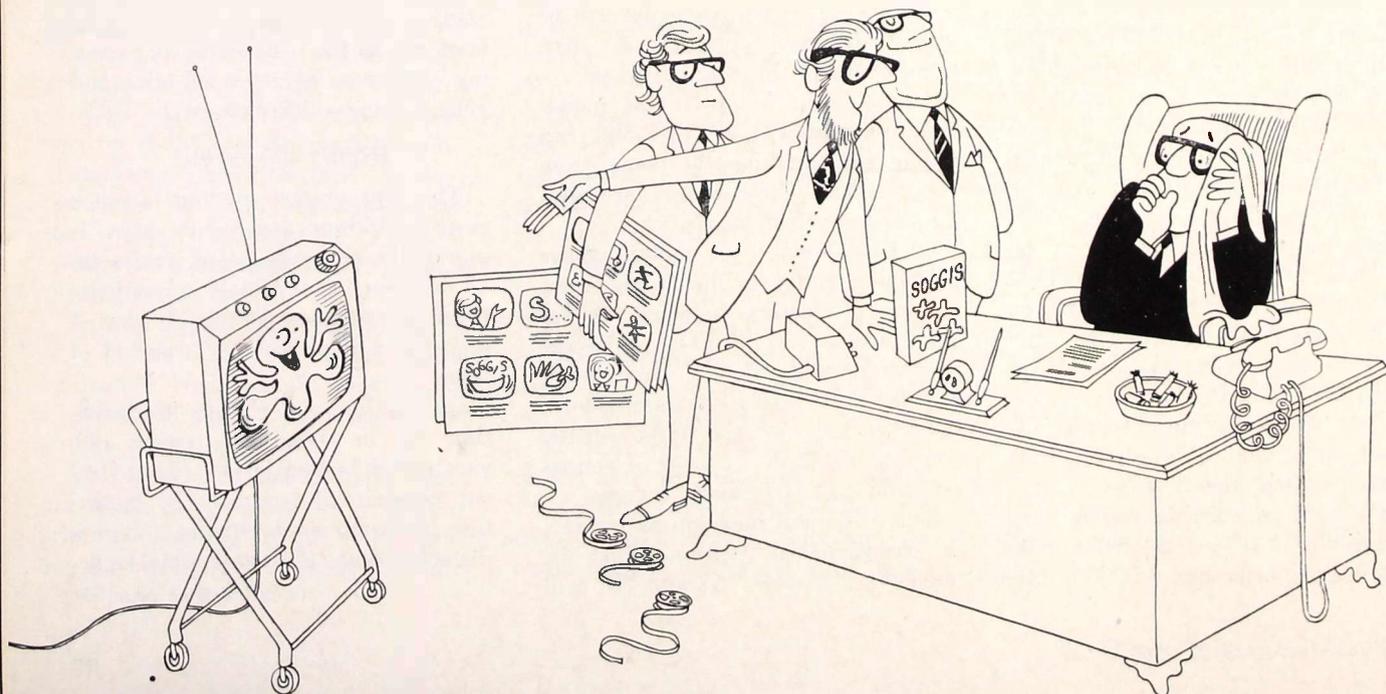
Robert Prentice, director of marketing information and services for Lever Bros., who presented the report, explained, "In actual practice I suspect that there may be a number of instances where more than 14 people look at advertising, either to approve or to advise and comment. . ."

Prentice pointed out that while there is not much difference in the number of people with approval authority by type or size of company, the packaged goods and large advertisers tend to have more judges than do the smaller and industrial as well as consumer durables and service groups.

While more client people may be getting involved, some agencies claim they find the ultimate authority still rests with the select few who have always possessed this prerogative—whoever they are. It is this select caste that is currently under fire by the clients themselves.

Most agencies explain that this

The case of the insecure client



final say-so varies from client to client. In some instances, it may be the president, in others the president and the brand manager.

The increased number of client people, one creative director explained, is due to the fact "they are called in as observers. They review an ad merely to learn something about advertising."

All the "extra" client people that we are seeing, another creative spokesman explains, is "because word has gotten around how enjoyable and entertaining our presentations are. These people, if they have the time, merely stop in to see what everyone else is talking about."

Authority rests with few

Prentice notes that the average number of men with ultimate authority in most companies is two, but, he stresses, the range goes from one to six.

"Among the industrial companies," Prentice explained, "the ultimate authority rests with sales managers, corporate marketing managers and the like."

In the packaged goods area, Prentice found the final approval resides with the division general manager. "The consumer durables and service groups put the authority in the hands of people like those in the industrial

area—sales and marketing men."

These durables and service groups also curtail the number of people with ultimate veto power. For this group, he pointed out, the range of people with this authority ranges only from one to three.

"And," a client spokesman points out, "don't underestimate the importance of the so-called observers, those people who are along merely for the ride."

"Take a man who might suggest he doesn't like something about a particular ad. While he might have no ultimate authority, his opinion is often planted in the mind of someone who does."

Then, too, another observer notes, there are people who might overstep their own authority. "Take a technical fellow who is called in to give his opinion. He might find everything sound on the technical level, but he just might comment that he 'doesn't care for the actor,' or he feels 'the color of the actor's suit is all wrong' and bango—a whole reaction is set into motion."

"The layers of approval aren't really the meat of the matter," a creative manager notes. "It doesn't really matter whether one or 10 people check a commercial. The concept has been discussed before the storyboard stage and only minor altera-

tions enter into the picture."

Alan Pesky, executive vice president at Scali, McCabe, Sloves, points out, "clients do not get involved with writing the copy. Their involvement is strictly directional insofar as they give the agency certain guidelines to work within."

Any change must relate

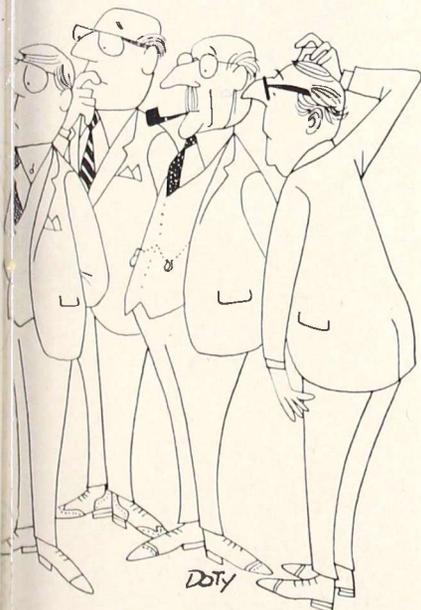
Even at the actual shooting, production spontaneity is encouraged only within these guidelines. "We welcome an imaginative camera angle," Stuart Greene, creative director and a director at Wells, Rich, Greene, points out. "But it has to be in keeping with what the commercial is trying to say. It may be a great angle, but if it's not advancing what our commercial is all about, we forget it."

For the most part, clients are happy with creative work, many agencies say. They claim they have few rejections and only minor alterations.

A pilot study by the ANA, however, indicates otherwise. Entitled, *Some Reasons Why Advertising Isn't As Good As It Could Be*, the preliminary investigation, authored by Lever's Prentice, points out that early results indicate advertisers are not satisfied with the level of creativity

(Continued on page 65)

Advertisers themselves are suggesting they mightn't be qualified ad reviewers, but the agencies insist they are



It's unlikely any ad agency type is more immersed in his (or her) job these days than the commercial casting director.

Besides auditioning anywhere from five to 15 candidates, they thumb through dozens of unsolicited letters outlining the careers and capabilities of hopeful performers, accumulate, riff through and weed out files of actors often 5,000 deep, check talent agents, confer with other ad agency personnel, and then, when the day is over, will often drop in on off-Broadway shows or night clubs looking for faces they might have missed.

Casting directors are always casting. Even when they try to slip out of their jobs at a night club or show, they find they cannot be detached from their daytime responsibilities. If they see a performer they like, more often than not they'll snap a finger and say (mentally or otherwise) something like, "He's good. He'd be great as the boy friend in the Gidget commercial."

A casting director is the nearest thing to a human memory bank, filing names, faces, voices, performances, etc., to be plucked out on call when the need arises.

Whether they are busier than they used to be is a moot point. But certainly something has changed, and casting directors ascribe it to the increased sophistication that permeates contemporary advertising.

While agency casting has always played an integral role in commercial-making, creative demands have increased the department's importance in the past three or four years. The pool of talent has grown, the viewing audience is more sophisticated, art directors, copywriters and commercial producers are exerting more influence on advertising concepts than in the past. As such, finding the "right" character for a commercial is more critical than ever before.

"We have moved away from the old-fashioned hard sell," explains Claudia Walden, casting director at Grey. "Casting is a wider, more creative area than ever before. We seek more character types because—as commercials become more natural,

more realistic—so do the actors."

Rolly Bester, casting director for Ted Bates, compares the change in casting to the shift toward realism that was forced upon the American movie industry by foreign films. "A natural actor like Jean-Paul Belmondo," she notes, "is real, not the product of a make-up department.

"Like film actors, performers in today's commercials are 'real people' that viewers can identify with. Doris Day was never really the girl-next-door, we all know that and always have. . . audiences just won't accept it any more."

Just how do casting directors find the "right" person? How much more difficult is their job than it was in the past? And who makes the final choice?

Casting directors, aside from being a very busy species, are hoarders as well. They collect names and faces and put them in files to check when casting specific roles. Looking behind her, Betsy Levitt, casting director at Kenyon & Eckhardt, points to several over-stuffed file drawers.

"I have about 3,500 names in there," she explains, "and just the other day I threw away 300 pictures that were two-years-old. We don't hold on to anything longer than that. When I first became casting director about four years ago there were just over a 1,000." Rolly Bester, casting director at Ted Bates, opens the door on a 10-foot square room when you ask to check her "reserves list" of actors.

Memory first recourse

Casting directors need all these lists, because they have found that first and foremost their own memory is their first recourse after checking the storyboard with the art director, producer and copywriter to get an idea of what "type" should play the role.

"Any good casting director just has to have her own files," Miss Levitt insists. "It's a matter of self-respect." Another casting director explains, "Any casting person who doesn't have a retinue of available names and faces at her finger tips isn't worth a damn to the agency."

Name-callers

Agency casting directors are forced to digest more names and faces than ever as commercial casting becomes more important and the pool of available talent deeper





Typical of casting directors' varied duties: Diana Beeton (above, left) of FC&B, NY, interviews performer; Rolly Bester (above, right) of Ted Bates delivers lecture; Betsy Levitt (below) of K&E supervises camera angle during talent audition.



After tapping their own memories, casting directors then check through their files and make a call to a talent agent or two. Often, casting directors point out, by calling the agent, they learn whether a certain actor is available. If not, the agent might suggest an alternate.

They check all leads

The consensus among the casting directors is that the agents provide about half of the talent actually used. The casting people turn up the other 50 per cent.

Despite claims from some actors and a few of the smaller talent agencies that casting directors play favorites and only call upon the larger, better known agents, casting directors insist they contact "all the agencies."

One casting gal points out, "It's ridiculous to think we wouldn't check all possible leads. We can't afford to leave any stone unturned. Why, I've often discovered that the smallest agency might have just the one person you're looking for. They mightn't have anyone else but what the heck."

"Casting can be intuitive" notes Miss Walden, "and whether or not a casting director's choices are finally accepted, you have ventured that far on your own."

Miss Walden cites as an example her choice of actress Margaret Hamilton for a Yuban coffee commercial. Miss Hamilton, best known for her portrait of the wicked witch in *The Wizard of Oz*, had what Miss Walden describes as "the personality and character of the woman needed in the commercial."

"We definitely work harder these days to find talent, we have to dig deeper for it," notes Diana Beeton, senior casting director at Foote, Cone & Belding, New York. "A while back," Miss Beeton recalls, "when I was at Papert, Koenig, Lois, I had to find a Peter O'Toole type who could ride a camel."

Betsy Levitt has no camels in her past, but she recently cast a contortionist. "Would you believe," she says, "that there are only two real

(Continued on page 67)

Civilized society is hung up! And after that extremely original thought, I hope you won't leave me too quickly.

Trains came along to take the place of wagons. Cars came along to take the place of trains. Airplanes came along to take the place of cars-'n-trains and now we're spending billions of dollars to find out how to put fast trains on fast tracks from Boston to Washington so that we can clear the air of airplanes and clear the land of highways and "wagons."

If you're still with me, try this one on for size. Marconi found out you could send electronic energy through the air rather than by wire. Zworykin discovered you could send images through the air without a wire. So the American concept of radio and television broadcasting came into being as an efficient, instantaneous, economical and powerful way to inform, entertain, advertise goods and services and promote ideas and philosophies to millions.

Simultaneously, we learned how to put personal radios and transistorized transmitters on kids (Citizens Band), to communicate with one another and before long people started talking about shoving television and radio off the spectrum and return to wire because the spectrum was overcrowded. Never mind the radio-tv value to the promulgation of the most advanced society in the 20th Century.

But if that still hasn't got your ear, it was the local advertiser who believed in radio at the very beginning. It was he who furnished the original dollars to make the radio wheel-of-fortune go around. Before very long, the national advertiser found out that maybe the local guy had an idea. Maybe radio could sell goods and services. Maybe you didn't need black-and-white printed words.

So national advertisers and national agencies began to become the dominant power, the dominant influence, and, yes, even the dominant source of funds to build the greatest national radio service known by any country in modern history.

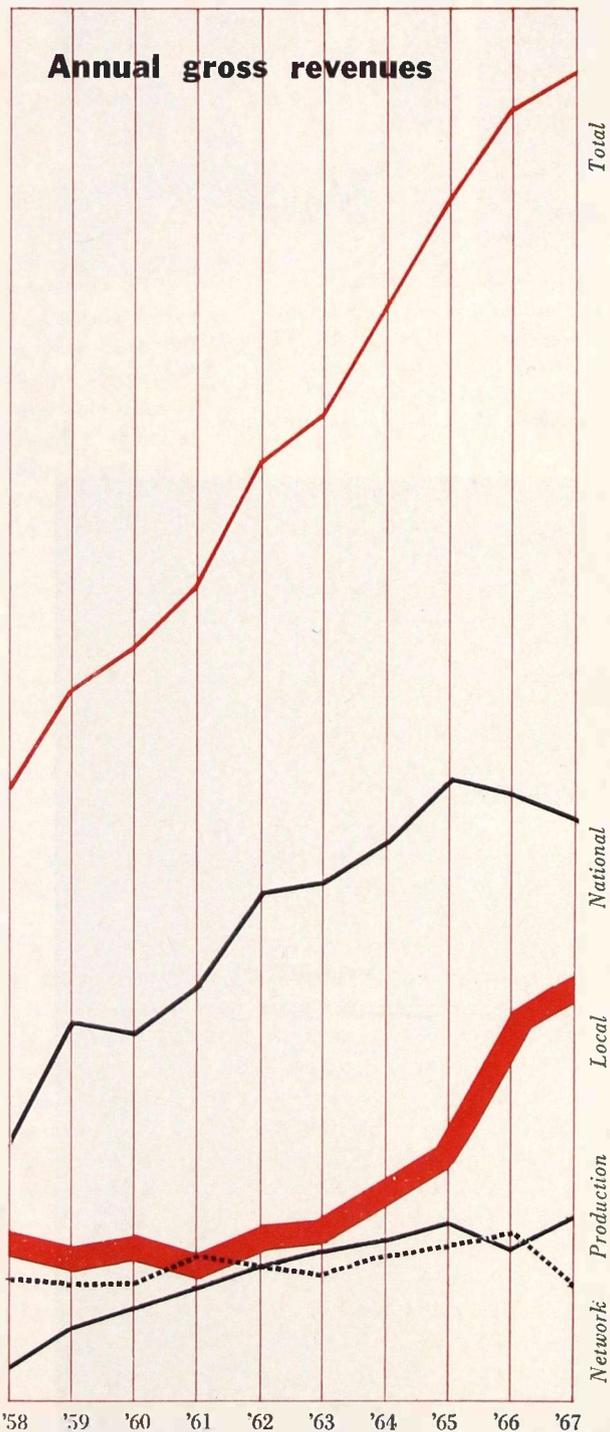
It was that service which gave to America in World War II the first meaningful earshot of what war was

(Continued on page 69)

As in radio, he's the one who's showing how to use tv, says a station executive

Watch that local client

By ELDON CAMPBELL



Though actual dollar levels are not revealed, 10-year revenue picture for author's station, WFBM-TV Indianapolis, dramatizes rise of local business vs. other ad sectors.

The Fate of Blockbuster Movies

In September, 1966, a programming skyrocket whizzed across the television horizon and promised a panacea for all advertisers who had a big budget and a very special message. *The Bridge On The River Kwai* introducing the new Ford lines ran for three hours on ABC Sunday night with gobs of publicity and promotion. The program broke all then existing records for specials—more than 22 million homes were watching any given minute the show was on and more than 30 million homes saw more than five minutes.

A motion picture special is defined as a top box office feature, which is a classic or a hard ticket movie, that is in the top 20 big movies of all times. It further means that the picture is not programmed in normal movie hours to distinguish it from top, high-rated movies that fall in the normal hours assigned to pictures nightly. Only a handful of movies have historically been eligible for this classification.

ABC, flushed from the success of *Kwai*, quickly scheduled several other feature movie specials: Sam Goldwyn's *Hans Christian Anderson* with Danny Kaye, and *Guys and Dolls* with Brando and Sinatra. This was judged a flop since both specials got less than average size audiences, 10.5 million for *Hans* and 12.2 million for *Guys*.

Meanwhile, some of the regularly scheduled movies were going Gung-Ho. It was now getting to be difficult to tell a special motion picture from a regularly scheduled one. For example, the average of stage and screen specials in the 1966-67 season was 23.9 AA or about 13 million homes. Of the specials listed above, only half got better than that average while many regular movies got higher ratings.

Now comes the acid test. Most of the big movies were bought on a two-run basis with about two-thirds of the cost written off against the first run. The acid test was whether or not the repeat of *The Bridge On The River Kwai* would pay off.

The result was that although about 18 million homes watched five or more minutes, the average audience was only 11 million homes or about half the original audience. Even though the talent costs were written off against the first run for the most part, the cost per thousand was higher for the repeat by several dollars.

Why did a top picture such as *Kwai* do relatively poorly when repeated a year and a half after its first run? True, there were certain basic differences between the first and second runs—Ford only sponsored the first hour; the rest ran like a regular movie with many more interruptions, which harmed the continuity.

The promotion was less exciting than on the first run; the competition was tougher; and the added feature of announcing a new line of cars was not there. But these are only partial explanations and should account for only a fraction of the audience differential.

Perhaps the soundest explanation was that a powerful story like *Kwai*, with its blood and sweat and gutsy atmosphere, cannot stand repeating more than once every

five years. Perhaps the similarity to the unpopular war in Vietnam brought things closer to home in 1968.

Perhaps those who saw it the first time had such a vivid recollection of it that they did not wish to see it again and, with such a high rating the first time out, there was little virgin audience left. Perhaps those who sampled it decided to turn over to the variety shows opposite during the multiple commercial interruptions, liked what they saw, and didn't come back.

All of these are valid reasons, but the programming of feature movie specials is obviously going to be less frequent. There is no longer any assurance that the extra cost, high promotion bills and time costs will pay off.

On the contrary, there seems to be an over-abundance of movies on television and a special of that kind gets lost in the regular fare. In addition the prices for the alleged blockbusters have been far too high to ever pay out—now over \$5 million for two or three runs of those equivalent to *Kwai* and perhaps \$10 million for a *Gone With The Wind*.

With the uncertain ratings, no advertiser could take a chance on achieving any efficiency with this kind of venture. He would have to have a whale of an important message to give and a lot of commercial time in which to say it in order to justify this kind of expenditure.

It is also embarrassing to have put out a lot of money for a movie when a competitor on a National Geographic Series gets a bigger rating with something called *Grizzlies* at half the money or less.

There will always be a market for a superior product



Holden in tv's '66 skyrocket. That's the bridge behind him.

like *Sound of Music*, say, but the costs and method of screening, time of year, type of promotion, time of day, and number of repeats at unknown intervals are not yet scientifically worked out.

The studies are underway now to figure a formula of repeats for the big blockbusters within the legal framework placed on the time of repeats by the motion picture companies making the deal.

After all, these companies want to have their big big pictures back as soon as possible to run in syndication after their network runs. With big titles mixed in with the garbage, they can sell bigger packages.

The jury is still way out on movie specials, but there certainly is a high suspicion that they are not going to work on the average. The evidence is mounting that real specials will have to be live, infrequent variety shows with rarely seen personalities.—J.B.

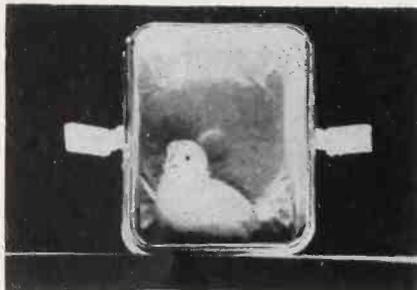
Film / Tape Report

ONWARD AND UPWARD

Young and Rubicam continued its triumphal progress through the spring festival season, sweeping up more awards for tv commercials work than any other agency.

Two of the six tv gold medals in the prestigious Art Directors Club awards went to Y&R, for Union Carbide commercials.

In one of them, a superb demonstration of Union Carbide's insulation paper, a small chick (offspring of the hen, lest the vernacular confuse us) is plunged into a tin lunch pail lined with the paper, into a beaker full of boiling water, and while the water roils and rages over the fire, the merits of the paper are extolled, until



ANDY AND A.D.

toward the end of the minute the pail is plucked out, opened, and up chirps the chick.

The other is a strong communication of how Union Carbide's laser is used surgically to mend a torn retina. Both spots were produced for the agency by Neil Tardio, and written by Chic Blood.

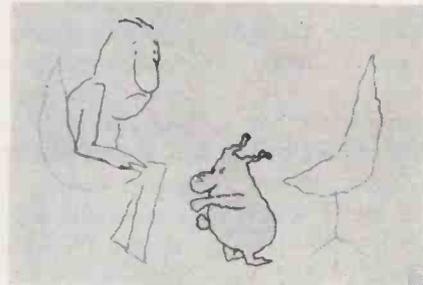
They were produced at VPI, with David Quaid directing the chick commercial (and photographing both of them), and Pete Miranda directing the laser commercial. Art director on the chick spot was Clement D. McCarthy; on the laser spot, Donald Egensteiner.

Young and Rubicam's Union Carbide chick commercial also won one of the four tv first prizes in the Andy awards a few days earlier. The agency's campaign for Excedrin took first prize in the Andy series category (and the Union Carbide campaign won the second prize in that category).

In the Andy "over one-minute" category, Y&R took first, second, and third prizes, all with Union Carbide commercials and in "less than one-

minute" category, the agency took second and third prizes, with Excedrin and with Johnson & Johnson spots, the both of them produced by PGL.

In the precise "one-minute" category, Y&R took third prize, with an Excedrin spot produced by Audio Productions. Both Audio and PGL shared in the glory of Y&R's cam-



STOMACH TRIUMPH

pany win with Excedrin. Y&R won eight of the 12 tv Andys whether firsts, seconds, or thirds.

Doyle Dane Bernbach, which within recent times used to sweep the commercials festivals, won a first in the Andys for a Buitoni spot produced by Take 2, and a second prize with a Volkswagen spot made at EUE/Screen Gems, and a third in the Andy campaign category, for Volkswagen ads produced by EUE, Gryphon, Kim-Gifford, TeleVideo, and Howard Zieff.

In the entire Andy's however, DDB came out on top, leading Y&R: DDB took seven firsts, mostly in print, to Y&R's six.

In both the Andys and the Art Directors competitions, Jack Tinker & Partners continued to reap awards as in the past few seasons with its work for Alka-Seltzer.

The Blechman-drawn commercial for the analgesic, produced at Elektra Films, took the first prize Andy for a 60 second ad, and an AD gold medal in the consumer product, one minute or longer, category.

The other AD gold medals went to Doyle Dane Bernbach, for a Gablengers commercial shot by Howard Zieff; to Carl Ally, for the Hertz "tired travelling salesman" film produced at TeleVideo and filmed and directed by Jacques Letellier, and to George Olden, for a commercial he wrote, designed, directed and indeed "art-directed," for the National Urban League.

Olden didn't photograph it, however: this was done by Burt Greenberg and by Tom Hollyman, and the film was produced at Stallion Productions. Olden's Urban League commercial won the gold medal in the public service category.

Beyond the gold medals, the Art Directors Club also cited a number of tv commercials as having "distinctive merit:" a Volkswagen spot by DDB and EUE/Screen Gems, a Utica Club spot by Wells, Rich, Greene and Howard Zieff, a Heinz Pickles spot by Grey Advertising and Horn/Griner, a Hertz spot ("How to Survive in Cleveland") by Carl Ally, Inc. and TeleVideo, a Ronzoni spot by Firestone & Associates



WINNING CAMPAIGN

and Tele-Tape Productions.

Also, an Eastern Airlines spot by Y&R and Audio, a Virgin Islands spot by The Lampert Agency and Dimension Productions, a Union Carbide "hands" spot by Y&R and VPI, a Travelers Insurance spot by Y&R and Audio, a Union Carbide "boy grows up" spot by Y&R and Pelican, an Eastern Airlines spot by Y&R and Horn/Griner, a Friends for Governor Rockefeller-Bond Issue spot by Jack Tinker and Partners and Rose-Magwood, and a CBS-TV Christmas greeting by Elektra Films, drawn by Blechman.

FROM FOUNDATIONS TO FILMS

Exquisite Form Industries, an important maker of brassieres, corsets, and swim suits, is branching out into the tv syndication business, with the setting up of a wholly-owned subsidiary, *Golden Eagle Films, Ltd.*

The new outfit is putting together a package of features for tv distribution, and plans to acquire program series later on.

Golden Eagle is headed by Stephen Ronald Reiner, one of Exquisite Form's lawyers, as president, with

New York Has 368 Tape Houses*

Most people call them film houses. With Reeves equipment and know-how they also shoot tape.

Reeves has a package of equipment created for film men. Cameras, recorders, switchers — all tailored for the job, no matter how large or small. And this gear goes into the film house's own studio for shooting.

The flexibility of this unique package lets you use the creative people you know and trust. It lets you choose the production house, producer, director or cameraman you want.

Tape adds its qualities of presence, believability, instant rushes, speed to the creativity of your team. Tape is electronic produc-

tion for an electronic medium.

Post-production at Reeves gives you the finest equipment, with real pros operating it. You know you're in competent hands the moment the job begins.

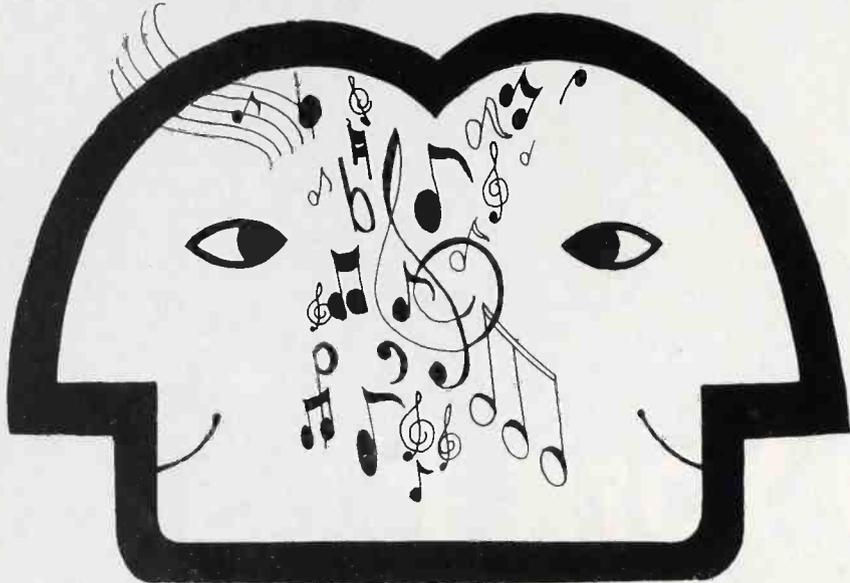
Reeves provides the electronic talent to let your director be as creative on tape as he dares. And that can be 368 ways better.



A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

*Listed in Manhattan's "Yellow Pages".

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



The leader of
 the flock.



pelican

New York
 Detroit
 Chicago
 Hollywood

Robert H. Solof as vice president.

Joining the company as vice president in charge of tv sales is Harvey Reinstein, who had been with Rill International Films and earlier with Seven Arts Tv. The Rill company served as consultant to Exquisite Form in the setting up of Golden Eagle.

Earlier this year Exquisite Form made its first diversification move, with the acquisition of Corporation of Americas, Ltd., an outfit selling land in Florida.

Reiner said that Exquisite Form's worldwide network of affiliates would serve as back-up in the acquisition of properties for tv.

Golden Eagle's first package is made up of seven features, all in color: *The Muradoff Incident* ('68), *Night of the Gorilla* ('67), *Stranger's Reward* ('67), *Django Shoots First* ('66), *The Black Tulip* ('65), *The Legend of Mariziana* ('64), and *Terror in Tahiti* ('64).

Beyond these seven, billed as *Golden Eagle Group I*, the company is also offering, as a "single feature marketing concept," a film with Ingrid Thulin called *Games of Desire*.

PARAPSYCHOLOGY

A series on psychic phenomena, including extra-sensory perception, is being charted by Palomino Productions for Four Star International. The working title for the halfhour color series is *Shadow and Substance*.

John Newland, the executive producer of the series, said that both film and videotape would be used for the series, for greater mobility and also to convey a sense of immediacy in dramatizing recent cases of scientifically corroborated parapsychological occurrences.

RACK 'EM UP

Piel's beer racked up *Minnesota Fats Celebrity Billiards* for another round in the northeast, and Drewry's Beer took the pocket billiards odyssey for 11 markets in the midwest.

Piel's earlier had chalked up a 13 week run of the series; now Piel's is taking 17 more of the matches, for running in some 15 markets from New York to Altoona and from Philadelphia to Poland Springs.

Piel's is also rerunning the first 13 shows. The Piel's deal was made between the brewery's agency, Papert, Koenig, Lois and Harold J. Klein

Advertising Directory of SELLING COMMERCIALS

Film Associates, producers of the series.

The Drewry's deal was negotiated for Klein by Robert De Vinny of Medallion Tv Enterprises, with Drewry's agency, Tatham-Laird & Kudner in Chicago.

HERE SHE COMES

After two seasons on the shelf, *The Farmer's Daughter* has been sent out onto the syndication trail, with kick-off sale to two of the CBS Owned stations, WCBS-TV New York and WCAU-TV Philadelphia.

The series ran for three seasons on the ABC-TV network, from '63 to '66. There are 101 halfhours in the Screen Gems series.

TOUCHDOWN

Filmation landed its *Fantastic Voyage* series on ABC-TV's Saturday morning fall schedule, a week after selling *Archie* to CBS-TV. The *Fantastic Voyage* series will take up where the 20th Century-Fox picture left off: the "Combined Miniature Deterrent Force" goes microminiaturized into action against microbes hostile to man.

Earlier partnership between Filmation and 20th-Fox led to a series spinning off from the feature *Journey to the Center of the Earth* and onto ABC's Saturday morning lineup. Filmation also has *Superman and Aquaman*, on CBS-TV.

Wolper Productions is going to make a three-hour documentary trilogy on *The Rise of the Soviet Union*, on a scale as large as that of Wolper's *The Rise and Fall of the Third Reich*.

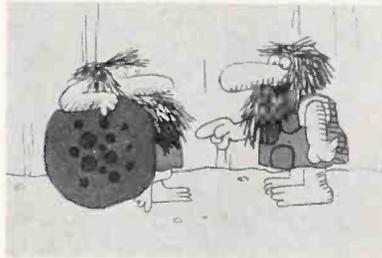
It will be told in three parts, for telecast next season on three successive nights. The trilogy will begin with the assassination of Czar Alexander II in 1881 and then go into the background of the revolutions of 1917.

From the Bolshevik revolutionary period: the documentary will recount the times of Lenin and of Stalin, and the development of the Soviet Union since the death of Stalin and the 20th Party Congress.

ROAD SHINGLE

In Chicago, **United Communications Corp.** set up a department to distribute tv and radio programs. In stock for distribution the company has *The Old American Barn Dance*,

Archway Cookies • Marineau Advertising



PANTOMIME PICTURES, Hollywood

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

Clairol-Trampoline • Foote, Cone & Belding



HERB SKOBLE & ASSOCIATES, New York

Dairy Queen • Campbell-Mithun



SARRA, INC.

Clark Oil & Refining Co. • C,F,E



COLODZIN PRODUCTIONS, INC., New York

Dallas County Chevy Dealers • Bloom Adv.



JAMIESON FILM COMPANY, Dallas

Contact • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

Faberge "Brut" • Nader & Larimer



LIBRA PRODUCTIONS, INC., New York

26 halfhours with Bill Bailey as m.c.; 79 five-minute Amy Vanderbilt (etiquette) shows, in color; and *Adventures of Captain Hartz*.

CHICAGO ACTION

In Chicago, RAN DUNNELL linked up with Motion Associates East. Dunnell, long a film producer in Chicago, is setting up a sales liaison office there.

Dunnell will also represent Motion Associates West, the Los Angeles branch of the East Coast studio. On both coasts, Motion Associates is active in both film and tape.

LONDON-GOTHAM SHUTTLE

One time or another these past couple of months, producer-directors from the New York and Los Angeles studios of FilmFair have been working at the company's London studio: Ben Norman shot for three weeks in the swinging city, making Parliament spots; Hawley Lawrence made a Birdseye series; Bob Gips, a number of spots for Uni-Lever, and Gus Jekel, the president of FilmFair, a number of live sequences for an Esso campaign that will have animation footage made at FilmFair Hollywood.

OPTICAL SPEED-UP

In New York, TVC Laboratories installed a high speed step-optical color reduction printer that can print 35 mm color film at the rate of 200 feet per minute, and 16 mm color at the rate of 80 feet per minute.

TAPEFILM? FILMTAPE?

Setting up a production facility that will have both film and videotape equipment on the premises is GEORGE K. GOULD, who resigned as executive vice president of Videotape Produc-



GOULD

tions to hang out his own shingle.

Gould has not yet decided on a company name to put on that shingle, but the facility will not open its doors for shooting until July.

At press time Gould was scouting likely layouts and dealing with real estate agents. It's likely that much of the work in the new house will be shot on film and then transferred to tape.

He prophesied a fusion this year of the film and the tape technologies: "the product will be virtually a new visual medium, a mind-expanding form in which the broadest excursions of creative thought can find not only accommodation but encouragement."

A veteran of video tape production from the time of the first introduction of videotape, Gould headed MGM Telestudios before 1964 when it was assimilated into the Minnesota Mining and Manufacturing subsidiary, Videotape Productions.

BEHIND CAMERA

LOU SELENER joined MPO Videoelectronics as a producer-salesman. Selener was with Videotape Productions of New York and earlier with EUE/Screen Gems, MGM Telestudios, and Grey Advertising.

Producer-director SOL EHRLICH joined Filmex, after eight years at EUE/Screen Gems. In his time there, Ehrlich directed some 500 tv commercials. He is also a scenic designer (Local 829), illustrator, graphics designer, and painter and sculptor.



EHRLICH

He has illustrated a number of books on science, and also children's books, some of which he wrote.

BOB FEASTER joined FilmFair New York as producer-salesman. Feaster had been a producer-salesman with EUE/Screen Gems and earlier was with Ketchum, MacLeod & Grove, Filmex, and Sullivan, Stauffer, Colwell & Bayles.

BOB CATALANO joined Motion Associates East as an executive producer and sales representative. Catalano was with EUE/Screen Gems and before that with several advertising agencies.

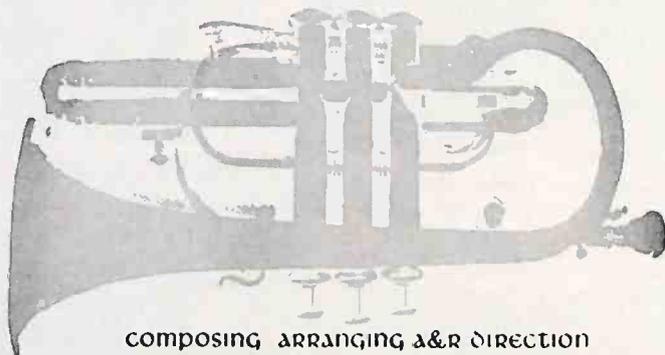
KARL FISCHER joined Elektra Film Productions, on the studio's design staff. Fischer was a designer and director at Drew Lawrence Productions and earlier worked with Ernest Pintoff Productions and a number of other New York film studios.

BOB COHEN joined Toni Ficalora, Inc. as executive producer. Cohen was a producer and business manager at Savage Friedman for the past couple

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

Pall Mall
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EDITORIAL SERVICE • PRINT DISTRIBUTION



BESIDES PRESTIGE, WHAT DID FULL-COLOR NEWS GIVE WFBM-INDIANAPOLIS?

A SPONSOR WAITING LIST.

In April 1967, WFBM-TV in Indianapolis changed to full color for all local news.

Station Manager Don Menke says, "We are in a favorable sponsor position." News Manager Bob Gamble was even more graphic. "Advertiser interest in news is at an all-time high."

Gamble tells why WFBM decided to switch to color in the first place. "We figured we couldn't afford *not* to go to color. It's an important new dimension

in broadcast journalism, and if you're going to do your job right—sooner or later you have to add that dimension."

Gamble knows whereof he speaks about doing a job right. For two years running, WFBM has been chosen The News Film Station of the Year by the highly respected National Press Photographers' Association. Do they shoot color exclusively? "All the footage is in color. We just don't shoot black-

and-white anymore."

A Kodak engineer helped WFBM set up for color processing with the Kodak ME-4 chemicals. They are pre-packaged—everything is a snap. Kodak engineers are as near as the phone to answer questions. Sooner or later everyone's local news will be in color. Why don't you make it sooner? Contact Kodak.

Kodak

EASTMAN KODAK COMPANY

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DON ELLIOTT PRODUCTIONS

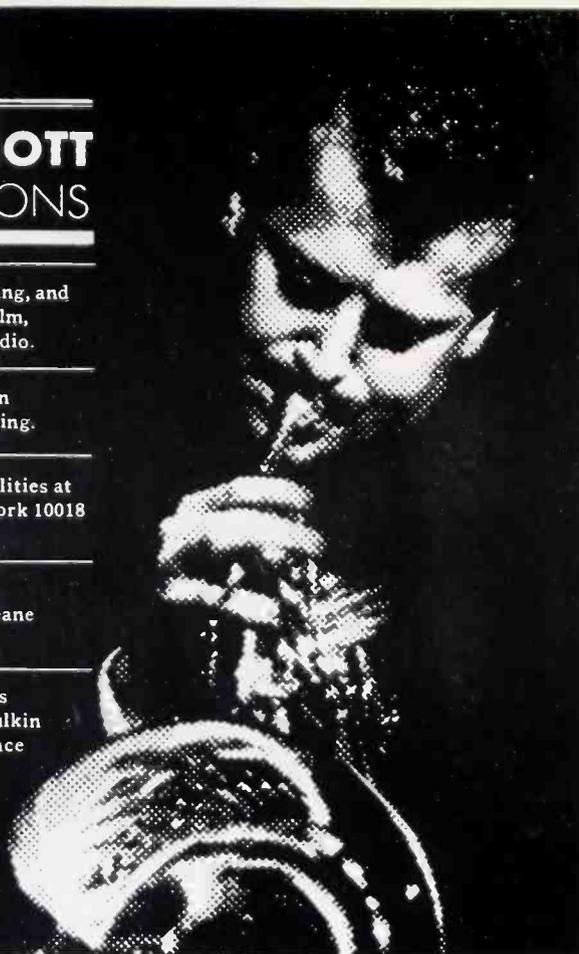
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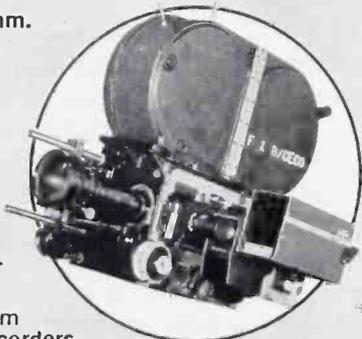
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Branches in: Washington, D.C./Atlanta/New Orleans/Cleveland

of years, earlier worked on a number
of network programs.

AD MAKERS

Benton & Bowles awarded a vice
presidency to GEORGE E. ROBINSON,
creative supervisor at the agency.
Robinson joined B&B in '65. Before
that he was a copy supervisor at Kud-
ner and earlier a copywriter at Need-
ham, Louis & Brorby and Chirurg &
Cairns.

Ted Bates & Co. promoted TOBY
SACHER and NORMAN C. STAHL to cre-
ative supervisor posts, and gave them
vice presidencies at the same time.
Sacher, who supervises copy for Kool
cigarettes, joined the agency two
years ago as a senior copywriter.

Before that Sacher was a copy sup-
ervisor at Cunningham & Walsh from
'63 to '66. Earlier he was a senior
copywriter with that agency, from '57
to '61, and then went to the Los
Angeles office of BBDO.

Stahl, in the Colgate-Palmolive cre-
ative group at Bates, joined the
agency in '65 from BBDO, where
starting out in '53 in the production
department he rose to become a copy
group head.

ZOOMING IN

Screen Gems promoted RENEE VAL-
ENTE to executive director of talent
in the company's tv program produc-
tion division. Since 1965 she had
been director of program projects in
Screen Gems' New York office.

Miss Valente joined Screen Gems
in '64, in the international division,
working on series ideas for overseas
markets. In her new post she will
head the company's New Talent Pro-
gram, with the assistance of Eddie
Foy 3d, as well as supervise the
studio's staff of casting directors.

Before joining Screen Gems Miss
Valente was with Talent Associates,
where she rose from budget direc-
tor to comptroller to head of
production. At Talent Associates
she produced a number of series and
specials, from Kraft Theatre install-
ments to Art Carney vehicles.

The Associated Press named GER-
ALD B. TRAPP as broadcast news edi-
tor, succeeding John A. Aspinwall,
who is retiring after 31 years service.
Aspinwall had been broadcast news
editor since 1952. The AP now sup-
plies news and newsfilm to some

Advertising Directory of SELLING COMMERCIALS

3,000 radio and tv stations. Trapp for the past two years has been an AP broadcast executive in charge of the Eastern states.

IRVING ELMAN teamed up again with Norman Felton, this time as vice president of Felton's Arena Productions. Felton and Elman worked together in the past producing *The Eleventh Hour*.

FILM SELLS FUNDS

Investors Diversified Services, Inc., a large mutual funds company, is using film to line up prospective investors.

The company's P.R. outfit, Grey Public Relations, a division of the Grey Advertising agency, took some NBC baseball footage from that network's coverage of American and National League games, and edited it into a film called *Baseball's Incredible Year*, with a script by Carl Lundquist of Grey PR.

The transfer from tape to color film and the editing was supervised by Hy Goldman of MPO Videoelectronics. Executive producer of the film was Warren W. Schwed, president of Grey Public Relations.

The film prints are made available, through IDS salesmen, to clubs and organizations, and provide a good occasion for the mutual fund's pitch.

STRETCH-OUT

On the Coast, **Hanna-Barbera Productions** is stretching out for more drawing room, planning to add 15,000 square feet. Already the company, to handle the seven cartoon series it produced for the passing season, had leased 4,500 square feet across the street. By early April the company had 500 on payroll.

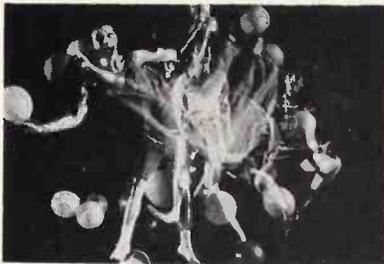
OULMANN MOVES

RENE OULMANN joined Rose-Magwood Productions as a producer and also as a director. A veteran of commercials-making in Europe and the U.S., Oulmann is noted both for straight directorial and photographic expertise and for his skill in special effects.

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(Jerry & Ron)
225 West 34th St., New York 1, N. Y.
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SPECIALISTS

Fifth Avenue Candy Bar • Philadelphia Agcy.



GRYPHON PRODUCTIONS, INC., New York

Jello—Canada • McKim Advertising



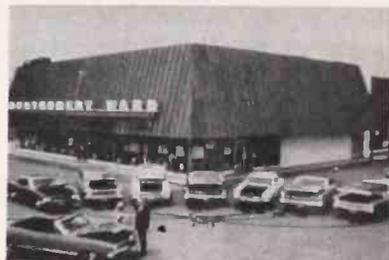
PAUL KIM & LEW GIFFORD, New York

Hazel Bishop • Spade & Archer



JEFFERSON PRODUCTIONS, Charlotte

Montgomery Ward



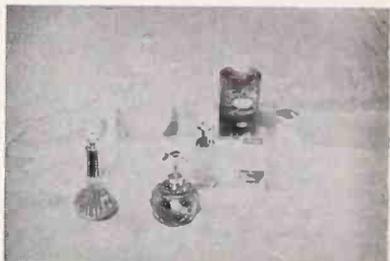
FRED A. NILES—Chicago, Hollywood, New York

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

Oscro Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Jantzen • Carson/Roberts



SANDLER FILM COMMERCIALS, INC., Hollywood

Pontiac • MacManus, John & Adams



PACIFIC COMMERCIALS, Hollywood

DE LUXE RETURNS

De Luxe Laboratories, whose New York operation had pulled out of the business of making release prints for film commercials about four years ago, is set to return to this area of lab work in the nation's advertising capital.

The firm expects to announce shortly that it is geared for full-scale production and service.

Release prints account for about 90 per cent of the dollar volume in tv commercials lab work. De Luxe figures it can pick up an additional \$2 million a year from this kind of business.

It's estimated that total expenditures for lab work on tv commercials amounts to \$10 million a year in New York and \$5 million in Los Angeles. Other cities account for only small expenditures.

During the past four years, the New York lab has confined its tv work to developing and printing only "dailies" (rush prints). The bulk of its work has been with features; De Luxe is the exclusive lab for 20th Century Fox and United Artists, and it also handles the work of a number of smaller film producers. Its two Hollywood labs, however, have been active in tv commercials (and programs) for about 15 years.

The New York lab has been beefing up its facilities, particularly in the printing end, for both tv commercials and feature film work.

In the past two years, it has in-

stalled 26 Bell & Howell Model "C" printers, eight of them for 16 mm. film. These completely replaced older Bell & Howell machines.

Fred Scobey, engineering vice president, said, "The really important aspect of lab work is service. The producer wants to be able to contact one man who can answer all his questions and solve his problems. We're training two contact men to handle this."

TV'S OSCARS

Films made for television won the two first prizes for documentaries in the Academy Awards. Taking the Oscar for the best documentary short subject was King Screen Productions of Seattle, the program producing branch of King Broadcasting, with *The Redwoods*, a report on the dwindling of the the great redwood forests on the Pacific coast.

The Oscar for best documentary feature went to *The Anderson Platoon*, which was filmed in South Vietnam by Pierre Schoendoerffer for the French tv system and broadcast twice last summer in the U.S. by CBS-TV.

BEYOND MEMORY

Joe Franklin is leaving "Memory Lane" behind him as he goes out into national syndication with a daily, 60-minute color tape show designed for morning slotting.

The Joe Franklin Show is being distributed by Splendor Distribution, Inc., a division of Transcontinental

Investing Corp. (Splendor is headed by Hardie Frieberg, veteran syndicator).

Franklin has been hosting his own show on WOR-TV New York these past five years, and on WABC-TV New York for a decade before that. In the early years the Franklin show was called *Memory Lane*, but the phrase was picked up by disc jockeys and used for hit recordings of the past.

"Sometimes, they even use the phrase to bring on an 'oldie' that was the latest hit a minute and a half ago," Franklin said.

The Franklin show in syndication will rely less on show biz greats of yesterday and more on what is happening "now."

Meanwhile, Franklin is setting up a committee to promote establishment of a "Movie Hall of Fame" in New York, where the motion picture industry started, to honor early film stars and pioneers.

SCENE SCORES

A total tally of 20 markets so far for *The Swinging Scene of Ray Anthony*, a 60-minute special, were racked up by **Official Films** with 10 more stations coming into the lineup: WCKT-TV Miami, WTVN-TV Columbus, WTAR-TV Norfolk, KOTV Tulsa, KAKE-TV Wichita, WIRL-TV Peoria, WJIM-TV Lansing, WBRE-TV Scranton, KBJI-TV Boise and WREX-TV Rockford.

PARKING SPACE

In Los Angeles, **Rose-Magwood** of California has become its own landlord and incidentally resolved the problem of where to park. The studio, which had been working out of rented facilities, finally moved into a refurbished two-building set-up with 14 offices and a 50x80-ft. sound stage with an 18-ft. ceiling. A parking lot also came with the new quarters on North Cahuenga.

BARRY ON HIS OWN

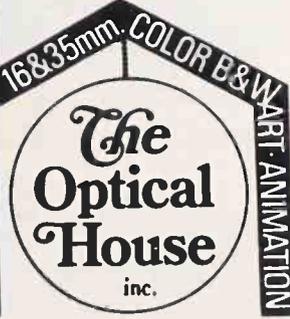
Ben Barry left Triangle Stations, where for the past year he headed up syndication sales, to re-open his own feature film distribution outfit, **Barry Films, Inc.** From Triangle Barry took with him the *Triangle Eleven* feature bundle. Also in his stock is a bundle of 18 Edgar Wallace mystery features, a package called *The Excitables*, made up of 17 action-adventure pictures, and another package of

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



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Lee Koslowsky • Bette Thompson • Ken Cofod
45 West 45th St., N.Y.C. 10036 TELEPHONE: 581-3434

action-adventure mysteries. Barry also acquired distribution rights to a picture shot last year, *Vietnam '67*.

ENSEMBLE TV

Some of the children of television are returning to the medium that formed them, not as prodigal sons but as point men of the McLuhanite legion, feeding back to their maternal medium much of what tv (often unwittingly) taught them to see.

Take David Niles, for example. At one and twenty he is putting together an ensemble company of some 20 actors to perform works of New Theatre, and classics, in stagings designed for the tv medium.

Niles will put the performances on tape for sale to television broadcasters. He considers the market wide and widening, especially as the supply of feature films diminishes, and as CATVs proliferate.

Through careful pre-planning, Niles said, he hopes to make programs available at prices catvs can afford.

Niles Television plans to make about one drama, whether multimedia or classic, a week, and also comedy programs. Working with David Niles are comedy producer Darrel Adleman and as director of the ensemble company, Anthony Abeson.

Niles is building his own production facility in New Jersey, across the river from Manhattan, with a 4250-sq. ft. soundstage and an elevated, glass walled control room.

In the meantime he's working out of a big loft on West 18th Street in New York City. There Niles already has four Norelco Plumbicon color cameras and an RCA color camera.

The latter was acquired through his association with Robert Craver of

CTV Corp., a CATV operator along the crest of the Palisades. Niles also has a couple of camera cars on hand.

Currently auditioning to pick the ensemble of 20 actors, Niles is also soliciting scripts.

SHELL'S SPORTS STRATEGY

Shell Oil is widening the sports franchise it has developed these past seven years with *Wonderful World of Golf* and is placing a series of five-minute across-the-board sports vignettes called *Wonderful World of Sports* in close to 50 markets, and more markets in the future.

Already 42 stations have scheduled the program, some of them in positions adjacent to news and sports news programs, others in slots preceding and following sports events.

The series is being produced under the aegis of Sports Illustrated, and is being filmed by Tel-Ra Productions, on location around the world.

Gene Schiess, vice president for tv at Ogilvy and Mather, Shell's agency, said the oil company had gone into the five-minute series in order to insure "isolated and insulated" positions for its commercials.

Shell pays the regular station 60-second rate, Schiess said, for the placement of the five-minute programs. The insulation comes from the fact that the programs open and close with Shell billboards.

Since Shell distribution is not entirely national—there's no Shell distribution in Atlanta, for example, nor in a stretch of the West—the market-by-market placement of the five-minute strip suits Shell's market-by-market needs with great flexibility.

GLORY OVER ATLANTA

Good news came to a number of commercials makers recently from Atlanta, where a Silver Phoenix and 19 other awards were given in the course of the first Atlanta Film Festival.

The Silver Phoenix went to J. Walter Thompson for a Kodak commercial, *Yesterdays*.

Gold medals went to N. W. Ayer and Elektra Film Productions for an AT&T spot, *Smiles*; to Lewis and Gilman for an I-O-Me spot, to Elektra for a CBS Christmas spot, to J. Walter Thompson for *Little Boy*, a Kodak spot; and to Young & Rubicam and VPI for Union Carbide *Super Insulation*.

Advertising Directory of SELLING COMMERCIALS

P&G Head & Shoulders Shampoo • T-L&K



FILMFAIR, HOLLYWOOD

Reynolds Metals Co. • Lennen & Newell



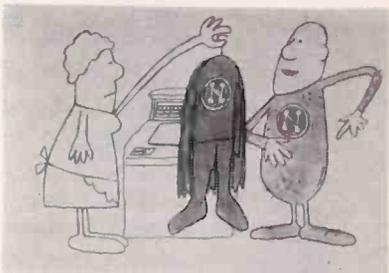
ELEKTRA FILM PRODUCTIONS, New York

Spur Malt Liquor • Wells, Rich, Greene



VIDEOTAPE CENTER, New York

Westinghouse "Captain Neat" • McC-F



PELICAN PRODUCTIONS, INC., New York

**GOOD
GOOD
GOOD
GOODNOFF**

SOL GOODNOFF PROD. INC.
TWENTY SIX EAST 22 ST., NYC
TEL. AL 4-4370

A gold medal also went to Roger Tilton Films, for a commercial shot for client Golden Arrow.

FORWARD, ATLANTA

Silver medals were awarded in Atlanta to Needham, Harper & Steers, which took two silver medals, one for *New Look, Jr.*, the other for *Continental Airlines Map*, both filmed by the Peterson Company, and to Kim-Gifford and William Esty, for *Winston Montage*.

Silver medals also went to Zimmer-McClaskey-Lewis, for *Turtle*; to J.

Walter Thompson, for Kodak *Vignettes*, and to Dancer-Fitzgerald-Sample and Roger Tilton Films, for *Bosco The Great Chase*.

Bronze medals went to BBDO and VPI for Pepsi *Psychedelic*, to Wer- man & Schorr for *Zizanie Eve*, to Zimmer-McClaskey-Lewis for *Blinders*, to Shelton productions for *Selecto Ham*, to Young & Rubicam and VPI for Union Carbide *Ocean Systems*, and to Dancer-Fitzgerald-Sample and Roger Tilton Films for *Bosco In the Woods*.

The Forward Atlanta Award went

to an Atlanta agency, Liller, Neal, Battle & Lindsey, for a commercial for Rich's Fashion.

BREWER'S BUY

C. Schmidt's & Sons, through Ted Bates & Co., bought a 90-minute special called *The Heart of Show Business* from **Independent Tv Corp.** for broadcast in the brewer's seven main markets. The seven are Philadelphia, Pittsburgh, Buffalo, Hartford/New Haven, Altoona/Johnstown, Harrisburg/Lancaster and Wilkes-Barre/Scranton.

Earlier Metromedia bought the show for its five VHFs in New York, Los Angeles, San Francisco, Washington and Kansas City, and CBS took it for its stations in Chicago and St. Louis.

Prior to that the show was sold to stations in Boston, Cleveland, Sacramento, Birmingham, Albany/Schenectady/Troy, Denver, New Orleans, Spokane, Tucson and Colorado Springs/Pueblo.

Further north, ITC reported scoring grosses of \$1,400,000 in Canada in the month of March, selling five series to Canadian networks: to the CTV, *Man in a Suitcase*, *Captain Scarlet and the Mysterions*, *The Champions*, and *The Saint*, and to the CBC, *The Baron*.

Beyond that the CBC owned stations took three ITC feature bundles: *Magnificent 15*, *Deluxe 20*, and *Exploitable 13*.

FROM BRASS TO PICTURES

Herb Alpert's music recording outfit, A&M Records, set up a subsidiary to make feature films and tv programs, A&M Productions. Two years ago A&M bought the old Charlie Chaplin studio lot in Hollywood from CBS and the new picture-making subsidiary will base its film production operations there.

The new subsidiary is headed by Perry Leff, hitherto involved in a talent agency, Creative Management Associates, as partner and executive vice president.

Alpert and his partner, Jerry Moss, are on the board of the new A&M production arm. ■

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PAUL KIM & LEW GIFFORD 342 MADISON AVE. N.Y. 17, N.Y. YU 6-2826

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

An energetic young man promises timebuyers greater spontaneity, help in evaluating complicated schedules and more personal involvement in placing spot buys.

Stanley Federman, 29, formerly manager of data and system services at Young & Rubicam, New York, has recently established Telmar Communications, a corporation "whose primary function is to provide syndicated tele-communications services offering highly advanced marketing and media systems to advertisers, agencies and media."

Federman explained that any interested client will be able to hook-up with local computer service bureaus to use Telmar programs in various major markets.

There will be no computer intermediary in this system, as a buyer would not have to learn a computer language to make use of Telmar facilities.

A buyer will be able to receive answers to queries in his own office, Federman pointed out.

These computers will store, Federman continued, various programs that would deal with topics from basic research and marketing all the way to complicated media material, such as making demographic evaluations. Federman did not comment on just how much information would have to be fed to the computer by the user himself.

The reason for establishing the new organization, Federman explained, was because of "an obvious

need in the industry for making use of tele-communication and computer media/marketing services so that the buyer can interact with the computer on a more direct basis."

With this end in mind, Federman used his own knowledge (several of Telmar's programs are his own) plus available technical information together with a group of media and marketing people to establish Telmar.

Officers of the new company include two women, Carol Achenson, former media researcher at Young & Rubicam, and Betsy Hoffman, an advertising systems coordinator at Y&R and before that a communications staff assistant at the Sloan School of Management, Massachusetts Institute of Technology. Both

are vice presidents of the new company.

Edwin Gold, previously a resident analyst at Columbia's Teachers College, acts as executive vice president. The organization is financed from within by corporation members.

Federman is hesitant about publicity at this time. "We don't want this to be a horse and pony show," he stressed. "We have good solid techniques and several clients. We prefer our reputation to be built by word of mouth."

While Telmar's facilities do promise to take some of the weight off the timebuyer's shoulders, Federman insists, they will never replace the buyer.

Telmar has its temporary headquarters at 16 E. 42nd St., New York City.



At Scali, McCabe, Sloves Inc., N.Y., Mary Alice Zurbach is a media buyer on the Volvo, Wellington Management and Wimpy International accounts.

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

American Can Co.

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

Commercials for various company products will be on the air through December. Early and late fringe minutes will be used to carry the message in about 40 markets. Mike Decker is the contact.

American Chicle Co., div.

**Warner-Lambert
Pharmaceutical Co.**

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

Commercials for CERTS will be on the air through the end of June. Early and late fringe 30s and minutes will be used



COUNT ON KOV FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Your sales will go wild in California's Third TV market when you buy television station KOVR. KOVR's combination of high-rated ABC network shows and unexcelled farm and local news coverage gives you the right audience in the \$5.3 billion Stockton-Sacramento market. Adding McClatchy's expert know-how and vibrant community service programs, you have the complete mixture that will unleash your sales in one of America's fastest-growing markets.

Data Source: Sales Management's 1967
Copyrighted Survey—
Effective Buying Income



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

to reach both men and women in about 25 markets. Irwin Nadel is the buyer.

American Dairy Assn.

(Compton Advertising Inc., Chicago)

Commercials for butter will begin May 6 and last for three weeks. A 50-second film with a 10-second tag-on will be used to carry the message to women in 60 markets. Jean Turek is the buyer.

American Home Foods

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

Commercials for CHEF BOY-AR-DEE FROZEN PIZZA will be seen in about 25 markets through the early part of May. Early and late fringe 30s will be used to carry the message to women. Theresa Chico is the buyer.

The American Oil Co.

(MacManus, John & Adams Inc., Chicago)

A four-week flight for this company takes off May 6. Early and late fringe minutes and prime 20s together with prime IDs, in the last two weeks, will be used to reach men in 84 markets. Jean Nemussen is the buyer.

Armour & Co.

(North Advertising Inc., Chicago)

Commercials for BRUCE FLOOR WAX will be on the air till June 2. Early and late fringe 30s will be used to carry the message to women in 10 markets. Betty Lavity is the contact.

Best Foods, div.

Corn Products Co.

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

A spring buy for REGULAR NUCOA MARGARINE breaks May 6. Day as well as early and late fringe 30s will be used to reach women in 21 markets. Charles Jacoby is the buyer.

The Borden Co.

(Needham, Harper & Steers Inc., N.Y.)

Commercials for WHITE LAMB disposable diapers break at issue date. Early and late fringe 30s will be used exclusively in Rochester. In Providence, the diapers will share piggybacks with CREMORA. Commercials will be on the air in both cities till June 9. Jan Meyer buys.

Borden Foods Co.,

division of The Borden Co.

(Ross Roy Inc., N.Y.)

Commercials for INSTANT KAVA COFFEE will be on the air through June 16. Early and late fringe as well as day minutes will be used to reach both women and men in about 30 markets. Dave Champion is the contact.

Bristol-Myers Co.

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

Commercials for various company products begin May 1. Early and late fringe minutes will be used to carry the message to both men and women in New York, Sacramento, Knoxville, Roanoke and

(Continued on page 48)



Frank Finnegan (l.), Finnegan Advertising Inc., Rochester, N.Y., checks script of one of four new Ragù spaghetti sauce commercials with Enzo Stuarti during shooting by Tele-Tape Productions, New York. Chet O'Brien, stage manager, is in the background. Commercials went on the air this month in 25 cities.

Rep Report

CAL CASS was appointed eastern division sales manager for H-R Television Inc., New York. Cass replaces JACK FLYNN who was named vice president and general manager of WMTW Mount Washington. At the same time, AL LONG, a New York salesman, replaces Cass as manager of H-R's Atlanta office. BOB FRENCH, and JACK LEVINS were named to the eastern sales team. French replaces Long; Levins replaces Dee Heather.

DEE HEATHER and ROY FLANDERS were appointed to the New York Television Sales Staff of Edward Petry & Co. Heather was formerly with H-R; Flanders with WOR radio, New York.

CARY L. MOGGIO joined the St. Louis sales staff of Blair Television as an account executive. Moggio replaces Ken Eikemann who resigned.

New home for Avco

The continuing expansion program of Avco Radio Television Sales Inc. took another step forward when the national sales rep established itself in its new home office at 380 Madison Ave., New York.

The move brought the television, radio, corporate planning, information services and research departments together on the 24th and 25th floors.

The physical growth has also been accompanied by an increase in personnel. Avco reports a 50 per cent staff increase in New York since November.

One Seller's Opinion . . .

THE TROUBLE WITH BUYERS

The way buyers treat sellers with UHF stations, you'd think we had bad breath or something. To most buyers, the guy with a U to sell is something of an odd duck, or worse. When a seller with a U or two in his portfolio approaches the average buyer, the buyer becomes an "umph-uh" man with his head buried in a list of avails for VHF stations. The truth of the matter is that *uhf* stations are here to stay.

It has been my experience that two factors account for the hesitancy of buyers to buy independent *us*. The first stems from the buyer's own complacency to persist with "habit" buys, those buys that he has been placing for who-knows-how-long—late news, early show minutes, etc.

The second factor, which is by no means unrelated to the first, is the constant striving by agencies and buyers for the "image" buy. They buy ABC, CBS or NBC for the reputation and name of the network.

Many of the more creative agencies in the business today have uncreative and inadequate media departments. No matter how good a tv commercial is, it won't work unless it's placed in a good media buy. Of course these agencies have great ads. Of course they work. But just think how much greater these ads could be, how much better they would work if a little creativity was allowed the media department.

Where does all this trouble with UHF stem from? Well, for one thing too many buyers tend to think of UHF stations as trouble stations. Reception is bad. They don't have the shows. The ratings are low. Buyers tend to generalize what they might hear about one UHF station and insist it is true for all UHF stations.

Reception is *good*. In some low land areas, UHF reception, especially for color sets, is *better* than VHF. It's easy to concoct 80-odd reasons why a buyer shouldn't select UHF. What buyers need to do is study the UHF stations in each market and see their potential.

Give me one young media trainee for any two old pros, who don't want to know or be told what's happening in this business today.

I had an enthusiastic imaginative young guy the other day who made a really good UHF buy and then his supervisor came along and dictated, "We don't buy UHF stations." No reason, no explanation. "See me later this afternoon or tomorrow morning," this supervisor said when I pressed about the no UHF ultimatum. That spot won't be there this afternoon, never mind tomorrow morning!

Stop and think about it. Are the people who watch UHF any different than those who watch VHF? Latest rating reports show that UHF stations are gaining audiences from network affiliates. And although these audiences are smaller than the network affiliates viewers, these audiences still have a media value to any client contemplating buying spots.

Of course the senior time buyers remember the networks back when, and for this reason they're a hard crew to switch. So are the status-conscious buyers who seek the comfortable security of the networks.

Not all agencies are like this. Those with exclusive accounts tend to be the most rigid and unimaginative as far as buys are concerned. Check those agencies making UHF buys and you'll see that for the most part they have multi-agency clients.

It's the older, bigger birds that sellers can really pick a bone with. One of these agencies, in the top five, is so darn image conscious that sellers are beginning to see their clients direct, rather than muddling through the agency's so-called media department.

I don't know when buyers will wake up to the fact that UHF stations are going to make it whether they buy *us* or not. For every stale media man there is a fresh one. If only these foggies would stop selling themselves short on "image" and "habit."



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Your sales will be awake and active if you put your message on KMJ-TV. The results of KMJ-TV's first class skills and first class equipment plus the unexcelled combination of high-rated NBC programs and the finest in-depth local news coverage will really open your eyes. So get with KMJ-TV, and get your products moving in the nation's Number One agricultural income county.

Data Source: SRDS, January 1968



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION



Put the middle of the mitten..

in the palm of your hand

WILX-TV 

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

WILX-TV

1048 Michigan National Tower

Lansing, Michigan 48933



Your Blair Man Knows . . .

CHECKING OUR CHEMISTRY prompts another industry investment in the Wheeling area. Air Products & Chemicals, Inc., of Allentown, Pa., announced construction of a multi-million dollar oxygen and nitrogen facility in Natrium, 8 miles south of WTRF-TV's transmitter. The new plant will be built between PPG's Industrial Chemical Division and the Mobay Chemical Company and will feed tonnage quantities of gas by pipeline to both firms. Scheduled for completion late this year, construction payrolls will pour into the market and it's anticipated that operational payrolls will approach a million dollars a year when the plant is underway. More and more money pouring into the pockets of the WTRF-TV audience. Is your advertising reaching the rich, Wheeling-Steubenville TV Market?

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 — NBC

Wheeling, West Virginia

Spot (Continued from page 46)

Ashville-Greenville till June 30. Harriet Nichols is the buyer.

Bristol-Myers Co.

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

A six-week buy for PLUNGE breaks at issue date. Early and late fringe minutes as well as prime 30s will be used to carry the word to women in five markets. Commercials for METRECAL SHAKES will be on the air through mid-May. Mainly late, but some early fringe 30s will be used to reach women in about 22 markets. Wilma Geller is the contact.

Carter Products Inc.

(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

Commercials for CARTER'S LITTLE PILLS will be on the air till September 29. Early and late fringe 30s will be used to carry the message to women in 80 markets. Sue Baron is the contact.

Chesebrough-Ponds Inc.

(William Esty Co. Inc., N.Y.)

An eight-week buy for various company products breaks April 28. Prime 30s as well as early and late fringe minutes will be used to reach viewers in 100 markets. Edward Bonsing is the buyer.

Cluett, Peabody & Co. Inc.

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

A four-week flight for ARROW SHIRTS takes off May 17. Prime 20s with sports adjacencies will be used to reach men in 24 markets. Barbara Herman is the buyer.

Dow Chemical Co.

(MacManus, John & Adams, Inc., N.Y.)

A buy for DOW OVEN CLEANER breaks April 23. Early and late fringe 30s and piggybacks will be used to reach viewers in 16 markets till June 2. Stuart Delima is the buyer.

Frito-Lay Inc.

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

Commercials for FRITO'S CORN CHIPS will be on the air through the beginning of May. Early and late fringe, as well as prime minutes, where available, will be used to reach viewers in 74 markets. Eugene O'Sullivan is the buyer.

General Foods Corp.

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

Commercials for ALPHABITS will be on the air through the end of June. Early fringe minutes will be used exclusively to reach youngsters in 65 markets. Dennis Silverman is the contact. Commercials for GRAPNUTS will be in about 50 markets through the same time period. Prime 30s together with early and late fringe minutes will be used to carry the message to viewers. Jay Levinson and Joel Scher are the contacts.

General Foods Corp.

(Grey Advertising Inc., N.Y.)

Commercials for YUBAN REGULAR COFFEE will be on the air through the middle of May. Early and late fringe minutes together with 30s will be used to reach women in about 34 markets. John Spencer is the buyer. At the same time commercials for BAKERS COCONUT will be in 112 markets. Early and late fringe 30s and day minutes will be used to carry the message to women. Larry Levy and Gladstone Ford are the buyers.

General Foods Corp.

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

Commercials for both REGULAR and

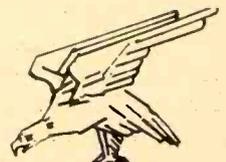
Life in the 70's

What will life in the U.S. be like in the 70's? Color will be the dominant force in tv and the 20-34 age group will be the dominant force in society, according to Hugh Beville, plans chief for NBC-TV.

In a recent address to the network's station affiliates, the NBC vice president predicted that by the late 70's:

- Every tv home will have at least one all-channel set; 80 per cent will have a color set by the end of the decade.
- Satellites will be the primary link between tv networks and their affiliates.
- Direct satellite-to-home tv is *not* part of the 70's scene.
- CATV will link 14 million homes.
- The combination of CATV with Pay-tv is unrealistic; the two are more antagonistic than compatible; Pay-tv is more dead than dormant.

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

Peter Dalton, the new media director at Gardner Advertising, New York, is a beachboy who made good. Seated in his red and grey, 24th floor office with a spectacular view of the city, Dalton reflects on his career and how he became involved with media.

"I don't believe there is a more accurate statement than, 'Media people are made, not born,'" he explains, crushing a cigarette. "While I was at the Wharton School of Finance and Commerce, at the University of Pennsylvania, taking all the advertising courses I could lay my hands on, I worked during the summer as a beachboy at a small Nantucket club. By the time I was a Junior, they had appointed me manager."

Despite his strong interest in advertising, Dalton found his appetite for the hotel business whetted by his days at Nantucket. "I became sidetracked," he continues, "and after college I spent six months in the managerial training program at the Greenbrier Hotel in White Sulphur Springs, West Virginia."

At the end of that time, Dalton decided the hotel business wasn't



really his cup of tea and he checked out for good. He went to work in the mailroom at Benton & Bowles in the early 50's.

"Everyone started in the mail room in those days," he recalls. "I was making something like \$35 a week." From there Dalton went into the store audit group and a year and a half later he was named a supervisor of the group.

Dalton then joined the media analysis group, where he met Joan Potter, the future Mrs. Dalton. From there he began his ascent up the media ladder from buyer to supervisor.

He spent seven years with B&B

working exclusively on Procter & Gamble, then left to join West, Weir & Bartel as a media supervisor.

Within a year and a half after joining WW&B, Dalton was named an associate media director. He remained with the agency another six years, during which time he was also elected a vice president. At West, Weir & Bartel, Dalton worked on the Best Foods, Scripto and the Bankers Trust accounts, among others. Dalton joined Gardner this February.

Unlike many men who use media as a stepping stone to account work, Dalton is sticking to his knitting. "Once," he notes, "when I was at Benton & Bowles I requested some account work. Now, I'm glad it didn't come about."

Dalton explains that one of the most rewarding aspects of media is "in selecting the media to conform with the desired exposure pattern that would result in influencing or even changing the attitude of a prospect for a client's product or service."

The Daltons have a home in Darien, Conn., and two children. He lists "sailing on other peoples' boats" as one of his favorite occupations.

INSTANT MAXWELL HOUSE COFFEE will be on the air through early June. Early and late fringe 30s and piggybacks as well as day minutes will be used to reach women in 120 markets. Gene Dewitt and John Marrare are the buyers. Commercials for PRIME will be in about 100 markets through the middle of May. Early and late fringe 30s and piggybacks will be used to reach women. Al Branfman is the contact. At the same time, commercials for GREAT SHAKES will be seen in about 45 markets. Early fringe minutes and 30s will be used to carry the word to teens and women. Jeff Gilbert buys.

General Foods Corp.

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

Commercials for SANKA COFFEE will be on the air through the third week in May. Early and late fringe 30s and piggybacks will be used to reach women in about 35 markets. Julio Buonofede is the contact. Commercials for BIRDSEYE VEGETABLES will be on the air through the middle of May. Early and late fringe minutes together with piggybacks will be used to carry the message in 12 markets. Robert Thornton buys.

General Mills Inc.

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

A four-week flight for various company products gets started April 29. Day and

early fringe minutes and 30s will be used to reach women in 30 markets. Carol Ann Behn is the contact.

General Mills Inc.

(Needham, Harper & Steers Inc., Chicago)

A one-week flight for various company products breaks May 13. Early and late fringe as well as prime 30s will be used to reach both men and women in 17 markets. Kathleen Nemmers is the buyer.

Hunt Foods and Industries Inc.

(Young & Rubicam Inc., Los Angeles)

Commercials for HUNT'S TOMATO SAUCE will be on the air through the middle of May. Day as well as early and late fringe minutes will be used to reach women in 10 markets. Ann Horton is the buyer.

Johnson & Johnson

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

A full year-buy for PURIFY breaks June 2. Day minutes and 30s will be used to carry the message to women in six markets. Terry Nance is the buyer.

Mead Johnson & Co.

(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

(Continued on page 50)

Tv's common good

YOUTH—OPPORTUNITY—MORALITY
RACE—EDUCATION—CRIME—WAR

As the above list of subjects was shown on the auditorium screen, Norman E. "Pete" Cash, president of the Television Bureau of Advertising, told broadcasters at the recent NAB Convention:

"These are not new problems to the telecasters. Nor are they exclusively television problems. Many of us have been working to help solve them, working as citizens in our communities and as broadcasters on our television air.

"Our ability to help solve these problems may be the greatest sales effort our industry could make, and I believe we should all be proud of the important role our industry can and will play.

"The common good is our good."

Spot (Continued from page 49)

Commercials for **MEAD JOHNSON PALS** will be on the air through the early part of May. Day minutes and 30s will be used to reach both adults and youngsters in Binghamton, Rochester, Spokane, Madison and Cedar Rapids. John Marshall is the contact.

The Murine Co. Inc.
(J. Walter Thompson Co., Chicago)
Commercials for **MURINE** eye products will be on the air through the middle of May. Early and late fringe 30s will

be used to carry the message to viewers in 16 markets. Sanford Kornberg is the buyer.

Narragansett Brewing Co.
(Needham, Harper & Steers Inc., N.Y.)

Commercials for **NARRAGANSETT BEER** will be on the air through July 14. Prime as well as fringe 20s and minutes will be used to reach men in the New England markets. Gene McGuire is the buyer.

National Assn. of Insurance Agents
(Doremus & Co. Inc., N.Y.)
Commercials for this group break April

30. Day as well as late and early fringe minutes together with 20s will be used around sports shows to reach men in 14 markets. Neil Fikes is the buyer.

National Biscuit Co.
(Kenyon & Eckhardt Inc., N.Y.)
An eight-week buy for **NABISCO TEAM FLAKES** starts April 28. Early fringe 30s together with prime 30s adjacent to movies, if available, will be used in about 50 to 60 markets. Joel Kaufman is the buyer. At the same time, a five-week buy for **NABISCO SPOON SIZED and REGULAR SHREADED WHEAT** breaks in 60 markets. Early and late fringe as well as prime 30s will be used. Joel Kaufman is the buyer.

National Biscuit Co.
(McCann-Erickson Inc., N.Y.)
A six-week buy for **OREO COOKIES** breaks May 6. Morning and early fringe minutes will be used to carry the message to youngsters in 25 markets. Mark Miller is the contact.

Ocean Spray Cranberries Inc.
(Young & Rubicam Inc., N.Y.)
Commercials for **OCEAN SPRAY CRANBERRY JUICE COCKTAIL** will be in 24 markets through the end of June. Early and late fringe as well as day 30s will be used to reach women. Hal Nitch is the buyer.

Pharmaco Inc.
(Norman, Craig & Kummel Inc., N.Y.)
Commercials for various **PHARMACO** products will be on the air through the early part of May. Early and late fringe minutes and 30s will be used to carry the message to viewers in about 25 markets. Judy Herschowitz is the buyer.

The Procter & Gamble Co.
(Dancer-Fitzgerald-Sample Inc., N.Y.)
A year-buy for **BOUNTY PAPER TOWELS** breaks April 29. Day as well as late fringe minutes will be used to reach women in 19 markets. Sterling Swierk is the contact.

The Quaker Oats Co.
(J. Walter Thompson Co., N.Y.)
Commercials for **KEN-L-RATION** will be on the air through June 8. Early and late fringe minutes together with some prime 30s will be used to carry the message to viewers in five markets. Maggie Marino is the buyer.



YOU MAY NEVER SEE A 40-LB. BIRD FLY* —

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by **WKZO-TV**.

Already the nation's 39th† television market, the area is still in a

steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy **WKZO-TV** and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

And if you want all the rest of upstate Michigan worth having, add **WWTW/WWUP-TV, Cadillac-Sault Ste. Marie**, to your **WKZO-TV** schedule.

*It's the Kori Bustard of South Africa.
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET COVERAGE AREA • ARB '65



The Felzer Station
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WHTT GRAND RAPIDS
WHTM GRAND RAPIDS-KALAMAZOO
WHTV FM GRAND RAPIDS
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WHTV-CADILLAC-SAULT STE. MARIE
WHTV-TV SAULT STE. MARIE
WOLM-TV LINCOLN, NEBRASKA
WHTV-TV GRAND RAPIDS, MINN.

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

**Buyer's Checklist
New Representatives**

wow-TV Omaha named Katz Television its national sales representative, effective immediately.

Station Changes

KTVO Ottumwa, Iowa, becomes a primary affiliate of the ABC Television Network, effective June 1.

Agency Appointments

WILLIAM A. GARDEL, an assistant account executive, was promoted to account executive at Needham, Harper & Steers Inc., Chicago. At the same time, JEROME G. DASHE joined the agency as an account executive. Dashe was formerly assistant director of advertising for the Sunbeam Corp., Chicago.

ALVIN R. KRACHT, F. PAUL PRACILIO and WILLIAM RYDER joined the executive committee of J. M. Mathes Inc., New York, with their election as senior vice presidents.

JOHN A. GELLATLY was promoted to account executive assigned to Clinton E. Frank Inc., New York. Gellatly joined the Frank research subsidiary, Market Measurements Inc., as a research analyst in 1965.

MIKE NYERGES, traffic manager, was promoted to account responsibilities at Carson/Roberts Inc., Los Angeles. BETTY GRETZ, formerly in the Jantzen account group, succeeds Nyerges. At the same time, JUTTA VON WEISE joined as a media buyer.

ALFRED SCHOELLES was named manager of internal operations for Rich Advertising Co. Inc., Buffalo. Schoelles was formerly production manager at Weil, Levy & King Inc.

FRANCIS W. LANIGAN was elected president of Lake-Spiro-Shurman Inc., Memphis. Lanigan was for-



merly senior vice president and board member at Benton & Bowles.

CHARLES E. MORRIS JR. joined Edward H. Weiss & Co., Chicago, as public relations manager. Morris was formerly public relations manager for Ekco Products Inc.

RICHARD A. FOLEY joined The Gumbinner-North Company Inc., New York, as vice president and account supervisor. Foley was formerly an account executive at Grey.

DAVID B. HILL, account manager at Compton Advertising Inc., New

York, was promoted to management supervisor and elected a vice president of the agency. Hill joined Compton in 1962.

EDMUND R. DEWING JR. was named to the board of directors at Harold Cabot & Co. Inc., Boston. Dewing is in account service.

WILLIAM E. CONNER, manager of the tv-radio department at North Advertising Inc., Chicago, was named a senior vice president of the agency. Prior to joining North in 1963, Conner was with BBDO for 13 years as vice president in the agency's New York and Minneapolis offices.

JOEL W. STIVERS and STEPHEN R. HOFF joined Bauer, Tripp, Hening & Bressler Inc., New York. Stivers is an account executive on Fairmont Foods; Hoff is field merchandising manager. At the same time, JAMES RUSSELL, who supervises the Fairmont account, was named a senior vice president of the agency.

AARON EHRLICH, a group supervisor in the radio-television department and STEVE BLASCHKE, an account executive, were named vice presidents at Doyle, Dane, Bernbach Inc., New York. Both men have been with the agency for about five years.

Revlon Inc.

(Grey Advertising Inc., N.Y.)

Commercials for various company products

WDTV

COVERING A

VITAL

area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

will be on the air through the early half of May. Early and late fringe as well as prime piggybacks will be used to pass the word along to women in 10 markets. Lawrence Schwartz is the buyer.

Royal-Globe Insurance Cos.

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

Commercials for this group will be on the air through the middle of June. Prime 20s and late fringe minutes will be used to reach men in New York, Chicago, San Francisco, Boston and Philadelphia. Al Peterson is the buyer.

Rust-Oleum Corp.

(D'Arcy Advertising Inc., Chicago)

Commercials for RUST-OLEUM, rust preventive, break May 6. Prime 20s and IDs together with early and late fringe minutes will be used to reach men in 10 markets for nine weeks. Marilyn McDermott is the buyer.

Shulton Inc.

(Wesley Advertising Inc., N.Y.)

A five-week buy for OLD SPICE REGULAR gets underway May 12. Four different fringe and prime IDs will be used through May 19 to carry the message to men in the top 25 markets. Beginning May 20, the four IDs will be used to reach men in the second top 25 markets till June 14. Claire Gadowski is the buyer.

(Continued on page 52)

Who's Who in Des Moines Television?



WHO TV

...that's who!

WB COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by
Peters, Griffin, Woodward, Inc.

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

Commercials for BAYER aspirin break at issue date. Early and late fringe minutes as well as 30s will be used to carry the message through September 8 in 26 markets. Martin Rosenberg is the buyer.

Union Oil Co. of California
(Smock/Waddell Inc., Los Angeles)

Commercials for this company break at issue date. Prime 20s and fringe together with day minutes will be used to carry the message to viewers in about 21

markets through July 21. Darlys zum Brunnen is the buyer.

Waterman-Bic Pen Corp.
(Ted Bates & Co. Inc., N.Y.)
Commercials for BIC CLICK PENS will be on the air through June 1. Early and late fringe as well as prime minutes, where available, will be used in 19 markets. Bob Menna is the buyer.

Break out

One of the newly broken out categories in the TvB-LNA/Rorabaugh study is appetizers, snacks and nuts which spent \$9,795,900 in spot last year.

Media Personals

JOEL DAVIS was elected vice president and director/media and programming of The Marschalk Co.



Inc., New York. Davis had been vice president and media director of Fletcher Richards until that agency merged with Marschalk the end of last year.

WILLIAM F. BENZ and ALBERT W. HUFF were appointed media supervisors at D'Arcy Advertising Co., St. Louis. Benz, formerly advertising manager for Associated Brewers in South Bend, Ind., handles the Michelob, International Shoe, Food Groups and Emerson accounts. Huff, formerly media supervisor at Leo Burnett, Chicago, was assigned to the Budweiser, Daisy/Heddon, Missouri Pacific, Ozark Airlines, Laclede Gas and Globe-Democrat accounts.

The feminine extinct?

"I know this so-called Women's Market is supposed to account for over 9 out of 10 retail sales, but after looking at a lot of recent ads I'm afraid you'll find my views hopelessly old-fashioned.

"As a matter of fact, if the people who made those ads know what they're doing, I think it is safe to say that women as you and I know them are on the verge of extinction . . . Let's stop fooling around and look at women as they are, not as mythical mothers of 3.2 children each. . .but. . .as your wives, your sisters, and your customers."

. . . Myra Janco, president of Draper Daniels Inc., Chicago ad agency, addressing American Legion Advertising Post #170.

WOC-TV delivers ROME

"Si," says this News-Weather-Sports-Comment Team

When in Rome (Iowa) you'd follow the custom of keeping best informed with the latest news, weather and sports reports on WOC-TV. And, you'd learn more about the local Quad-City* scene with the editorial Comment that concludes the 10 PM report. It's this viewing habit that makes Rome a part of the largest news audience in eastern Iowa and western Illinois.

WOC-TV provides the most popular sales arena in this Quad-Cities market — the largest market between Chicago-Omaha, Minneapolis-St. Paul and St. Louis. Planning to introduce a new product or increase area sales? Let WOC-TV be your gladiator. We serve 1½ million people with plenty of spendable Lira.

*Davenport-Bettendorf, Iowa — Rock Island-Moline-East Moline, Illinois

WOC-TV . . . where the NEWS is
WOC-TV . . . where the COLOR is
WOC-TV . . . where the PERSONALITIES are

SERVING QUAD-CITIES ★ U.S.A. FROM DAVENPORT, IOWA

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

Wall Street Report

Buildup of a group. Gross Telecasting, which owns WJIM-TV in Lansing, Mich., is trying to put together a group.

Harold Gross, president, revealed the news when he came to New York to talk with his Wall Street consultants at Paine, Webber, Jackson & Curtis.

Paine, Webber worked with Gross when the broadcaster went public in April, 1955, and David Simpson,

conservatively and now I feel it is my duty to expand by investing in good markets. One of the main difficulties is that we have a wide profit margin (29.6 per cent of gross), much larger than the industry norm, and we don't want to water this down by taking on something with a much thinner margin." Taft's margin is 21.7 per cent and Corinthian's is 20.3 per cent.

Some likely prospects. Anyhow,

Gross Telecasting Inc.

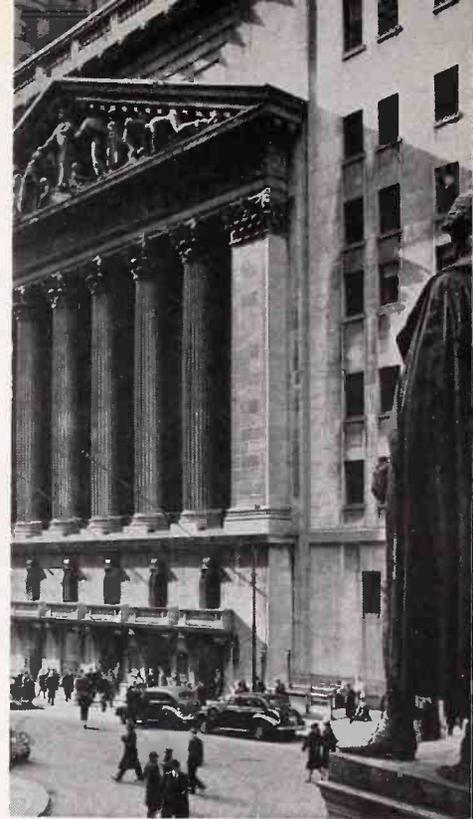
Price	29	Yield	5.5 per cent
'67 earnings	\$2.20	'67 dividends	\$1.60
Price/earnings ratio	14.4 x		
Shares outstanding	400,000		
Family holding	50 per cent		

a partner in the brokerage firm, has a seat on the Gross board.

Expansion problems. Hal Gross, in an interview at his New York apartment in the Dorchester, said he has had problems trying to expand. They're problems many chief executives wouldn't mind developing—they stem from Gross Telecasting's wide profit margin. Gross, who got in on

the way Gross tells it, he has finally found some likely prospects. He is negotiating with three companies right now (but wouldn't identify them). "We want to put together a group, and I think we have found the right combination," he said.

Gross feels he is doing it at just the right time. "We are in a very good buying position," he said, "because of our capital reserve, the



ord, but we are entirely dependent on the economic situation in Lansing.

Gross said he was shy about projecting earnings "because if you're off the stock goes down." At time of writing, Gross Telecasting, traded over the counter, was at 29, near the low end of its five-point range.

The company went public in 1955 at 15 a share. Within 11 years, the shareholders' original investment had been returned through dividend payments. There is an employee stock option plan which the company funds.

In addition to its Lansing tv operation, the company owns and operates WJIM-AM and FM in Lansing.

This is how the revenue broke down last year: national, \$1.05 million; local, \$706,000; network, \$570,000; income from investments, \$250,000; radio, \$325,000.

The company is interesting from several standpoints: its cash position, its merger moves — particularly because it waited so long, the profit margin, modest price-earnings multiple, and the fact that it is the only single-station publicly owned tv broadcaster.

Also, because its income is relatively "pure" broadcast earnings, it provides a valuable insight into the profitability of tv broadcasting generally. What other industry can show a margin of 29 per cent? ■

Income data, Gross Telecasting Inc.

Year ended	Operating revenue (thousands)	Net income (thousands)	Income per cent of sales	Earnings per share	Change from year previous
Dec. 31					
1967	\$3,574	\$806	22.6%	\$2.02	-14.8%
1966	3,197	947	29.6	2.37	+13.4
1965	2,956	838	28.3	2.09	+ 6.1
1964	2,876	788	27.4	1.97	+15.2
1963	2,653	683	25.7	1.71	+ 3.0
1962	2,450	663	27.1	1.66	+13.7
1961	2,348	583	24.8	1.46	- 8.8
1960	2,454	640	26.1	1.60	- 1.3
1959	2,563	672	26.2	1.68	-12.5
1958	2,770	766	27.7	1.92	+13.6
1957	2,734	674	24.7	1.69	—

the ground floor with a tv station via the radio route, has built up a tidy capital reserve over the years.

He has \$6 million in reserve and this, plus a line of credit, puts his company in the position of being able to lay some \$20 million on the barrel-head—if he had something to buy.

And that, he says, is the rub. "For years we have been operating very

fact that money is tight and because the industry didn't have such a good year in 1967."

This last point, he feels, may have resulted in some station owners' making a more realistic appraisal of their companies' worth.

"Anyway," he said, "we have got to the point where I feel we must diversify. We have a very good rec-

out, (6) programming, (7) placement of commercials within a program, (8) to find out the demographic characteristics of brand triers, users and switchers, (9) advertising in one season vs. another, (10) sampling, couponing and in-store displays, in short, almost every tv ad strategy question there is plus a few not connected with tv.

To a fair degree, each of the split market services does it differently. Tv Testing, which is set to go momentarily and may be in operation now, leans more to copy testing and does not use the split cable technique. Further, it uses more than one market at a time.

What makes Tv Testing unique, says Roy Benjamin, president, is the large data bank of consumer data it has accumulated with demographic and product usage information. Data is now being gathered from about 25,000 homes in four markets and the intention eventually is to collect the information from about 100,000 homes in 25 markets.

The value of the data bank, says

Benjamin, is that the client can specify only users of his product. Where a product is purchased by only a small proportion of the population, an overall sample would pick up only a few users, which means the sample would be too small for meaningful conclusions.

Tv Testing's data bank is gathering information from CATV consumers in Ventnor, N.J.; Dubuque, Ia., Walla Walla, Wash., and Lompoc, Calif. The data comes from about 250 households in each market, where matched groups are set up.

Under Tv Testing's method, each home to be tested is called beforehand and asked to watch a specific show. One of the two panels is exposed to the test commercial via a cut-in at CATV's head-end, while the other sees the regularly-scheduled commercial.

However, this is not done simultaneously, as in the split-cable technique. At Tv Testing, the splitting is done as follows:

In Market "A", panel "A" sees the control commercial during week one. Panel "B" sees the test commercial in week two. In Market "B" the

sequence is reversed; the test commercial is shown first. This alternation is repeated in the other two markets. In all cases, the same show is used to avoid dirtying up the research by bringing in the question of whether the commercial is affected by the editorial environment.

Each home is contacted by telephone 24 hours after the test or control commercials are aired and asked questions about the copy and attitudes toward the brand advertised.

Tv Testing uses no purchase diary and Benjamin, while he concedes such a diary is useful, says information on purchase intention is the closest thing to determining actual purchase patterns other than having the actual purchase information itself.

Swift results

Benjamin also stresses the speed in delivering information to customers, who can get results in two to three weeks.

Tv Testing was originally scheduled to start operating in February, but Benjamin is still waiting for delivery of four color tape recorders. Latest word is that the starting date would be any day now.

The Wallerstein split cable operation in Port Jervis, N.Y., has been in operation about four years but the patent didn't come through until this past January 30. The CMRS president claims his patent covers not only the technical equipment, which substitutes one commercial for another and transmits it at the proper station frequency, but the very idea of splitting a cable system into two parts. He is now in the process of patenting his split cable idea abroad.

Wallerstein said he expects to announce shortly a licensing agreement with AdTel but, about the time he said it, Adler was still denying there was any infringement. The latter, however, did say he was "talking with" Wallerstein.

Wallerstein has about 2,500 homes in his system, which, he says, covers about 97 per cent of the community. His basic research technique is interviewing, rather than purchase diaries, with recall and awareness studies commonly used.

However, his clients, who have included Du Pont, General Mills, Quaker Oats, Carter Wallace, Brown

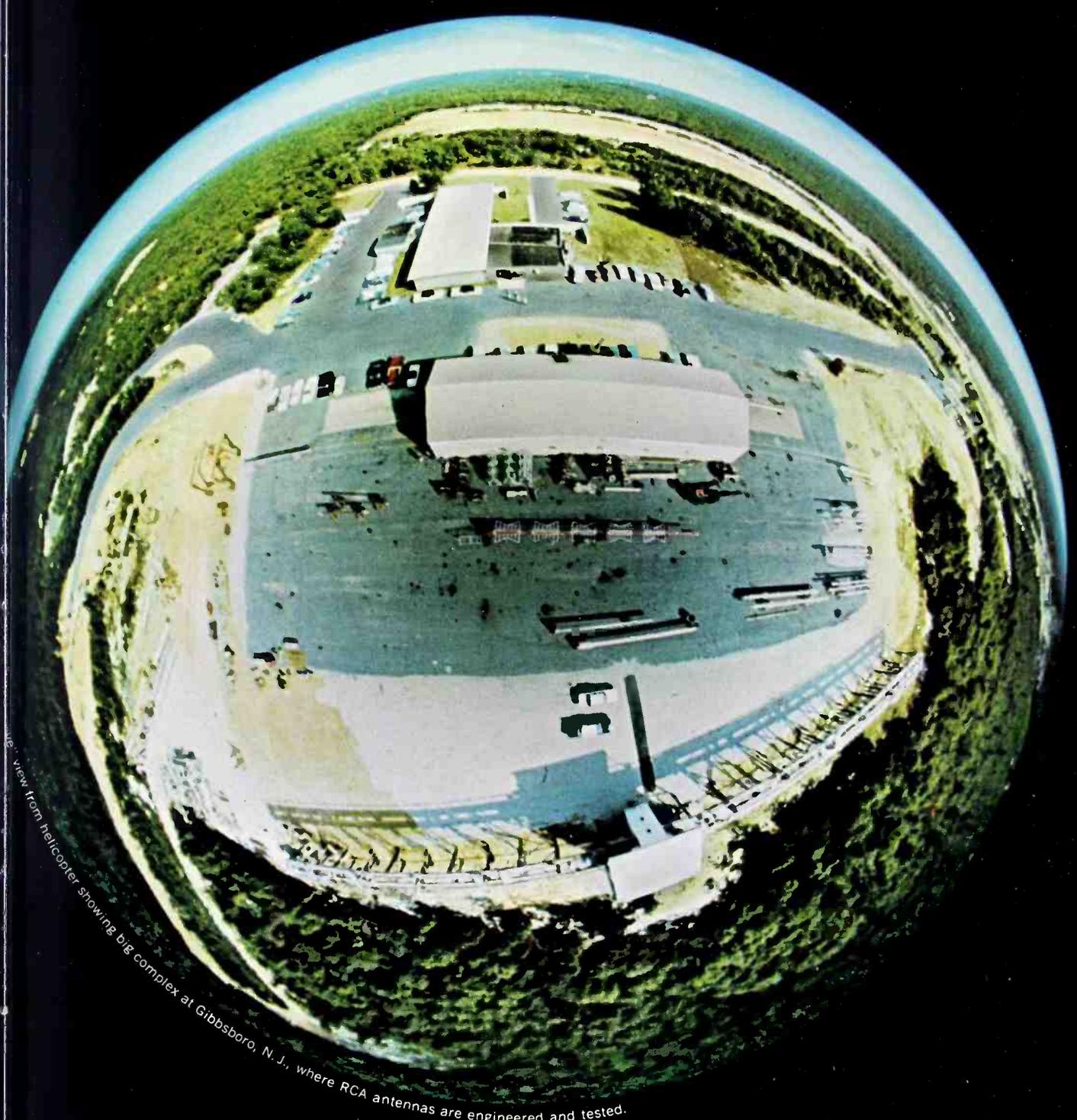


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See your message get through to more young spenders.
See your spots in color, surrounded by color.
See your Katz man now.

BASIC ABC

WTAE-TV 4

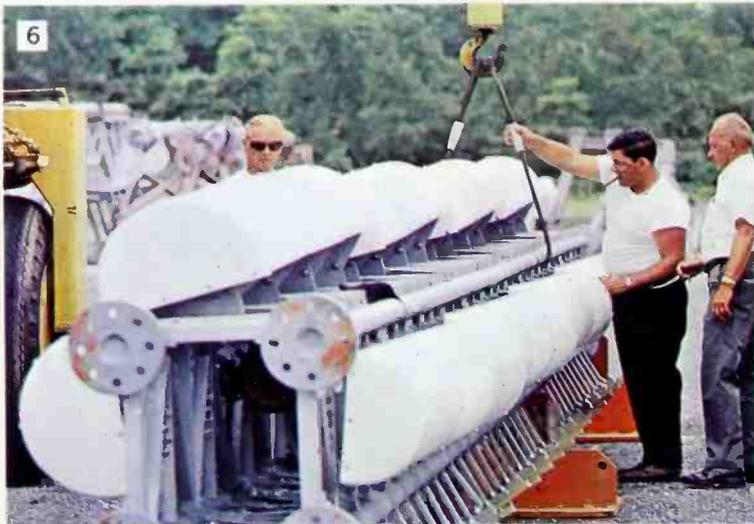


Aerial view from helicopter showing big complex at Gibbsboro, N.J., where RCA antennas are engineered and tested.

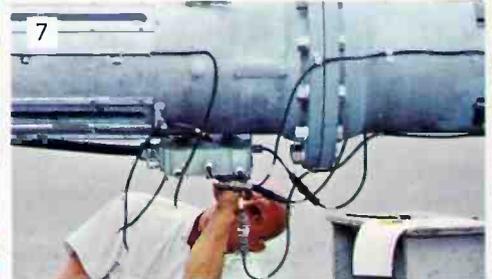
RCA Gibbsboro...where most of the TV antennas come from.

A world of broadcast antenna engineering capability.

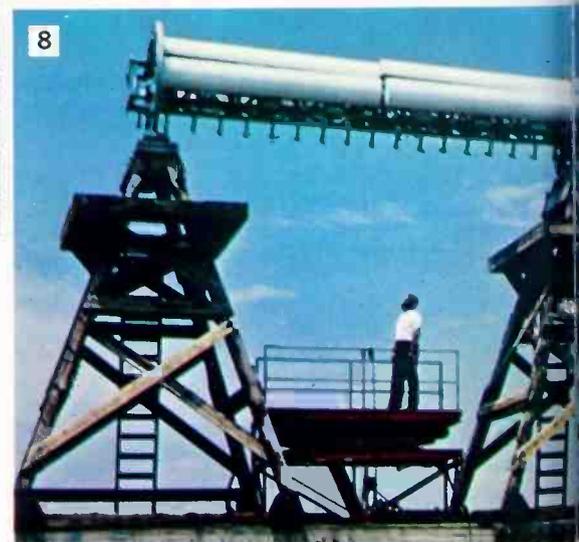
(1) Here, at Gibbsboro, is amassed a complex of RCA antenna engineering skills and facilities for design and production of radio and television antennas, filterplexers, accessories. Three large turntables handle full-size TV antennas for testing, while two small turntables handle model antennas. A stationary antenna trestle is large enough to accommodate four Traveling Wave antennas at a time. The main engineering office-laboratory and assembly buildings complete this facilities area. In addition—a test transmitter and tower for testing antennas transmit signals to the Gibbsboro complex from a site three miles away.



(6) The complex horizontal pattern of this UHF Panel antenna was tailored to avoid signal reflections from a mountain at the rear of the transmitting site, while meeting specific pattern requirements in three other directions. Each Zee-Panel radiating element is fully protected by its radome cover.



(7) Connecting the de-icer into the junction box on a TFU-45J UHF Pylon antenna. This is one of a new family of moderately priced UHF Pylons.



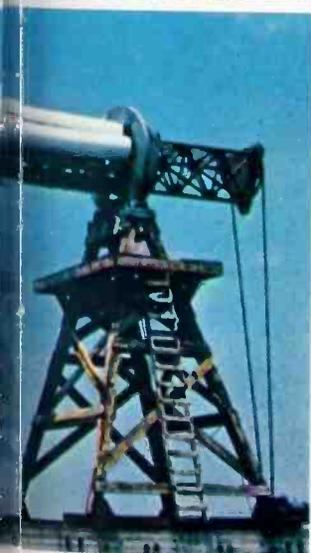
(8) Giant turntable called "Tiny Tim" where test antennas up to 15 tons move on a circular track 90 feet in diameter. It is one of three large turntables available for testing.

2 Combined laboratory/office showing some of the engineering staff. Here is located the computer terminal where precise calculations are made for an antenna with desired characteristics.



(3) Horizontal antenna plotter in use on one of the model ranges. New ideas for stacking and platforming were proved practical here. On this range, exact scale models of the Baltimore and Sacramento multiple antenna systems were measured to confirm mathematical studies.

(4) Huge stationary antenna testing trestle measuring nearly 400 feet in length. Phase and attenuation characteristics are measured in the three-story laboratory building which is flanked by two trestles. All the Traveling Wave Antennas now in use received their final testing here.



(5) Assembling one of the largest Pylon Antennas ever built. It will provide a base for a large Super Turnstile antenna in a stacked antenna arrangement.

(9) High-rise crane truck, shown conveying special UHF Panel antenna to testing site, is typical of many special equipments employed in this unique antenna engineering site. Pylons in foreground await shipment.

Widest choice from the broadest background in antennas

No one has RCA's broad background of experience, nor the facilities to back up their experience in such a measure as RCA. And no one has produced as many TV antennas as RCA... Here's where the first Super-Turnstile—and all its famous offspring—came from! Here, too, are the engineering capabilities that produced the sophisticated VHF Traveling Wave antenna. Yes, and all the big multiple antenna systems—but one—came from

here. And for UHF, all the Pylons! It was here, too, that the ingenious design of the new Vee-Zee Panel antennas was first plotted and developed. And, of course, the new circularly polarized FM antenna also came from the drawing boards at Gibbsboro.

We hope you will visit Gibbsboro, and see for yourself how these antennas are engineered, how they are tested, and learn how they are followed up in the field

after they reach their destinations. After all, it's their actual record in the field that proves their superiority. As part of the RCA "Matched Line" they're a system engineered for finest performance with other RCA equipment. For more information, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Bldg 15-5, Camden, N.J. 08102.

MULTIPLE ANTENNAS
Achieve optimum siting, minimum cost, choice of individual antennas.

VHF TRAVELING WAVE
For high band VHF, the finest antenna ever designed.



VHF OR UHF ZEE PANEL
Provides the widest choice of patterns. Shown radome enclosed.



UHF VEE-ZEE PANEL
Vertical panel antenna shown leg-mounted on triangular tower, leaving top free for other antennas. (UHF Pylon is shown on top.)



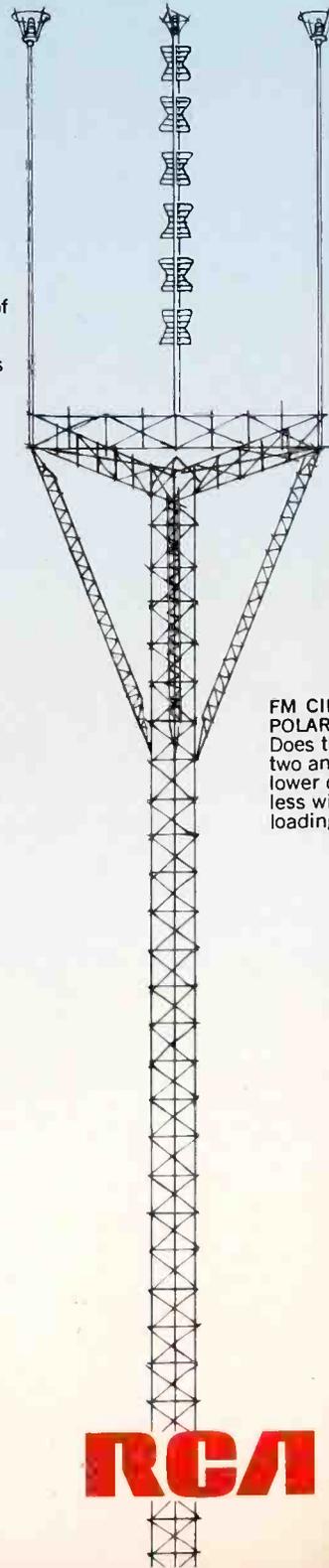
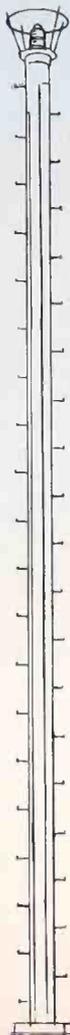
STACKED ANTENNAS
Combinations of Pylon-type antennas with super turnstiles afford economies.



VHF SUPER TURNSTILE
This antenna has long been the standard of the industry. May be duplexed for use by two stations.



UHF PYLON
In use by the majority of today's UHF stations.



FM CIRCULAR POLARIZED
Does the world's two antennas at lower cost, with less wind-loading.



RCA

& Williamson and Lever Bros., have also gotten into (1) what happens when an ad is moved to another time slot, (2) which commercial length is most effective, (3) the comparative impact of daytime vs. nighttime advertising, (4) comparing one ad against a campaign and (5) comparing one commercial with another.

While the Port Jervis operation does not use the purchase diary, Wallerstein maintains he can test accurately for sales results by interviewing. "The purchase diary," he says, "is not as sensitive as an interview."

This is undoubtedly an arguable point and among those who would argue with him are the people who run the Milwaukee Advertising Laboratory.

Owned and operated by The Journal Co., which also owns WTMJ-TV and the *Milwaukee Journal*, both of which are used in the MAL testing scheme, the lab is distinguished by, among other things, its "muter."

This permits all stations participating in MAL to make the tv screens

in either panel go blank. They cannot, however, substitute another commercial for the one on the air.

Besides WTMJ-TV, an NBC affiliate, two other Milwaukee stations participate in MAL: WITI-TV, an ABC affiliate, and a UHF outlet, WVTV. The CBS station, WISN-TV, has consistently refuse to take part, but the lab has never given up hope it will one day enter the company of the other stations.

User sophistication

G. Maxwell Ule, MAL consultant and a former executive at Kenyon & Eckhardt, has found that since the lab started its operation more than three years ago, users have grown more sophisticated in their use of the split market method.

The lab added a third panel last year. It cannot be used with a muter, however. Ule says that the new panel has increased the use of new product testing. "An advertiser can now test three levels of advertising expenditures at one swoop."

For some time, MAL had been touted for evaluating major adver-

tising strategies but a pilot study has recently been completed on a technique for comparing two ads. "Up until recently," says Ule, "we were never sure the lab was sensitive enough to do this."

MAL is not overly interested in getting a lot of customers for this kind of testing; one aspect of the pilot study is involved with evaluating other ad pre-testing methods. While the answers are by no means all in, Ule revealed that, so far, the answers tend to validate what he calls "the quick and dirty" techniques.

Besides the muting technique, split-runs in newspaper and magazines and a purchase diary, MAL also conducts panel interviews twice a year. These "retrospective analyses" provide the whys and wherefores behind the results shown.

Ule points out that no more than five clients will be included in an interview questionnaire. This limitation is to avoid interview fatigue, one of the problems of the split market method.

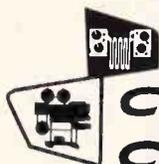
Panel members, as the phrase indicates, are studied over a period of



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time. This is essential in evaluating ad and media strategies, but panel members can get tired of filling out diaries and answering questions.

A number of researchers feel the Port Jervis operation is particularly susceptible to sample fatigue since practically the entire town participates in the split cable setup and a high percentage of respondents must cooperate if the advertiser is to get valid answers.

Wallerstein maintains his near-100 per cent coverage of a community is an advantage since there is no sampling problem and he claims 80 to 90 per cent cooperation in his interviewing. He says he is careful about not interviewing too often.

While Wallerstein has no sampling problem, the question of how representative his or anyone else's CATV panel is remains a question in the minds of many researchers. Wallerstein meets the problem head on: "I don't say Port Jervis is representative of the U.S. Anyway, researchers won't accept projections from test marketing.

"What you get from test markets are qualitative, not quantitative, in-

formation. Maybe what companies should do after a market test is make a regional test. But they don't do that."

AdTel has published comparative demographics for its city and the total U.S., using the following categories: (1) household income, (2) education, (3) per cent white collar of the total employed, (4) median age and (5) per cent of non-white. The two are pretty close but AdTel's city is skewed somewhat toward upper-income, better-educated families.

On the other hand, Tv Testing seeks representative panels by picking geographically scattered markets—one in the East, one in the Midwest, one in the Northwest and one in the Southwest.

But this, too, has its problems, say researchers. By using multiple markets, the advertiser again comes up against the boggy of uncontrolled variables. "Suppose one of the towns has a big snowstorm?" asked an agency researcher. "You've got a statistical headache right there."

Another criticism is that CATV homes aren't representative, anyway.

It's pointed out that most of them are in suburban areas or small towns.

While CATV has grown fast enough to give some broadcasters the shivers, its penetration is still relatively low. And that is clearly one of the reasons why the CATV-split market method has not grown as fast as it might. When central cities become wired, the objections concerning representativeness may well disappear. But that's a long way off.

It may be that, now that Wallerstein has his patent, the uncertainty about what it covers will soon be resolved—either through agreement or a court test.

Some issues may never be resolved, as happens in research. For example, which is worse, the danger of over-interviewing respondents or under-reporting in the diaries? What are the key factors in matching panels? There are thousands of possibilities. It is impractical to use more than a handful and no one can always say for certain that such-and-such a category is better than another category.

Still are exciting

Still, the possibilities in the split market method continue to excite the ad professionals. "Its potential is fantastic," says Jerome Harwood, vice president and director of research for Needham, Harper & Steers, New York. "We've been trying for years to get controlled on-air testing."

Further, whatever the weakness of the split market, the consensus is that it offers certain advantages over existing methods and, at the least, can be described as an additional tool in the research arsenal. Finally, it is still new and offers room for improvement.

MAL's Ule has no doubt that advertisers can now predict how a specific advertising strategy will affect sales. Furthermore, he says, he's found by watching MAL at work that an advertiser can affect sales more by "creative media strategy" than "creative strategy."

Cost-per-1,000, he says, is a pet hate of his. He feels it's done more damage than any other advertising concept. "If we can kill it, we will have accomplished a lot. It gives the agency a false sense of security and it means the advertiser is losing money hand over fist."

That's something to think about. ■

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pyramid.

To Houghton comes the responsibility, among other things, to supervise the conduct of the syndicates. "If you run a syndicate, your point of view is somewhat parochial and well it should be. You work for your accounts and for your people. Someone is needed to view the operation in overall terms." That someone is Houghton.

In many cases, Houghton points out, syndicates take on certain characteristics, very often the characteristics of the syndicate head. "When you have a certain account, you know right away which syndicates could best handle the job. You get to know people through this set-up, what they like to do, and what they do best."

This does not mean that syndicates are stereotyped. "People should work on things they like to work on," Houghton explains, "but you also have to keep a balance of some kind." With this in mind, Houghton peppers the syndicates' portfolios with diverse accounts. "There may be an excellent package goods tv writer in one syndicate. You have to make sure that he also works on a transportation account and a print campaign as well. Each man, of course, reflects his individual talents, but every man can do all aspects of advertising well."

One a year

Today, at Ogilvy & Mather, the original six syndicates have grown at the rate of one a year to eight. The smallest ones are about eight members, the largest 28.

"The groups that have the smaller number of accounts tend to be fewer in numbers. But this need not be the case. The complexity of the account, rather than the number of accounts, determines the amount of people who will be working on it. The Shell account, for example, requires considerable staffing."

The point, Houghton stresses, is to keep "the syndicates small enough so that people will be able to work, most often, with what they like and do best."

As Ogilvy & Mather continues to grow, Houghton indicates the syndicates will grow in number rather than in size. "Today there is a greater individuality, more freedom and the syndicates reflect this. Their out-

put looks more like the client and the individual rather than like Ogilvy & Mather."

There is, Houghton points out, only one slight disadvantage. "Almost by definition this system precludes" what Houghton terms "a lack of quality control." Unconsciously, one group might duplicate the concepts of another. For while there is certainly communication within the syndicate and among syndicates, there is often the chance that they might turn out similar work.

At Compton Advertising, a similar set-up has "being working like a charm for the past ten years," according to Warren Rogers. At Compton there are six creative divisions which in Rogers' own words are set up "like small shops." There is a creative division supervisor and under him a staff of writers, artists and commercials producers.

"The number of people in each division is determined by the account," Rogers explains.

On the average, Rogers continues,

Who made



Eastman Kodak "Yesterdays." J. Walter Thompson Co. Produced by MPO Videotronics, New York. Director: Michael Cimino

Who else?



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a creative division handling two to four accounts would consist of a supervisor, six writers, two artists and two producers.

The agency's creative director, John Burke, determines which division handles which accounts.

"All division members," Rogers indicates, "work with their own set of experiences. People are switched of course, from division to division, but not on a regular basis, maybe every two or three years. Increased business accounts for some of this switching and individual brand problems might find someone with experience on a similar problem being moved from one division to another.

Creative intimacy

"The people in our creative divisions practically live on each other's shoulders. They often do a lot of yelling at each other, but out of all of our creative bull sessions there always emerges one general plan of operation."

The decade-old set-up at Compton, Rogers insists, is definitely superior to anything in the past. "This was a pretty lonely business 11 years ago. You could have an artist sitting in his office all day long falling in love with a piece of work that wasn't any good. Today, with the communication that exists between members of our divisions you know in five minutes whether or not anything is good. They'll tell you. Division members are not afraid to be critical of each other's work and this pays-off in the stimulation of ideas."

Not only is the work better, but it is done more quickly than it was in the past, according to Rogers. And as a further advantage, "people develop more of a sense of what adver-

tising is all about. They begin to know one another and to respect one another's problems. Now, people are more advertising people than technicians, as they were in the past."

At Young & Rubicam, where the product group system is followed, Stephen Frankfurt, U.S. agency president and director of creative services, explains the key word is "flexibility."

The 60 or so product groups at Y&R function as flexible mergers, less stylized than the syndicates and divisions, which are formed and disbanded as specific problems arise. People are not assigned to any one product group and it is not uncommon to find, for example, the producer who is working in the Jello account group to also be working on the Eastern Airlines team.

"This interchanging of personnel," Frankfurt maintains, "keeps the system alive and vital. It is what makes the client's work right for him."

In essence, Frankfurt maintains "the Y&R system might be described as no system at all. The important thing here is the people. Our product groups are as flexible and creative as the individuals who comprise them.

"These are the type of people who know how to reach other people. They are advertising rather than product specialists."

At Jack Tinker & Partners where 13 teams operate on a writer-artist-account basis, Myron McDonald, a partner and chairman of the board of strategy, explains, "This interaction of minds results in more workable solutions to advertising problems."

At Tinker, McDonald explains, an account man and a team is usually assigned to a particular brand. "We have no names, other than the Alka-

Big brother is watching

Sperry Rand Corp, proudly reports their Univac 418 Real-Time computer will help the Dutch government catch unlicensed tv viewers from now on.

The computer will regularly deliver to authorities a print-out listing every Dutch home which has not paid a tv license fee.

Presumably, let one tv antenna appear atop any house on the list and, watch out. It's a raid.

Seltzer team or the Gillette team," McDonald points out. "Labels are academic."

Under the old, traditional system, a spokesman for another creative agency explains, "a good creative man often worked his way to the top of the department and found he was no longer producing his own work, but only approving and checking the creative efforts of his subordinates.

"Now, with our group set-up, our creative people are not just mere reviewers. They are doers, and they don't have to become bogged down in the mechanics of running a creative department."

But what is good for the goose is obviously not good for the gander. For while agencies are quick to praise their own teams, they very often are a little skeptical of the other guy.

Key is informality

"The formalized type of creative teamwork," Frankfurt maintains, "is something that is supposed to happen as an agency gets larger. Yet, we at Y&R don't see any need for any formalized creative set-up."

"Bulk is just an excuse for setting up these creative units," grumbles the senior member of another anti-team agency. "It's almost like saying the creativity of your entire operation is centered in these small units. And who wants that type of a reputation? We certainly don't."

Another executive at a medium-sized agency with a creative nametag wonders "if all this creative name-calling isn't just a bit childish. The agency itself, should represent creativity, not just piddling vest pocket groups. That's what advertising is all about in the first place."

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This critical attitude is frequently shared by some of the smaller agencies, upon which the teams are modeled.

"It's really pretty ridiculous to dub a certain group of people creative to the exclusion of everyone else. Everyone at an agency is creative, or at least should be," challenges the creative director of a growing agency. "With these creative groups it appears that a unit, rather than an agency, builds a particular reputation. What's to prevent a client from always insisting on working with the same group? And what's to stop the client from dropping the agency like a hot potato if there is a considerable turnover in a client's pet group?"

Another pessimistic observer feels that there is no guarantee that a proven group won't pick up, with the parent agency's clients, and set up their own agency. "Things like that have been known to happen on more than one occasion," he points up.

Alan Pesky, vice president of Scali, McCabe, Sloves, is a little more restrained, but no less critical in his observations. "We do not want to

reach the position where we have to have a special unit for creative advertising. To form a special unit for the purpose of creative advertising is almost like saying 'creative advertising is kooky and way-out.' It isn't."

Frankfurt couldn't agree more with Pesky on this point. "There really are no such things as way-out ads," Frankfurt insists. "Rather there are 'way-in' ads. Ads that hit home and communicate with people."

"The best type of advertising is advertising that sells the client's product," Pesky continues. "This is creative advertising—advertising that works.

"To set up various creative teams," Pesky concludes, "almost makes creative advertising out to be a special assignment. It isn't."

But teamwork is paying-off, the proponents insist. They dispute their critics and argue that the latter might be hiding their own inadequacies, or, perhaps the latter are planning some variant of the team with their own special approach. True or not, it appears that the team idea is well ensconced in the ad business. ■

Client (Continued from page 29)

they are now achieving and that the agencies are not to blame. Clients are looking into their own practices and people to find solutions.

And while Prentice stresses the point that this pilot study should not be regarded as "research," due to the small sample checked, it does offer sound indications of just why there is so much grumbling about the approval process.

Too complicated

The sample used consisted of ANA members who attended the Advanced Management Seminar in Hershey, Pa., in 1966. "At Hershey, we discovered that our questionnaire was complex and that we needed to do some further work on it.

"A more extensive study is underway but," Prentice stressed, "we also found that the questionnaire, imperfect as it was, provided some real clues to why all advertising isn't as good as it could be and why agencies and clients sometimes get a little vexed at each other over the creative

*Give me one funny line
and I'll make it just a little funnier.*

Pieter Mayer, Director



PGL Productions

approval process.”

The pilot study showed that more than half of the ANA members reporting feel they are not getting the best copy their agencies are capable of producing. Why? Less than 10 per cent lay the blame on the agencies. Thirty per cent say the fault lies with the clients. A hefty 60 per cent indicate that the blame is shared equally by client and agency.

Deficient in training

Furthermore, Prentice indicated that a “disturbing proportion of client people at all levels responsible for approving agency creative work do not seem to have what I would call ‘a proven sensitivity to creative work’ or even ‘creative training or experience’.”

Prentice also noted that among the industrial advertisers reporting those client people with approval, authority and non-creative backgrounds out-weighed those with creative backgrounds by a substantial majority. There are even some in this area, he pointed up, “who are described by their peers as having

‘no known creative qualifications whatsoever’.”

Even in the ad-oriented package goods field, Prentice reports to have found that the general marketing-types with ad approval authority outweigh those with specialized creative backgrounds by two to one.

“I recognize that it is difficult to identify creative ability and that it is dangerous to generalize,” Prentice explained, “but I submit that these tentative findings may point to one of the fundamental problems—are client people who judge creative work really qualified to do so?”

And while the clients themselves feel they may not be qualified, many agencies don’t see it that way. Not only do they disagree with the preliminary findings of Prentice’s pilot study, but they indicate that a man’s creative background has nothing to do with whether or not he is qualified to decide the fate of an advertisement.

Some even say they prefer clients not to have creative backgrounds, because that would hamper their judgment. Agencies, in fact, are more

emphatically against this theory than they were regarding the purported theory that too many client people have approval authority.

Greene states that first and foremost client reviewers, as “people,” are also consumers and this fact, completely divorced from their creative background or lack of it, makes them fit judges of commercials. “Given the years of advertising experience these people have, they are more than qualified judges,” he explained.

“Advertising is a pool of efforts, not just a creative fling. If client representatives are qualified to talk to salesmen and to go out on the road, then they are qualified to judge an agency’s creative efforts.”

Candor appreciated

True, some clients are uncertain and a little in the dark regarding their relationship with creative people, Greene points out. “But this is solely because these clients tend to treat creative people with kid gloves. They feel they can’t tell creative fellows anything at all that is negative. And this just isn’t true.

“Let’s face it,” Greene emphasized, “commercials are not for people whose sole interest is advertising. The client should view a commercial as a ‘person’.” In fact, Greene felt a client could find a creative background a hindrance to an objective evaluation of an ad.

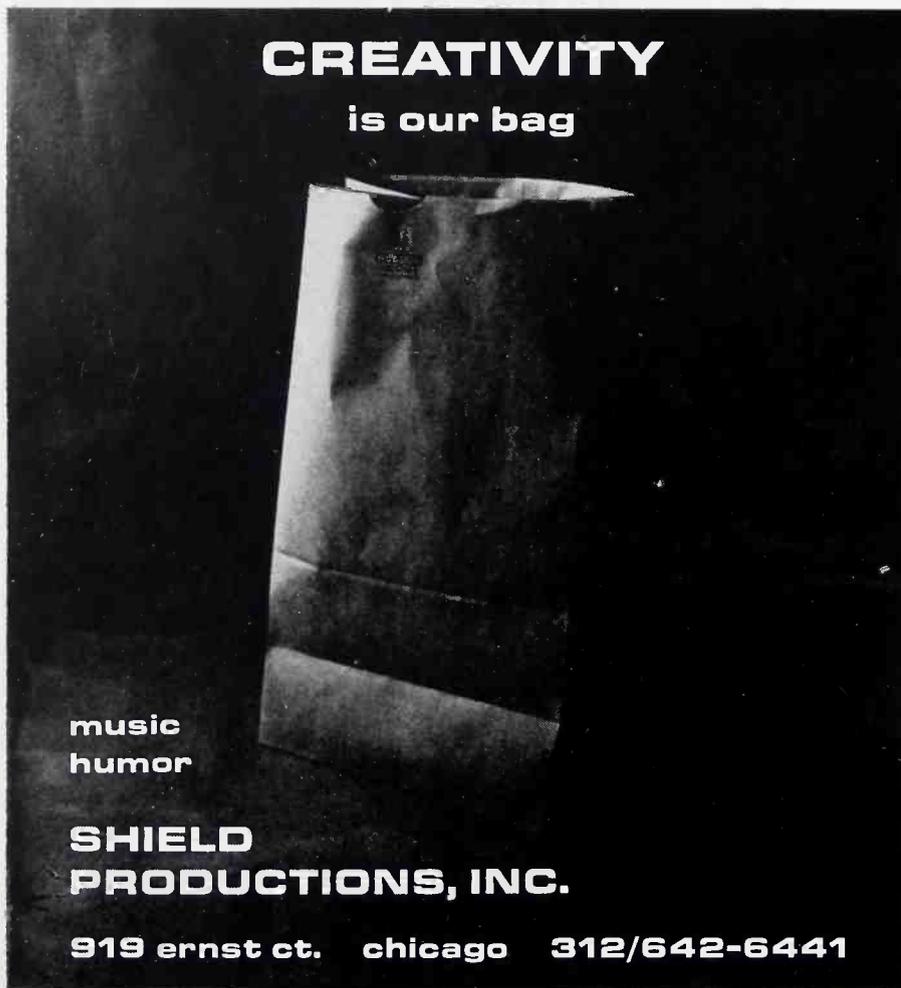
“If you have a person with a creative background, it is difficult for him to think the way the average viewer does. He is too aware of technique.”

Dick Uhl, creative director at Sullivan, Stauffer, Colwell & Bayles, is in full agreement with Greene. “We don’t expect or want clients with creative backgrounds,” he said.

To each his own

“Their job is to make, package and market products. We expect them to be business experts and to judge creative work on a business basis.”

Many managerial types, Uhl reports, are actually creative in their own right. “This whole issue of creativity bugs me. It is not as narrow a term as most people make out. Anyone good at his own job is creative to a certain degree. All that is really needed is imagination and a willing-



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ness to try something new."

Alfred Tennyson, vice president and business manager/commercial production for J. Walter Thompson, is a little more restrained, but no less positive about client qualifications than Uhl.

"The qualifications of course vary from client to client, but for the most part, these men are quite well qualified to judge creative work."

Looking at it in what he terms its proper perspective, Tennyson points out "the agency is in no real position to challenge the authority of these people in the first place. The decision as to whether or not certain individuals are qualified to judge ads is left entirely to the client and that's the way it should be."

In an attempt to shed additional light on the challenged authority of clients, Tennyson points out that advertising managers just might be treading more slowly than in the past in approving ads and this might make their authority subject to question.

"Some of the most dynamic changes in advertising have occurred in television. A good ad manager must be able to work with all the elements of advertising that are changing, not only in concept or form but in attitude as well.

Adaptability important

"A good ad manager," he points out, "must be able to change or adapt to the times. He may approach change cautiously, but he mustn't be afraid of it. It is not so much a question of whether or not a man has a creative background or perception, but whether or not he can function effectively in a creative atmosphere. Most ad managers can."

One client spokesman feels that Prentice may have been a bit premature with his findings. Another questions the sample size.

But despite the uncertainty, the question has been raised and it cannot be ignored. Whether the present more detailed investigation by Prentice will prove earlier suppositions valid remains to be seen. ■

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Casting (From page 31)

contortionists in the entire United States? And that there is such a thing as a back or front contortionist? One thing about being a casting director, it's never dull." Miss Levitt has even screened a few belly dancers.

Filling a specific role, the casting directors agree, depends to a great extent upon the client. A typical boy-girl situation in which the performers would speak no lines, but merely "look pretty" might call for five applicants for each part. A more complicated part that involves the delivery of lines or pantomime, rather than modeling, might find up to 15 players being considered for the role. Only three or four, however, might actually audition.

"We aren't on the lookout for any specific type these days," Miss Beeton points out. "There are just too many products and actors around to permit it."

"We are definitely against stereotyped actors," another casting director says. "Yet, the issue of too many familiar faces is complicated by the fact that someone might be perfect for the role even though he might have other commercials on the air. After all, you don't want someone else to pick him up."

Over-exposure, one casting director indicated, works to the disadvantage of all concerned. "Product identity is damaged," she explains, "because a viewer just can't believe a guy who gets battered over the head with a hammer one week to pitch aspirin can possibly be able to sell an after shave lotion the next." Then too, she adds, the actor suffers. "A client has a right to say 'No, I don't want so-and-so, everyone's sick of him.'"

When you consider all the commercials on the air, the number of recognizable faces isn't really that large, another casting director says.

Has this search for the "man-off-the-street" type pushed endorsements by popular celebrities into the hinterlands? Is Edward G. Robinson plugging Maxwell House coffee a thing of the past?

"There is very little endorsement by a celebrity done nowadays," explains another casting director. "It does come up now and then, and probably always will. It has never

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Ajax "Wipe Out"
Armstrong Floors
Wesson Oil "Number One"
Yuban "Dessert" Series
Stridex
Blue Cross "Health Careers"
Allerest "Cat"
Clairol "Innocent Blonde"
Canada Dry "Zebra Stripe"

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been the 'thing' as far as commercials go because it depends primarily on the client and his product."

The going rate for celebrities varies from \$50,000 to \$150,000. Bing Crosby is reported to demand \$75,000 for a commercial, another Oscar winner is \$100,000 richer because of his current endorsement.

"I've been dying to get Bette Davis to do a cigarette commercial for years," moans Mrs. Bester. "Just think of Bette Davis puffing the life out of one of those extra-length cigarettes."

And while celebrity endorsement may be waning there is considerable use made of lesser-known but familiar personalities who appear in commercials but do not endorse products: veteran character actor Chill Wills for Schaeffer Beer, Rosemarie for Dow bathroom cleaner. But for the most part, the stars of today's commercials come from off-Broadway, Greenwich Village cafes and the like.

Once a candidate auditions, there is a meeting of all concerned to pick the right one. "All concerned" in-

cludes the producer, the copywriter, the art director, the casting director and in some cases the account man and the client.

"No one person really has the final authority as to who gets the part," explains Ruth Levine, Benton & Bowles' casting director. "The final choice comes out of a meeting of the minds as it were."

Betsy Levitt reports that for the most part the producer has the final say-so at Kenyon & Eckhardt. "And that's the way I feel it should be," she adds. "After all, the producer is the one who is going to be working most closely with the performer."

One lone casting director doesn't question who has the final approval, she just doesn't like the way auditioning is done. "An actress has to walk into an office or into a room and do her stuff before all those people. It just isn't right," she grumbles.

"Unlike a Broadway audition, the performer has no bright lights to screen out what is very often a group of austere judges who look more like Mount Rushmore than commercials-makers."

This casting director's solution? "Leave the casting chores entirely up to the casting director. . . but," she shrugs, "I guess it really can't be that way. . . the business just won't permit it."

Sought and caught, actors are assigned specific roles by casting directors in a sort of perpetual motion. Just what qualifications do these casting people have to recommend performers? What are their backgrounds that permit them to hold out the brass-ring on the merry-go-round of casting?

Distaff side predominates

For the most part, casting directors are women and many are performers themselves. Rolly Bester, joined Ted Bates seven years ago. Prior to that, she had worked in summer stock, appeared in tv anthology series during the mid-50s and was the sexy voice-over for Helena Rubinstein and other commercials. Mrs. Bester was named a vice-president four years ago.

Grey's Claudia Walden has been with the agency eight years. In her own words, she "knows well the trials and tribulations of an actress." Miss Walden worked with director Richard Brooks and played in summer stock.

She also worked as a casting assistant on the old Ralph Bellamy tv show, *Man Against Crime*, and worked as a production assistant with Orson Welles on a 1956 production of *King Lear*.

Jack Kelk, casting director at Compton, was a former child star. Kelk played a member of the radio Aldrich family for 13 years. He also appeared in featured roles in a number of hit films, the last being *Pajama Game* in 1956.

Then there are other casting directors who came from afield and worked their way into and up through the casting department. Diana Beeton, a theater graduate from William & Mary College, spent two years at BBDO as assistant casting director and then went on to Papert, Koenig, Lois as casting director before her current move to FC&B.

Betsy Levitt came to Kenyon & Eckhardt 11 days after her graduation from college with a teaching degree. "I got into casting through

FILM FAIR IS DIRECTORS!

Bob Gips * Ted Goetz * Norman James
Gus Jekel * Hawley Lawrence * Bob Mayberry * Ben Norman * Peter Von Schmidt

FILM FAIR IS HAPPENING!

LOS ANGELES * NEW YORK * LONDON * SANTA BARBARA

the back door. I wanted to work in advertising," she explains, "and I began as a secretary to a copywriter."

From there on in, both she and her former boss seemed destined for better things. He is currently creative director for the agency and she is the casting director.

In addition to casting commercials, these directors often cast tv shows for their clients as well. Ruth Levine casts the daytime soap opera *Edge of Night*. Others like Claudia Walden make guest lecture appearances at broadcast schools.

"You rely to a great extent on your past knowledge and experience, but that's not all," stresses Miss Walden. "You can't become rigid. You have to keep up with the new faces, the trends in art and clothes as well as the current music sound. You need an awareness of all these things if you're to do your job and do it well."

To do your job well, the casting directors agree, means little time off. Of course, there are times when the work load lessens. But these times are sporadic, "they come when you least expect them and are never around when you need them most."

Miss Levitt, however, notes that she may be an exception in being unusually busy right before Christmas, when she feels casting in general tends to fall off slightly at the advent of the new year when clients are conservative with ad dollars.

"We have to do a whole package of commercials for our Boston office," she says, "and around Christmas we're exceptionally hurried."

Other casting directors claim they feel the work load most heavily in early summer when they have to cast automotive commercials that will be aired in late summer or early fall.

Another casting director calls the end of summer her "pressure spot." At this time, she explains a new tv season brings with it a new crop of commercials for new products, co-sponsorships and "what have you."

And so it goes, the casting director's world spins on its turn-a-second axis-finding faces, screening, auditioning, and finally casting.

Often, like Betsy Levitt, a casting director might find a few days to sneak in a vacation, and when she returns she finds "the whole casting system alive and throbbing. You're refreshed and dying to get back to work." ■

Local (Continued from page 32)

really like. But as the national advertisers increased their support, their agencies also increased their ability to extrapolate meaningless minutia from very shallow and very general surveys of audience preferences.

Sure enough, as radio became a more personalized method of mass communication (transistor, personal, battery-operated radio) and as technology became good enough to fling pictures-that-move through the air, for all of the research of the early 1950's that had been done on radio, national advertisers began to change budgets from radio to television, a medium that had also been developed by local advertisers in its infancy.

Now television is bringing South Vietnam exasperatingly close to us within eyeshot of our tv sets. It comes as no great surprise that the economic vitality of American radio today is based on dollar support by local and regional advertisers. If it wasn't for those kind of folk, the American radio concept would have died by 1960.

Compounded minutia

And if you're beginning to get warm as to why I had to get this off my chest, let me be specific. Based on some pretty shallow, scientifically selected sample homes and individuals, audience research, encouraged by the national research services and by a dozen of the major national agencies, have now managed to extract minutia compounded a hundredfold. From a very few homes, we are now selling time on the basis of how many bottles of vinegar are in the right cupboard of a housewife's kitchen who is under 34 years of age, has three children and has been married twice.

In fact, on a recent nationally accepted rating service we found that *Our Faith*, presented Sunday afternoons and sustainingly sponsored by our church federation, attracted a whopping audience of beer drinkers and airplane users. That's a lot of faithful drunken flyers, who, by the way, have dirty teeth.

And fellows, you know what's happening. The local advertiser who doesn't know anything about demographics has been sneaking up on you national advertisers, quietly and

John

John and

John and Lloyd

John and Lloyd are

John and Lloyd are in

business.

M
B
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NE

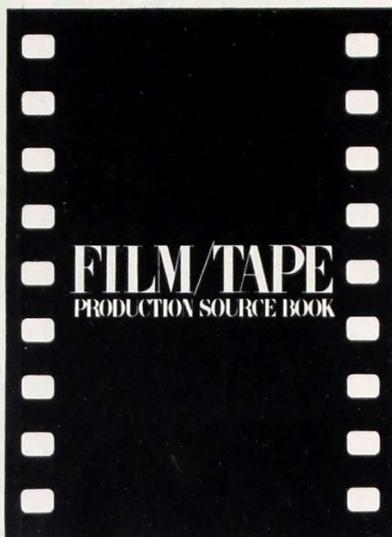
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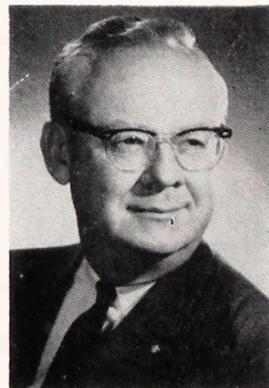
City ----- State ----- Zip -----

imperceptibly at first. Now with confidence and with money he's buying the best times, the most meaningful programming in the community where he lives—and he repeats. He's signing longer contracts, liking it more, spending more, and coming back for more. About all he's really interested in is whether he's getting an adult audience, or a kids audience.

If you think this is just generalized hogwash, I would like to share with you a ten-year record of a television station. The sample is only one station in a major market (by your standards). The dollars are in the multi-millions. The graph (p.32) says something very important to national advertisers and national agencies who persist in researching a gnat's eye with a flashlight. Forgive me, but this is where we came in! ■

About the author

Eldon Campbell, vice president and general manager of the WFBM stations, Indianapolis, started out in radio as an announcer more than 30 year ago.



CAMPBELL

He switched to sales after 10 years on the program side and by 1952 became general sales manager of Westinghouse Broadcasting Co.

Four years later he was hired by Time, Inc., as broadcast management advisor and a year later, 1957, was named to his present Time-Life Broadcast post when the company bought the Indianapolis stations.

In addition to a wide variety of community activities, Campbell is a member of NAB's Tv Board, board member of the Association for Professional Broadcasting Education and member of the TIO board of advisors.

Voice-over as a creative function

By Richard Fonda

'S uppose I put a bit of an edge on the voice. It'll create an emotional impression of power along with the logic of the words, and will also overcome the feeling of 'here comes another sell job' . . .

"Instead of putting an ending on this sentence, let's let it hang suspended and make them listen a little harder to the new point coming in . . .

"I can put an inflection on this word so that the line not only says you get the additive, but also implies this may be the only product that gives it . . .

"And here, instead of using the cliché of commiserating with the guy over his problem, let's have a little fun with it. It'll let the audience know we're human and on their side."

•

The kind of thinking illustrated by the above comments shows how today's voice-over talent has accepted greater responsibility in, and contributes to, making commercials for television.

The man talking is an interpretive reader, the "actor-announcer" of a tv commercial. This doesn't mean an actor who announces. It means the arriving generation of specialists in tv commercials who go a large step beyond the exposition of fact, with or without personality.

Emotional response

Today's voice-over specialist knows not only that he can deliver the message as any good announcer should but that he can also create emotional response and impressions. And he knows how to use them to increase the commercial's validity, interest and effectiveness.

It is important to understand how and why the new voice-over specialist evolved. We've had popular commercial television for more than two decades now.

If the audience had watched tv only half that many years, and only a handful of hours a week, it would have been exposed to at least 20,000 commercials. That's a lot of sales pitches to become immune to.

Early in those years, there became evident a need to create commercials

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You can, too. Call 777-0100.

with something new, something fresh, arresting and with greater impact.

Thus, from a crude beginning of radio commercials set to picture, in which the announcer was all important—and the one with the best sounding voice who could say the words with a smile did the most work—we saw the development into the era of Copy.

Scripts became more inventive, more interesting, often funny, and certainly aimed at getting the message across more strongly and with greater remembrance.

Vehicle for the idea

The voice became a vehicle for the written idea. But to be effective, the announcer needed to develop a strong copy sense and a greater projection of sincerity and contact with the listener.

As competition for new ideas and writers grew to frenzied proportions another era was born, the Age of Art Direction. Pictures became more beautiful, created moods, eventually became less documentary and more directly and humanly integrated with the message.

To carry through the feeling of the

picture, the "personality" voice-over grew to prominence: the Warm Father, the Surprised Midwesterner, the Jack Webb type, etc.

Thus two sides of the triangle—script and picture—matured as major creative forces in tv commercials. Now we see the completion of the triangle with the advent of the inventive voice.

Contact with audience

Though still in the minority, the accomplished actor-announcer has not only developed a strong sense of copy and sell, he has also established good personal contact with the audience, sincerity, honesty and authority.

In addition he has developed such control over his voice that he not only delivers the message but can direct the viewer's line of thought. Some are capable of creating not one but several "personality" images and tailoring them to the specific needs of a script or a campaign.

Today's voice-over specialist contributes the new dimensions of attitudes, feelings and emotions to make commercials more interesting to listen to, and stronger in effect.

In other words, the interpretive

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GOOD LIVING, GOOD BUSINESS

WCTV 6

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A Division of John Blair & Company



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?



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About the author

Richard Fonda began his career as an actor; later turned to producing and directing both programs and commercials for



RICHARD FONDA

which he won several national and international awards (IBA, American Tv Commercials Festival, Tours, Cannes, etc.); then returned to performing and has quickly become one of the busiest commercial voice-over specialists in television.

reader has fine-honed the requirements of the past and now provides innovations as well. Just as the writer contemplates the weight of each word, and the artist knows the varying effects of color and form, today's accomplished actor-announcer takes the haphazard out of delivery.

He breaks the bonds of what in too many instances has become clichéd style, and uses his knowledge of both the business and his talents to create a more vital third side of the triangle.

He thus completes a commercial in which the words, the picture *and* the track all pull their full weight. And this is as it should be. For, where else but in the track do you get the opportunity to deliver the greatest amount of actual fact?

A long time ago, Charles Laughton proved that one could read a tourist pamphlet and make it reach inside an audience. And while the vast majority of commercials are or necessity less dramatic, the principle is the same.

Hard sell, negative sell or whatever, the more you reach into an audience, the more you will attain their attention, imagination, logic and emotional response. Today's actor-announcer is adding a new set of tools that help reach deeper. ■



**U.S. Savings Bonds,
new Freedom Shares**

In the picture

Carl E. Sturges, who fills the newly created post of vice president and director of the television-radio production department at Young & Rubicam, N.Y., is an articulate executive with an obvious liking for his job. It's a job all the more exciting with Y&R's grand scale sweep in both the Hollywood Radio & Television Society's International Broadcasting Awards and the Andy Awards of The National Academy of Tv Arts and Sciences.

In his fourth floor office, just one flight below the eclectic hideout of agency president Stephen Frankfurt, the man who created his present post, Sturges is ready to explain his role and the function of his department.

"The tv-radio department," he explains, "works as a finger for the entire creative arm of the agency. Up until recently, the highest position in the department was manager. The creative director of the agency was also the director of the tv-radio production group."

As Frankfurt, former creative director, moved up to president and director of creative services for Y&R, United States, he appointed a copy chief, an art department head and, the director of tv-radio production.

Young & Rubicam employs the product group system. Each group, determined by account, is composed of a copywriter, art director, producer and so forth. These groups are formed and disbanded as occasions arise. It is a flexible setup and it is not uncommon to have one producer working with two or more product groups. Current check indicates there are some 60 product groups.

The work of the department however, doesn't stop there. For once a producer is placed in a product group he is a candidate for any of the big brother assistance the tv-radio production department can supply.

"We have casting people, cost control experts and the like," Sturges continued, "whom the producer can

turn to for advice on a particular problem. It is unrealistic for a producer with six months or even five years' experience to know all the ins-and-outs that a well-staffed group of experts with 20-years experience can provide."

That is not to imply that producers at Y&R are leakers. Indeed not. Once they step into the closed conference with a product group they are on their own.

"I once told a producer who expressed dissatisfaction with what he called the fall-off in prestige afforded producers that he could do one of two things. He could either hang a sign on his door reading 'Respect Me,' or he could earn it. Here, at Young & Rubicam, our producers have earned respect."

The role of the producer of ten years ago has changed, Sturges admits. But, he stresses, this does not mean that the producer is extinct.

"In many instances it is merely a matter of semantics. The term 'producer' may have been eliminated in some cases, but as long as someone is doing the producer's job, be he a copywriter or an art director, that man is a producer.

"Today's producer is a man who is capable of producing ideas. He cannot content himself with being a master of technical orientation. He won't get by if that's all he is.

"Some of the most successful producers have been nurtured in the ad world as copywriters and artists. These are people who are, first of all interested in advertising.

"It just happens to be to their advantage that they know the medium and how to use it."

The history of the U.S. producer, Sturges maintains, is reflected in tv overseas. "You have to start with someone to do the work. You need a person with a good film background. Today, Europe is holding a mirror up to the tv industry."



Carl E. Sturges

Y&R's new NY tv-radio chief

To his own lot, Sturges reports, come the duties of seeing that the tv-radio production department has direction in terms of output and that it also has qualified manpower.

"Of course, we only want the best creative people. For while a good organization is essential to success, people are paramount. A good organization can only help provide the type of fulfillment a person can get out of his work."

Sturges was born in Yuma, Arizona, "one of the hottest places on earth." As a child, he moved to Sacramento with his parents and later received a scholarship to the Art Center School in L.A. He even went into a partnership in the still picture ad business before going into the service.

He was stationed in the Army Motion Picture Center in New York City and was trained as a cameraman. Sturges spent two years touring the country shooting such sights as the Atom bomb test and the signing of the Japanese treaty in San Francisco. He even made it back to Yuma to shoot a bit about the desert.

Out of the service, he joined the Motion Picture Cameras Local and worked as an assistant cameraman before joining a local production house as a commercial producer. From there he went to Y&R.

World War II pin-up star Betty Grable, who appeared on tv recently with Carol Burnett, is probably the most modest female performer around.

She says (1) she is really lazy and has been so all her life, (2) her mother set the course of her life and she just went along, (3) her voice is "just a voice," (4) she just gets by in dancing, (5) thousands of women have better legs, (6) she is not a very good actress and (7) her figure just comes naturally.

Modesty is a wonderful attribute, but, to paraphrase Winston Churchill on Clement Ailee, she's got a lot to be modest about.

* * *

We note that Leo Greenland, president of Smith/Greenland, feels that "consumerism is an opportunity to be embraced."

In a recent address, he said that consumerism is here to stay and that advertising people must "learn to live with it, learn to love it, learn to grow and prosper with it."

Well, admen may learn to live with it and may even embrace it like an opportunity but they'll never learn to love it—not deep inside, not with everlasting fidelity.

* * *

Jim Nabors, star of *Gomer Pyle—USMC*, has just made a nightclub appearance at the Frontier Hotel in Las Vegas and will appear at Harrah's in Reno next month.

Those city slickers better not try putting anything over on him. He'll win every time.

* * *

We heard this story through the usual channels.

At a rehearsal for CBS-TV's *The Smothers Brothers Comedy Hour*, choreographer Louis daPrun was positioning dancers for a routine.

He called out, "Will the blonde in the front row move a step to her left?"

The girl ignored him. He repeated the order. Same result. He walked over to her. "I'm sorry if you don't hear well," he began.

"Oh, I didn't realize you meant me," the girl said. "You see, I've only been blonde since yesterday."

Dedication ceremonies for the all-new Ponderosa ranch, a reproduction of the famed Western spread as seen on NBC-TV's *Bonanza*, will take place over a three-day period starting June 13.

Well, it kinda gits us excited, too, becuz bein' there sure beats watchin' it on the tube.

* * *

A super-promotional, super-hero named Super 4 has been spreading the word about WJXT with super results, according to the super grapevine from Jacksonville, Fla.

Sightings have described him as wearing wraparound sunglasses, a super smile, bright blue long underwear, a psychedelic print cape and a super 4 emblazoned on his chest.

Well, they may be getting super results now, but there's a danger when man monkeys with forces greater than himself. Remember what happened to Dr. Frankenstein.

* * *

CBS News people, who covered the polar expedition for *Destination North Pole*, learned a new language. This is the oral alphabet used by radio operators.

The education took place during the flights from the base camp at Ellesmere Island, where correspondent Charles Kuralt and producer Palmer Williams were stationed, to the expedition as it made its way forward with cameraman Robert Clemens. The support airplane was flown by famous Arctic bush pilot Weldy Phipps.

When Phipps transmitted his flight plan it contained the identification, "Whiskey Whiskey Pappa." (The pilot's full name is Welland W. Phipps.) Kuralt became Charlie King, Williams was Pappa Whiskey and Clemens was Romeo Charlie.

A radio transmission to CBS News headquarters in New York City would open with, "This is Charlie Bravo Sierra News."

Sign-off, with correspondent Kuralt giving his name, would begin: "This is Charlie Hotel Alpha Romeo Lima Echo Sierra—Kilo Uniform Romeo Alpha Lima Tango—for Charlie Bravo Sierra News . . ."

This equal time business can sometimes be sticky. What happens if a station criticizes itself? Not likely, you say? Listen to this:

Last March 21, the editorial board of KCAU-TV Sioux City, Ia., in an editorial aired by general manager William Turner, took tv to task for the current trend among entertainment shows in poking fun at the President of the United States. The editorial said some of the references were disrespectful and in poor taste and singled out one of the station's own local programs for criticism.

The program in question is a two- or three-minute informal discussion by news director Charles Harness, weatherman Ken Lawson and sports director Gene Sherman at the end of KCAU-TV's half-hour nightly news strip.

Harness is not one to overlook his rights. He made a formal request to the editorial board for equal time. It was granted.

Speaking in the station's regular editorial slot on March 28, Harness denied that the station's personalities had ever been disrespectful to the President in the informal televised discussions.

He stated: "The times are grave, indeed, and many viewers have said they enjoyed the pleasant two or three minute diversion that ends an otherwise half-hour account of the trials and tribulations of our modern society."

Suggesting that the station's editorial board took itself a little too seriously, Harness promised that the informal discussions were going to continue.

He added that the editorial board might even be included in the conversation "in the hope that that august body re-discovers the sense of humor it must not lose if it's to keep in proper perspective the importance of things in this complex world."

* * *

Amanda Blake, who plays Kitty on CBS-TV's *Gunslinger*, made her acting debut at the age of 10 playing Queen Elizabeth I in a school pageant.

We always felt she had the talent to play a diversity of roles.



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