

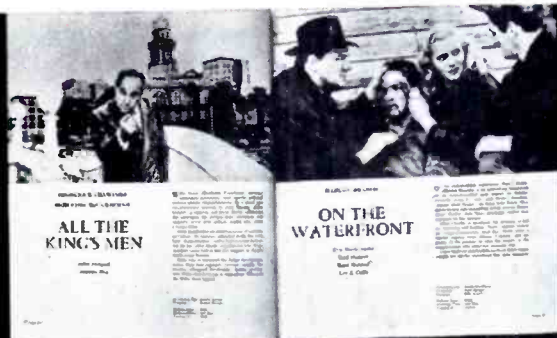
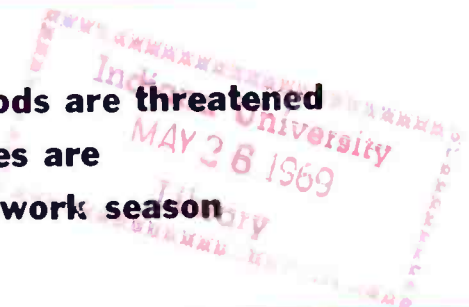
# Television Age

Established commercials production methods are threatened  
teotape's state-of-the-art: where the changes are  
the top ad agencies rate the upcoming network season

PAGE 27

PAGE 30

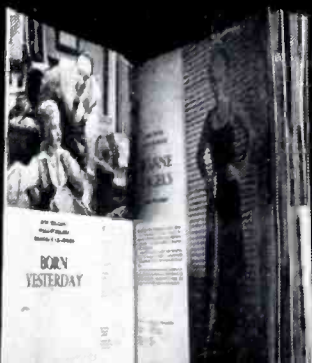
PAGE 32

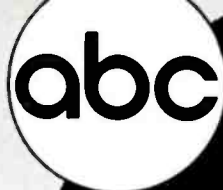


# We've got 210 Post-48 quality Columbia features that have never been shown on network television.

They are available soon in your market. Call us.

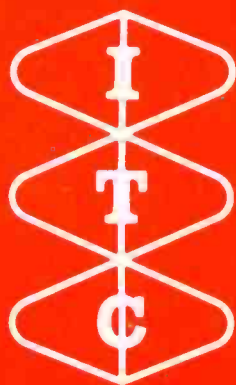
SCREEN GEMS 





# THIS IS TOM JONES

one-hour music-variety series  
starring  
**Tom Jones**  
premiere: February 7, 1969  
time: Friday, 7:30-8:30 PM, est  
Fall time: Thursday, 9:00-10:00 PM, est



# ITC MAKES MUSIC ON ALL THREE NETWORKS

INDEPENDENT TELEVISION CORPORATION  
555 Madison Ave., N.Y., N.Y. 10022. PL 5-2100  
17 Gt. Cumberland Place, London W1, Ambassador 8040  
100 University Ave., Toronto 1, Ontario, EMpire 2 1166  
Mexico City, Paris, Rome, Buenos Aires, Sydney, and  
offices in principal cities in 91 countries around the world.



# KRAFT MUSIC HALL

one-hour music-variety series  
starring  
**Sandler and Young**  
with  
**Judy Carne, Norman Wisdom**  
premiere: May 14, 1969  
time: Wednesday, 9:00-10:00 PM, est



# THE JOHN DAVIDSON SHOW

abc

one-hour music-variety series

starring

**John Davidson**

with

**Billie Mathieu, Rich Little, Aimi Macdonald**

premiere: May 30, 1969

time: Friday, 8:00-9:00 PM, est



# THE LIBERACE SHOW

CBS

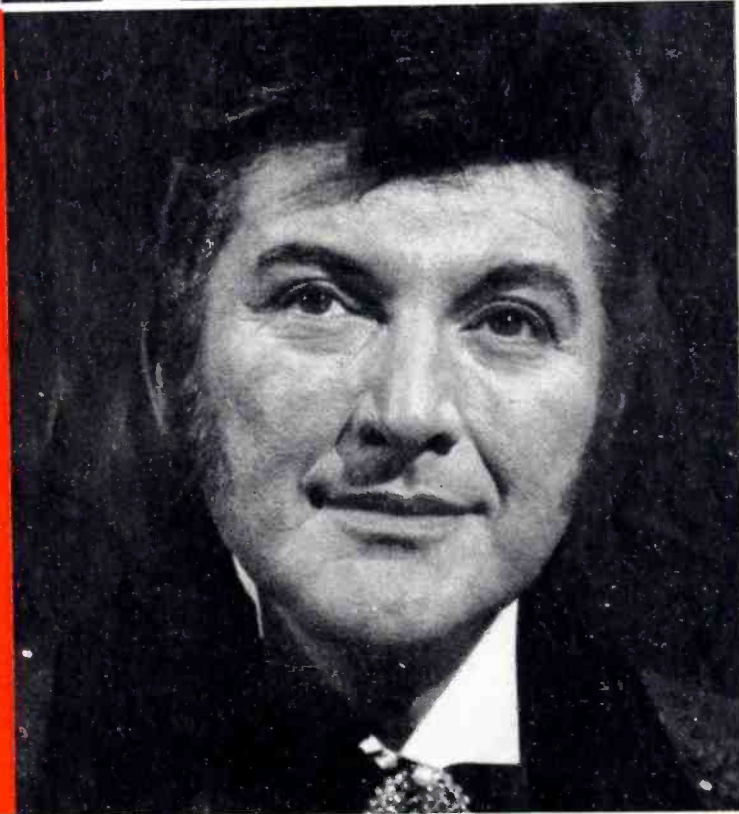
one-hour music-variety series

starring

**Liberace**

premiere: July 8, 1969

time: Tuesday 8:30-9:30 PM, est



# KRAFT MUSIC HALL

NBC

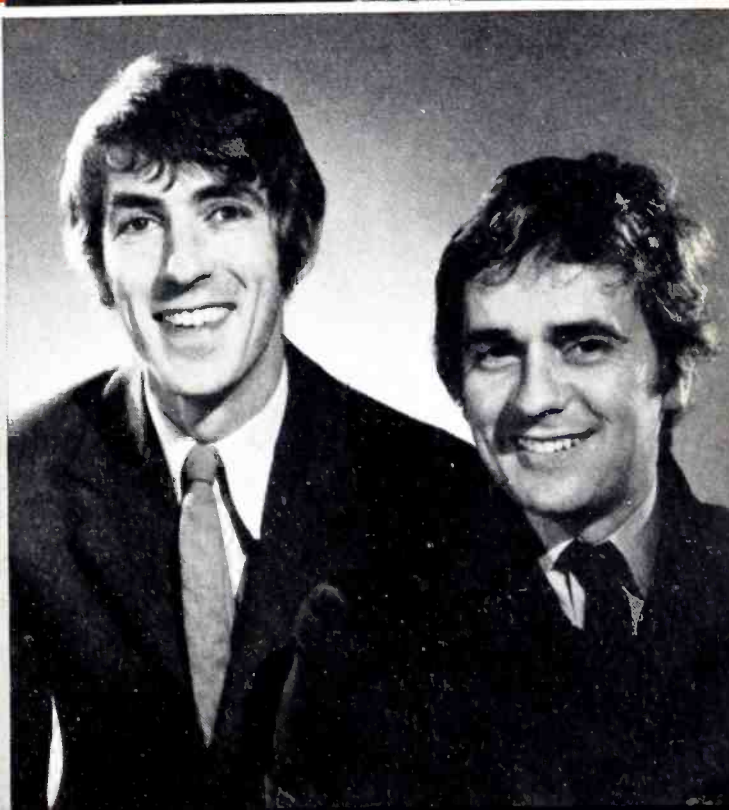
two one-hour specials

starring

**Peter Cook and Dudley Moore**

dates: April 30 and May 7, 1969

time: Wednesday, 9:00-10:00 PM, est

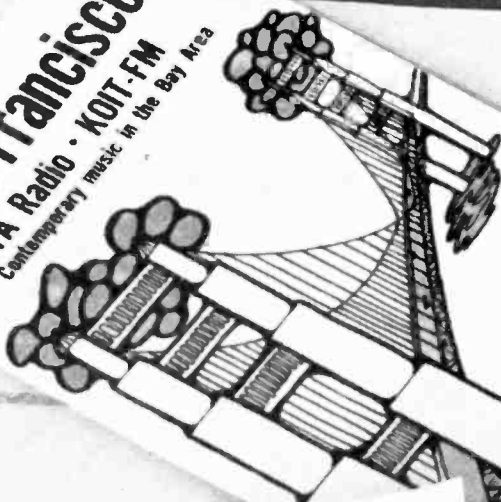


# Mapping a National

Look to Avco Broadcasting for efficient buying

## San Francisco

KYA Radio - KOIT-FM  
Contemporary music in the Bay Area



## Wood River, Ill.

WRTH Radio Beautiful music  
24 hours a day for Southwestern Illinois  
and the Greater St. Louis Market.



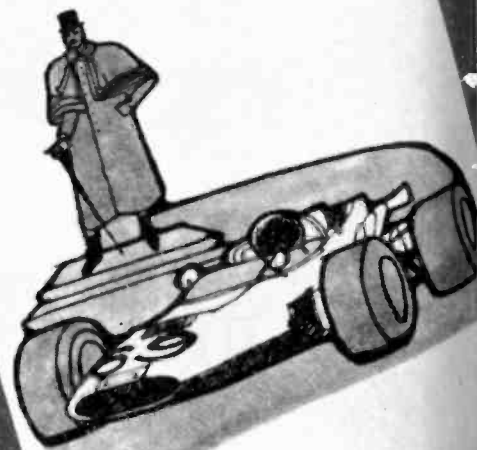
## San Antonio

WOAI-TV Channel 4  
Full color NBC affiliate  
WOAI Radio 50,000 watt.  
clear channel NBC affiliate



## Indianapolis

WLWI Channel 13  
Full color ABC affiliate



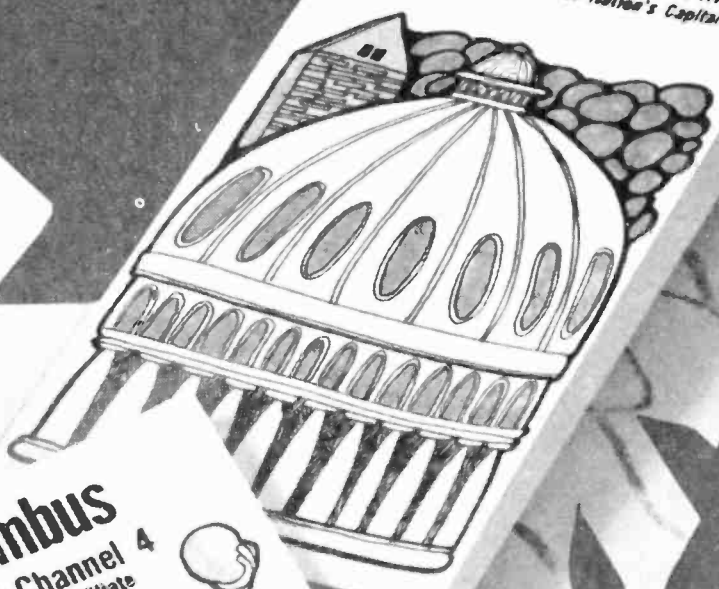


# Broadcast Schedule?

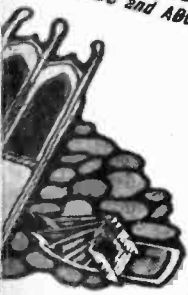
San Francisco to Washington, D.C.



**Washington, D. C.**  
WWDC Radio - WWDC-FM  
The "new Sound" in the Nation's Capital



**Dayton**  
WLWD Channel 2  
Full color NBC and ABC affiliate



**Columbus**  
WLWC Channel 4  
Full color NBC affiliate



**Cincinnati**  
WLWT Channel 5  
Full color NBC affiliate  
WLW Radio 50,000 watt.  
clear channel NBC affiliate



**AVCO**

**BROADCASTING CORPORATION**

# Dayton's Best Television Buy!



FEATURING



**AWARD WINNING  
DAILY COVERAGE  
OF THE  
INDIANAPOLIS  
"500"**

Represented

by



MAY 5, 1969

## Television Age

- 27 **HERE COME THE COST-CUTTERS**  
*Rising commercial budgets have triggered questions about the bidding system and moves to bypass the studio*
- 30 **TAPE'S STATE-OF-THE-ART**  
*Portability of equipment and improved editing devices are the key developments*
- 32 **BILLION DOLLAR GAMBLE**  
*Ten top agencies pick the winners, the losers and the so-so shows for next season's primetime network premieres*
- 34 **ANATOMY OF A COMMERCIAL**  
*IRTS workshop dissects and discusses Kodak commercial in what may be the most exhaustive study of its kind*
- 36 **SWITCHED-ON MUSIC**  
*The electronic synthesizer is becoming increasingly common at recording sessions, as composers and advertisers learn about its potential*
- 38 **VIKING GOES WHERE CARPETS FEAR TO TREAD**  
*A small company put carpeting where it never went before, and is watching sales climb toward the \$100 million mark*

### DEPARTMENTS

- |  |   |
|--|---|
| 12 <b>Publisher's Letter</b><br><i>Report to the readers</i>         | 40 <b>Film/Tape Report</b><br><i>Round-up of news</i>               |
| 16 <b>Letters to the Editor</b><br><i>The customers always write</i> | 51 <b>Spot Report</b><br><i>Digest of national activity</i>         |
| 21 <b>Tele-scope</b><br><i>What's behind the scenes</i>              | 53 <b>One Seller's Opinion</b><br><i>The other side of the coin</i> |
| 23 <b>Business Barometer</b><br><i>Measuring the trends</i>          | 59 <b>Wall St. Report</b><br><i>The financial picture</i>           |
| 25 <b>Newsfront</b><br><i>The way it happened</i>                    | 97 <b>In the Picture</b><br><i>A man in the news</i>                |
| 39 <b>Viewpoints</b><br><i>A no-holds-barred column</i>              | 98 <b>In Camera</b><br><i>The lighter side</i>                      |

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



# In St. Louis, the Blair man is

So a couple of top media men keep him busy on the world's largest beer account. Budweiser's the beer. Dolan Walsh and Bob Kane of D'Arcy are the media men. And Tag Simler's the man they talk to when they want to brew up a really great spot TV campaign. Tag keeps on top of everything in his fast changing, highly specialized field. Rates. Trends. Creative buying techniques. In-market promotion support. And to back him up, he's got the full resources of the nation's number one broadcast representative firm. So call your Blair man. He's on top of everything in your city. (If your city is St. Louis, call Tag.)

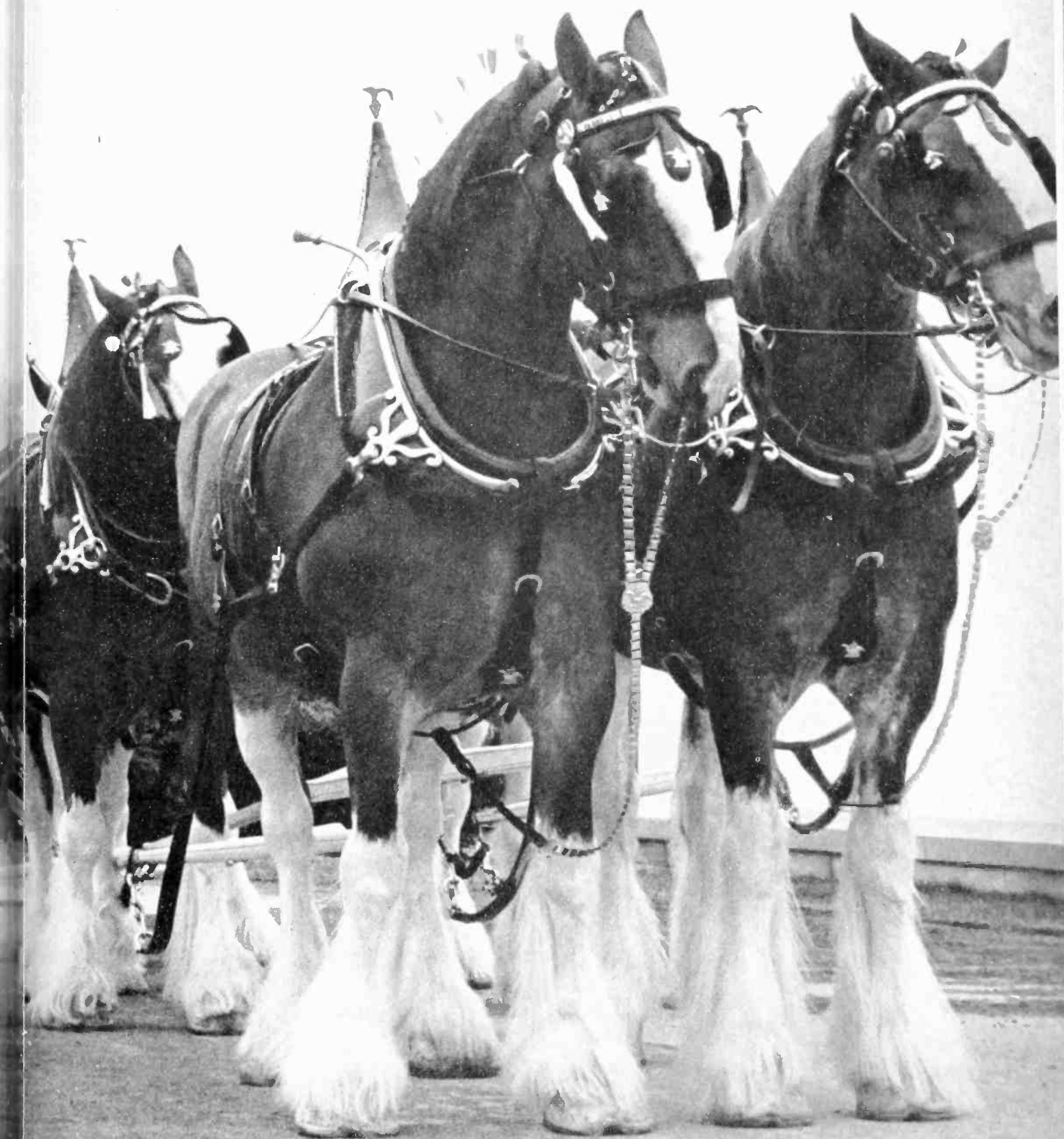


BLAIR TELEVISION





on top of everything.



# Television Age

VOL. XVI

No.

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Television Age, May 5, 1969

## BOISE ... MAKES NEWS:

In the past five years the Boise market has had . . .

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

## KBOI-TV ... MAKES NEWS IN BOISE

The KBOI-TV news department is dedicated to the service of the Boise area. (KBOI-TV leads in late afternoon news 5:30 to 6 pm with a 57 per cent share. Source: November ARB).

**KBOI**  
TELEVISION

KBOI-TV Boise, Idaho



REPRESENTED BY  
**KATZ TELEVISION**

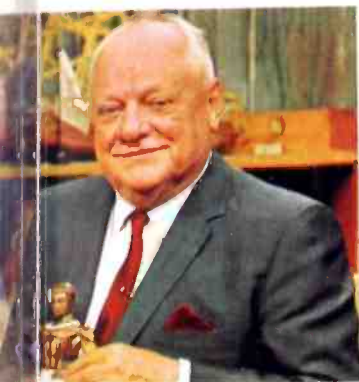


A CBS AFFILIATE



# Vitalelevision '69

"Vitalelevision '69" is much more than just a name and a number. It symbolizes television at WWJ-TV ... where vitality works, the Detroit Way! Imaginative local programs, NEWS • 4 with Michigan's largest broadcast news team, standout local personalities, NBC's hit schedule—all are basic elements of "Vitalelevision '69," which brilliantly reflects the very vitality of Detroit!



George Pierrot, Detroit's nationally known world traveler, guides viewers on hour-long adventures each weekday at 5 PM ... a half-hour each Saturday and Sunday.



NEWS • 4 Political Reporter Robert Lyle (left) questions Detroit Mayor Jerome P. Cavanagh.



"Oopsy the Clown" provides wholesome fun each weekend morning. Kids love him—so do parents and educators.

...r gress snake—Sonny Eliot  
...th a al boa! Sonny, Detroit's  
...o we rman all week, has fun  
...at thoo" Saturdays at 1 PM.



NEWS • 4's vigorous, young news, weather and sports specialists present 15 hours of clear, concise information every week. Monday through Friday at 12:30, 6-7:30 and 11 PM; Saturdays at 6 and 11 PM; Sundays at 6:30 and 11 PM.



NEWS • 4 Labor Reporter George Pruette gets a worker's reaction to a proposed union contract.

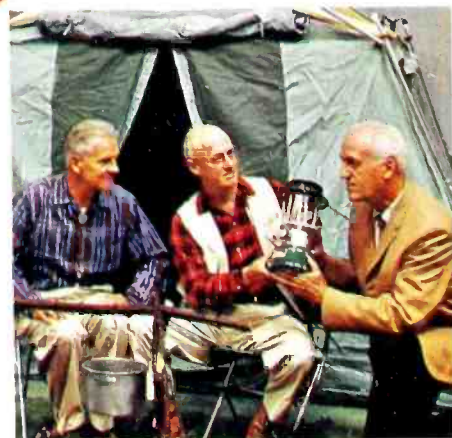
Denny McLain levels with  
Sportscaster Don Kremer  
at the Detroit Tigers' spring  
training camp in Florida.



"Beate Champ," at 1 AM,  
s Arrica's only regularly  
ched weeknight bowling  
how, thousands of viewers  
lay ng for valuable prizes.



Vitalelevision '69 means action to the more than 2½ million young adults (18-49) in the WWJ-TV coverage area.



Detroit-area sportsmen check with Mort Neff (right) and "Michigan Outdoors" Saturdays at 7 PM before planning fishing and camping trips.

# WWJ-TV DETROIT

# WHBF

*the call  
letters of  
public service  
since 1925*



Maurice  
Corken, *vice pres. & gen. manager*

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



Ted  
Arnold, *vice president, sales*

"First we must serve, then may we sell" has been our motto for years. We urge the staff to serve family, community and client to the best of his ability."



George  
Koplow, *TV program director*

"We're judged by program quality. When Cork, Ted and I plan schedules, 90 years' experience in this market is working to insure public acceptance."

## WHBF

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

## Letter from the Publisher

### Newspaper ownership

Twenty-nine years ago, in the fall of 1940, President Franklin D. Roosevelt summoned FCC Chairman James Lawrence Fly to the White House. There in the Oval Room he told Fly he wanted newspapers out of the radio business. This directive has been corroborated by several persons, including Morris Ernst who was general counsel of the American Civil Liberties Union and an advisor to FDR on communication matters, and Paul Porter, who latter succeeded Fly as FCC Chairman. (Roosevelt was hopping mad because the great majority of the nation's newspapers had opposed his bid for a third term.)

There were those who were close to the White House at the time who felt that Roosevelt had appointed the tough, acerbic Fly to the Chairmanship to accomplish this job (Fly had previously been head of the Tennessee Valley Authority.)

Shortly thereafter, the FCC issued a proposed rule to divest newspapers of their radio properties and deny any further grants or transfers to newspaper owners.

The hearings were started in early 1941. A newspaper ownership committee was formed, spearheaded by the late Harold Hough, who was then running WBAP and ably assisted by Abe Herman, who was and still is counsel to the *Ft. Worth Star Telegram*, which owned the station. The battle was drawn. But Fly failed in his efforts. After protracted hearings, the proposed rule evaporated into limbo.

History is repeating itself. This time there is no directive from the White House, but the onslaught against so-called concentration of media is being generated at the staff levels of both the FCC and the Department of Justice.

Last month the FCC proposed a rule whereby in the future no owner of a broadcast facility—tv, am or fm—would be permitted to purchase another broadcast facility in the same market. The Justice Department at the same time has urged that this rule cover "newspaper-broadcasting combinations." There are several aspects to the posture taken by both the Commission and Justice. In the first place, there are several persons at the staff level in the Commission who have been waiting for many years to push through such a rule. The FCC bureaucracy is striking now at a time when they feel they have active Department of Justice support, and they are using any flimsy excuse to set for hearing license renewal applications of newspaper-owned television stations.

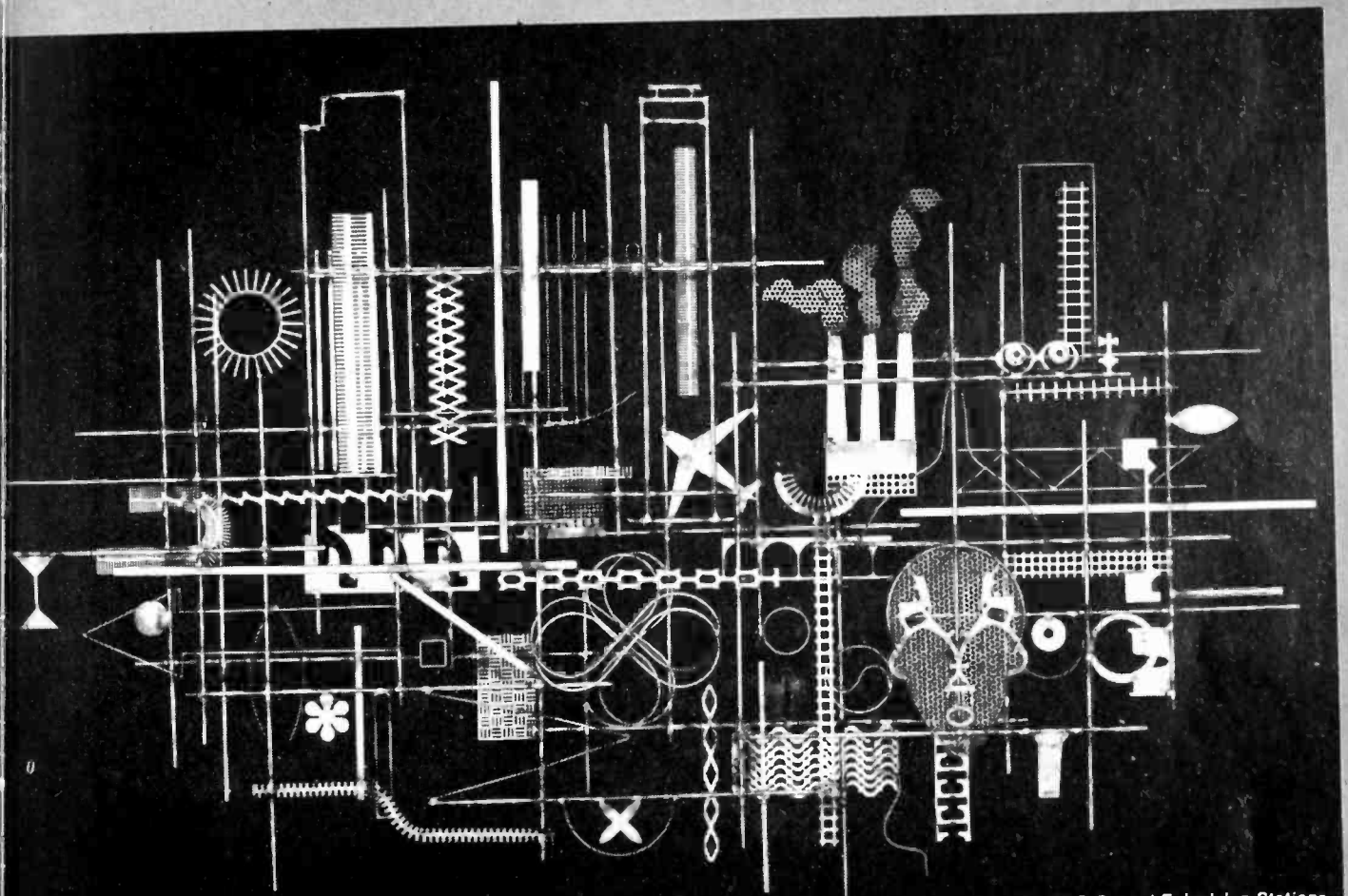
There are many broadcasters who do not like newspapers and many newspaper owners who hold no candle for the broadcasters. But, both the newspaper publishers and the broadcasters must fight this current threat to their existence and to their rights as citizens, as businessmen, and as owners of print and broadcast media.

In this connection, we applaud the fighting speech made by William P. Schmick, Jr., president of the American Newspaper Publishers Association, before the ANPA convention held in New York last month. Schmick is publisher of the *Baltimore Sun*, which owns WMAR-TV. "Every licensee," he said, "lives and dies economically wholly at the whim of the FCC and its staff. How long," he asks, "before Congress accepts its responsibilities and makes an amendment to the Communications Act, expressly recognizing the justifiable expectation of renewal for a licensee who has served the public interest well."

Cordially,



# No place like home.



"The 1970's": Sculpture by William Bowie, commissioned by the NBC Owned Television Stations.

Although it's a maze of urgent problems, the American city is — and will remain — home for millions. Some of its problems, like pollution, transit or housing, can be solved by money and planning. But the larger social and psychic problems can't be blueprinted or budgeted away. This distinctly human area is examined in an unusual television program called *Five Cities*, a

joint venture by the NBC Owned Television Stations in New York, Washington, Cleveland, Chicago and Los Angeles.

By focusing on a single street in each city, this special hour-long colorcast reflects the entire range of human problems that affect the quality of urban living. And it indicates the potential for a new and better life style for the millions who call a city "home."

But *Five Cities* is only one facet of television's most intensive study of urban life. During the month of May, the NBC owned stations are presenting a total of more than 120 programs in — and about — their respective communities.

For us, too, there's no place like home. And we do more than just live there.



COMMUNITY SERVICE: ANOTHER REASON VIEWERS DEPEND ON THE NBC OWNED TELEVISION STATIONS  
NBC-TV, New York / WRC-TV, Washington, D.C. / WKYC-TV, Cleveland / WMAQ-TV, Chicago / KNBC, Los Angeles

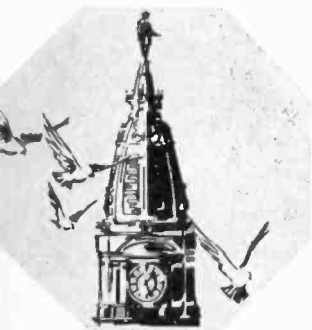


# The great TV

## U.S. Communications put less than 12 months.

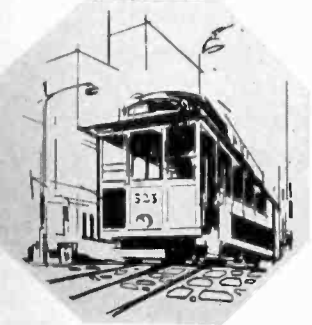
### KEMO-TV Apr. 1, '68 • WXIX-TV it was a very good year.

## U.S. Communications...Now Coast-to-Coast!



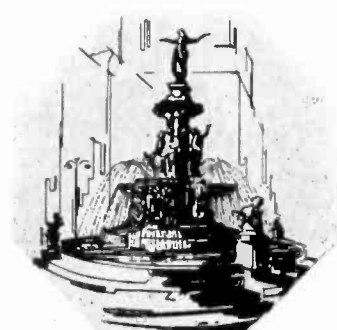
### **WPHL-TV** Philadelphia

Channel 17 is USC's Flagship Station and the top local independent.\* At three and a half years young, it has been lauded for its diversified entertainment fare which includes distinguished films and more live basketball coverage than any other television station in the country.



### **KEMO-TV** San Francisco

In a single year, Channel 20 has captured the heart of San Francisco. Exciting programming and locally produced syndicated shows make KEMO-TV a prime example of what an imaginative independent can do.



### **WXIX-TV** Cincinnati/Newport,

Channel 19 is Cincinnati's only independent. After just 5 months of operation WXIX-TV has become Cincinnati's Number 1 station Monday through Friday from 4 to 5 PM.\* By filling an important void, WXIX-TV has given Cincinnati viewers a new choice. In entertainment and community affairs.



### **WPGH-TV** Pittsburgh

Channel 53 is the newest of USC's stations. Here, as in Cincinnati, a USC station is the market's only independent. ARB gave WPGH-TV a 13 rating and a 20% share on a live basketball game telecast just 19 days after the station began operation. The future looks bright in Pittsburgh!

\*ARB January 1969 7:30-11 PM  
Sunday-Saturday: 5-7:30 PM Monday-Friday

# put on.

## 3 TV stations in

### Aug. 1, '68 • WPGH-TV Feb. 1, '69

#### **WBMO-TV\*** Atlanta

Coming soon! By July of this year a test pattern commences via Atlanta's most powerful TV signal. In August the real thing happens, and WBMO-TV will be the fourth new USC "put on" in just 17 months!

#### **KJDO-TV** Houston/Rosenberg

USC's Houston station will be our sixth independent. By 1970 we'll be bringing people a wider variety of programming in 6 major metropolitan markets coast to coast. An amazing feat!

There's a lot to U.S. Communications that meets the eye. For one, three new television stations we put on during the last twelve months. With two more on the way. Plus the oldster of the group that's maintained its position of dominance in the nation's 4th market, Philadelphia. Fact is, USC is blazing new trails in the broadcast industry from coast-to-coast. U.S. Communications may be only a year young, but it seems some companies learn to run before they walk.



**U.S. COMMUNICATIONS Corporation**  
Headquarters: 1500 Walnut Street,  
Philadelphia, Penna. 19102

COMING  
AUGUST 1, 1969

COMING  
1970

## Letters to the Editor

### J. B. and the television age

J.B.'s recent column on *The Smothers Brothers* (*Viewpoints*, TELEVISION AGE, April 21, 1969, page 33) makes it obvious that he does not like the show because the Smothers brothers do not flatter his politics. And to perceive the complex controversy surrounding the show in terms of 1949 Scarsdale cliches like "Comics really have little personal taste or background . . . little or no formal education . . . and a history of working dreary night-clubs" is sad indeed.

J.B.'s own taste, background and formal education have not done him much good. He is not equipped to understand the television age.

DONALD H. PATLA  
129 West 74th St.  
New York

• J.B. is depressed to learn that someone thinks he grew up in Scarsdale. Actually, his formative years were spent in Greenwich Village. Moreover, he tells us, he has directed better comics than the Smothers.

### Of toys and tv

Your article, *They're not toying with tv* (TELEVISION AGE, April 7, 1969, page 30) was extremely well written and informative, and obviously well researched. I felt honored to be mentioned in such a highly respected magazine as TELEVISION AGE.

MEL HELITZER  
President  
Helitzer Advertising, Inc.  
New York

### Land of the golden boys

Everyone at Dancer-Fitzgerald-Sample was delighted with your article on the agency (*How D-F-S keeps its golden boys happy—and productive*, TELEVISION AGE, April 7, 1969, page 28). It was well written, accurately reported, and we felt gave a very positive impression of D-F-S.

In fact, I liked it so well personally

that I didn't even mind my name being misspelled!

FRED T. LEIGHTON  
Executive Vice President  
Dancer-Fitzgerald-Sample  
New York

The D-F-S article was very well done and perfectly focused, I think. It projects a clear and fair look at the creative picture here.

DANA BLACKMAN  
Senior Vice President  
Dancer-Fitzgerald-Sample  
New York

Nice dissecting, nice coverage, nice writing on a complicated subject.

JOHN M. KEDD  
Senior Vice President  
Dancer-Fitzgerald-Sample  
New York

### The synthesizers

I think you did a fine job of synthesizing our conversation on your *In the Picture* page (TELEVISION AGE, April 7, 1969, page 73).

RICHARD F. CASEY  
Senior Vice President  
Benton & Bowles, Inc.  
New York

# SHHH! WE'RE A MONOPOLY.

And "only" is a word we can use a lot at WTTW.

Only.

We're the only house in the Midwest that transfers color videotape to film, for example.

Then, we're the only house in the entire country that offers direct positive transfers of color videotape to color film without a negative. It's fast, inexpensive and great for client meetings, reference copies, and staff screening.

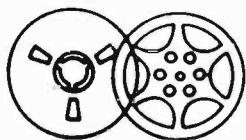
Only 3 working days and you've got your color transfer if you say "RUSH"

Black-and-white? Only WTTW pays so much attention to tape-to-film transfer quality, and still delivers fast.

By the way, Tape-to-film transfers is our only business at WTTW Recording Services.

So, while we may be something of a monopoly, we work as if we could lose your business any minute.

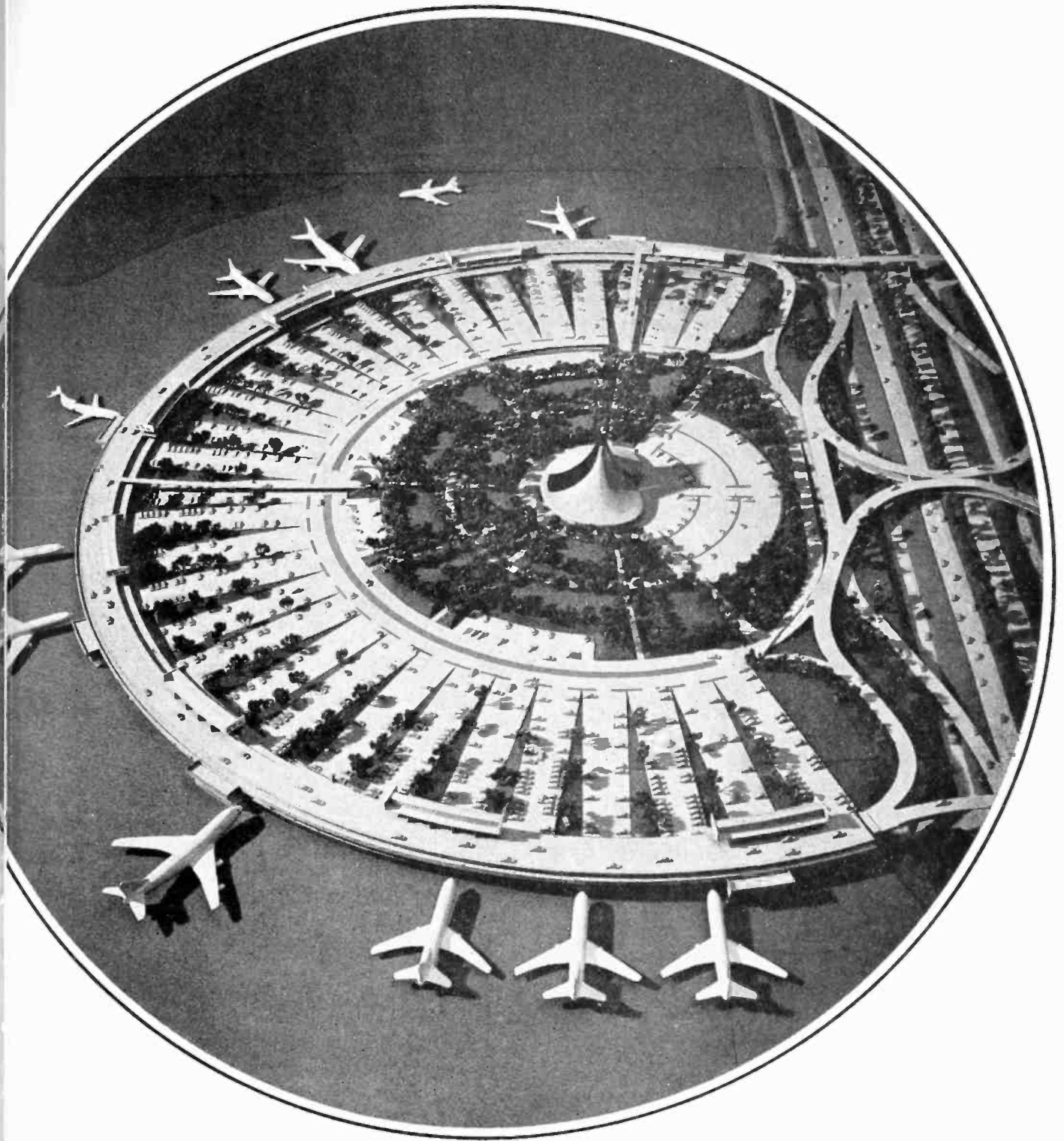
Call collect for our rate card.



**WTTW**

RECORDING SERVICES  
5400 N. ST. LOUIS AVENUE  
CHICAGO, ILLINOIS 60625  
PHONE: 312/583-5029



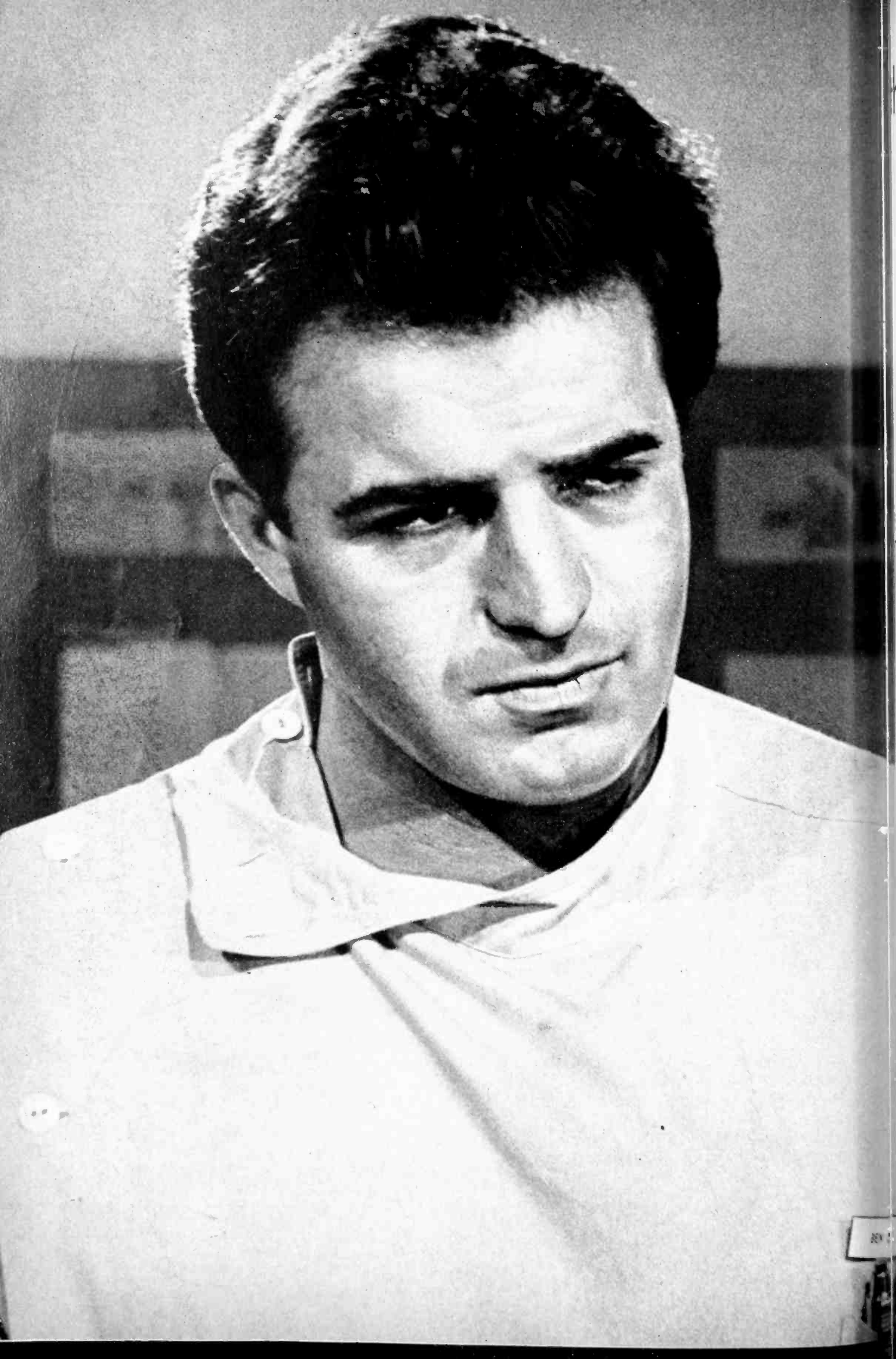


## ...in the 12th U. S. Market

You'll soon find the largest and most modern airport in the world. You'll also find a million television households, and WBAP-TV serving this market with over 20 years' experience. Pioneers in News, Weather, Sports, Color and Original Design, WBAP-TV looks forward to many more next age decades of community building.

*Represented Nationally by Peters, Griffin, Woodward, Inc.*





ABC FILMS announces  
 the release of one of television's  
 most successful series —

# Ben Casey

Now, available for the first time, 153 hours  
 of dramatic programming. An all-time audience  
 favorite...look at the show's own case history:

Ben Casey

## 5-Year National Nielsen Averages

<u>Rating</u>	<u>Share</u>	<u>Homes</u>	<u>Men</u>	<u>Women</u>
<b>21.4</b>	<b>39.5%</b>	<b>10,800,000</b>	<b>7,300,000</b>	<b>10,600,000</b>

Audience Composition — **84%** Adults — **57%** Women  
**76%** of Women (18-49)

## ARB Local Highlights — 5-Year Average Shares

Los Angeles	<b>40%</b>	Milwaukee	<b>46%</b>	Cleveland	<b>56%</b>
New York	<b>35%</b>	Detroit	<b>51%</b>	Seattle	<b>54%</b>
Philadelphia	<b>51%</b>	Atlanta	<b>43%</b>	Boston	<b>47%</b>
Buffalo	<b>46%</b>	Cincinnati	<b>51%</b>	Miami	<b>43%</b>

Starring Vince Edwards as Ben Casey and featuring such stars as:

Lee Marvin	Cliff Robertson	Sammy Davis Jr.
George C. Scott	Patricia Neal	Richard Kiley
Shelly Winters	Kim Stanley	Roddy McDowall
Jack Klugman	Burgess Meredith	Robert Culp
George Hamilton	Rod Steiger	and many more...

Call for Dr. Ben Casey today. The appointment book is filling up fast.

 abc ABC  
 FILMS



# GET TOTAL RESPONSIBILITY

WITH  
THE

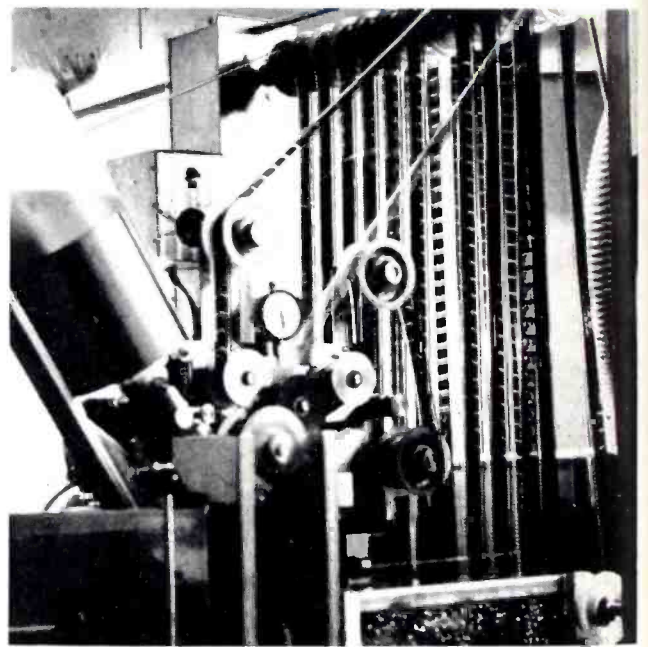
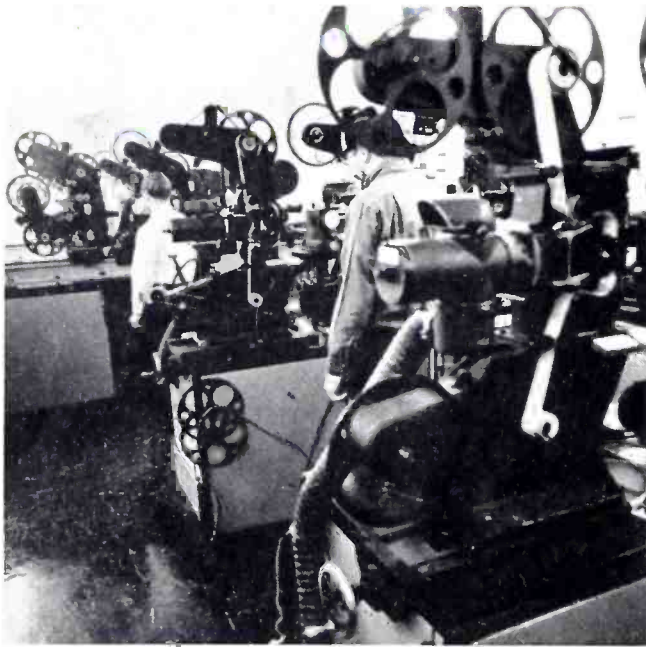
# BIG C

**Cineffects, Inc.**

for Optical Effects

**Cineffects Color Laboratory, Inc.**

for Processing and Printing



From optical bench to answer print your **OPTICAL NEGATIVE** is always under the complete control of the skilled craftsmen of **CINEFFECTS!**

**CINEFFECTS, INC.** for Optical Effects

**CINEFFECTS COLOR LABORATORY** for Processing and Printing

## TOTAL RESPONSIBILITY from **START** to **FINISH!**

No *delays* between Optical House and Laboratory!

No *excuses* for compromising Quality!

Just one continuous outstanding performance from the processing of your dailies through your *optical effects* and answer print. The result is the finest optical negative and answer print your film can produce!

Enjoy the confidence of knowing that your film is receiving the finest treatment available anywhere . . . in the hands of the skilled craftsmen of the BIG "C"!

**THE**

# BIG C

*cineffects inc.* (212) 246-0950

*cineffects  
color laboratory inc.* (212) 581-4730

115 West 45th Street, New York, N. Y. 10036

**From cigarettes to cigars**

Consolidated Cigar's tv campaign is another example of cigar makers trying to get cigarette smokers to switch to the product. A strong anti-cigarette spot for Muriel Tipalets will be seen on the *Dick Cavett Show*, the "Triple Row of Racing" shows and baseball pre-game shows. The copy theme is, "Make your next cigarette a Tipalet." Consolidated is going after the young male market, believing that younger people are more likely to be influenced by cigarette warnings. Those over 35, they say, are already locked into the cigarette habit.

Muriel has been sponsoring concerts on college campuses for several months, and has been offering the students a five-pack of Tipalets in exchange for their empty cigarette packs. They also tried this in the greater Boston area, using spot television. The SWAP campaign now being run by General Cigar is similar to the Muriel Tipalet.

**Leisure product tv advertising increases**

Advertising for leisure products was up markedly in 1968 over the previous year, according to TvB/LNA-Robbins figures just released. Entertainment and amusement advertising reached \$23.1 million in 1968, up 19.9 per cent. The next biggest gainer among major product categories was toys and sporting goods, whose expenditures reached \$47.2 million, up 24 per cent. Dollars in this category were fairly evenly divided between spot and network.

The smaller product categories in the leisure area that also showed gains were hotels, resorts and travel services, at \$4.6 million, up 90.9 percent; publishing and magazines, at \$8.4 million, up 37.4 percent; and garden supplies and equipment, at \$6.7 million, up 27.9 percent. (Last year's tv advertising picture is discussed in detail in *Newsfront* page 25.)

**Tough assignment at NBC**

When NBC sets up its cameras in Mobile tomorrow (May 6) and in Atlantic City next September to televise the finals of America's Junior Miss and her big, beautiful sister, Miss America, the network will know beyond a shadow of a doubt that both contests are on the up and up. Each year, a man from NBC's compliance and practices department is assigned to the beauty competition to study the selection procedure from the first day right through to the telecasts of the finals. Compliance and practices, known around Rockefeller Plaza as the "an-hanky-panky department," is staffed largely with ex-FBI agents. There's also a man from C&P at each performance of every NBC game show.

**New York Ad Club job center**

Looking for a job? The Advertising Club of New York may be able to help you find one. A new Job Services Center will bring together individuals looking for a job and corporate members of the club who have positions open. There will be no charge to either the

individuals or companies participating in the service.

Covered by this referral service will be most jobs, including media, at advertising agencies as well as jobs in related fields, such as sales promotion, market research, public relations, publishing and brand or product management.

The Center is an outgrowth of the Job Finding Forum, started in 1940 to help individuals seeking jobs to prepare an effective resume and presentation. This guidance service will be continued.

Leon Theil, chairman of the Job Services Committee, said this is not intended to compete with either executive recruiting services, which do more extensive screening, or with employment agencies.

**Public service blurbs under attack**

The American Society of Bariatrics is up in arms over some drug abuse announcements, prepared by Grey and supplied as a public service by the National Institute of Mental Health. The society, an association of physicians who specialize in treating the overweight, has warned tv and radio stations that one or more of the series "may be legally actionable."

The announcements in question touched on unethical practices involving overweight patients. The society wants to review the drug abuse announcements and urged stations not to air them until this advance review has been given by the Institute.

Said a society spokesman: "We do not object to government attempts to spotlight unethical physicians who treat the overweight. But we do object to shooting down hundreds of responsible, ethical physicians to get at a handful of unethical doctors."

**All-black hour becomes syndication weekly**

Television's first all-black national series debuts this month. The program, *Blackbook*, a variety entertainment program syndicated by Triangle Program Sales, will reflect the influence of the black movement on the contemporary scene.

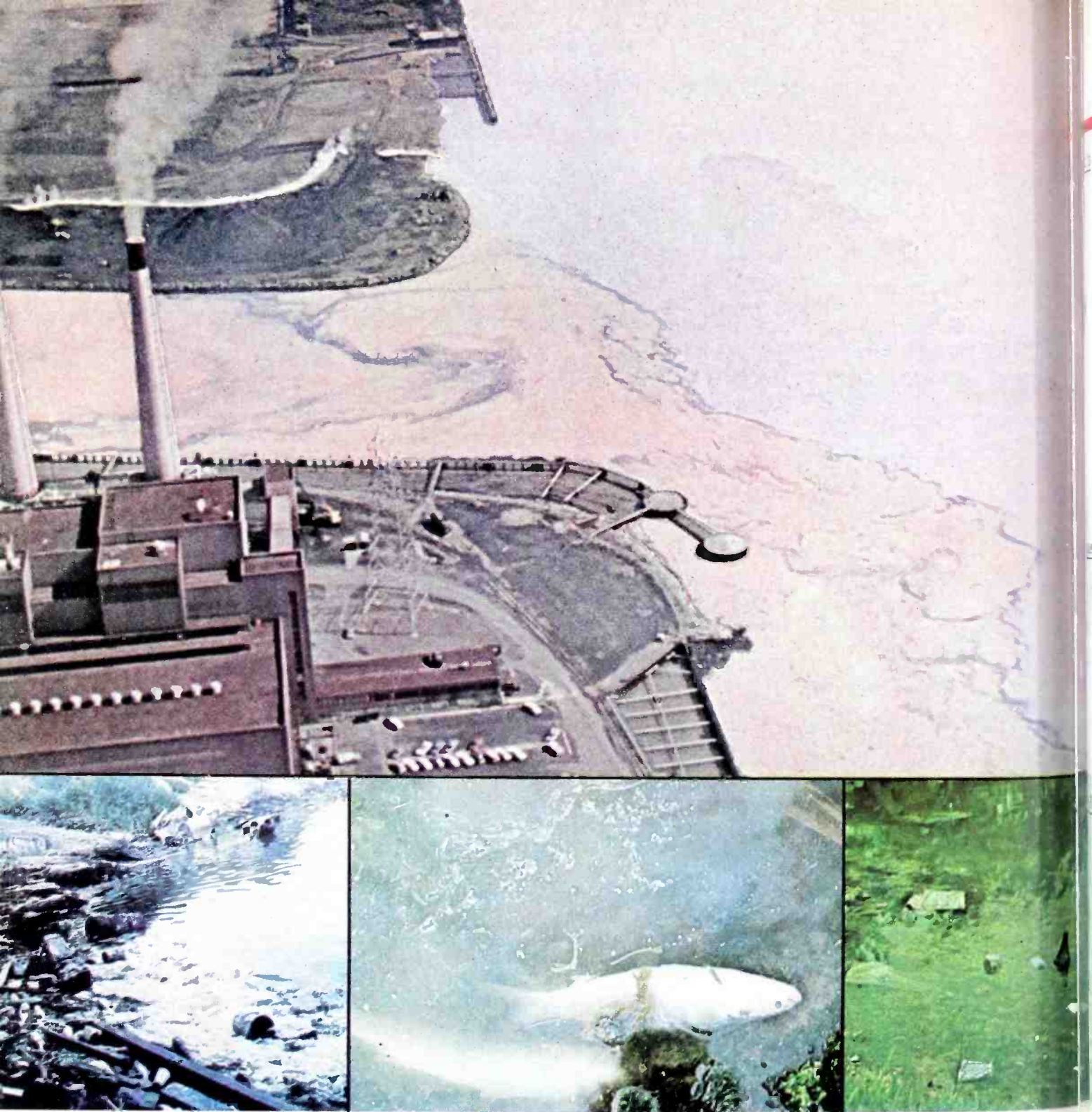
Host and producer of the show is Matt Robinson, a writer-performer at CBS-TV and now a producer for National Educational Television. At CBS-TV, he served as host for *Opportunity Line*.

*Blackbook* is being taped before a live bi-racial audience, with a predominately black production staff. It will feature individuals whose work has had a current impact significant to both blacks and whites, including performers, writers, politicians, athletes and community leaders.

**Robinson-Patman slipup caught in time**

Sensitivity to FTC rules on promotional allowances, growing out of Robinson-Patman Act, caused Tom Cat Products, Inc., to hastily revise press release. Initial release noted that "Advertising allowances will be made to major accounts for use of local spot tv." When slipup was noted, the following line was added to the release: "For smaller accounts, the same percentage allowance is available for spot radio or newspapers."





## “And Not a Drop to Drink...”

In their continuing efforts to combat water pollution, Storer stations have shown themselves articulate, ingenious and effective. A documentary on the crisis in Lake Erie produced by WSPD-TV, Toledo, was not only widely retelecast in Ohio and Michigan, but prints were also requested for use by Congressional and Cabinet groups in Washington. In New York, Radio Station WHN hired an independent research laboratory to analyze samples of Hudson River water

from its crystal-clear source to its dirty, refuse laden mouth. Miami's WGBS Radio, Milwaukee's WITI-TV and Cleveland's WJW Radio and WJW-TV — all serving communities with major water problems—are deeply involved in intensive programs of documentaries, editorials and in-depth news features on the subject. This mounting concern with America's economic and esthetic stake in preserving the purity of its “water, water everywhere” takes a lot of

doing. But in this, as in every phase of their broadcast operations, Storer stations do as a matter of routine things that community leaders often consider rather special. That's why Storer stations stand out — another reason why it's good business to do business with Storer.



NEW YORK WHN	ATLANTA WAGA-TV	CLEVELAND WJW-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	MILWAUKEE WITI-TV	MIAMI WGBS
PHILADELPHIA WIBG	LOS ANGELES KGBS	CLEVELAND WJW	DETROIT WJBK	TOLEDO WSPD	CLEVELAND WCJW (FM)	BOSTON WSBK-TV



# Business barometer

spot rate of growth this year remained at a consistent level as February revenue hit just about the same percentage increase as in January. The February rise of 14.3 per cent compares with 14.2 per cent in January. This is not quite the jazzy hike registered as last year came to a close, with November jumping up 28.8 per cent over the year before and December going even higher, with 32.9 per cent over 1967. But the 1969 increases are about the same level of '68 overall and they are well above the figures that were recorded in the first two months of '68. January of '68 showed an actual decline from the preceding year and February of '68 registered a 6.3 per cent jump.

Compared with other previous years, rises in the neighborhood of 14 per cent in the early part of the year are pretty good. Increases of that level or higher have occurred five times during January or February during the past 10 years of "Business barometer" spot measurement, the most recent being February, 1964, when a rise of 13.3 per cent was recorded.

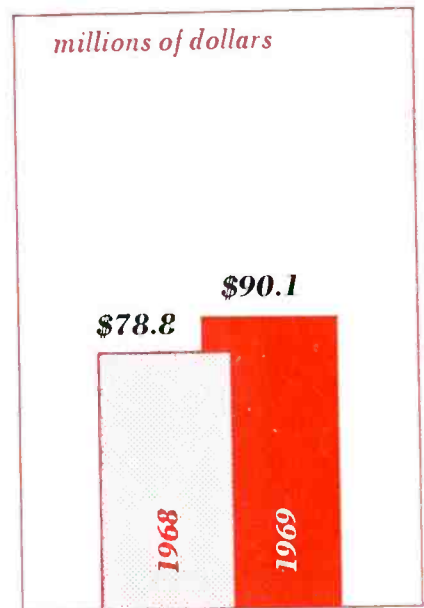
The February increase brings spot revenue to a hefty \$90 million, compared with \$78.8 million during the previous February. In 1967, February spot revenue came to \$70.3 million and in February, 1966, the total was \$66.2 million.

The February "Business barometer" sample reported spot business in that month was 27.4 per cent above their January level, part of which, of course, is a reflection of seasonal factors.

The spot increase in February was not spread evenly at all among the three revenue classes reported by the "Business barometer." The medium-size stations—or those whose revenue falls between \$1 and \$3 million—did the best with a leap of 21.8 per cent. The larger stations—with annual revenue of \$3 million or more—averaged an increase of 12.4 per cent. But the smaller stations—those under \$1 million in annual revenue—actually showed a drop of 5.4 per cent, an unusual difference in performance among stations of different sizes when measured in groups.

Net issue: a report on February local revenue and network compensation.

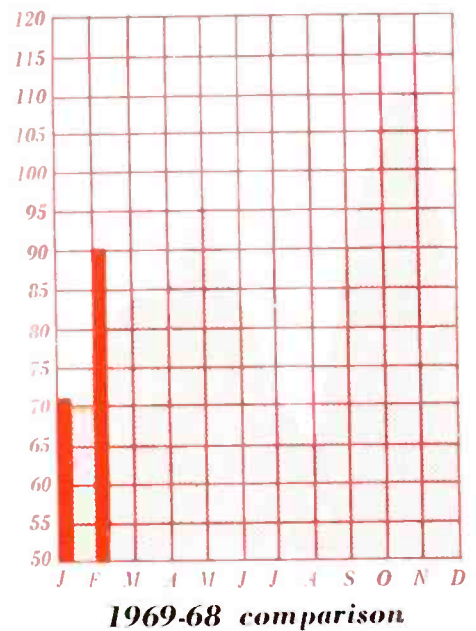
## NATIONAL SPOT



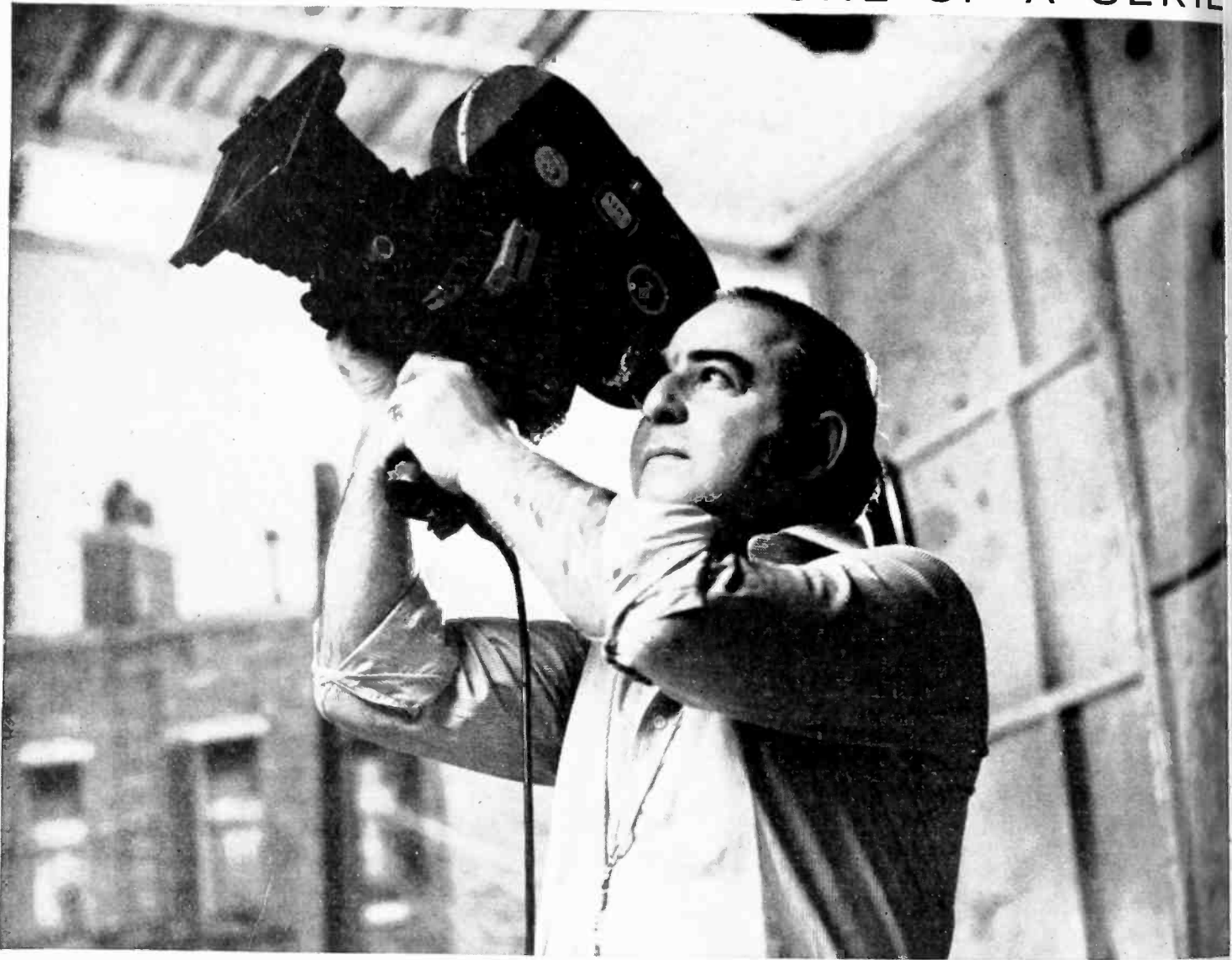
February (up 14.3%)

### Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	- 5.4%
\$1-3 million	+21.8%
\$3 million-up	+12.4%



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.)



Mr. Gerald Hirschfeld, A.S.C.

## The hand-held **ARRIFLEX® 35** gives a new freedom to filmed color TV commercials

Among the many pioneers of the new visual in color TV commercials, Gerald Hirschfeld, A.S.C., finds the hand-held camera, a responsive and creative tool.

Hirschfeld is Vice President and Director of Photography for MPO Videotronics, Inc.; his working day is occupied with shooting commercials for some of the nation's leading advertisers... soap, cigarettes, foods, automobiles... the works!

He experimented with videotape when this medium became practical, but found it limiting. Why? "...bulky, inflexible and extremely costly equipment; fairly rigid editing and limited effects possibilities," he reports. "The film story made with a hand-held camera in remote locations, with background effects added in the studio, and finally honed down to size by the hand of the skilled editor, offers far more versatile and creative results than can tape."

Hirschfeld looks on a TV commercial as a short film, whose purpose is to grip attention, persuade and sell. Adopting the techniques of the "new wave," he closes in, follows action, invests the scene with the conviction of life itself. With this kind of treatment, even a tripod is a cumbersome limitation, and is discarded. Hirschfeld hand holds the camera, moving swiftly and fluidly from face to face, from action to action, demanding—and getting—lifelike situations that come across the TV screen with convincing appeal.

Case in point: a shipboard commercial for Parliament cigarettes. The script called for a nighttime party scene. Hirschfeld took his crew, 30 quartz-iodine ColorTran lamps, two small generators, and one camera aboard an 85-foot yacht. "We wanted the realism of total mobility," Hirschfeld states. "Only one camera was used, bulky since it was hand-held, we could move to whatever position was called for in the script. In fact, virtually no spot on the boat was inaccessible to us."

One camera. Which one? The Arriflex 35 2C.

Arriflex 35 2C—ideally suited to the growing need for a lightweight, compact, go-everywhere TV motion picture camera. Built around the famous Arri mirror-shutter reflex viewing system and the totally reliable, rock-steady film movement that has made Arriflex the cameraman's first choice for all kinds of filming assignments... delivering footage of the highest quality... giving the television cinematographer the same kind of fluid freedom, rapid set-up and low-cost operation his Arriflex-equipped colleagues in other fields have enjoyed for years.

In the hands of men like Gerald Hirschfeld, A.S.C., the Arriflex 35 2C helps to pioneer new pathways. In your hands, it may well do the same. Try Arriflex on your next assignment.

## The final score for '68

Total dollars spent in network and spot tv expenditures were up 4.8 per cent in 1968 over the previous year, according to figures just released by NAB. Network revenue came at \$1,547,860,400.

The biggest gainer in 1968 among product classes was entertainment and amusement. This showed a 38 per cent gain over the previous year. Expenditures in this category were \$16.9 million in spot and \$6.2 million in network, for total expenditures of \$23.1 million.

Other top gainers in '68 included toys and sporting goods at \$47.2 million, up 24 per cent; gasoline, lubricants and fuels at \$85.4 million, up 21 per cent; building materials, equipment and fixtures at \$20.4 million, up 20.1 per cent; office equipment, stationery and writing supplies at \$19.0 million, up 19.9 per cent; consumer services at \$52.5 million, up 19.8 per cent; apparel, footwear and accessories at \$51.0 million, up 18 per cent.

**Leading dollar gainers.** The top dollar gainers were headed by the automotive category which spent an additional \$30 million dollars in 1968. Drugs and remedies spent \$25.6 million more than in the previous year. Laundry soaps, cleansers and polishes upped their ad expenditures by 14.3 million, while toys and sporting goods spent an additional \$9.1 million.

Spending in three of the top five product classes was down in 1968. Food and food products, which spent \$577 million in 1968, showed a decline of 2.1 per cent from the previous year.

Teletries and toilet goods had total expenditures of \$399.6 million, a drop of 1.8 per cent. Tobacco products and supplies which spent \$20.1 million reduced its expenditures by 10.1 per cent. Drugs and remedies spent \$258.8 million, an increase of 11 per cent. Laundry soaps, cleansers and polishes spent \$24.2 million, up 6.7 per cent.

The companies making it into the top 100 for the first time in 1968 were Phillips Petroleum, McDonalds Corp., General Telephone & Electronics, Volkswagen of America, Pan American, Merck & Co., Singer.

New additions to the top 10 were General Motors (# 9) and Warner-Lambert (# 10). They replaced Gillette and General Mills.

The five companies which posted

the largest dollar increases in tv investments were Colgate-Palmolive up \$8.5 million; Kraftco (National Dairy) up \$8.1 million, General Motors up \$7.9 million, Sears, Roebuck up \$6.9 million, and Gulf Oil up \$6.8 million.

**The top 100.** Listed below are the top 100 advertisers in total tv expenditures during 1968:

ADVERTISER	TOTAL TV		
1. Procter & Gamble	\$181,924,200	51. Standard Brands	13,543,800
2. General Foods	95,788,800	52. Johnson & Johnson	13,114,400
3. Colgate-Palmolive	79,547,500	53. General Motors dealers	12,856,100
4. Bristol-Myers	72,748,700	54. Nestle	12,585,800
5. American Home	61,955,800	55. Schlitz	12,314,800
6. R. J. Reynolds	57,092,000	56. Eastman Kodak	12,109,600
7. Lever	52,890,800	57. RCA	11,842,300
8. American Tobacco	52,703,500	58. Mars	11,708,500
9. General Motors	49,802,100	59. United Air Lines	11,495,000
10. Warner-Lambert	44,796,500	60. Mattel	11,393,700
11. Sterling Drug	43,826,100	61. Beatrice Foods	11,179,500
12. Gillette	43,675,200	62. Seven-Up	10,907,100
13. General Mills	42,429,300	63. Borden	10,783,600
14. Coca-Cola	38,250,000	64. Noxell	10,602,000
15. Philip Morris	36,474,600	65. American Cyanamid	10,369,400
16. Miles Labs	33,240,900	66. H. J. Heinz	10,346,500
17. Ford	31,620,400	67. Union Carbide	9,852,900
18. Kellogg	31,177,100	68. Polaroid	9,301,000
19. British-American Tobacco	30,603,000	69. Chesebrough-Ponds	9,140,700
20. S. C. Johnson	29,567,700	70. Beecham Group	8,704,100
21. Kraftco	26,588,100	71. American Can	8,687,500
22. Loew's Theatres	25,532,500	72. Chrysler dealers	8,668,300
23. Chrysler	25,023,000	73. Smith, Kline & French	8,477,600
24. PepsiCo	25,002,700	74. Standard Oil (Ind.)	8,125,400
25. Carnation	22,661,000	75. Royal Crown	8,007,300
26. Alberto-Culver	22,247,800	76. Scott Paper	7,981,200
27. J. B. Williams	20,974,600	77. General Electric	7,841,400
28. William Wrigley	20,777,100	78. Goodyear	7,665,800
29. Campbell Soup Co.	19,823,200	79. Pabst	7,575,900
30. Liggett & Myers	19,599,600	80. W. D. Grace	7,401,000
31. AT&T	18,600,900	81. American Motors	7,239,000
32. Quaker Oats	18,433,400	*82. Phillips	6,990,500
33. Shell	18,050,000	*83. McDonalds	6,888,000
34. International Tel & Tel	17,608,700	84. Westinghouse	6,795,400
35. Ralston Purina	17,366,900	85. Reynolds	6,400,500
36. Sears, Roebuck	17,139,000	86. Avon	6,248,600
37. Block Drug	16,657,600	87. Heublein	6,145,300
38. Pillsbury	16,539,400	88. American Airlines	6,140,700
39. Rapid-American	16,232,200	*89. General Telephone	6,098,800
40. Armour	16,171,500	90. Texaco	5,978,300
41. Norton Simon	15,955,800	*91. Volkswagen	5,955,500
42. Norwich	15,113,100	92. Beech-Nut	5,890,800
43. Plough	14,638,500	93. Canadian Breweries	5,879,000
44. Chas. Pfizer	14,535,600	*94. Pan American	5,845,400
45. Gulf	14,497,900	95. Anheuser-Busch	5,843,500
46. Carter-Wallace	14,394,900	96. DuPont	5,723,900
47. Ford dealers	14,357,600	*97. Merck	5,688,700
48. Corn Products	13,814,000	98. TWA	5,674,100
49. National Biscuit	13,607,500	99. Swift	5,606,500
50. Richardson-Merrell	13,586,400	*100. Singer	5,549,000

\* New to top 100 in 1968



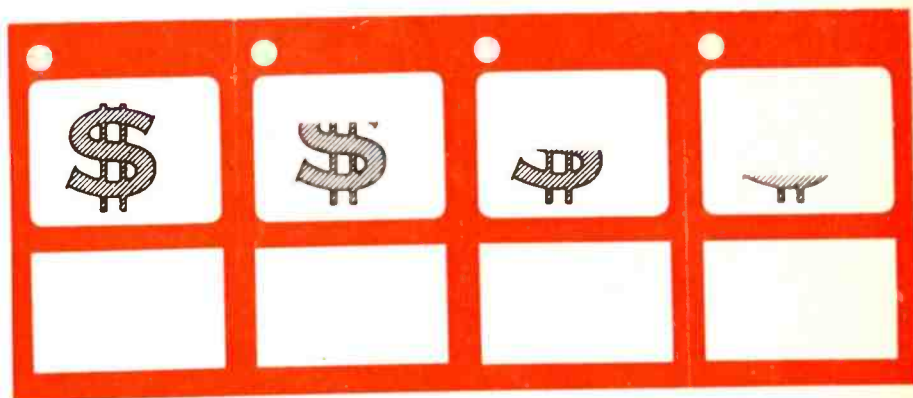
*If you lived in San Francisco . . .*



*. . . you'd be sold on KRON-TV*

## Here come the cost-cutters

*Rising commercials budgets  
have triggered questions  
about the bidding system and  
moves to bypass the studio*



**W**e're paying \$1,000 a second for 30s," said the president of a large agency recently. "That's too much to pay for commercials. We're experimenting with ways to squeeze the water out of this."

What the agency is shelling out for commercials may not be typical but the complaint about commercials costs is. Was it ever different? To a certain extent, yes. While complaints about the cost of tv—whether it be time, programming or commercials—have been a permanent feature of tv's history, there is little question but that clients and agencies are particularly disturbed by the cost trend in commercials

production at the present time.

To a certain extent, advertisers and agencies are caught in a situation of their own making. The demands for a higher level of creative work, the competition among agencies for first rate talent among art directors and copywriters and the salaries paid to studio directors and cameramen (in some cases over \$100,000 a year) have created a cost spiral that's hard to control.

Once the agencies and studios laid out the red carpet for creative talent, they found out what anyone might have predicted—that great ideas often cost money, and that it's hard to



*If agency guarantees studio a minimum amount of work, it may have right to audit costs of commercials.*

make accountants out of people who's prime function is to create such ideas.

Adding to this and related to it is the impact on studio bids. Knowing (or even not knowing) the kind of people who will work on a commercial and the kind of quality they will demand, studios protect themselves by adding to the markup.

On top of these factors, the costs of color and the effects of inflation have piled additional dollars on the price of commercials.

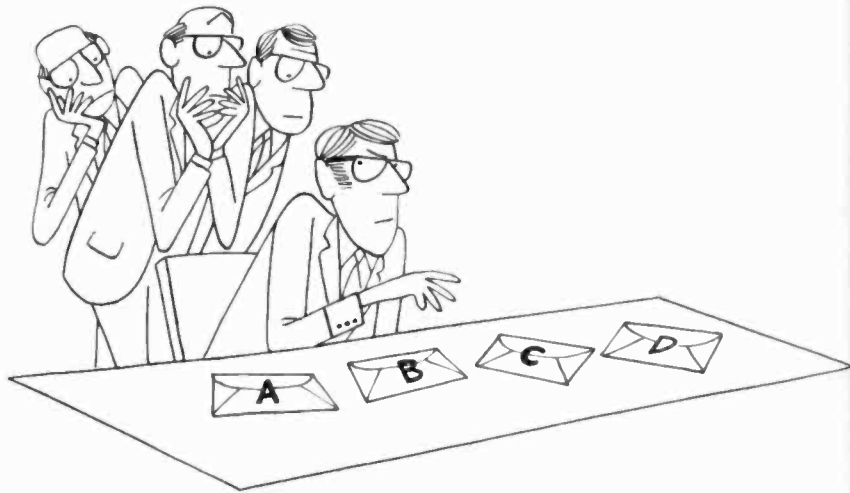
Examples of how costs have ballooned have been cited in the 4As report on commercials costs. One agency noted that while a director cost about \$800 in 1963 for a typical 60-second job, he was budgeted for \$2,400 in 1968, or 200 per cent more. Even an assistant director's cost has doubled. The cost of color film, interpositives and prints means that clients are paying three to four times more than they paid for black-and-white film over the five-year period.

So what can be done about it? One group trying to find ways of containing the cost spiral is the Broadcast Advertising Producers Society of America. The two-year-old, 110-member organization, so far concentrated in New York, is kicking off

a series of open meetings May 5 in which representatives of advertisers, agencies and studios are being invited to offer solutions

### *Stepping with care*

As a relatively new factor in the commercials production area, and now under the leadership of Al Tenyson, vice president of commercial production and business manager of J. Walter Thompson, BAPSA's influence is yet to be felt. It is moving carefully so far and avoiding controversy, but it clearly represents a more cost-conscious entity than the art directors clubs. It may well be that, by operating as a counter-balance to art directors, BAPSA may yet help agency producers regain some of the importance they lost to that group.



*Many agency producers feel the bidding system is not the best way to assure the best commercial at the lowest price. It's argued that a competent agency should know what a commercial should cost and, therefore, pick the studio it wants.*

Another sign of concern about costs is the growing talk about "direct production." This involves bypassing the production houses and thus saving on the markup (overhead and profit), which generally runs close to 50 per cent of actual production cost (excluding talent, music and agency commission). On a total-cost basis, the studio's markup is more like 20 to 25 per cent.

In direct production, a producer on the client or agency payroll would "package" the commercial himself,

hiring the director and cameraman, arranging for set construction, casting, etc. He would presumably be not only exceptionally cost conscious but creative enough to deal competently with top directors and cameramen.

Since established studios are out of bounds in this kind of production the producer would rely on freelancers, one-man businesses with no overhead, and, possibly, moonlighters.

One known example of direct production by clients is at Bristol Myers, where Sid Greenhaus, formerly of TV Graphics and MPO, is reviewing budgets of proposed commercials and, so it is understood, producing some of them at 30 per cent less than a studio would. It is said that Greenhaus' first job for B-M was bringing in at \$25,500

commercial bid at \$43,000.

Another version of direct production is represented by Mark Druck, president of AVC-TV. Druck is an independent producer who travels light. His only regular employee is his daughter, who is his secretary. Having worked with such shops as MPO, EUE/Screen Gems and MGM Tele-Studios, Druck is just getting into direct production.

"When an agency produces through me, it pays only the actual costs of production," explains Druck.





agency producers don't like bidding, but don't see any chance of jettisoning the system.

At a recent BAPSA get-together, it was suggested that bidding be the subject of the first open meeting on commercials costs. But the great majority of those attending felt the subject was too controversial for an open BAPSA meeting.

"It turned out," said one producer, "that a lot of people don't realize to what extent some of the agencies manage to do quite well without bidding."

### Fewer bids at K&E

One of the agencies taking a new look at bidding is Kenyon & Eckhardt Advertising. "In certain cases," said board chairman and creative chief Stanley Tannenbaum, "we have done away with it.

"We're experimenting with small studios, new, but talented, people willing to cut their overhead and markup."

One reason for this approach, Tannenbaum explained, is that many package goods advertisers are anxious to open up test markets for new products but don't want to invest large sums.

"We're asking these small operations to go along with us, to accept a smaller markup, with the understanding that if the test is a success they'll get back the money."

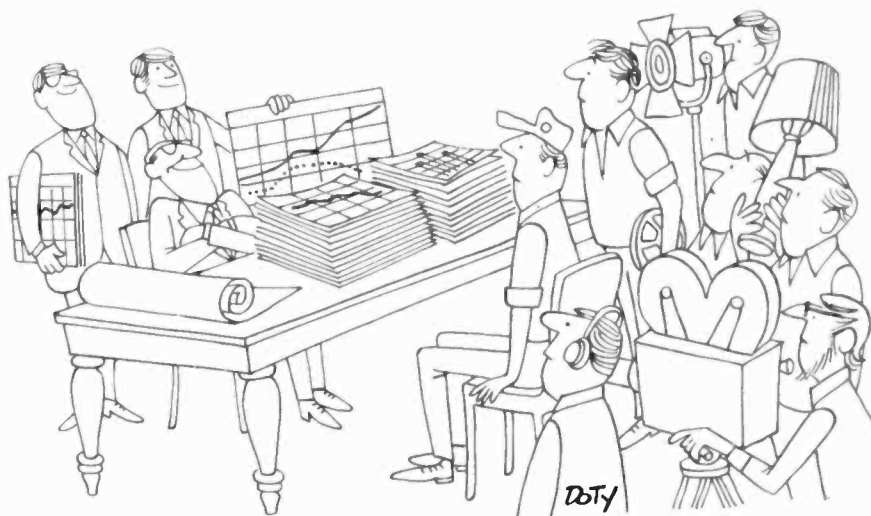
K&E figures that its clients (excluding the Lincoln-Mercury account, where outdoor scenes push up commercials cost considerably) pay an average of about \$21,000 for a 60-second blurb and about \$18,000 for a 30.

Taking studio production figures alone (excluding talent, art work, recording studio, agency commission, music, etc., but including studio markup) the average comes to about \$16,000 for a 60 and a little over \$8,000 for a 30.

The bidding system is a highly-charged subject, though the basic pro and con sound simple enough. On the one hand, it appears to assure the client he will get, if not the lowest possible price, at least a reasonable one. On the other hand, if the bidding system is strictly adhered to, there is always the possibility that the most creative studio for the job will not be tapped.

Says JWT's Tennyson, "One of the flaws in the bidding system is that the bids are not always based on absolutely identical proposals. It is important that when studios are asked to bid, they are not only given identical specs but in the same tone of voice, so to speak, and avoiding subtle favoritism. An agency can suggest a fancy office set to one studio and a not-so-fancy office to another. And there's the problem of

*(Continued on page 78)*



Broadcast Advertising Producers Society of America has launched effort among members to pass along to proper agency people information about union regulations that would help agencies and advertisers in union negotiations.

There is increasing talk about "direct production," by which studios are bypassed and personnel hired directly.

All invoices are submitted to the agency. There is no mark-up."

ABC-TV receives a fixed fee for its work as the production house. The fee is determined by the number of commercials contracted for, the complexity of production, the number of days and optical negative involved. Druck's fee would generally be between \$1,000 and \$200.

"My service isn't for everybody," says Druck. He feels his major opportunities lie in the slice-of-life or talk-top commercial—"the \$10,000 job for Colgate 100 and Listerine." Except, maintains Druck, his clients would have to pay \$8,000, not \$10,000. Among those interested in Dick's proposition is J. Walter Thompson.

How can Druck work so close? The key to the idea's success, he says, is a pre-production, bringing in the director as early as possible—in the creative stage if possible.

"Bidding is the wrong way to go about saving money," Druck states. "The agency isn't really happy with a real low bid anyway. It makes more sense for the agency to say to a production house, 'I've got \$17,000. What can you give me for that money? What director? How many feet of film? Optical? Titles?'"

Druck isn't the only one who would like to do away with the conventional three-bid system. A few key agency producers think likewise and would like to do something about it. Implications are that more than a few

## *Portability of equipment and improved editing devices are the key developments*

**H**ardware and creativity are closely entwined in making commercials on tape, a concept that makes creative studio types who work in the medium inwardly wince even while pointing to the technological progress in tape.

They know better than to really equate machines and the persuasiveness of a selling concept, but they're confronted with the fact that the state-of-the-art is constantly changing. So hardware can't be ignored. They yearn for the time when the technology will be developed enough to ignore and allow them to concentrate on what really matters—turning out effective commercials.

The developments that have tape people excited are mainly in the areas of miniaturization and the resulting portability of tape equipment plus the growing ease of editing. From the creative point of view, the big development has been the one-camera technique, providing tape commercials with the "film look" (another fact that makes tape studios wince.)

While portability makes the one-camera method more practical, it was in use before the introduction of really portable tv cameras last year. This was partly due to improved editing equipment, a fact that dramatizes the interrelationships of the various elements in tape commercials production.

In the early days of tape, the use of multiple cameras was a logical outgrowth of live studio production methods. Multiple cameras made even more sense because they capitalized on the speed of tape—turning out commercials that were edited as the shooting went on, via switching from camera to camera.

Granted that the result was often wanting in polish and imagination, the idea of instant commercials had an obvious appeal. The electronic

picture, in addition, provided a feeling of reality that, while not always desirable, was at least there for the taking.

The flat lighting required for multiple cameras enhanced this sense of reality but, it became obvious soon enough—and particularly obvious during the creative resurgence of the 60s—that there limits to what could be done with this type of camera work.

How far the one-camera technique has come is indicated by the fact that at MPO, which shot about \$1 million in taped commercials last year, not one utilized the multiple camera method.

While the film-vs.-tape issue is still in its self-conscious phase, this is changing. MPO's Morton Dubin, vice president in charge of tape production, describes the developments in tape as using technology in a creative manner. "Tape is not a technique, it's a medium," he says.

The line between tape and film is somewhat blurred by tape-to-film and film-to-tape transfers. While the former is usually dictated by distribution needs, the latter—which appears to be increasing—is related, at least in part, to creative aspects.

### *Color correcting*

One major development is color correcting film on tape. Teletronics International has a new method called Chromaloc and George Gould, president of the company, says that while an optical negative may face five to 10 days of color-correcting, doing it on tape takes less than a day.

With Chromaloc each scene on film is adjusted electronically via settings for each basic color. These settings go into a computer memory bank and when the film is converted to a tape master, the colors are adjusted automatically. While Gould

explained the process as a kind of "electronic painting," he also pointed out that, in actual practice, the problems handled by Chromaloc are those involving flesh tones and color of the product.

A lot of technological action is taking place in the editing area. In an electronic medium, tape can be easily manipulated and controlled and, if a computer is thrown in with the picture, this can be done automatically.

One of the highlights of the NAB convention exhibits in March was the Ampex random access program. Dubbed the RA-4000, it allows a unique address for every tv frame recorded and random access to any desired address. Search and cueing is automatic and the programmer can be linked to a computer.

### *Reeves experiment*

Readout of the address is in hours, minutes, seconds and frame number. The system can vary from a single machine controlled manually to multiple recorders controlled by the computer. A sequence of editing decisions can be rehearsed by the operator without making an electronic edit or switch.

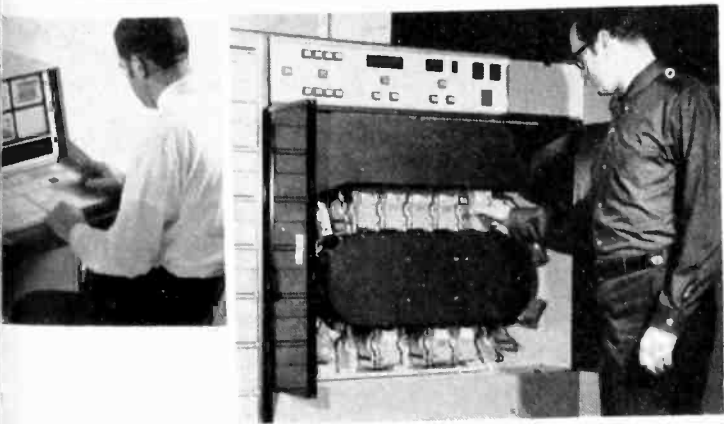
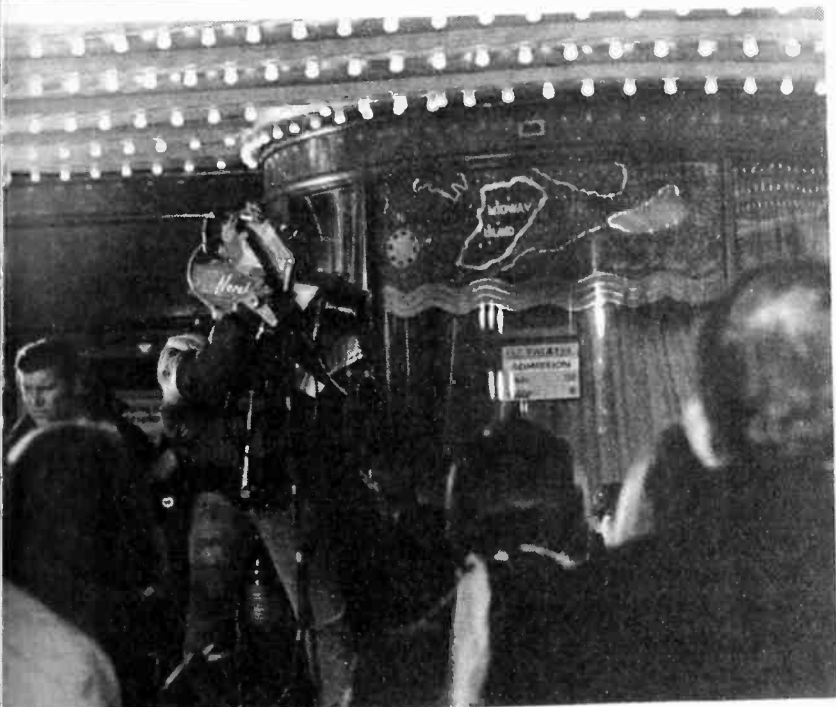
Reeves Video is experimenting with a similar machine developed by Central Dynamics, Ltd. With its precise editing abilities, the system, Reeves hopes, will be able to cut editing time a third. Savings are also expected in that revised masters can be run off at night without having high-priced people around to supervise or make decisions. This is done by recording information via 1/4-inch tape. The CDL machine is said to be superior than the Ampex in programming events but not as good in vtr controls and searching.

James Witte, vice president for sales and production at Tele-Tape Productions, feels the Ampex pro-

# re's state-of-the-art



*Video tape equipment trends include computerized editing: l., Reeves Video experiments with Central Dynamics equipment; bottom, l., new Ampex random access programmer. Use of portable equipment is increasing: below, Teletronics uses Norelco camera. Revolutionary tape cartridge system was recently introduced by RCA (bottom, r.)*



grammer is a major step forward in editing systems. Tele-Tape had been developing a system involving four small helical-scan recorders connected with each other and with a computer. In this system each scene is identified and as the recorders roll, the order of scenes as decided by the editor is put on punch tape. A rough cut is put together by the computer based on the punch tape input.

### **Cuts editing costs**

Tele-Tape stopped development on this system, which Witte says could be used for film also, because of the complexity. But with the precision offered by the Ampex programmer, he adds, the first step can be taken toward completing the four-recorder idea.

Though tape editing takes less time than film editing, it can represent a sizeable expense because expensive equipment is used. The cost runs about \$200 an hour. Teletronics has developed a way of partly getting around this by doing the editing on a less expensive Ampex VR-7800, a color recorder that uses one-inch tape.

Could added a device to record a digital code frame by frame on the tape. Master tapes are recorded on a VR-3000, a small broadcast-quality Ampex recorder, and duped onto the VR-7800. The digital code is recorded on the cue track of the two-inch tape master and shown visually on the one-inch tape.

With the master stored, the editor works on the VR-7800, which can still frames. A rough cut can be assembled for client or agency approval in a few hours. Once that's gotten, information from a flow sheet is fed into a computer, which automatically conforms the master. The job is completed on an Ampex

*(Continued from page 62)*



# Television Age Fall nighttime survey, 1969-70.

## How program buyers see the hits and misses

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
<b>MONDAY</b>	Music Scene (?) Coke My World (X)		New People (X) Lucy Laugh In		Survivors (P) Meyberr Thru the		Low American Style (X) Caro Business Moose	
<b>TUESDAY</b>	Mud Squad I Dream of Jeannie	Lawyer Thebbie Reynolds		90 Minute Movies (P) Red Skelton Julia	Caro & J.J.		Marcus Welby, M.D. (CBS News Hour) Moose	
<b>WEDNESDAY</b>	Flying Saucer Glen Campbell	Eddie's Father (X) The Virginian	Room 222 (P) Hillbillies		U.M.A. Mama Hall		Moose Hawaii Five O' Then Came Brunson (X)	
<b>THURSDAY</b>	Ghost & Mrs. Muir Family Affair Daniel Boone	That Girl Friends & Neighbors	Branches	Ironside	Tom Jones Dragons		Takes a Thief Moose Iron Horse	
<b>FRIDAY</b>	Make a Deal Get Smart High Chaparral	Brady Bunch (X) Good Guys	Mr. Deeds (X) Hogan's Heroes		Here Come the Brides Name of the Game		Durante Presents Louison Sisters (X) Moose Branches' World	
<b>SATURDAY</b>	Dating Game Jackie Gleason Andy Williams (?)	Yearling Game	Lawrence Welk Mr. T. Nods	Green Eyes	Hollywood Palace Peterson Junction		Starring Moose	
<b>SUNDAY</b>	Land of Giants When in Rome (?) Ball House		FBI Ed Sullivan Bill Cosby		Lodie (game) (?) Bonanza		Moose Mission Impossible The Bold Ones (X)	

Note: Programs in bold face are new. Programs in red are predicted "hits," while those with question marks are average or doubtful, and those with Xs are predicted "duds." Programs in light face are carry-overs.

## Hits

If you're an agency executive who put your client's Fall network money on *Friends and Neighbors*, *The Cosby Show*, *Bracken's World*, *Marcus Welby, M.D.* or *The Governor and J.J.*—relax. A survey of programming chiefs at 10 of the top network buying agencies—(they accounted for \$820 million in network buys this year and over half the primetime dollars)—who predicted the fate of new shows, reveals that 1969 go along with your decision.

Advertisers spent over \$1 billion on ads in primetime last year and current estimates may add another \$500 million to that for the coming season. With so much money on the line, agency executives everywhere are weighing the alternatives, risks and possibilities of new shows. Their decisions on how to spend millions of their clients' money are based on pilot (sometimes), the stars' track record and a great deal of intuition and luck.

The hunches of the 10 top executives contacted by TELEVISION AGE suggest, however, that if you put your client's money on *Jimmy Duran*, *Presents the Lennon Sisters*, *The Bay Bunch*, or *The New People*—keep your fingers crossed.

Putting money on any new CBS-TV show is a safer gamble than tossing it into the premieres at ABC-TV and dollars on new NBC-TV shows could be a tossup. At least, such is the consensus of the big network buyers, who—it must be pointed out—are not always right.

CBS-TV is introducing four new shows next season (not including the Lee Uggams variety show, the Snithers brothers replacement) and agency executives are generally optimistic about the success of all four.

The seven new NBC-TV shows include two hits, two flops and three tossups.

As for ABC-TV, a majority of agency executives predict only one winner, one or two shows that could go either way, and a bushel of disappointments. It should be noted, however, that there are a number of disagreements among agency programmers concerning ABC-TV's new shows.

(Continued on page 68)



"Bracken's World," NBC-TV



"Marcus Welby, M.D.," ABC-TV

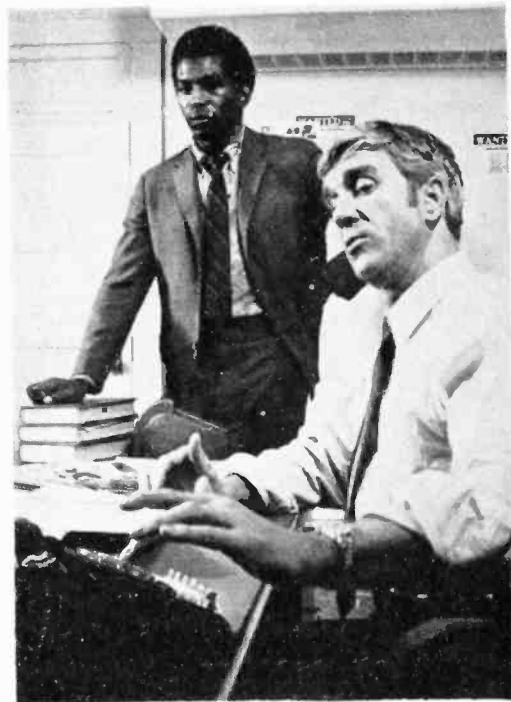


"The Governor and J. J.," CBS-TV

## Misses



"Mr. Deeds Goes to Town," ABC-TV



"The Bold Ones," NBC-TV

**Ten top agencies pick winners, losers and so-so shows from next season's primetime network premieres**

**Billion dollar gamble**

The story which follows was put together by Al Tennyson, vice president of commercial production and business manager, J. Walter Thompson, New York. It's a condensed version of the 1969 IRTS Commercial Production Workshop, which dealt entirely with one commercial, an idea of Lincoln Diamant, workshop chairman. The complete story will be published in book form this Fall. Intimately involved with the commercial, Tennyson made most of the arrangements for the workshop speakers. Copy in italics is Tennyson's; the remainder is excerpted from the workshop talks.

**O**n the 30th anniversary of the International Radio and Television Society the J. Walter Thompson Co. and its client, the Eastman Kodak Co., participated in seven consecutive weekly sessions in which the two-minute Kodak commercial "Yesterdays" was dissected and discussed by the people who participated in its creation, execution, and broadcast use. As far as we know, it is the first time anyone has gone into such great detail about one particular commercial.

"Yesterdays" was particularly well-suited for the review because it incorporated almost all possible production elements in filmmaking, including interior and exterior shooting, still photography, original music, live sound, live sound effects, recorded sound effects, echo chamber, filtering, make-up and wardrobe to cover a period of years in the life of the performers, and finally a creative track record that today includes sixteen major awards.

The idea for the workshop this year was the brainchild of the IRTS workshop chairman, Lincoln Diamant. It was supervised by IRTS executive director Bob Boulware.

The production sessions were presented in reverse order, starting with the actual telecasting of the commercial and all of the completion and distribution steps leading up to it, and it ended with Ted Genock, director of broadcast advertising at Kodak, discussing the marketing background.

*Now let's review the seminar in the actual production sequence. Market-product information and knowledge of the market preceded the request for the particular commercial, as is always the case, and was discussed by Wyatte Hicks, JWT management supervisor. JWT senior vice president and creative director on the Kodak account, Granger Tripp, stressed the importance of the initial liaison between advertising account representatives and the client:*

The creative people will want to know all they possibly can about the product that is to be sold. They will want to know where the market is, who the people are and to whom the commercial must appeal.

They will want to know what kind of a production budget they are to work within. And they will want to know the mechanics of the commercial—will it be part of a campaign, stand somewhat by itself, will it appear as a spot or on a program, and what kind of a program, where, what will the surrounding material be like?

What the creative supervisor and his people hope is that the account representative will transmit the problem to them, and that he will not try to give them a solution. It is difficult if someone comes back from the client and says, "Here is what we want, a commercial just like so." We would rather have the account man let us propose a solution. At that point it is the function of the group head or creative supervisor to turn the information over to the people who will do the actual writing.

Essentially "Yesterdays" is a commercial that is designed to promote the activity of picture-taking. It is designed to motivate people, to reinforce their knowledge that picture taking is important, and to remind them of the many different kinds of occasions on which they ought to take pictures. We have a standing request for one or two of this kind of commercial each year at J. Walter Thompson.

*Writer/producer Ken Thoren, who*

*originated the commercial, covered the writer's angle of the assignment.*

People ask writers, "How do you get your ideas?" Well, my answer is always that for every script there is a different answer. Peg and Harb Mann are two actual people. They lived next door at the time the script was written. They had no children, so I just borrowed two from my neighbors on the other side.

The Manns were the picture-taking people I have ever met in my life. The house was loaded with pictures. They just love taking pictures—say of our kids and all the kids in the neighborhood, and of everything and anyone else. I tried working the script so they didn't have children, but it didn't work, so I gave them the two boys from next door.

#### *How he did it*

Every script comes from a different route. The song actually came in very late after I had the idea. This commercial was not written under any special assignment. I can't remember how long it took. At the time I was writing some of these I would often play with an idea for as long as several months until everything jelled. The actual writing—luckily I type fairly fast—only took 10 to 15 minutes, but everything was in my mind before I started on it.

*Since an existing published song was involved, the next step in the production was the clearance of the music by the J. Walter Thompson Co. labor relations department in the person of Marion Preston:*

When a producer decides to use music—for any commercial—he works very closely with our department, because no matter what kind of music is used, it almost always requires a contract of some kind.

In this case we had to determine the copyright owner. For "Yesterdays" it is T. B. Harms. The composers are Jerome Kern and Otto Harbach. Performance rights are vested in ASCP. The publisher was contacted.

We endeavored to negotiate a



...the right to use it. We did  
 ...license fee on a commercial  
 ...it is not feasible when you  
 ...ng to use a composition in  
 ...commercial, as in this case,  
 ...negotiate a blanket fee for unlim-  
 ...because it could be \$15,000-  
 ...5,000 or higher. We have gotten  
 ...times up to \$50,000 for one com-  
 ...sition.

In this particular case we nego-  
 ...per use fee for a period of  
 ...me.

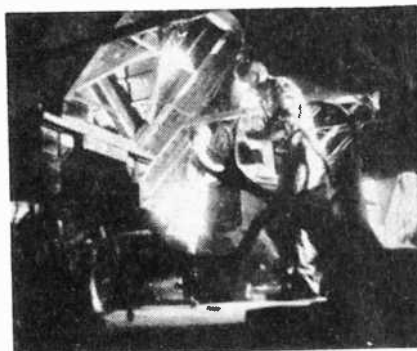
# Anatomy of a Commercial

IRTS workshop dissects  
 and discusses  
 Kodak commercial  
 in what may be the  
 most exhaustive study  
 of its kind

The executive producer of J. Wal-  
 ter Thompson's creative group, Matt  
 Harb, described the function of a  
 producer:

A producer is like a contractor as  
 related to an architect—if the writer  
 is the architect, the producer is the  
 contractor. Part of the production  
 function as a contractor is to find  
 people in all of the various areas  
 that go into making a commercial  
 with whom you can talk and with  
 whom you can establish communi-  
 cation. You'd be surprised how in a  
 business that sells communication,  
 the lack of it is the rule rather than  
 the exception. And it's very difficult  
 to find those people with whom you

Scenes from "Yesterdays," two-minute  
 Kodak commercial that received  
 thorough analysis at IRTS workshop



can establish more than just a super-  
 ficial rapport, who know that when  
 you say black, you don't really mean  
 black, but you're talking about a  
 dark grey or an almost black. And  
 it's pretty much the way you say  
 black that determines the nuances  
 you will actually get in the final  
 product.

In making a commercial, no one  
 point of view holds all the way, ex-  
 cept the point of view of consistent  
 production, and which makes an en-  
 tity out of it.

The commercial "Yesterdays" was  
 a particularly noteworthy commer-  
 cial in that it was written by a  
 writer/producer, produced by an  
 art director/producer, and super-  
 vised by a producer/producer. War-  
 ren Aldoretta, the J. Walter Thomp-  
 son producer on "Yesterdays,"  
 discussed his first involvement with  
 the project, which came to him in the  
 form of a storyboard:

The way our group works on Ko-  
 dak, the storyboard is never an in-  
 strument that locks us into our  
 shooting. The board itself is a board  
 of intent. It is used for discussion  
 purposes and also to allow us a point  
 of departure at meetings. It is a  
 frame of reference.

It is at this point, when a pro-  
 ducer begins to consider the many  
 production houses that are available  
 to him that he has to perform his  
 first major service to the client. How  
 does he do this?

He breaks all existing rules and  
 mentally sprouts wings. This is ex-  
 actly how the process should work.  
 Out goes the producer's book of do's  
 and don't's and all of the professional  
 rules and regulations of why we can  
 do that or what we cannot do. He  
 then fires up his creative imagination  
 and takes off on a creative explora-  
 tion into the exciting work of avail-  
 able creative talent.

After the producer floats around  
 in this blue-sky world of creative  
 combinations, he finally sends a mes-  
 sage back to the ground control at  
 J. Walter Thompson and there he  
 contacts the cost estimator. At that

(Continued on page 80)

**A**jax: Triad-major 8, 8, 8 into #2 902 then up to mixer, this volume on  $5\frac{1}{2}$ —bass and treble on zero. 911 on 60, 85, off, 901A switch on 1. Wobble on second bank, switch on 1. Fixed control voltage on -1, oscillator on triangular 16, into #1 902 to 904A filter range 3 regener. 7, FCV  $-1\frac{1}{2}$ ; and out to mixer on 10. Pulse from controller (on 10) into 904A filter, FCV on 2, F range on zero, waveform straight up, little knob on 3. Then triangular out to controller of 901A (all up).

What appear to be the computer control settings for the manufacture of Ajax are actually something quite different. The notation above is from the notebook of Keith Textor of Scott-Textor Productions and describes the control settings of the Moog Synthesizer necessary to reproduce the timbre (or quality and color of the tone) in a recent Ajax commercial he produced.

There's been a quiet revolution in commercials music going on during the last two or three years. The last 12 months, however, have seen the greatest growth in interest among composers and their clients in electronic music.

The electronic music of today is hardly the conglomeration of science-fiction-like sounds it used to be. A key development is the invention of the Moog synthesizer, a generator of sound controlled by a keyboard, which has made available an instrument capable of creating an infinite number of sounds, including both sound effects and music.

While it can mimic conventional instruments, the purpose of electronically synthesized music is not to replace instruments, but to create sounds which conventional instruments cannot reproduce. A majority of composers and arrangers then use these sounds in conjunction with conventional instruments.

The result is a piece of music which can sound quite conventional but has color that makes it stand out. In addition, the Moog can generate sound effects which are at the same time music. Dick Lavsky recently did a Silly Putty track using only the

Moog in which the music seems to have a "rubbery" sound (which is the only way to describe the music).

The biggest difficulty in describing the Moog to someone who's never heard one is conveying the idea that the Moog can generate virtually any sound, from a frog's croak to a harpsichord type note two octaves higher than any harpsichord can go.

This flexibility is what all the interest is about. Dave Lucas, who recently completed a set of Allegheny Airline spots on the Moog (with other instruments), has been experimenting with electronic music for four years.

"I play with it until I get the sound I'm looking for, and then I reflect on it. I can fiddle with it and get sounds I don't expect, and that sends me off in a new direction."

#### *Agency producers sit in*

The composer-client relationship has changed because of this flexibility. In the past, the composer would take the finished product to the agency and advertisers and would see if they liked it. Today, agency producers find they often have to sit in on experimenting sessions so they can pick which sounds they like best.

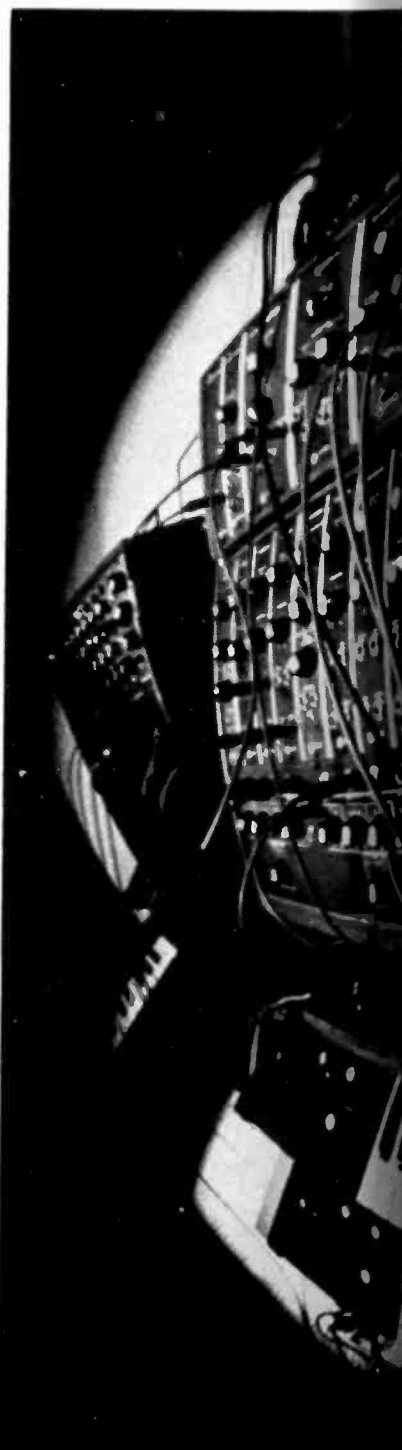
The Moog was designed by Robert Moog, an electrical engineer who played piano in his college jazz band. He spent some 10 years developing his package of oscillators, filters, amplifiers, attenuators, sawtooth and voltage control modules. The result has been a relatively low-priced piece of equipment which he manufactures in a factory in Trumansburg, N.Y., about 12 miles from Ithaca, the home of Cornell, his alma mater.

The basic unit goes for about \$3,000. With extras it comes to about \$10,000.

The Moog has some rivals, most notably the Buchla. Only two are known to be in New York, one at New York University, the other at the Electric Circus, a very "in" New York night club. Many more are to be found on the West Coast, where they are manufactured. The number of Moogs likewise diminishes as you travel West.

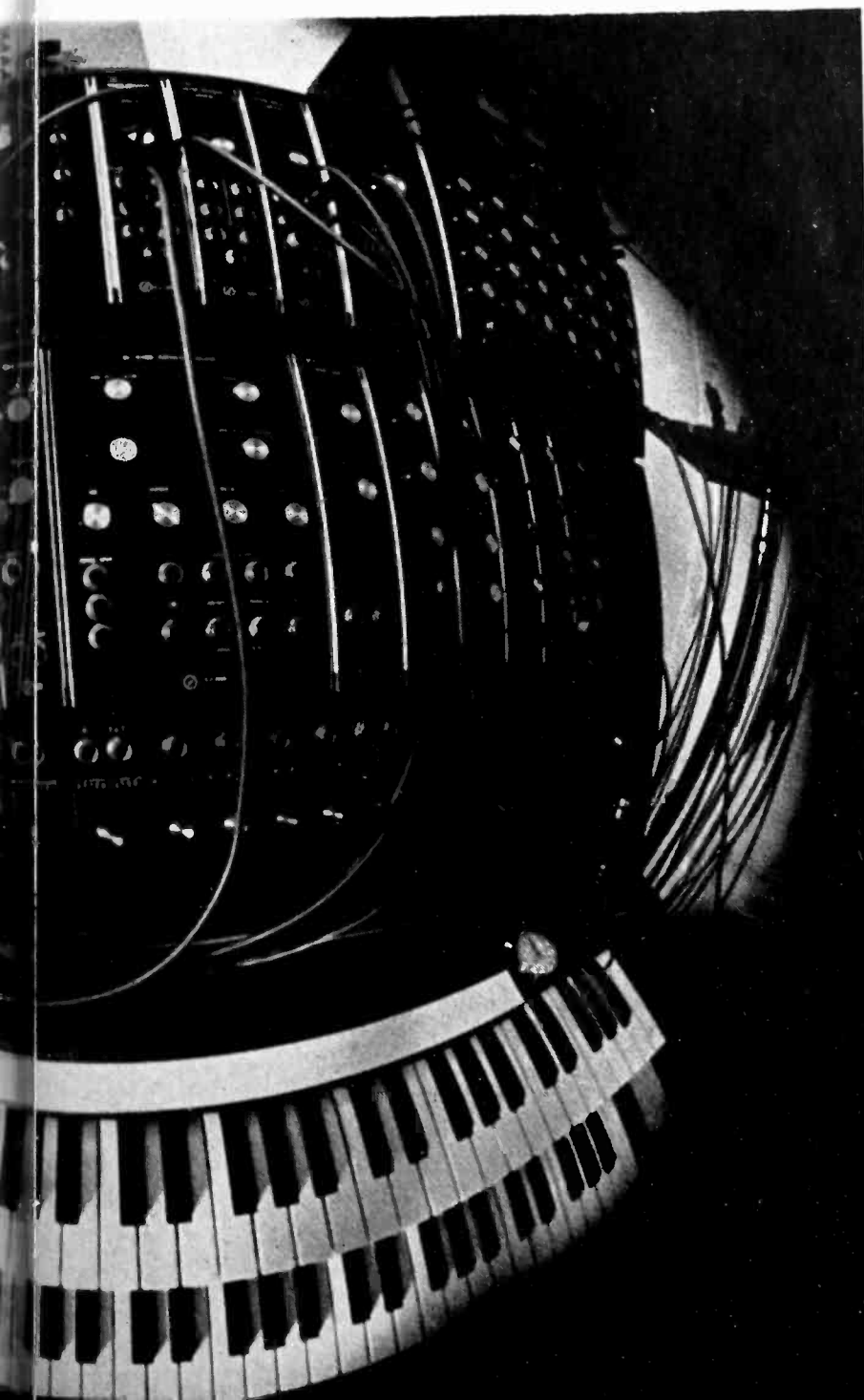
There is, however, a major differ-

## Switched-on music



*Electronic synthesizer is becoming increasingly common in recording sessions. Composers and advertisers are realizing its potential.*

*An extreme wide-angle photograph shows a Moog synthesizer set-up, with patch cords which are used to interconnect the many modules that make up the unit. Various combinations of cord positions and control settings produce an infinite number of different sounds.*



ence between the two instruments. The Buchla uses a "touch plate" instead of a keyboard. This is a flat plate, and touching it in a given area produces a specific sound.

Jack Holland, who has used both machines, finds the Buchla more effective when the music is 100 per cent electronic, and the Moog superior when electronic and conventional sounds are mixed.

The major predecessor of the Moog and Buchla was the RCA synthesizer which sat in the electronic music laboratory of Columbia and Princeton Universities. A massive contraption, it is not considered as versatile as the Moog, and very few knew how to operate it.

The Moog, although a complex piece of equipment, has been designed so that the essentials can be learned in a few hours. Anyone purchasing a Moog from Walter Sear—who helped Moog develop it and handles all sales as an independent company—undergoes a five-session indoctrination into the operation, care and feeding of the device. Many composers who do not own a Moog have taken the course to acquaint themselves with the machine.

#### *Practice makes perfect*

As with any skill, proficiency comes with practice. In addition, musicians have become so enthralled with their new instrument it's not surprising that, upon receiving his Moog and setting it up, one Chicago composer did not go home to his family for a week. He spent all his waking hours at the Moog.

While other composers have not reacted so radically to the Moog, many are impressed by its versatility. This is evident in the number of recent commercials that have included use of the Moog.

Herman Edel, Inc. has just completed Greyhound and Xerox ads. The firm uses the Moog either as a separate instrument or to amplify or qualify a sound, another capability of the machine.

Pre-recorded sounds from either conventional instruments or the hu-

*(Continued on page 89)*



**V**iking Carpets has stepped out of its place and into spots where people used to say carpeting didn't belong—kitchens and bathrooms, for example.

Using the slogans, "Viking kitchen carpet is for women who don't believe in kitchen carpet," and, "Viking goes where tile used to go and carpet never could," the company has made its way into what executive vice president Wolfe Nichols calls "the true living rooms of the home."

Viking is a small carpet company which introduced what they call family carpet (better known as kitchen carpet) to the public about four years ago. They went after the hard-surface market, and thus compete with about 250 other manufacturers. Of these, only eight make a product similar to Viking's and Nichols said Viking probably sells more family carpet than the other eight combined.

Nichols, television and massive merchandising are three of the factors that have put Viking where it is today. Viking is currently selling carpet at the rate of about \$30 million worth a year, and is aiming at \$100 million by 1972. In 1968, the carpet industry's growth rate was about 16 per cent. Viking's rate was approximately twice that.

## Viking goes where carpets fear to tread

*A small company put carpeting where it never went before and is watching sales climb toward \$100 million*

*Josh Shelley (r.) directs his son Michael and Phyllis Kirk in a Viking commercial as member of production crew looks on.*

Nichols, with 30 years' experience in the floorcovering field, is called the "milkman of the carpet business" by many of his colleagues, since he's frequently at work by 6 a.m., and sometimes even earlier than that.

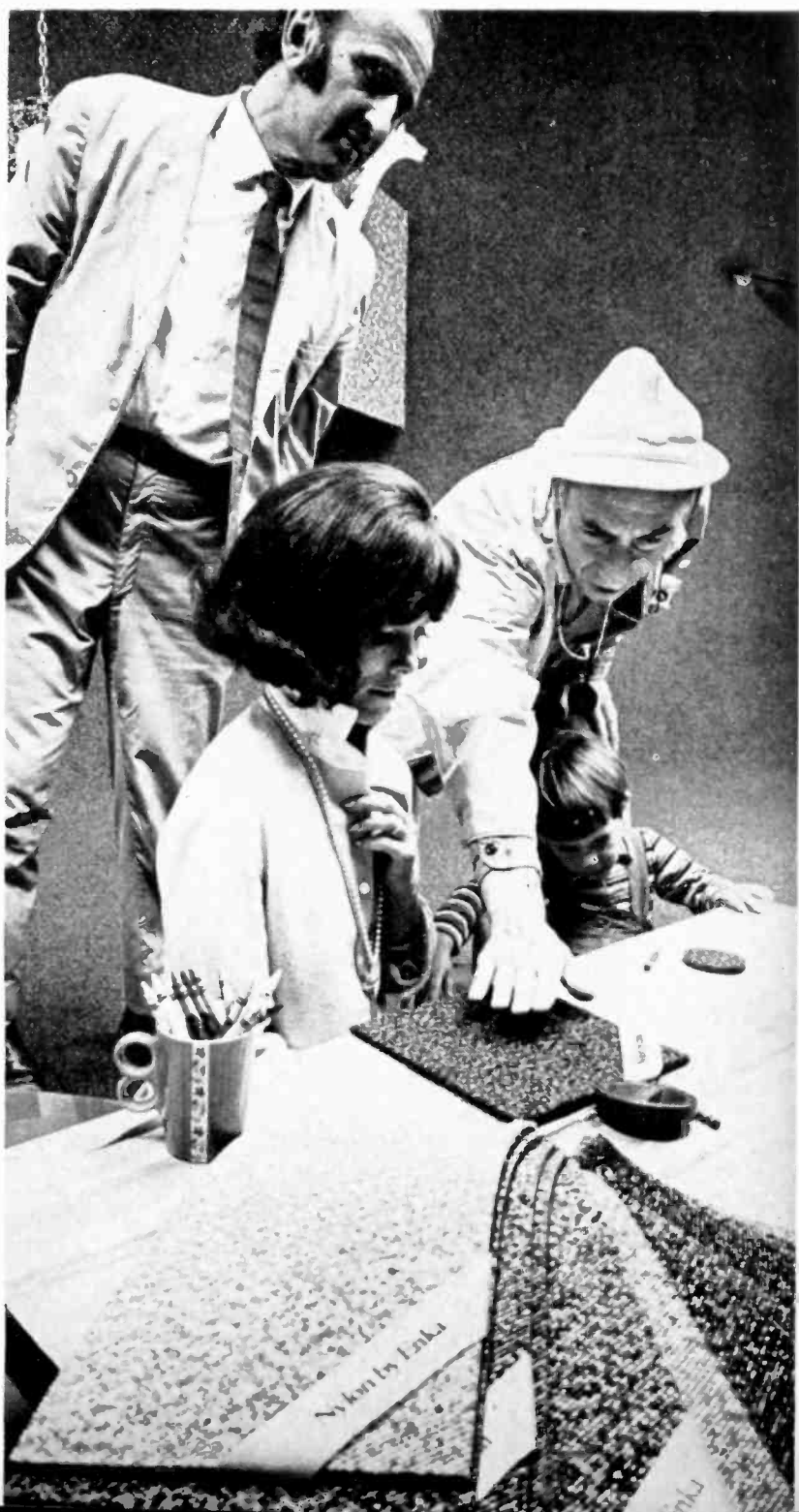
Under his leadership, the staff has grown from four people to more than 100. The carpet is sold by about 5,000 dealers across the country, and about 10,000 mechanics have been trained to install it.

Highlight of Viking's advertising is *Babar the Elephant*, a half-hour color cartoon special which has been shown twice on NBC-TV.

Viking decided to sponsor show because of its possibilities merchandising—and then, with help of NBC-TV, Random House and their local dealers, made the most of those possibilities. Nichols felt that a small company with a limited advertising budget cannot hope to get the most out of tv unless it has a large merchandising-promotional campaign running too.

He noted that Viking sponsored an Andy Williams Special. "When the show was over," he said, "people remembered Andy Williams more."

*(Continued on page*



## Educational television

It seems to be an attempt to bring order out of the multiplicity of letters that constitute various bits of telecasting which constitute their composite spell educational television. Between NET, CPB and PBL and others, national as well as local, there are seeming rivalries and petty jealousies which serve only to confuse the public and reduce the possibility of bringing meaningful didactic entertainment to a broader audience with proper funding. The only way everybody can get together the better for all is to be funded.

There is definitely a place for educational television in our world today. The commercial stations have only a limited service to this responsibility because they must address themselves to their primary responsibility which is to run a profitable business. Their main emphasis is on commercial programming that attracts a maximum number of viewers and, ergo, is attractive to an advertiser who must have efficiency in the form of low cost per 1,000 homes in order to justify the high output per pocket costs of television in relation to his sales results.

In fairness it must be said the networks have tried to set aside at least one primetime hour a week aside for news and documentary coverage of current events. The results, however, have been poor from a rating and sales point of view. The shows are part of the high expense of doing news. Without the owned-and-operated stations helping to pay the bill the networks would have to curtail their news coverage and eliminate the documentary stuff completely.

None accepts the fact that the educational process must be paid for by public funds and be programmed by a qualified group of educators or intellectuals with a concern with teaching or instructing, how does an independent organization go about raising money? And equally important, who will be the final arbitrators of the programming?

In the past, educational television has had to scratch for money. Individuals donated funds, corporations sponsored programs in exchange for an opening or closing credit, charitable funds gave grants, and some public money was forthcoming. In general, the total amount raised was not only inadequate but the method of raising it was totally lacking in dignity. The individuals raising the money literally had to beg and crawl for the money. This is one helluva way to posture an executive who is dedicating his career to doing good in the world. It would seem that there is a better way to fund this worthwhile effort. A favorite way of getting money for the essentials in government is to take it out of current tax by redistributing the money already collected. A favorite user is the Defense Department with almost \$80 billion, and growing bigger all the time. A fraction of this money would insure a highly efficient and competitive educational effort which should benefit mankind.

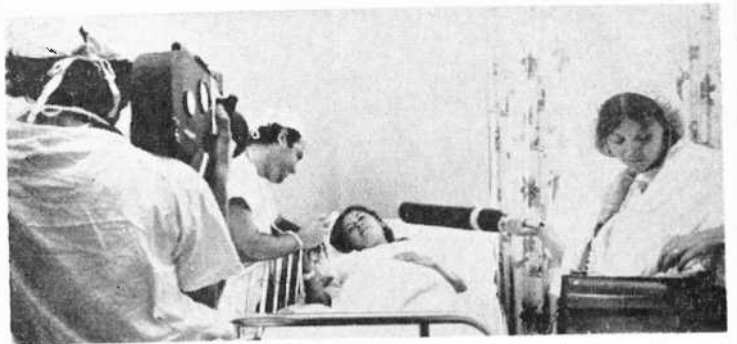
Another way of raising money that has been suggested is to tax network or station profits to pay a part of this cost. This is not such a dumb idea since some voluntary

contributions have already been donated without any visible suffering on the part of the stations. The stations cannot be relied on to do anything voluntarily and it might be wise to pressure them into paying for an independent educational effort as opposed to having to do something about it themselves.

The last possible method is to tax television sets \$5 a year. This method has worked in England and other countries with some grumbling but adequate funds. It is entirely probable that people here with guilt complexes about education and conditioning to all kinds of license fees would take it in their stride.

Assuming that funding is feasible the last question is what kind of programmers will run the uptown network. In the past they have come from educational station operators or college trained programmers or experimental producers like off Broadway types. This has proved at least adequate to compete on a local level with professional network product. It is one thing to have an ambition to reach people and cause them to look at programs that will enlighten them or help them to a better life, and another thing to get them to watch the stuff. The reason is that the educational programs aren't good enough.

The irony is that there are plenty of good men who would give almost anything to produce programs for a good cause. Unfortunately they are not sought out by the educators because they are tainted with commercial success. The educators on the other hand may only be



Public tv: the problem is money (above, a PBL show).

using this as an excuse to perpetuate their domination of this part of the medium or because of their insecurity in competing with the successful commercial producers.

The plain facts are that most good commercial programmers are intellectuals first and commercial secondarily. They would like to be associated with the better things in life and would be willing to spend a part of the year producing for posterity at a fraction of their normal salary. The head man in educational networking could well come from the most successful of this group who had made his bundle but wanted to shuffle off on a high note of doing good.

Now that the advisors to educational television include some successful businessmen, government officials, ex-agency men, and others perhaps they will stop the inbreeding and reach out for guidance from a man with a knowledge of the magic of getting people into the tent and making them better citizens when the show is over—despite their best efforts to resist the improvement.—J.B.

# Film/Tape Report

## HELP IN LOCAL PRODUCTION

It's no secret there's an increase in television expenditures by local advertisers. Local stations therefore are put in a position to make great gains by helping lure these potential customers.

Local advertisers, especially department stores, are aware that television's ability to build an image is unbeatable by any other medium. They've learned that tv can't be used successfully for pushing individual items the way newspapers can. However, to produce commercials that are image-builders is often a budget-breaking job.

To this end, Pepper & Tanner of Memphis has introduced a film library of color tv commercials made to be customized by the local station with minimum effort.

The spots, which are pre-cut to 60, 30, and 20-second versions, generally begin with live action written around a specific theme. This could be, "Wake up your imagination," "Be a creative shopper," "Get out of the bargain hunter's jungle," or "The businessman's integrity." In the middle of the commercial, there's a place to put in slides of merchandise or the physical plant. At the end of the commercial the action returns to the opening scene, which tags the commercial. Over this a client's logo is placed.

Thirteen commercials are sent to subscribers on a 13-week cycle. Stations must sign up for a minimum of 52 weeks, however. Every 13 weeks they receive a new set of commercials, including storyboards. The commercials are shot on both video tape and film for maximum flexibility. The video tape commercials are transferred to film before being sent to the stations.

Stations signing up for the commercials also receive 23 LP records of production music, with a new record shipped every month.

Also included in the package are a set of customized station identification slides, and sales and special events slides.

Cost of the entire package to stations ranges from \$75 to \$425 per week, depending on the size of the market. Payment can be arranged

through barter or cash or a combination of both.

Some of the advantages to the station of the package are obvious. Not only are production time and money saved, but the station does not have to pay talent residuals. The library is designed not to replace a local station's production staff but tries to do things that would not be possible at the local level or else would be too expensive. In addition, it frees the production staff to take on additional accounts.

Stations in about 40 markets are currently using the Pepper & Tanner library, which contains a total of 39 commercials. Stations signing up for the library receive only the newest commercials, but can purchase the previous ones by paying little more than the cost of the film prints.

## TRAINING PROGRAM READY

The first instance of an organized plan by management and a union or guild in the film production industry to take steps towards the impartial selection of apprentices has occurred. As revealed in *Film/Tape Report* last month, the training program which will begin in the Fall, will eventually result in Director's Guild or union membership, and will open new doors which heretofore minority group members have not been able to open themselves.

The program will be administered by a board of trustees representing the Directors Guild and the Film Producers Association. Milton Felson, David Golden and Ernest Ricca represent the Guild, while Benson Begun, Sanford Greenberg and Harold Klein speak for the FPA.

Princeton Associates for Human Resources has been retained to develop a two-phased selection program. One phase will be a series of psychology-based written tests. The second will be a series of participative interreactional processes which will involve groups of applicants in situations designed to determine the extent to which they exhibit the kinds of behavioral attitudes and characteristics required.

The entire selection process will be accomplished in a series of successive evaluation-elimination steps until a

limited group of applicants is commended to the trustees for an initial two-year training program.

The applicants will be placed in tv commercial production companies, industrial film producers, theatrical producers, and possibly in live tape tv productions. Each trainee will have worked in each of these areas by the end of his two-year stint. At the end of the program, he will be automatically accepted into the Guild as a second assistant director.

## ADVERTISING EDUCATION

Twenty-five agency staffers, many of whom are not involved in tv production at all, are taking a course in television production at the New York Institute of Advertising.

Robert Warner, senior television producer at McCann-Erickson, who is teaching the course for the third time, believes that many who are taking its course "want to get a smattering of the mystique of tv."

More exactly, account executives and other agency staffers are finding it important to be able to explain to clients the reasons for commercial costs being so high, or why video tape or film should be used (one reason: shipping video tape is very expensive), how time can be saved in production and post-production (you can shoot on film and edit on tape), and how to avoid the trap of net and gross estimates.

Warner points out that the people in his course could learn all this a work, but the mistakes made along the way could cost the agency plenty.

Art directors, production assistants, account men, and even the president of a small agency are taking the course.

## MIAMI FILM COUNCIL

As a first step in unifying Florida's film industry, the Greater Miami Film and Television Council is being formed. The Council's stated objective is to encourage a good financial climate, offering every inducement to film producers in establishing permanent operations in Florida.

A unified film industry package of proposals to be presented to the state legislature will include specific goals such as tax reform.





## Legends have to start somewhere

And, in television, a lot of legends have started at Reeves. Now, new legends are being born at Reeves Television Studios at Lincoln Square. Reeves built its reputation on doing the impossible.

Like producing a 60-second tire commercial in one afternoon, duping it that night and delivering it, ready for distribution, the next morning. Or, producing six segments for a daily half-hour quiz show in one day, every week. Or two dramatic shows, back to back. Whether you've got a 60-minute show or a 10-second commercial,

Reeves has the facilities to handle the job. The whole job. We can handle everything—from complete studio shooting facilities to the finest post-production work. All under one roof.

Lincoln Square means three shooting stages, the best equipment and engineers, and access to the most complete video post-production service in the world.

Office facilities. Two viewing rooms and two electronic editing rooms. All models of comfort and efficiency. The equipment is the best—PC 70 color cameras, VR 2000 recorders, "Little

Shaver" backpack cameras and recorders. All manned by expert Reeves technicians.

The result? An unparalleled color-perfect product, ready for viewing. And if location work is part of your job, Reeves' Airmobile-Video™ System is ready to leave for any place in the world—overnight.

Become a part of a legend in the making. Come to Reeves Television Studios at Lincoln Square. Have a look around. See our facilities. See our demo reels. See how Lincoln Square fits your job.



**REEVES**  
VIDEO DIVISION

A DIVISION OF REEVES BROADCASTING CORPORATION  
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388  
101 WEST 67TH STREET, NEW YORK, N.Y. 10023. (212) TR 3-5800 TWX 710-581-5248

# WORLD FAMOUS!

## GUILLOTINE SPLICERS

NOW  
AT



## LOWER PRICES!

### FEATURES:

- Uses non-perforated tape which costs only \$2.00 per roll, as compared to \$8.33 per roll for perforated tape.
- Makes splices 35% faster than conventional pre-perforated tape splices.
- Automatic one-step operation cuts and perforates tapes, bonding tape to film for stronger splices.
- Makes butt, overlap or diagonal splices.
- Rebuilds torn sprockets, breaks and tears without losing frames.

MODEL NO.	PRICES:		
FGU-12	16mm	Straight Cut	\$145.
FGU-11	16mm	Straight & Diagonal Cut	\$155.
FGU-14	35mm	Straight Cut	\$155.
FGU-13	35mm	Straight & Diagonal Cut	\$180.
FGU-10	8mm	Straight-Professional	\$200.

### F&B/CECO

315 West 43 Street • New York, N. Y. 10036

(212) JU 6-1420

### DEALER INQUIRERS

Interclinema corporation  
311 West 43 Street  
New York, N. Y. 10036

Parliament Equipment Co.  
351 West 52nd Street  
New York, N. Y. 10019

### ZOOMING IN ON PEOPLE

RALPH RISKIN has been appointed general manager for MGM Television. He joins MGM from his own firm Stylists Unlimited, a commercial production packager.

MGM has a new sales representative in the southern division. DAVID F. SIFFORD will work out of the company's Atlanta offices. Prior to his new post, he was a sales representative with International Paper.

CHARLES A. PRATT has been named president of Bing Crosby Productions. Pratt was formerly vice president in charge of program development for BCP. Prior to that, he was director of corporate development for Cox Broadcasting.

Pratt succeeds BASIL F. GRILLO who will assume new duties in the organization. He will remain active on the board of directors and in the acquisition field for Cox Broadcasting.

BCP's new manager of station promotions is GARY YOUNG. A former sales manager of KCBY-TV Coos Bay, he will be based in Portland and will be working with tv stations in various facets of local promotions.

CORNELIUS F. SULLIVAN has been named associate director of business affairs for CBS Enterprises. Sullivan joined CBS-TV as an associate director of business affairs in 1966 after six years with NBC-TV.

R. GUY SPENCER has been named an account executive with the Walter Reade Organization's tv division. Spencer was previously with Grey Advertising as an assistant account executive.

STANLEY J. SOLSON has been named director of research for Screen Gems. In his new capacity, Solson will be concerned with all the research activities related to Screen Gems' national sales, syndication, broadcast

and international divisions, as well as the company's various research projects.

### BEN CASEY AVAILABLE

The master of the scalpel Ben Casey, has finally carved his way out of residual negotiations and is now available for syndication through ABC Films.

Immediately picking up the show were the Kaiser Broadcasting stations WKBG-TV Boston, WKBF-TV Cleveland, WKBD-TV Detroit, KBBY-TV San Francisco and WKBS-TV Philadelphia.

Cox Broadcasting also picked up the program for its stations, WHIO-TV Dayton, WSOC-TV Charlotte, WPTV-TV Atlanta and WHC-TV Pittsburgh.



Doug Smith (l.) manager of WFBC-TV Greenville and Dave Abbott (r.) manager of WLWC-TV Columbus were on trips to Hawaii awarded by Bing Crosby Productions at the NAB convention. Nikki Fink makes presentation, as BCP sales manager Edward Broman looks on.

NEW YORK  
PL 7 - 7120

Key to Quality

FILM OPTICALS  
Inc.

optical photography  
aerial image  
anamorphic photography  
liquid gate  
animation

0000

for TOTEM PRODUCTIONS, INC.

**SYNDICATION**

TV's first regularly scheduled gos-  
 Ra Barrett, has joined Metro-  
 dia television under a long term  
 tra. Miss Barrett who resigned  
 imar position with the ABC-TV  
 o's, will appear on the Metro-  
 dia stations and will be syndicated  
 ough **Metromedia Producers**

erp.  
 Hereports will feature interviews  
 thationally-known personalities,  
 welas the latest behind-the-scenes  
 oration covering the motion  
 tv and recording industries.  
 Saji, a travel-adventure series  
 men over 100 different countries,  
 beg released for foreign and  
 arec syndication by **ABC Films**.  
 Pruced by WTMJ-TV Milwaukee,  
 e sees features as host the award-  
 ming photographer, Murl Deus-

g.  
 The series is available as either  
 0, half-hours or 130 one-hours.

**COMMERCIALS MAKERS**

MAVIN FRIEDMAN has joined MPO  
 ideonics as a director. Friedman  
 ill direct at both New York and  
 ollywood studios as well as on loca-  
 on. Previously he had been a de-  
 signer-director at UPA doing anima-  
 on. Most recently, he was a live  
 ction director at Elektra and Wylde.  
 CHECK MANNO has joined Dimen-  
 sion Productions Ltd. as vice presi-  
 ent and general manager. Manno



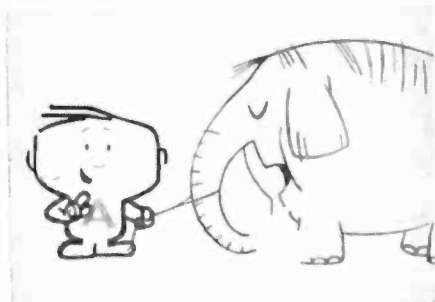
MANNO

doms to the production house from  
 VB where he held a similar position.  
 Previously, he was general manager

**EROME J. COHEN, INC.**  
 (Jerry & Ron)  
 West 34th St., New York I, N. Y.  
 244-8075  
 MOTION PICTURE & TV INSURANCE  
 SPECIALISTS

# Advertising Directory of **SELLING COMMERCIALS**

American S & L • Lund-Heitman Smith



BANDELIER FILMS, INC., Albuquerque

Esso Imperial Oil • Cockfield, Brown Ltd.



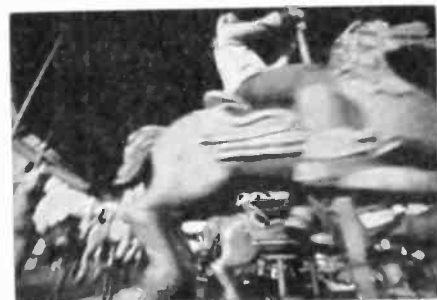
MOVIERECORD, INC./ESTUDIOS MORO

Armstrong Cork Co. • BBDO



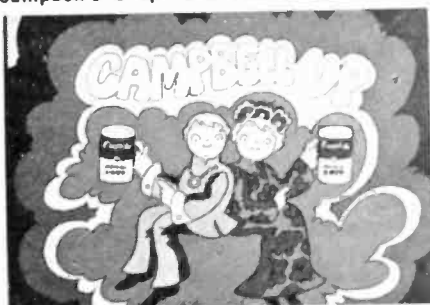
GERALD SCHNITZER PRODS., Hollywood

Franco-American Macaroni • Leo Burnett



N. LEE LACY/ASSOCIATES, LID., Hollywood

Campbell's Soup "Poster" • BBDO



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

Hunt Foods • Young & Rubicam



THE HABOUSH COMPANY, Hollywood

Denalan • William Esty Co.



SPI SNAZELLE PRODUCTIONS, San Francisco

Kraft Cheese—American Singles • J. W. T.



PELICAN PRODUCTIONS, INC., New York



of Film Fair in New York.

DVI has signed advertising photographer DAVID LANGLEY to an exclusive contract for television commercials. Langley is an illustration photographer. He was formerly associated with the Stone-Langley Studio.

RICHARD A. ROMAGNOLA has joined Tele-Tape Productions, Inc. as an account executive in the agency sales department. Romagnola was previously with NBC-TV as a unit manager on the *Tonight Show* and *Match Game*.

He was also associated with RCA.

JERRY BEAM has joined the staff of Filmways of California as a director. Beam was formerly with the Haboush Co. He is noted for his *avant garde* approach to filming.

ARTHUR WILLIAMS joins Dimension Productions. Prior to joining the company as an editorial supervisor, he was at Elliott-Unger-Elliott for five years as an editor, and at VPI for three years in a similar capacity.

ALFRED MARKIM is the new vice president in charge of operations at

Teletronics International. Markim was previously president of Recording Studios, Inc.



MARKIM

He will supervise all operation activities at Teletronics. Prior to RS he was a vice president of the Landau-Unger Co. for four years. From 1958 to 1963, he pioneered in videotape production as vice president of MGM Studios.

#### DISADVANTAGES

There aren't only disadvantages in smoking Benson & Hedges' 100s—shooting the commercials is no small feat either.

DVI director Ted Devlet used 15 actors and actresses, 100 crew members, seven standing sets and Puerto Rico locations in the three weeks of shooting.

The new series of commercials is made up of a number of vignettes—over 40 in all. These will be cut together to provide a number of minutes, 40s and 30s.

The new vignettes include shots of a submarine, the north woods, side streets, a San Juan nightclub and many Puerto Rican locations. The spots are scheduled for airing later this month.

#### DOTTED LINE

*The Sound and the Scene*, 20th Century-Fox TV's entertainment special starring Bobbie Gentry has been sold to the Storer Television stations and Metromedia Television.

*Four Hands on the Wheel*, an hour-long sports special produced by Triangle Stations, will make its debut this month in at least 175 markets under the sponsorship of E.I. du Pont.

Levi Strauss & Co. has purchased another Triangle production, *The California Rodeo* for airing in at least 175 markets beginning September.

**ALL YOU NEED IS**  
**LANDIS**  
**WOLF**  
**WINC!**

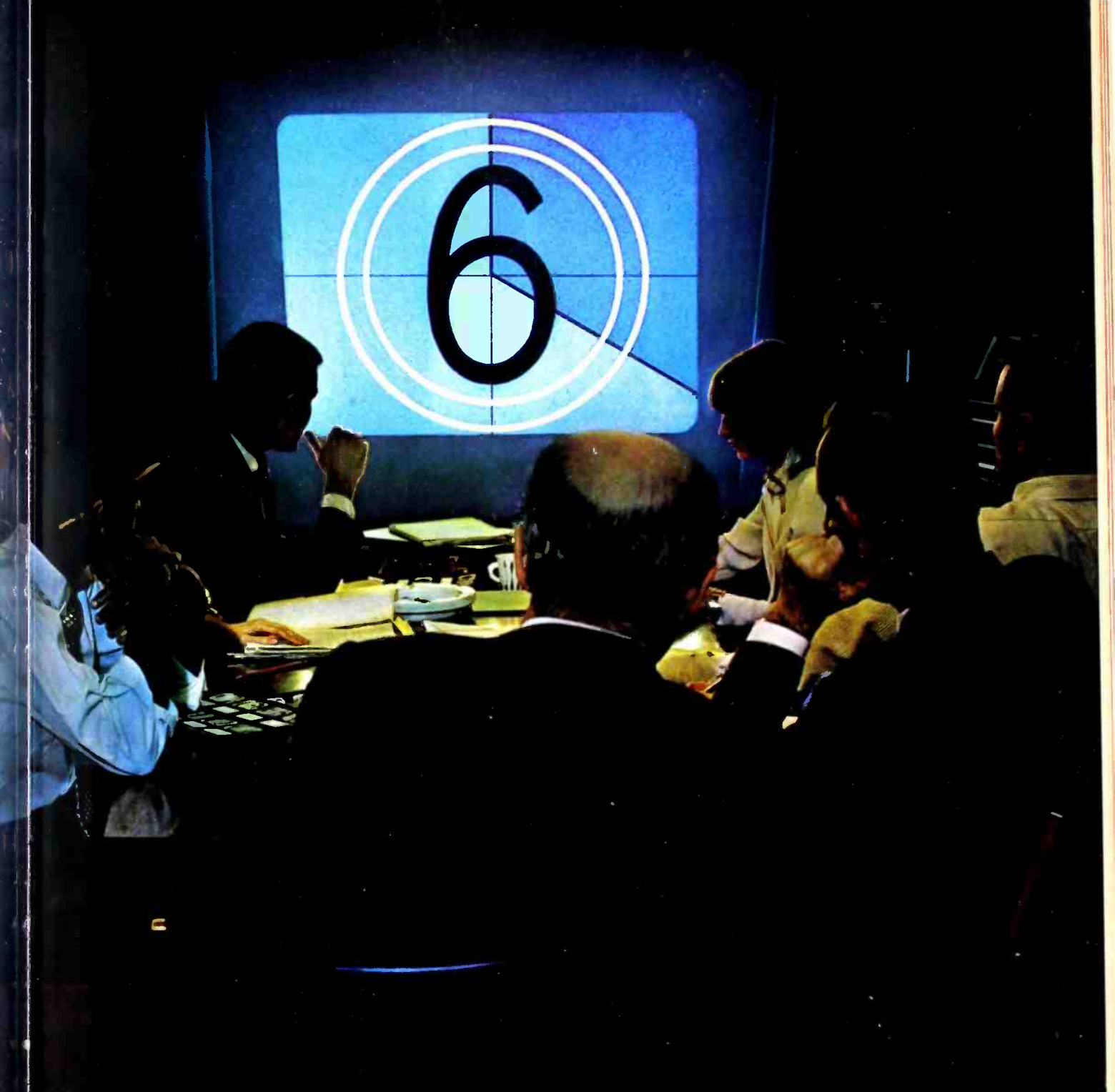
FOR FILMS

25 W. 56. Street / New York City 10019

SOLARIZATION MULTIPLE SCREEN	STROBE EFFECTS	ANIMATION GRAPHICS	DISSOLVES STRAIGHT CUTS
The Optical House inc.		The Optical House inc.	

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

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



## Willing to spend a little less to see a better looking commercial?

There are three Kodak improvements in color-film technology to save you a little time, a little money, and add a lot of quality to your color-film commercials.

In the camera you've got new EASTMAN Color Negative Film 5254. One stop faster than 5251, but it's in there with all the quality you've counted on for years. Result?

A chance to do creative things in color that you could only do in black-and-white before.

Then, in the lab you've got new EASTMAN Color Reversal Intermediate Film 5249. Cuts out a master positive generation when 16mm release prints are made for spot distribution. Result? Color release prints with better video quality.

Also in the lab you've got a new machine called the EASTMAN 1635 Video Color Analyzer. This compact, solid-state, sock-it-to-any-wall-socket package shows a positive video color image directly from nega-

tive or positive film frames. Result? This image lets the operator determine color printing data that makes the first release print commercially acceptable every time. How does that grab your tight deadlines?

That's what Kodak's done for you lately to keep your spots on top.

### EASTMAN KODAK COMPANY

Atlanta: 404/351-6510 Chicago: 312/654-0200  
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131  
New York: 212/MU 7-7080  
San Francisco: 415/776-6055

Kodak

fore that, he served with Keynon & Eckhardt for 17 years.

The creative team of OGDEN NIELD and NORMAN GREY have joined the staff of Keynon & Eckhardt. They will work together on the Lincoln-Mercury account.

Both join the agency from Marschalk, where they also worked as a team. Nield's past agency experience was with BBDO and William Esty. Grey joined Marschalk as a copywriter and then switched to art director.

DONALD L. GOULD has joined Campbell-Ewald as an art director. Before joining the agency, Gould was an art director at Grey Advertising and McManus, John & Adams, both in Detroit.

N. W. Ayer has promoted ROBERT O. BACH and THEODORE M. REGAN, JR. to new creative positions as senior vice presidents.

Bach, who has been senior vice president and director of creative services for the Philadelphia region, moves to the corporate post of senior

vice president for creative services with specific responsibilities in



BACH

areas of recruiting creative talent and in promoting the creative products of the agency.

Regan succeeds Bach as director of creative services for the Philadelphia region. He has been with the agency 12 years, starting as a copywriter directly upon graduation from Haverford College.

TED WHITE has joined Scali, McCabe, Sloves as a copy supervisor. White was previously with Daniel Charles; Papert, Koenig, Lois; and Leo Burnett.

HELEN MARCODES has joined Jantink & Partners as head of the department and also as an associate partner.



MARCODES

Previously, Miss Marcodes has been head of the tv department at Smith/Greenland. Earlier she has been a producer on the staff at Jantink. She started at Papert, Koenig, Lois.

In addition, PAMELA REEVE has joined the agency as an associate producer. She, too, came from Smith/Greenland.

Four other creative appointments are DICK LOPEZ, art director; JOANN RUESING, associate producer; SAM DANA, writer; and JACK SILVERMAN, writer.

## FROM COMMERCIAL HITS TO HIT COMMERCIALS!

ESSO	McCann-Erickson
FORD	Grey Advertising
TOUCH TONE PHONE	BBDO
ARMY & WAC RECRUITING	N. W. Ayer & Son
VAN HEUSEN	Grey Advertising
IDEAL TOYS	Grey Advertising
HUSH PUPPIES	MacManus, John, & Adams
CONTAC (Symphony of Symptons)	Foote, Cone & Belding
RHEINGOLD	Grey Advertising
FORD (Pop Option)	J. W. Thompson



## LAURIE PRODUCTIONS, Inc.

165 West 46 St. New York, N. Y. 10036  
(212) 582-2975

DAVE MULLANEY—Creative Director • JOHN MACK—Sales Director  
ELLIOT GREENBERG—Composer, Arranger • HARRIETE PAULL—Sales Rep.  
CHARLES FOX—Composer, Arranger • JOHN ABBOTT—Composer, Arranger  
JEAN JACQUES PERREY—Electronic Music

video tape  
distribution  
and storage

PRINT SERVICE • STORAGE • DISTRIBUTION

Film  
Effects  
Incorporated



409 THIRD AVENUE, NEW YORK, N. Y. 10016 / 679-9088



**NEW INDICATORS**

Recommendation that the syndication business is in good shape may be that everyone is trying to get into it. The most adventurous company is **Telecolor Productions, Inc.** of Washington, D.C. and Alexandria, Va. Heading the new syndication division will be Evin Baruch.

TeleColor is a production center with facilities for producing commercials and programs, and providing mobile coverage of sport and news events.

**National Teleproductions** of Indianapolis and **Broadcaster Television System** of Cleveland have entered into an agreement to produce a group of nationally syndicated programs during 1969-70.

Five in the group will be *Sun Country*, a half-hour country music program that will begin airing this fall.

**NEW YORK ACADEMY AWARDS**

The New York chapter of the National Academy of Television Arts and Sciences has presented local area Academy Awards for five program achievements and five individual achievements. The awards are for excellence in the arts and sciences of television as produced and seen in New York during the period covering September 1, 1967 through August 31, 1968.

Winning programs with their stations and producers are: *Air Traffic* from *Over New York*, WOR-TV, Stanley Friedman; *Dial M for Music*, WCBTV, Ethel Burns; *LSD: The Trip to Where*, WABC-TV, Tim Knit; *Take It Off*, WABC-TV, Lew

**Unparalleled opportunity.**

A young public company in the communications-entertainment field has immediate need for sales personnel with extensive experience to sell its color video-tape production facilities (mobile and studio) to advertising agencies, production companies, networks, etc.

Company also needs personnel with experience in TV syndication to develop production and sales.

Limited chance for advancement, substantial draw, stock options, and multitude of other fringe benefits. Send resume with complete information to Box 264 Television Age. All inquiries will be treated confidentially.

# Advertising Directory of **SELLING COMMERCIALS**

Nervine • Jack Tinker & Partners



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Schoenling Lager • Don Kemper Co.



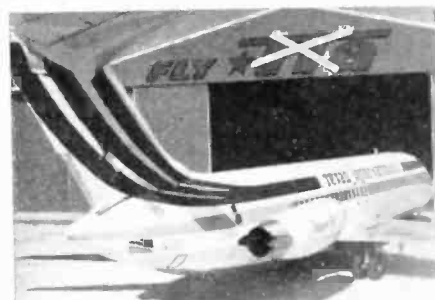
WGN CONTINENTAL PRODUCTIONS, Chicago

Royal Crown Cola • D'Arcy Adv.



FILMFAIR, NEW YORK

Texas International Airline • AD, S



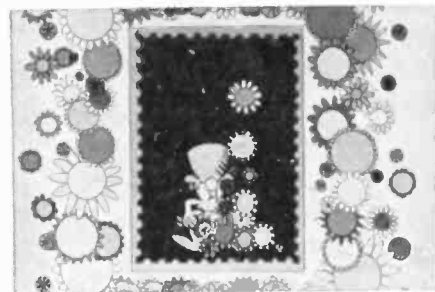
JAMIESON FILM CO., Dallas

Salem Cigarettes • William Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Top Value Stamps • Campbell-Mithun



PANTOMIME PICTURES, Hollywood

Schenectady Savings Bank • Hu Chain As.



LOGOS TELEPRODUCTION CENTER, Arlington

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

Schwartz and James Cronin; *The Man and the Dream*, WNYE-TV, Florence M. Monroe.

Individual winners were: Stan Alper, lighting director, *A Contemporary Memorial*, WCBS-TV; Chuck Austin, cameraman, *The Great Swamp*, WNBC-TV, Ralph Curtis, director, *A Contemporary Memorial*, WCBS-TV; Phebe Haas, music supervision, *The Great Swamp*, WNBC-TV; Larry Schneider, audio, *A Contemporary Memorial*, WCBS-TV.

In addition, Governor's Citations were presented to:

- WCBS-TV for the presentation of *Opportunity Line* which resulted in employment of over 1,500 persons in the tri-state area;

- WNBC-TV for its crime and community project, a concerted effort to alert and inform the New York community on the causes and consequence of crime;

- WNDT for continuing to present highly cultural programs;

- WNEW-TV for involving the public and serving their special needs by televising *With Mayor Lindsay*, *Harlem Cultural Festival*, *Focus spots* and *Safety Tips*.

- David B. Fein for encouraging original local programming through the creation of a wide variety of formats during the past three years as executive producer at WABC-TV.

- Ray Abel director/producer, Alwin Nikolas choreographer and Herb Gardener, engineer in charge,

for their contributions to "Limbo" on WCBS-TV's *Repertoire Workshop*.

### FLASH LIGHTS TAPE

Reeves Video is now using the principle of electronic flash to light tape commercials through the use of the Unilux system 500. The unit flashes at a rate of 30 times per second, syncing with the camera and eliminating "smear" on the tape. Since, in effect, the camera is taking a picture of a still (frozen in motion) object, every action is said to be needle-sharp, skin tones are subtle and the blur of motion is gone.

Reeves has the exclusive rights to the Unilux lighting system which means a producer must book the equipment through Reeves, although shooting can be done in any studio.

The Unilux system eliminates the need for animation, says Reeves, since multiple effects can be created within the camera in conjunction with the lights and video electronics. For example, brand names and company logos, when twirled before the Unilux system, form designs which would require weeks of plotting with an animation bench.

Under the lighting direction of Imero Fiorento, Reeves has prepared a demo reel showing what Unilux can do. The demo includes examples of pouring, carbonation, animated logo, cosmetic application, three-dimensionality of products, illusion of slow motion.

### TECHNICAL TOPICS

General Electric and Fr Projection Corp. have jointly announced a new color tv and application for their equipment.

GE manufactures the PJ-400 color video projector which offers a large size tv image. Front Project makes the Studio 90-M, which allows GE's image to be realistically rephotographed with live models color broadcast or filming capability.

The GE PJ-400 is fed from a television and projects into the Studio M. The Studio 90-M projects on Retro-Reflex screen. The bright image returns to the camera through the Studio 90-M. From there it is on air or on tape. This combination of the two units fills a variety of screen sizes up to 12' x 16' with a broader quality image.

Berkey-ColorTran, Inc. (a division of Berkey Photo) has introduced its Anti-G adjustable hanger which supports luminaires weighing up to 80 pounds. A fingertip knob permits the dialing of the appropriate weight settings.

Height adjustment is achieved by an operator at floor level, or through pole operation. The suspension design prevents the Anti-G hanger from twisting and holds the luminaire securely in any position.


The hanger is available in six, ten, and 15-foot lengths, and is priced from \$123 to \$144.

SOS Photo-Cine-Optics has announced available a new 38-page catalog of editing, film handling equipment and accessories. The free catalog features more than 1,000 items for the motion picture and tv industry. Recipients will also get the complete 300-page catalog when it comes off the press.

The 38-page catalog is available by writing on company letterhead to SOS Photo-Cine-Optics, Dept P1 315 West 43rd St., New York, 10031.

New from Beaulieu is its 400 ZM Super-8 camera. Priced at just over \$800, the camera features a macro system with precise power focusing up to one millimeter from the surface of the lens, a motorized zoom with variable speed setting from two to 12 seconds, a choice of film speeds from two f.p.s. to 70 f.p.s. and any speed in between, and "the largest, brightest and most luminous reflex viewing screen (27X magnification.)"

MU 7 1680



**WILL LORIN and ASSOCIATES, INC.**  
MUSIC FOR ADVERTISING

330 EAST 46 STREET, NEW YORK, N.Y. 10017

**djm** FILMS INC. 582-2320

EQ FRIEDMAN  
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

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MAY 5, 1969

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

The recent Nielsen report on tv viewing habits and trends, an annual project of the rating service, provides a broad look at the industry today.

Among the facts shown: U.S. households averaged 13 hours and 34 minutes of viewing time per week, as of November, 1968.

There were variations, however, depending on education and income of the head of household, by territory and by household size.

Of households whose head has completed one or more years of college, the set was on for shortly over 38 hours, as compared to close to 43 hours in homes of high school graduate, and 43 hours in homes where the head finished eight or less years of grade school.

Seventeen per cent of the viewing time in households headed by a college-educated person was after 11 p.m. as opposed to eight per cent in homes in the least-educated class. The highest-educated group viewed less in Monday to Friday daytime, but primetime viewing for the entire week was in the 33 to 35 per cent range for all classifications.

In the income category, households in the upper income group viewed more than the other two. The weekly total was 45 hours, 8 minutes, as compared to 44 hours, 41 minutes for middle income and 40 hours for lower income. The per-

centage of viewing done in each time period was very close for all three groups.

The territorial range was just over four hours, with the East Central section of the country viewing the most, 46 hours weekly, and the Pacific area, at the low end, viewing 41 hours, 53 minutes. The West Central area was second highest, followed by Northeast and South.

Household income and education of the head of the house appear to be big factors in ownership of color tv sets. As of February 1, 1969, 57 per cent of upper income homes owned at least one color set, as opposed to 31 per cent of middle income homes and 15 per cent in the lower income group.

By education of head of household,



*Martin Orlowsky buys for Procter & Gamble at Compton Advertising, New York.*

41 per cent with some college owned color sets. In homes where the head was a high school graduate, 38 per cent had color tv; where the head had one to three years of high school, 34 per cent; and, eight or less years of grade school, 21 per cent.

A Nielsen study also showed that homes owning a color tv set watched more than those with only black and white, with the largest difference in primetime. The study also showed that even after the "novelty" of color had worn off, viewing remained higher than in a b&w only home.

The lady of the house averages 29 hours, 44 minutes weekly at the tv set, while her male counterpart is there for just over 23 hours. The range for man of the house, however, goes from 18 hours, 39 minutes for those with four or more years of college to almost 32 hours for men over 65.

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

## **American Home Products** *(Cunningham & Walsh, New York)*

Buys are underway for various AMERICAN HOME products in over 25 markets. They will be running from seven to 11 weeks, depending on the market. Bob Hall worked on the buy.



**Anderson, Clayton & Co.**  
*(Benton & Bowles, New York)*  
 Commercials are running in over 50 markets for CHIFFON margarine and SEVEN SEAS salad dressings. Early and late fringe 30s will be running till further notice in an attempt to reach women. Ann Rosenberg is the buyer on the account.

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

A buy for RIVAL dog food breaks issue date in about 10 markets. Day, fringe and prime 30s and minutes will be running until June 29. Lorraine Furay worked on the buy.

**Best Foods, division of Corn Products Co.**  
*(Dancer-Fitzgerald-Sample, New York)*

Commercials for HELLMAN'S mayonnaise are due to start in over 50 markets on May 19. Early and late fringe and prime 30s, aimed at women, will run until June 15. Georgette Robinson is one of the buyers on the account.

**Best Foods, division of Corn Products Co.**  
*(Foote, Cone & Belding, New York)*

A buy for CACKLEBIRD broke shortly before issue date in a few markets. Day and early and late fringe 30s will be running for nine weeks. Betty Booth placed the buy.

**Best Foods, division of Corn Products Co.**  
*(Sullivan, Stauffer, Colwell & B...*  
*New York)*

Commercials for RIT liquid rug stain are already underway in under 20 markets. Day, early fringe and prime minutes, aimed at women, will be run until the end of June. Medlina McLaughlin placed the buy.

**Coca Cola Co.**  
*(Marschalk, New York)*

A buy for MINUTE MAID orange juice is underway in about 25 markets for 10 weeks. Early and late fringe 30s and minutes, with women the target audience are being used. Johnny John placed the buy.

**Colgate-Palmolive**  
*(Ted Bates & Co., New York)*

A buy for various COLGATE product is underway in over 50 markets. Day and early and late fringe minutes will run through the end of May. Brenda Nelson and Marcia Bernson worked on the buy.

**Dole Co., division of Castle & Cooke**  
*(Richard K. Manoff, New York)*

Issue date is start date for a buy for BUMBLE BEE seafoods going into under 10 markets. Day, early and late fringe and prime 20s, 30s and 60s will be running through July 13 in an attempt to reach women. Gaffigan placed the buy.

**General Foods**  
*(Benton & Bowles, New York)*

Buys have been placed for various GENERAL FOODS products. Early and late fringe 30s and 60s will run through June 2 for GRAVY TRAIN. Edward Del Vecchio placed the buy.

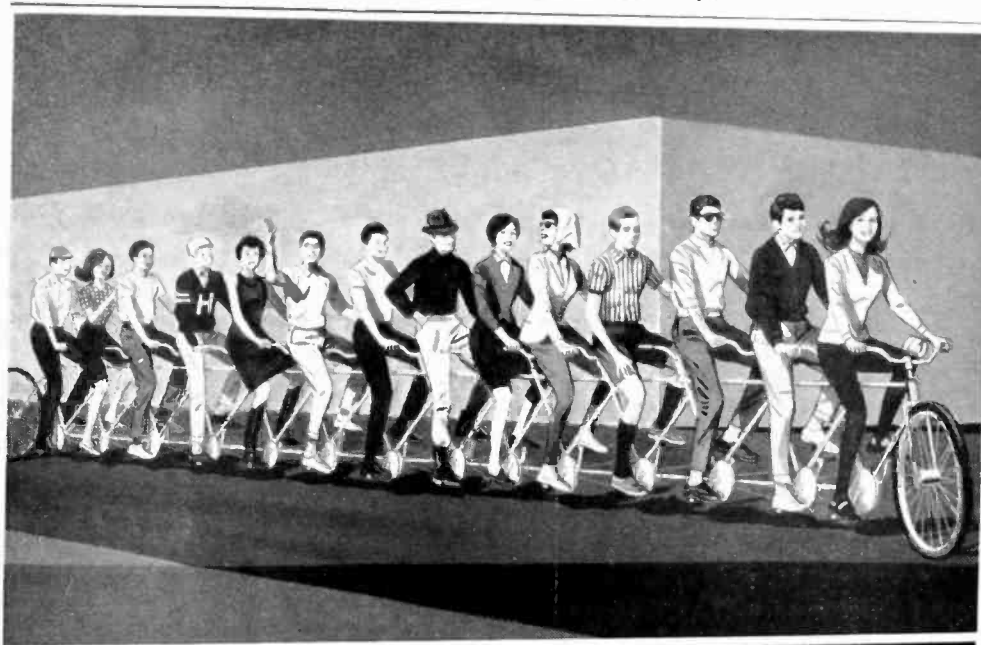
Commercials for ORANGE PLUS broke shortly before issue date and will run for six weeks. Richard Morris is the buyer.

Over 50 markets will see spots for HONEYCOMBS, ALPHABITS and SUGAR CRISP until the end of May. Day 30s and 60s are being used. Ray Deutschman is the buyer.

**General Foods**  
*(Young & Rubicam, New York)*

Buys are underway for various GENERAL FOODS products. For JELLO pies, late fringe 60s are being seen. Early and late fringe 30s are being used for BIRDS-EYE combination vegetables, and for the Five-Minute line, minutes in daytime are being used. Day 60s are also being used for DREAM WHIP and freeze-dried SANKA, and early and late fringe 30s are running for GAINES-BURGERS. The Y&R regional buyers worked on the GF accounts.

*(Continued on page 54)*



**YOU MAY NEVER SEE A 14-SEAT BICYCLE\***

**BUT...in the 38th TV market you'll see the biggest audience share on WKZO-TV**

WKZO-TV gives you one of the lowest costs-per-thousand in the

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



top 50 markets. A 49% prime-time share in this giant 3-station Grand Rapids-Kalamazoo market makes WKZO-TV a top 50 best buy.

Ask Avery-Knodel how to become a big wheel in this 2 1/4 billion dollar retail sales market.

Source: SRDS and ARB, 1968.

\*A 14-seat tandem bicycle 31 feet long was made in England in 1967.



*The Tolzer Nations*

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

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

**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

**EXPERIENCED BUYER**

9 years with major Southern agency, all media, wants to relocate.

Box #625, Television Age

## BAR IN TIME OF NEED

Every effective spot television salesman is aware of the unique values the Broadcast Advertisers Reports (BAR) may contribute to the closing of potential piece of business.

BAR reports are based on the monitoring of magnetic tape recordings made off-the-air in the local market area. Continuous tape recordings of all programs broadcast by the major television stations in the market are shipped each day to the BAR production center, where reports are compiled under rigid playback controls.

The report contains non-network commercial activity only, and does not indicate announcements which are public service, prize descriptions or program/talent promotion.

BAR prepares and issues its compiled information on a once-a-month basis for major television markets. The information supplied reveals the total schedule for a specific advertiser; on which stations the schedule is being aired; the exact times and days of the week the announcements run; and within or adjacent to which programs the commercial had been broadcast.

This exact information will, in many instances, prevent misrepresentation of availabilities by a salesman to a buyer. If a buyer wants a 5-6 p.m. news spot and it's no longer available, some salesman will say it is not available and run the spot at exactly 5 or 6 p.m.: adjacencies immediately preceding and following the news program. The contract from the rep to the buyer will say 5-6 p.m. However, the advertiser will at no time ever run within the news.

An alert, competitive salesman may, by continuous checking of BAR reports, point out to a buyer that he is not getting what he ordered and may successfully switch the advertiser's business to his stations.

Many stations will "fix" advertisers during the first half-hour or hour of late night programs such as movies, Johnny Carson, Joey Bishop, etc. Consequently, advertisers not promised favorable treatment will rotate unfairly throughout the entire length of the late night features, more often than not appearing toward the end. BAR will demonstrate exact advertiser rotation, and continued unfair rotations will be revealed to affected advertisers.

Network affiliated stations will often sell Monday through Sunday 10-11 p.m. primetime orbits based on the average weekly rating delivery. However, since stations additionally sell specific spots adjacent to their highest-rated inventory, orbited spots will, more often than not, be adjacent to the lowest-rated areas. BAR reports indicate exactly where these orbited spots ran, so that buyers may use this information to demand better rotation.

Rather than reject business during peak advertising periods, a number of stations will seek to create additional available inventory for sale by relaxing commercial clutter policies. The resultant over-commercialization necessarily weakens commercial impact and, in effect, the station is not delivering what the buyer thought was purchased. Network affiliated stations will even clip network shows so that two 20-second positions will fit into a previous smaller-length break.

The simple existence of BAR reports, and station knowledge that BAR acts as a silent policeman, actually prevents a great many liberties that stations might take with an advertiser's spot money.

BAR provides salesman with countless sales ammunition, and the successful station representative will maximize utilization of this valuable sales weapon.

WHO'S WHO  
FOR NEWS  
IN DES MOINES?



# WHO TV

...that's who!

NBC • COLOR 13 • DES MOINES, IOWA

## Your Blair Man Knows...

ANOTHER MULTI-MILLION DOLLAR Housing Development is scheduled for Spring! The Sanford Construction Company of Cleveland reports their 364 acre site project in the outskirts of Wheeling will get underway as soon as weather permits. The new project will offer 220 one-family homes, a high-rise apartment building, town-house-type apartments, another apartment complex and streets, lakes and recreational areas that will overlook a four million dollar enclosed shopping center. As the forward-moving pace of the Wheeling-Staubenville area quickens, the thrilling NEW Central Seven headquarters of WTRF-TV and WTRF-STEREO reports all the excitement to an active, building-buying and avid TV audience. Are you reaching this crowd?

**BLAIR TELEVISION**

Representative for

# WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia



KELLY

DOWLING

John D. Kelly has been named vice president-sales, and Joseph P. Dowling has been named vice president-research at Storer Television Sales, New York. Both have been with the rep firm since it went into operation in 1961.

**Spot** (From page 52)

**Gillette Co.**  
(Batten, Barton, Durstine & Osborn,  
New York)

A buy for various GILLETTE products breaks issue date in about 50 markets. Early and late fringe and prime 30s and minutes will run for 10 weeks. Men are the target audience. Bruce McQuilton worked on the buy at the agency.

**S.C. Johnson & Son**  
(Needham, Harper & Steers, New York)

Commercials for EDGE break issue date in about 25 markets. Early and late fringe and prime 30s and minutes will be used for 13 weeks. Bob Widholm is the broadcast buyer on the Johnson account.

**Mennen Co.**  
(Warren, Muller, Dolobowsky,  
York)

May 18 is start date for commercials for PROTEIN 29, running in 25 markets. Early and late fringe and prime 30s will be used. Myrna Titan worked on the account.

**Pepsico**  
(Foote, Cone & Belding, New York)

A buy for Frito-Lay FANDANGOS starts May 12 in selected markets for about eight weeks. Day and early and late fringe 30s will be used. Betty Booth worked on the account.

**Pharmaco**  
(Norman, Craig & Kummel, New York)

A buy for CORRECTOL is scheduled

(Continued on page

# WCTV-land LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

## GREETINGS TO SUNNYLAND PACKING COMPANY!

... And to all our good friends with the company in the Thomasville, Georgia area. Your public spirited employees and executives help to make Thomasville and Thomas County one of the most attractive places to live and work in America!



L. B. Harvard, the popular and widely known president of Sunnyland Packing Company — and one of Thomasville's greatest boosters.

**WCTV-6**  
TALLAHASSEE THOMASVILLE

**BLAIR TELEVISION**  
A CBS AFFILIATE



Ginsberg thinks there's so much of a future in advertising that he's almost ready to point his finger in the same direction he's taken. In addition, incidentally, hasn't quite celebrated his second birthday.

Ginsberg, who is a buyer/planner for Norman, Craig & Kummel, first got into the advertising field with a summer job at Benton & Bowles in the marketing research department. At that time, he was a history major at Hofstra, but a few months of Madison Avenue changed all that.

He's been at NC&K for about two years and is currently working on the harmonico, Clairol, Colgate and Johnson accounts.

Ginsberg finds buying much more interesting than planning because he's constantly in touch with the outside world. In planning, he does most of his work with numbers and the product history, and personal contact is reserved to the client.

Buyers have been known to complain about clients who insist on buying a certain number of grps per



out considering whether they are reaching prospects.

He also noted that the prices of spots are changing drastically now, going up and down frequently to meet the changing demands of the market.

Ginsberg said he has no real problems with his job, although sometimes there is some difficulty in communicating with the reps. He added, however, that everyone is usually willing to work together to straighten things out.

He noted that in the last year rep firms haven't been throwing as many parties as they used to, and it's harder to get to know the people you're working with. Business was on a friendlier basis then, he feels, because when you called a rep about a problem he knew who you were.

Ginsberg, who was raised in the Bronx, now lives in Queens. Besides his son, he and his wife have a daughter who is almost five, but they haven't made any plans for her yet.

week, rather than zeroing in on demographics. Ginsberg said he's noticed this, and that buyers feel that clients who are doing this are going to have to either raise their budgets to hold on to their market shares or decrease advertising in certain markets and concentrate on others.

Ginsberg attributes this buyer-client conflict to rising time costs and more competition. It appears to him that too many advertisers are trying to get a maximum number of rating points for their money with-

### Buyer's Checklist

#### Rate Increases

KREX-TV Grand Junction, from \$50 to \$300, effective October 10, 1969. The station is a secondary affiliate of the ABC-TV network.

KTVA-TV Anchorage, from \$150 to \$75, effective October 1, 1969.

KTVF-TV Fairbanks, from \$150 to \$75, effective October 1, 1969.

WRAL-TV Raleigh, from \$1,300 to \$1,350, effective September 1, 1969.

WTEV-TV Providence-New Bedford, from \$1,050 to \$1,200, effective September 1, 1969.

WCYB-TV Bristol-Johnson City-Portsmouth, from \$625 to \$650, effective September 1, 1969.

#### Station Changes

KVKM-TV Monahans, Texas, has changed its call letters to KMOM-TV, effective immediately. The station is the primary affiliate of the ABC-TV network.

#### New Representatives

WYTV Youngstown has named Jerry Knodel its national sales representative, effective immediately.

KYTV Springfield has named Blair Television, market division, its national sales representative, effective immediately.

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

**WILX-TV**

**10 WILX-TV**

LANSING  
BATTLE CREEK ANN ARBOR  
JACKSON

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

AVCCO represented by RADIO TELEVISION SALES, INC.

## Where's HEADQUARTERS?



Where else but...



**The Fleming Company**—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

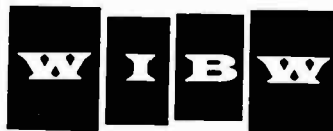
Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states ... \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming's vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their *working* lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where  $\frac{2}{3}$  of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming ... as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

**Where else but Topeka** can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how ... or call 913-272-3456.



TV Radio FM  
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

## Agency Appointments

ROBERT COHEN and WILLIAM QULEY, JR., have been promoted to account supervisors at Needham Harper & Steers, Chicago. Bob joined the agency in 1967 as account executives. GARY KRAUSS has been promoted to account executive and ROSE-LEE SIMONS has been named assistant account executive. At the Los Angeles office, JAMES ROOS has been named account supervisor on Continental Airlines, effective July 1. He has been with N, H & S, Chicago, since 1954.

HERBERT UPSON has been appointed a vice president at Ted Bates & Co. New York. He has been with ab



UPSON

agency since January as an account supervisor. Previously, he was with Ogilvy & Mather in a similar position.

RANDALL CHUCK and WILLIAM YOUNGCLAUS have been promoted to account supervisors at Leo Burnett Co., Chicago. Chuck joined the agency ten years ago in the research department. Youngclaus joined Burnett in 1961, and was named an account executive in 1966.

TALBERT RIPPS has rejoined Kenyon & Eckhardt, New York, after a four-year absence, as vice president and associate research director. He had been with Dancer-Fitzgerald-Sample.

JACK L. PENINGER, HERBERT WARDEN and NEIL BLOOMFIELD have joined the account staff at Ross Roy of New York. Peninger had been with Albert Frank-Guenther Law. Warden previously was with Grey Advertising, and Bloomfield was with Batten, Barton, Durstine & Osborn.

LEO SULLIVAN has joined Sullivan, Stauffer, Colwell & Bayles, New York, as an account executive. Previously he was with Compton Advertising.

## Media Personals

ROBERT NAGLER has joined Kalish, Walpert & Ringold, Philadelphia as media director. He had been with the Philadelphia Agency in a similar position.

WARD PAPA ZIAN has been appointed manager of the media department at Batten, Barton, Durstine & Osborn, New York. He



PAPAZIAN

joined the agency in 1955 as a trustee in the research department. In 1963 he was appointed associate media director and was elected a vice president in 1966.

M CHRISTY has joined Clinton E. Frank, Chicago, as assistant media buyer. She had previously worked with Metro TV Sales and with Team-Laird & Kudner.

## Griffin-Leake split

John T. Griffin and James C. Leake have divided the ownership of Griffin-Leake TV. Subject to FCC approval, Griffin has formed Century Communications Co., which will be the

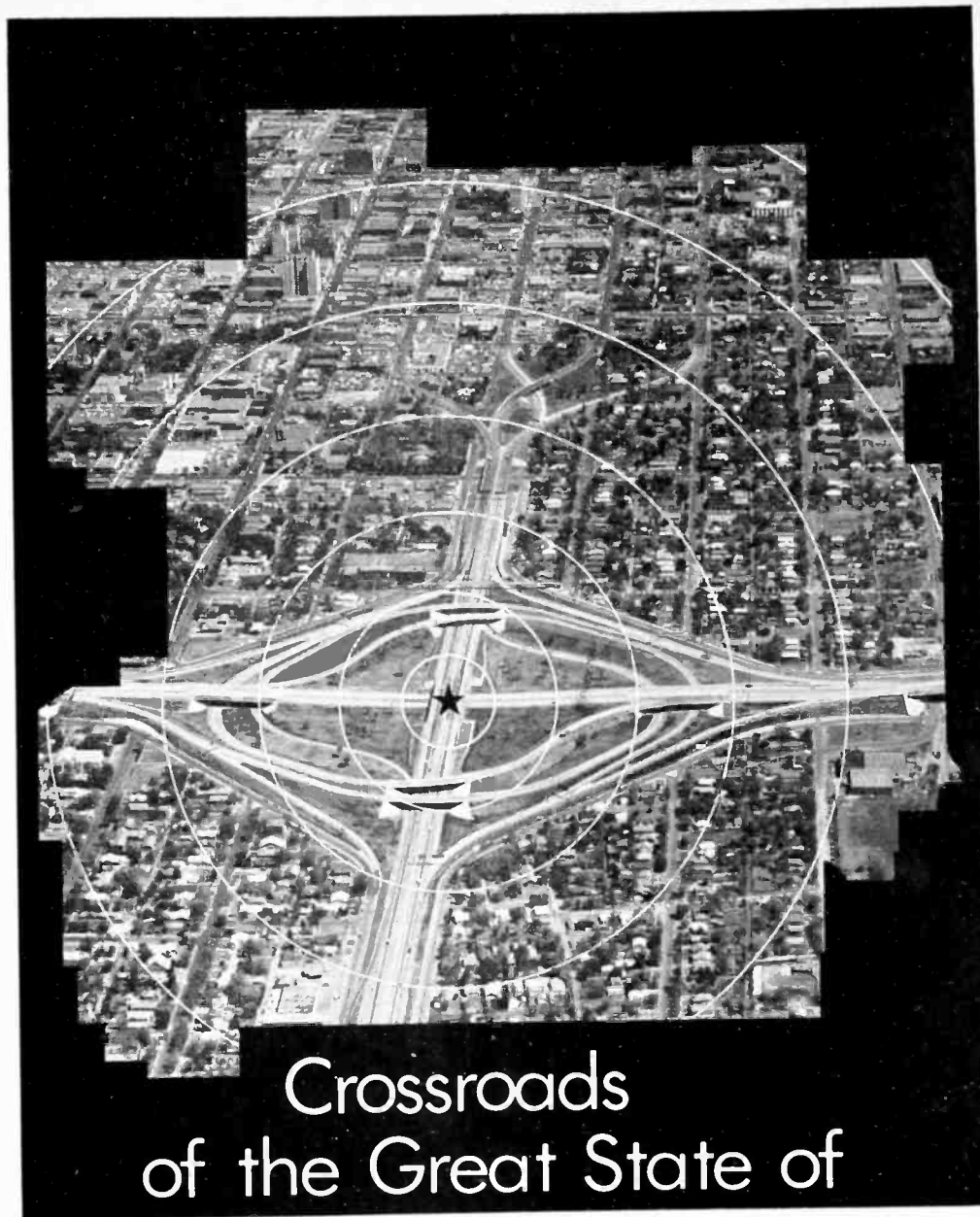


GRIFFIN

LEAKE

licensee of KWTU Oklahoma City. Leake Television will include KATV Little Rock, KTUL Tulsa and *catv* interests in Ponca City, Okla.

Griffin had been chairman of the board of Griffin-Leake, and Leake was president.



# Crossroads of the Great State of

## NW Texas

They're not getting their kicks on Route 66 like they used to! Now, Interstate 40 is the action way west ... and the action reaches a peak at the biggest crossroads in the famous Panhandle. Unlike old 66, Amarillo and the Great State of NW Texas pack a bigger kick than ever.

Here's a 50-county Retail Trading Area with ONE BILLION DOLLARS — plus sales ... some 350 supermarkets ... nearly 150,000 homes ... Gross Farm Income greater than 26 of the other states!

Put an extra kick in your next marketing program. Avery-Knodel can show you the new route.



TV - Radio - FM  
AMARILLO

Affiliate: WIBW, TV Radio FM, Topeka, Kansas



**Spot** (From page 54)  
to begin May 19 in under 50 markets. Day 30s will be running for four weeks in an attempt to reach women over 35. Phyllis Stollmack worked on the account.

**Pillsbury Co.**  
(Batten, Barton, Durstine & Osborn, New York)

Commercials for BURGER KING will be seen in under 40 markets for two weeks, beginning May 12. Early and late fringe 30s and minutes will be used. Bruce McQuilton is the buyer.

**Polk Miller Products**  
(N. W. Ayer & Son, New York)  
A 13-week buy for SERGEANT'S Sentry dog collar is underway in about 15

markets. Day and fringe 30s will be used. Newman Lee worked on the account.

**Quaker Oats**  
(Doyle Dane Bernbach, New York)

A buy for LIFE cereal breaks May 12 in about 50 markets. Day and early and late fringe 30s and minutes will be used until July 6. Chuck Richardson is the buyer on the account.

**R.J. Reynolds Foods**  
(J. Walter Thompson, New York)

Buys have been placed for VERMONT MAID syrup and MY-T-FINE pudding. Early fringe 1Ds will run through June 7 for Vermont Maid, and day and fringe 30s are being used into the beginning of June for My-T-Fine.

**Scott Paper Co.**  
(J. Walter Thompson, New York)

Two separate buys have been placed for various SCOTT paper products. The first begins issue date and runs until June 29. The second buy starts May 12 and has the same end date as the first, and early and late fringe 30s and minutes will be used. Diane Rose is the buyer on the account.

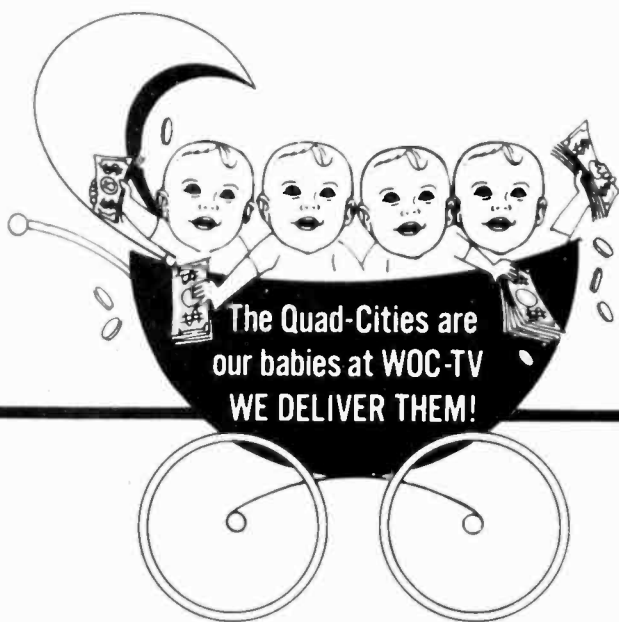
**Joseph Schlitz Brewing**  
(Cunningham & Walsh, New York)

A buy for OLD MILWAUKEE beer underway in selected markets. Early and late fringe and prime minutes, and some 20s, will be seen until June 14. Bill Mattes placed the buy.

**Stokeley Van Camp**  
(Lennen & Newell, New York)

A buy for GATORADE breaks issue date in selected markets. Early and late fringe and prime 20s, 30s and minutes will be running for four weeks. Mary Jones worked on the account.

# THE AFFLUENT QUADS SPEND \$652 MILLION ANNUALLY



The spending power of the Quad-Cities\* is just as strong as their vigorous growth in other areas. Their super-healthy expenditure of \$652,768,000 in Total Retail Sales ranks them above the other markets in the area.

## JUST COMPARE

	Rank**
QUAD CITIES	78
Peoria	80
Des Moines	89
Rockford	90
Cedar Rapids	163

When you're ready to select markets for your next campaign, specify the Quad-Cities. It figures. And let the senior station in the market . . . WOC-TV . . . show you how we deliver the Quads. They're our babies!

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

\* Davenport-Bettendorf, Iowa • Rock Island-Moline/East Moline, Illinois  
\*\* SM Survey of Buying Power, June, 1968



We Deliver the Quads

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

## Rep Report

LEN TRONICK and BILL ROVERS have been appointed to the New York sales staff of Television Advertising Representatives. Tronick had been with Tele-Rep and Edward Petry, and Rovers previously was with Group W stations.

EVERETT MOORE has been elected to the newly-created position of executive vice president for broadcast



MOORE

divisions at the Katz Agency, New York. He joined the company in 1963 and was elected a vice-president and director in 1967.

LOUIS KASMAN has joined the New York staff of Radio-TV Reports as a sales account executive. He had previously been with radio station WVNJ.

JAMES SVEHLA, JR., has been appointed manager of the Dallas office of Bomar Lowrance & Associates. Previously he was with NBC-TV Spot Sales in Chicago, and with Edward Petry & Co.

# Wall Street Report

**Take a look at RCA.** A few weeks ago, when talking about the publicly held broadcasting stocks in general, this report passed by NBC with the observation that it is owned by and inseparable from the giant complex that is RCA. In other words, an investor cannot buy shares of NBC, no matter how well he thinks the network may perform.

However, an investor with an interest in broadcasting certainly should not ignore RCA, which is listed on the New York Stock Exchange. The income from NBC contributes about a quarter of RCA's earnings—which, incidentally, have been impressive lately—and RCA is in the broadcasting business "at the other end" through its major manufacturing operations in television and radio receivers, and a broad line of station equipment.

Last month, the company unveiled 17 new models in its tv line alone, eight color and nine black-and-white sets to say nothing of 20 new radios. As far as NBC is concerned, this is what Robert W. Sarnoff, president and chief executive officer of RCA said about the network the other day: "The National Broadcasting Co. got a good leg up on a protective 25th consecutive year of record revenues. Sales in the first quarter of 1969 were 13 per cent above the initial quarter last year. The television network maintained its number one position in nighttime audience popularity, and NBC New York continued to draw the largest audience when the three networks competed in covering major news events."

**Impressive earnings.** In the first quarter of this year, the entire RCA complex earned \$40.3 million, or 63 cents a share, up 5 per cent from \$37 million, or 60 cents a share, in the comparable 1968 period. Sales in the latest quarter were \$769.9 million, breaking a quarterly record of \$76.8 million that was set a couple of years ago.

The company was thus continuing the trend shown in 1968, when it earned \$154 million, or \$2.37 a share, against \$147 million, or \$2.27

a share, for the preceding year. In 1969, the common stock has traded as high as \$48.12 a share and as low as \$41.25. Lately, it has been changing hands at about \$43.50. At this price, it has been selling at a little more than 18 times earnings.

A price-earnings ratio of 18 would be pretty attractive for a broadcasting stock, but RCA, of course, also rents cars, publishes books and produces weather radar for the airlines—among other things.

**The jaw-breakers.** Wall Street lately has been using two jaw-breaking words to describe certain kinds of companies—conglomerate and congeneric. Unfortunately, neither seems an accurate term to describe RCA.

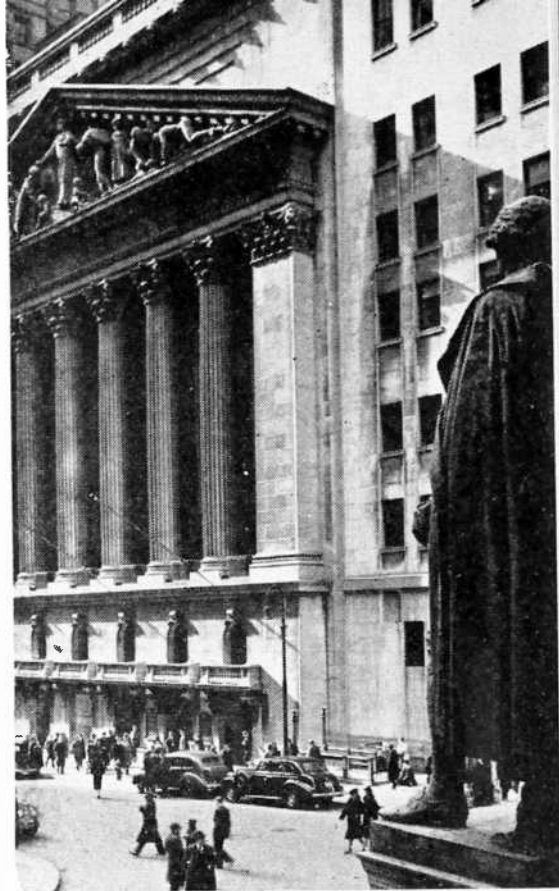
A conglomerate is a concern that is diversified, usually through acquisitions of other companies, into a wide range of totally unrelated fields. For example, building trucks, running funeral homes and writing fire insurance.

A congeneric is widely diversified, but into fields that have some relation to one another. For example, lending money, giving investment advice and writing life insurance.

RCA is in many fields covered by the broad term "communications"—broadcasting, making the receivers, book publishing and the like. So it is almost a congeneric. But what about its ownership of Hertz? Does the added business of renting automobiles make RCA diversified enough to be called a conglomerate?

No matter what they call RCA, analysts in Wall Street are fairly optimistic about the stock. It is too early in the year to ask an analyst to go out on a limb about the company's 1969 earnings, but several of these seers were willing to say the other day that income would be "somewhere in the range of" \$2.43 to \$2.53 a common share. In other words, they think it will go up, but they don't know how far.

**Making waves in the market.** President Nixon's recent proposal for repeal of the 7 per cent tax credit on capital investment has made waves in the stock market, especially for



those companies known as "capital-intensive." These are concerns that must make major, continuing capital outlays for equipment if they want to keep growing. Loss of the credit—which enables them to write off part of this investment against income taxes—would be a blow.

If the credit is repealed, and if a severe bear market ensues—although many more factors are involved in any bear market—RCA's stock probably would escape relatively unscathed. RCA is at least halfway down on the scale of capital-intensive companies. It does need heavy outlays in its manufacturing and leasing operations, but not in areas like publishing and broadcasting.

**Future looks good.** Some softness has shown up recently in Defense Department business, but aerospace contracts in general have continued to boom, partly because of the Apollo program, in which RCA has a big stake.

The broadcasting sector, which got us into the subject of RCA in the first place, seems to be looking forward to records in 1969. Even if various Government measures to slow inflation finally begin to take effect late this year, most advertisers will already be committed for their 1969 billings, and these probably will show substantial gains over those of 1968. ■

# IDEA QUICK

Source: NTI or MNA Avg. Aud. estimates for periods of common three network coverage. Audience estimates subject to qualifications available on request.



# DING TION

Which network is likely to lead in size of audience when a major news event is covered by the three networks?

The answer is abundantly clear.

Any list of the most important events of the last eight months would have to include:

The Republican National Convention

The Democratic National Convention

The Launching-and-Recovery of Apollo VII

President Johnson's Announcement of

a Bombing Halt in North Vietnam

Election Night

The Launching-and-Recovery of Apollo VIII

President Johnson's State of the

Union Address

The Inauguration of Richard M. Nixon

The Launching-and-Recovery of Apollo IX

Each of these events was carried by the three networks; and in each case NBC News gained a larger audience than either competing network news service.

We'd call that a leading *answer*.

**NBC  
NEWS**

## *Tape* (From page 31)

VR-2000 with opticals and titles added electronically. According to Gould, the random access programmer "doesn't do the kind of editing I'm talking about."

One interesting aspect of the blurred line between film and tape is that tape is sometimes edited on film and film sometimes edited on tape. In the latter case, the commercial is completed on tape and the main reason for the technique is usually speed.

Completing a film commercial on tape, says independent producer Mark Druck, president of AVC-TV, means "you can shoot a commercial and have it finished in a week, while it may take four to five weeks after shooting to get a finished film commercial."

Robert Warner, senior tv producer at McCann-Erickson, points out that a film commercial can be completed on tape in one day. "This is where tape is unique," he says. "In addition, you can transfer your film to tape with no loss in quality and even make minor color corrections."

The maintenance of film quality by transferring the image to tape appeals to a number of agency producers. It's pointed out that processing of film through many steps has some effect on the quality of the picture (though it's conceded that this is not apparent on the tv set).

There are, of course, many cases where editing and opticals make it impractical to complete on tape. In addition—and this is a critical point—in a large spot campaign, tape dupes and tape distribution are more expensive than film.

### *Editing tape on film*

The practice of editing a taped commercial on film is not widespread and opinions about it differ. It appears to make sense to film houses which also shoot on tape and whose editors are used to working on film.

In this technique, a tape-to-film transfer gives the editor either a 35 or 16 mm black-and-white print. He can now edit, of course, frame by frame.

Witte of Tele-Tape, which has done film editing of taped commercials, says it's been used for "spe-

cific purposes," but doesn't regret it with much enthusiasm as a general practice.

However, he adds, "it sometimes keeps the agency producer happy because he finds it easier to work with the editor than when tape is used."

Witte also made the point that some editors find it harder to visualize on tape or may not find it comfortable to work with the speed required on tape editing equipment.

John Hoffman of Harold M. Tschin Productions, which has editing done on the outside, sees little general advantage in editing tape on film.

"We've done it when there's a great volume of editing necessary," says Hoffman. "For example, we shot nine hours of tape interview for a Revlon commercial. To find one-liners using tape editing machines would cost a fortune. A film editor made a rough cut and then was matched on tape. Doing it that way saved us about two-thirds of what it would have cost if we'd done it entirely on tape editing equipment."

# gac

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# expanded summer measurement

This Summer NSI will expand the July measurement to provide quarter-hour station total data on audiences representing approximately 80% of U.S. television households. Special quarter-hour reports will be produced for 66 markets, in addition to the Summer Daypart reports and the regular V.I.P. reports for Los Angeles, Chicago and New York.

These special quarter-hour reports will provide station total audience esti-

mates by television households, four primary demographic breaks, and Metro Area and DMA ratings.

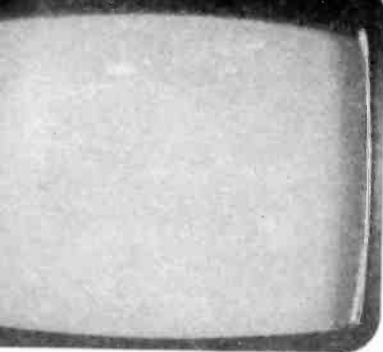
Quarter-hour station total Summer measurement. Another first. And another example of NSI's leadership in comprehensive measurement of seasonal television viewing levels.

## Nielsen Station Index

a service of A. C. Nielsen Company



NEW YORK • CHICAGO • HOLLYWOOD • SAN FRANCISCO



FOCUS  
INTENSITY  
HORIZ  
LINE SELECTOR

POSITION  
POSITION  
FIELD  
DISPLAY

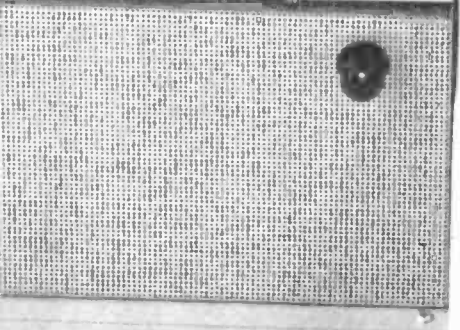
TO PULL SCALE  
TO PULL SCALE

TYPE 529 WAVEFORM MONITOR

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HD 11 HD 12 HD 13 HD 14 HD 15 HD 16 HD 17 HD 18 HD 19 HD 20

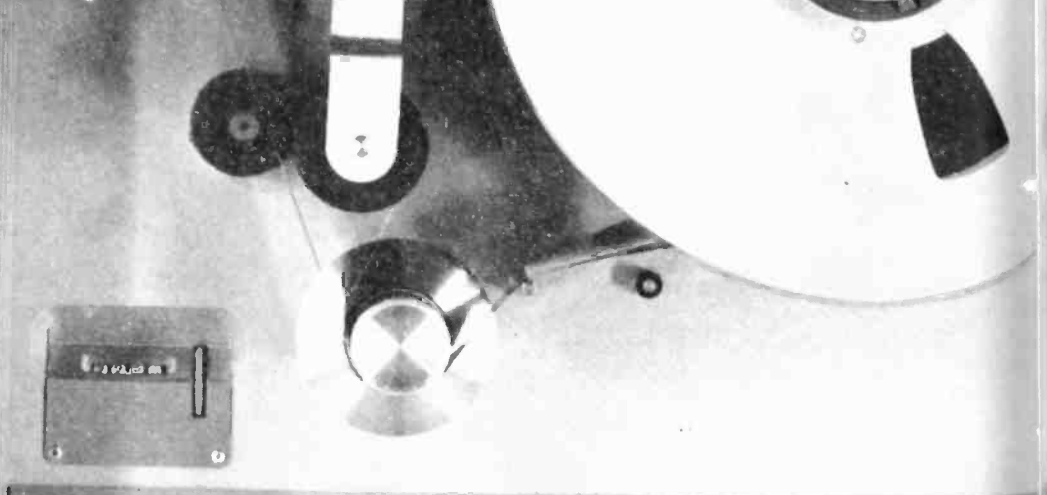
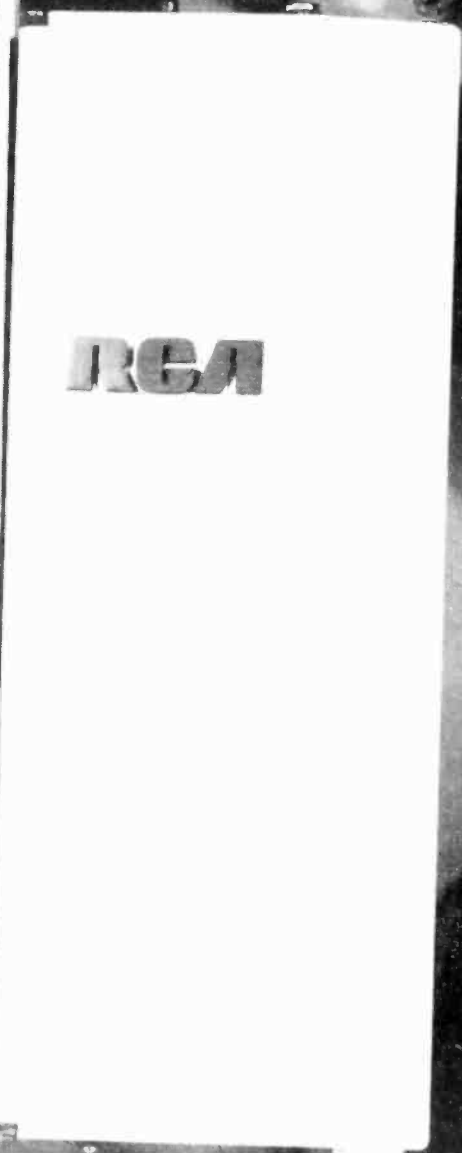
SCPT PRGR



ALPHO CME

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HD 11 HD 12 HD 13 HD 14 HD 15 HD 16 HD 17 HD 18 HD 19 HD 20



STOP

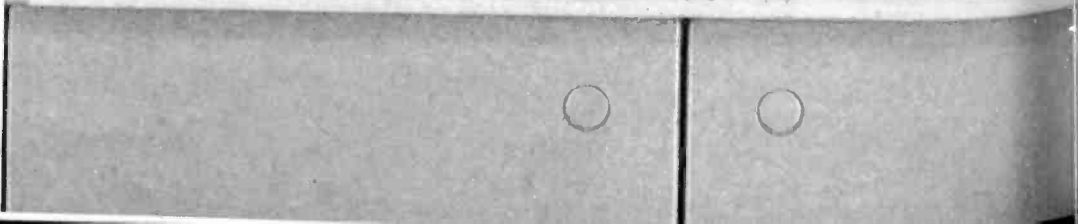
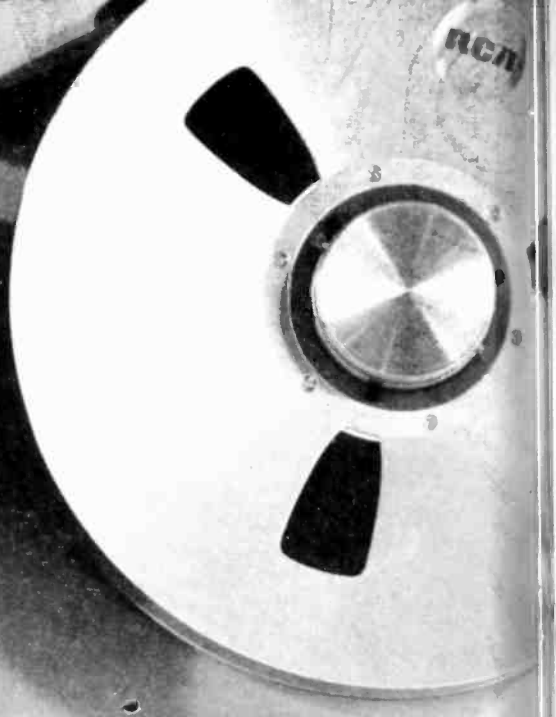
CT CASE BURPHASE

AMP. TUNE

MORPHASE

SL LL

TW APC





# A modest miracle from RCA

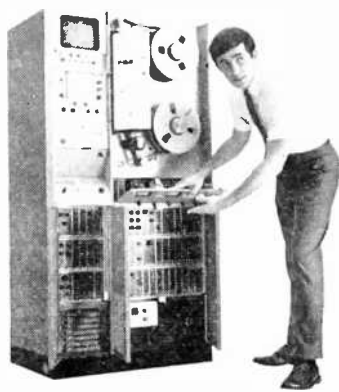
How to get more VTR for your money...for less money)

**The TR-60.** The only thing modest about this unique studio and mobile VTR is the price. It's lower. But it's capable of superior performance! What's the secret? An RCA exclusive. 48 years of experience in the broadcast business. The most. With that kind of background, it's easier to make the best for less.

Or RCA could have produced a modestly priced VTR with correct color field editing carried down to a single frame (to avoid color disturbance). Plus line-by-line correction of hue and saturation error with (optional) "CAVEC" for life-like playback reproduction. Plus an erase head that makes tape scratch impossible. Plus total remote control over editing sessions. Plus in-phase dropout correction (optional) that puts the right color back in the picture. Plus reactance and resistance controls that give you more uniform color. Leave it to RCA to get all the imperfections out of the VTR color picture...and, for less money.

Get all the facts. Call your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.

**IMPORTANT NEWS:**  
The TR-60 can also be used as a master VTR with the world's first automated video cartridge tape recorder/player — the show-stopper of the 1969 NAB! Write for details.



# RCA

Though editing tape is generally less time-consuming than performing the job on film, it frequently comes out to be more expensive because of the cost of operating tape equipment. There is a counter-balance, however—the cost of processing film.

One piece of equipment that may become important to editors is the Ampex HS-200, scheduled for delivery shortly. This is an outgrowth of the HS-100, used for instant replay in sports.

The HS-200 has such capabilities as freeze frame, instant frame access, double-speed playback, computer logic for sequential pre-programming, variable frame animation assembly and automatic dissolves of variable length. Like its predecessor, it plays back material at normal slow and fast speeds in both forward and reverse. It can store 30 seconds of commercial in NTSC color and 36 seconds in PAL and SECAM color.

The pros and cons of tape vs. film do not, in the final analysis, depend on the buck. Or to put it more precisely, there are cost advantages in each medium, depending on the re-

quirements of the commercial.

However, one of film's advantages—camera portability—is disappearing. New, small tape cameras now permit the electronic eye to rove around, which means that studio sets can be more readily dispensed with in favor of existing interior and exterior backgrounds.

#### Tote that tape gear

Of course, tape equipment could be (and is) lugged around and, in many cases, it was (and is) worth the effort. But the logistics problems were often discouraging.

Small cameras have been used since 1967, but last year saw them employed for commercials for the first time. Philips is fielding two models—its own PCP-70 or "Little Shaver" and the PCP-90 Minicam, developed by CBS Laboratories. In addition, there's the Ampex BC-110. The Ampex VR-3000 recorder adds another dimension to portability via its backpack feature.

These cameras offer studios a choice of lightweight cable or microwave transmission. With battery-

power, they can now go almost anywhere.

Though not in the strictly professional class, a new Philips lightweight camera, the PC-100, called at least as good as and possibly better than its PC-70 standard studio camera was offered, though not demonstrated at the NAB convention.

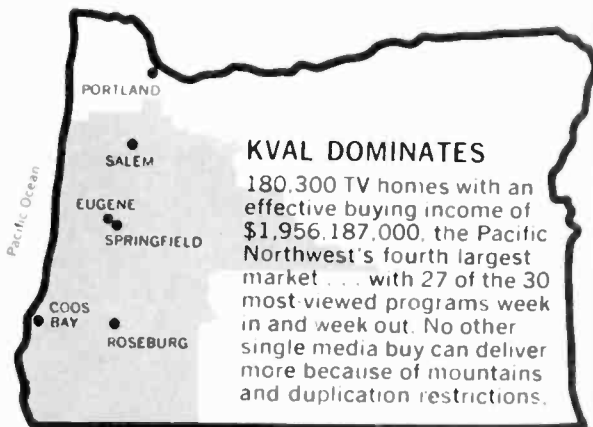
A number of commercials producers and studios renting equipment put in reservations for the camera, which features three one-inch Plumbicons. However, purchases depend on seeing how the camera performs. The PC-100 has a lightweight cable and its camera control unit, using digital controls, can be separated from the camera for as much as a mile, Ampex reports.

Two other developments in equipment worth mentioning are the new 1/2-inch tape cartridge system and new bindings on tape offered by 3M Memorex.

The cartridge is the industry's answer to record and play back tv broadcast tapes. Each cartridge contains up to three minutes of playing time and the RCA machine can handle up

# There's more to KVAL than meets the eye

Audience and related data based on estimates provided by ARB and subject to qualifications issued by these services



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| KPIC-TV, ROSEBURG

ges.  
 important is that the sequence  
 g back the cartridges is  
 and one can follow the  
 most instantaneously.  
 means a station can pre-pro-  
 a series of contiguous com-  
 and promotional announce-  
 al let the RCA machine do  
 at present if a station wish-  
 pl taped commercials back-  
 k, one machine must be used  
 ad commercial.

### Make the scene in '70

tridge system, designed to  
 in conjunction with RCA  
 gh-band tape recorders  
 (TR-60 or TR-70), must under-  
 tests before being offered.  
 is currently scheduled for

ow tape backings were de-  
 eliminate slipping of one  
 surface against another in a  
 results in "windowing" and  
 "chips," and deposits of small  
 on the tape surface, causing  
 These problems were caus-  
 by the extra-smooth surfaces of  
 bal tape.

### AP awards

ree tv and 20 radio sta-  
 received awards from the  
 Associated Press Radio-Tele-  
 vision Association, given for  
 cooperation in 1968.

tv stations, which re-  
 ceived certificates, were KGO-  
 San Francisco, WBRZ-TV  
 Baton Rouge and WWTW Cadil-  
 lac, Mich.

Four radio stations received  
 awards: WGBS Miami, WHB  
 Kansas City, WJR Detroit and  
 WQXT Miami.

Other radio stations,  
 which received certificates,  
 were KBOL Boulder, KBOW  
 Boulder, KDB Santa Barbara,  
 KTC Oklahoma City, WALK  
 Patogue, N.Y.; WBAL Balti-  
 more, WBBQ Augusta, Ga.;  
 WPT Philadelphia, WCLG,  
 Mountaintown, W. Va.; WDBF  
 Delray Beach, Fla.; WFBR  
 Baltimore, WGAU Athens, Ga.;  
 WWC Manchester, N.H.; WICC  
 Bridgeport, Conn.; WION Ionia,  
 Mich.; WTRC Elkhart, Ind.

What's coming next in tape tech-  
 nology? No breakthroughs are seen  
 in the offing and the best predictions  
 foresee further developments along  
 paths already broken—easier editing  
 and smaller equipment.

A six-pound tv camera was demon-  
 strated at the NAB convention in  
 1968 by Philips. It was obviously  
 not ready for broadcast use and there  
 have been no indications that it will  
 be in the near future.

Glenn Botkin, vice president of  
 Logos Teleproductions, sees improv-  
 ed one-inch tape coming. This would  
 cut costs of raw stock and distribu-  
 tion but no one can say for sure  
 that equipment to play and record  
 broadcast-quality one-inch tape  
 would necessarily cut any economic  
 corners.

Reeves Video's engineering head,  
 Charles Powers, would like to see an  
 increase in the "packing density" of  
 tape via slower tape speeds, which  
 would also cut video tape stock costs.

### Copy-dubbers needed

In a similar vein, MPO's Dubin  
 said one of the most effective ways  
 to increase the use of tape would  
 be to develop low-cost machines just  
 for dubbing release copies.

Looking 10 years ahead, Lucien A.  
 Lessard, production director of Tele-  
 Tape Productions, sees editing sys-  
 tems initiated by pushbutton or voice  
 command, special electronic equip-  
 ment made possible by integrated  
 circuits. The know-how is here now,  
 Lessard says; it's simply a matter of  
 assembling the building blocks in  
 forms and within ranges acceptable  
 to the industry.

Further, he says, through an elec-  
 tronic wedding of tape and films,  
 creative people will hardly give a  
 thought to either except as it affects  
 the realization of creative concepts.

Meanwhile, while the use of tape  
 is increasing, it cannot be truly said  
 to be taking off. Agency producers  
 estimate that tape runs about 10 to  
 15 per cent of all commercials (ex-  
 cluding those made locally by sta-  
 tions). Some agency people admit  
 they avoid tape because of their  
 habit of working with film. Others say  
 they prefer film because there are  
 more creative directors, cameramen  
 and editors working in the tape field.

But they all agree that tape use  
 can only go one way—up. ■

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"PENDULUM" Kama Sutra Records\*

"THE FREEWAY" Rama Rama  
 Records\*



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"Run Sunward"

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"2"

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 short

"Man and the Trevira Era"

Men's fashion short

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The new season will be marked by three developments: First is the lack of violence in new shows. Not one new western and just one police show will hit the tube next Fall. Next is a moderate increase in situation comedies. Eight of the 22 new shows fall into this category. Thirdly is the interjection of contemporary themes into programming. There's a trilogy which features a drama about lawyers, a police drama featuring a black D.A. and a white police chief and a medical series involving physicians working on such problems as transplants.

Another new show features a Negro teacher in an integrated Los Angeles high school. There's a program about a young man who takes off on his motorcycle to find some meaning in life. And there's a variation of *Lord of the Flies* with college-age participants.

Here's what top agency programming executives told TELEVISION AGE about the new shows' chances, starting with the more promising ones:

**Friends and Nabors:** CBS-TV, 8 p.m. Thursday—Although a couple of agency men say that Jim Nabors' new show will only be a moderate hit, most pick the CBS-TV entry as the hit of the new season.

Nabors has a proven track record on both *Andy Griffith* and *Gomer Pyle*. He left *Pyle* (which was attracting close to 40 million viewers) to do this new series but brought along Frank Sutton and Ronnie Schell as regulars.

CBS-TV has thoughtfully moved the well-rated *Family Affair* into the 7:30 p.m. lead-in position. The only question in some minds: Will he be able to get more younger viewers now that he's stopped talking out of the side of his mouth?

**The Bill Cosby Show:** NBC-TV, 8:30 p.m. Sunday—This could very well be NBC-TV's biggest success of the new season, though this Sunday slot has never been a winner for the network.

Cosby plays a married gym teacher/assistant coach in an integrated high school. In order to make ends

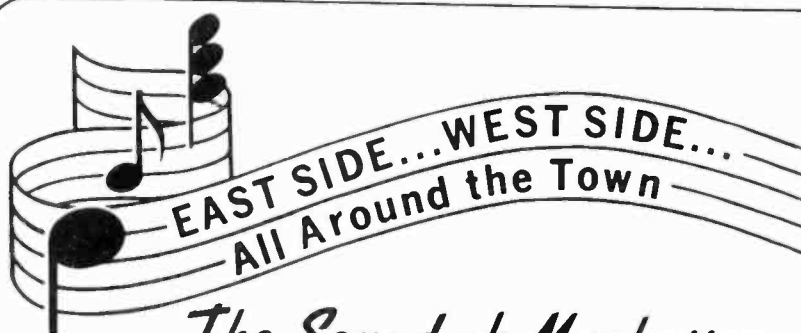
meet, he moonlights, mainly as a private investigator.

The overall view is that a proven audience catcher be running in a good location, the writers can produce equal to his talent," pre-agency man, "there'll be no him."

**The Governor and J.J.** 9:30 p.m., Tuesday—A lot of people are predicting big things for this show. An island in the schedule, surrounded by the Tuesday 10 p.m. slot on one side and the *Movie of the Week* on the other, which begins an hour earlier than the other. Its lead in is *The Red Show*. The consensus is that *The Governor and J.J.* will be able to keep the Skelton audience and turn it over to the CBS-TV 10 p.m. hour.

The show stars Dan Daily as a widowed governor with, Julia Adams as his daughter, who plays the first lady.

Although one agency executive says the program "a typical but a more situation comedy," a more



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sentative comment is that "the show's writing is good and the pilot superb. I never would have believed Dan Dailey could do such a good job. This is a winner."

Another programming man said, "It will either be an instant hit or an abysmal failure. Politics has never been a good topic for tv, yet this is a better than average show. If it works, it will be because of Dan Dailey."

**Marcus Welby, M.D.:** ABC - TV, 10 p.m., Tuesday—"Thank goodness for Marcus Welby," said an agency executive. "He could just be ABC-TV's only solid hit."

The show stars Robert Young as an aging doctor who brings in a young physician to take over his practice.

The competition is a major reason program men see a success for the Tuesday 10 p.m. show, which replaces *That's Life*.

Viewers will have a choice between the last hour of the NBC-TV movie and the CBS-TV news hour. "Welby will win by default," one agency man predicted.

Other comments "Being an old fashioned show, it will have trouble holding the young audience."

Despite some critical reviews of the movie, it was reasonably good in my opinion. Bob Young is very commercial.

**Bracken's World:** NBC - TV, 10 p.m., Friday—This show has everything going for it to make it a hit, including the Lennon Sisters opposite, say a number of program men. The NBC-TV program is described as a slick production and with *The Name of the Game* delivering a good lead-in, the show should have no trouble taking the time period, except when there is an exceptionally good movie.

One agency man called the show a "glamorous *Peyton Place*." It depicts the movie business and the private lives of Hollywood's show business inhabitants.

**The Debbie Reynolds Show:** NBC-TV, 8 p.m., Tuesday—This should be better than average, the pros say. The NBC-TV situation comedy stars Debbie as the wife of a sports-

writer. She hates house-stirs up excitement with of characters including a ing older sister, an brother-in-law and a l myopic son.

Since the show airs *Jeannie* and *Julia*, most agree that if the show is even good, it will do very well in the slot.

**U.M.C. (University Medical):** CBS-TV, 9 p.m., Wednesday—Here is a show that may survive in spite of its time period. The long dramatic program, which explores the new areas of medicine, follows at 9 p.m. *The Hillbillies* on Wednesday which many pros consider an compatible combination.

However, the experts agree the program has the makings of and that the public is ready for a medical series. One dissenting was that the characters are intriguing enough.

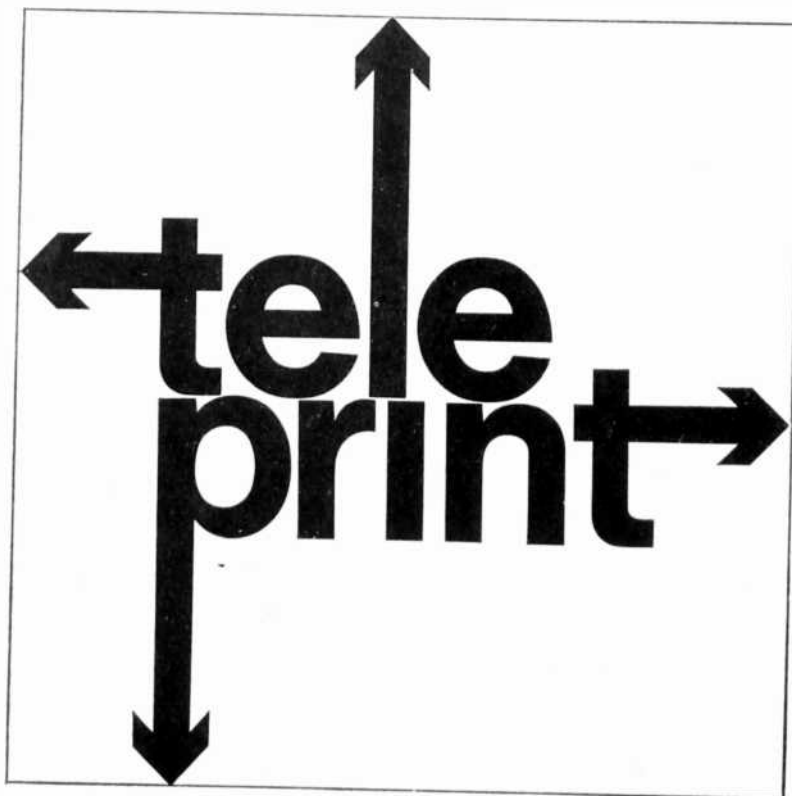
The consensus is that to the show will need a little luck. The view is that the show can't work at 9 p.m. because "d shows just aren't popular at that time." But another cites the success of *Kraft Music Hall* and the "business" of the movies after the half-dozen shows as an opportunity for *U.M.C.* to take off.

**The Music Scene:** ABC-TV, 11 p.m., Monday—Leading off the day night at ABC, this is one show that gives agency men a headache. For the experts are evenly divided on its fate.

Part of the problem is not the quality or appeal of the show, though there is some question among a couple of agency minds about the strength of the competition. *Gunsmoke* and *Laugh-In*.

*The Music Scene* will be a 30-minute show geared to the young audience. Producers Tommy Smothers and Fritz will present current recording artists and name comedians. It will also be a promotional tie-in with *Billboard* magazine.

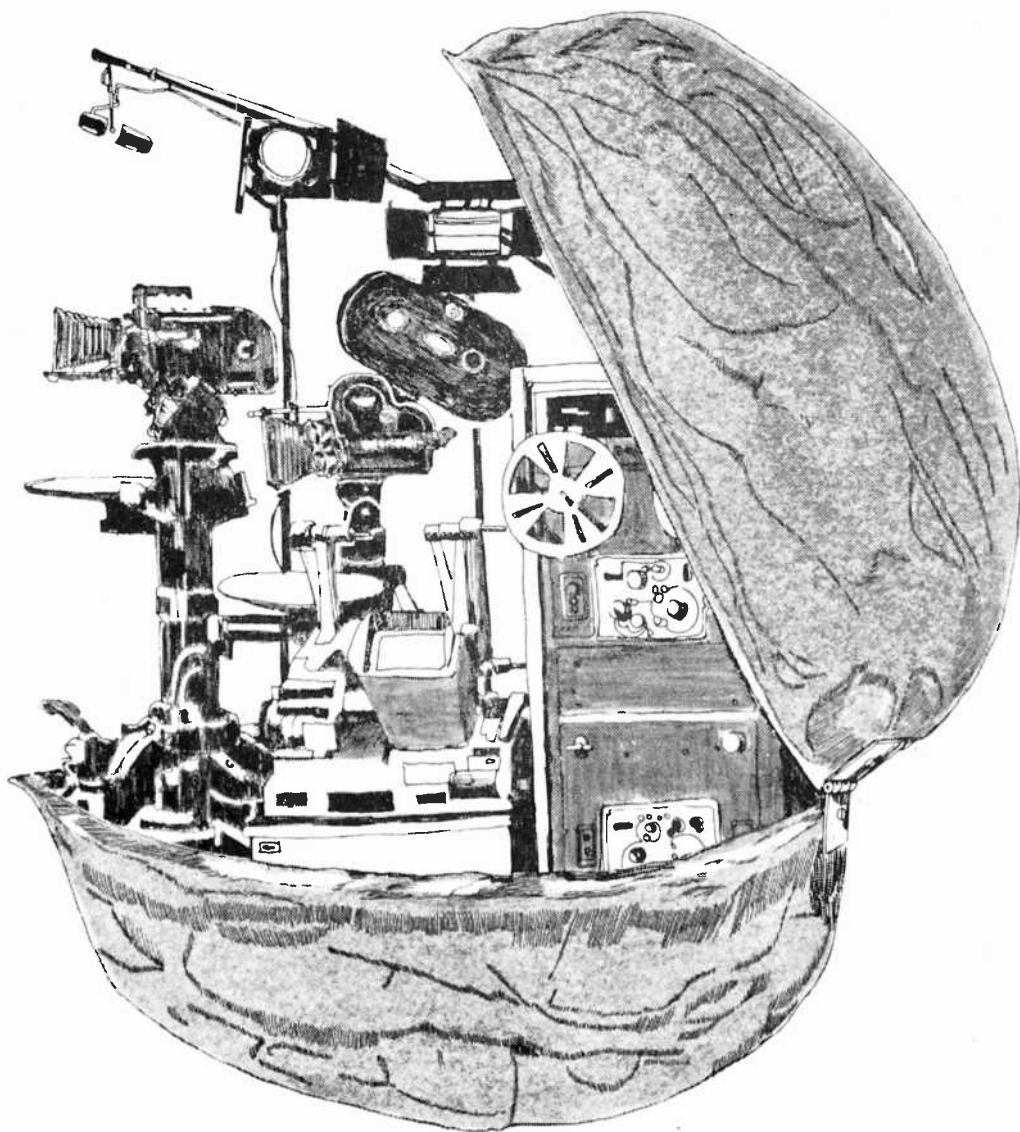
If *The Music Scene* can take the audience away from *Gunsmoke*, the problem of whether it can hold the audience past 8 p.m. at the start of *Laugh-In*.



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One agency program exec seems to feel it can. "Because *The Music Scene* will take only 15 minutes away from *Laugh-In*, I think people will stay with it. After all, the last song in the show will be the number one hit and that's what the audience is tuning in for."

Another points out: "The audience knows *Laugh-In* is not the type of show you necessarily have to tune in at the beginning. You can pick it up anywhere along the way."

As for the quality of the show itself, one expert considers the show, "A hodge-podge of satiric comedy and modern music which is conceptually confused." Another sees the show as a program with "all the elements of a hit." A third predicts "excellent demographics."

**Movie of the Week:** *ABC - TV*, 8:30 p.m., Tuesday—While the consensus is that ABC-TV's 90-minute, made for tv movies will get average ratings and at least last through the year, it isn't expected to find easy going.

Both *Julia* and *Red Skelton*, which

also begin Tuesday at 8:30 p.m., have been drawing audiences in excess of 30 million each. While *Mod Squad* will provide a good lead-in for the new movie, agency men are certain that NBC-TV's *Debbie Reynolds Show* (for which a pilot hasn't been made) will provide an excellent lead-in for *Julia*, even if the new show is only fair.

The consensus is that Debbie's show, in one of NBC-TV's top half-hours slots, will be better than average. If true, this would also help NBC-TV's *Tuesday Night at the Movies*, which follows *Julia*.

Thus, ABC-TV's *Movie of the Week* will find it tough drawing an audience away from the competition and will have to rely on its lead-in for strength.

Standing by itself, the show is seen the same as any other movie and will have to rely on its stars and stories in order to attract an audience.

**Andy Williams:** *NBC-TV*, 7:30 p.m. *Saturday*—This NBC-TV show will do okay, but it won't knock the competition on its ear. Williams is

considered the victim of a poor period. "It's sadistic to put in there," said one sympathetic agency man.

How Williams will do will depend on his guests. If he runs true to form and only attracts the older viewers he'll find himself in a jam. CBS' *Jackie Gleason* has respectable following among the older folks.

Williams' hope for success lies in his ability to present young talent. An attempt to pull viewers away from ABC-TV's Chuck Barris duo, *The Game* and *Newlywed Game*.

**When in Rome:** *CBS - TV*, 7 p.m., *Sunday*—has the pros going all over the lot:

"The production is good but the show is a hodge-podge. It was ten for a later time period and slotted in an earlier one."

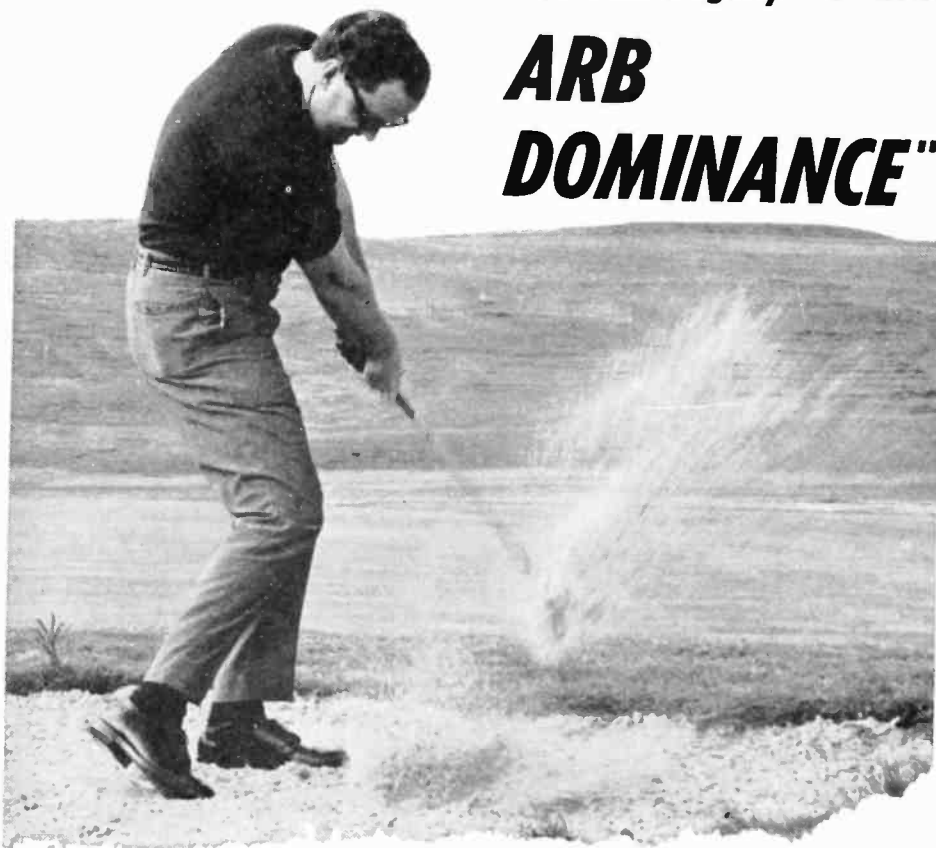
"The time slot will make it work. It's like tv 10 years ago."

"It won't do anything to improve CBS-TV's share in that period."

"It's a total disaster. A shallow, tasteless half-hour using the cardboard sets you've ever seen."

**"... from the South's MASTER MARKET  
the professionals at WJBF  
win the highly coveted February/March '69**

## ARB DOMINANCE"



Noon to 5:00 pm Mon.-Fri.	Home-
WJBF	24,200
Station B	10,900
Station C	1,900
5 to 7:30 pm Mon.-Fri.	
WJBF	39,200
Station B	23,500
Station C	2,500
6 to 6:30 pm News Mon.-Fri.	
WJBF	42,300
Station B	19,100
Station C	3,700
7:30-11:00 pm Sat.-Sun.	
WJBF	39,000
Station B	34,500
Station C	3,200

\*Subject to limitations of survey



**THE PROFESSIONALS**  
Augusta, Georgia

Represented by H-R TV



...t."  
Forsyth again. Another  
...lather. It won't do well."  
...improvement over Gentle

...misgivings, *When in Rome*  
...it by offering the viewer  
...ative to *Walt Disney* and  
...e *Giants*.

**God and Welcome To It:**  
...7:30 p.m., Monday—This  
...es off Monday nights on  
...TV next season. The program,  
...o the life and writings of  
...Turber, stars William Win-

...ow has a lot going for it,  
...feel, but not at 7:30. Al-  
... couple of program men  
...rogram for being too soph-  
...ted the majority feel the pro-  
...delightful and fresh.

...otr problem: the program ap-  
...tom older audience at a time  
...ks rule the set. One agency  
...ve so far as to call it "a disas-  
...in that slot." Others feel that  
...T's 7:30 entry, *Music Scene*,  
...gi *My World* a run for its  
...ey.

**Survivors: ABC-TV, 9 p.m.,**  
...da—This show won't be a big  
...for ABC-TV only because the  
...petition is so strong. Harold  
...bir creation, will find it tough  
...din against the *Monday Night*  
...he *ovies*, and *Mayberry R.F.D.*  
...rogram stars George Hamil-  
...ashe playboy son of a wealthy  
...ke and features a contemporary,  
...modus background. Co-star is  
...arner as Hamilton's sister.

...ne agency programmer believes  
...show will not stand a chance un-  
...January, after NBC-TV is through  
...only its best movies. However  
...ce *the Survivors* is a continuing  
...am he feels ABC will have to re-  
...o what's happened or re-introduce  
...e characters if they want to draw  
...substantial number of viewers.  
...Generally favorable comments  
...this show included: "Slick produc-  
...an impossible period."

"Very good potential, but a fight  
...over a 30 share."

**Don 222: ABC-TV, 8:30 p.m.,**  
...ednesday—This is the kind of  
...oy a gambling man wouldn't bet  
...t. The survey showed a gamut of  
...dings.

...on Age, May 5, 1969

what's  
there to  
think  
about  
when  
you're  
already  
the #1  
news  
station  
in  
Western  
Mass. ???



*Well.... for openers:*

- "ISSUES 1969" . . . new Channel 40 documentary series with such "mind-benders" as: "Model Cities, Hope or Hang-up" (aired); "The Black Community Looks at Itself" (aired); "Marajuna" (aired); "Police" (April); "Employment" (May); "Education"; "The Ghetto"; "Campus Unrest"; "Returning Veterans"; "Venereal Disease"; and "Courts and the Correction System" (to mention a few) will be viewed by some 100,000 viewers.
- With over one million viewers in our viewing area with a buying power of over TWO BILLION dollars, "ISSUES 1969" will provoke the minds of Channel 40 viewers and clients alike.
- What can we do to top this project???
- Well . . . . we're thinking about it!!

**WHYN-TV 40**

THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101



THE ORIGINAL STATION REPRESENTATIVE



The show is slated to be aired following ABC-TV's *The Courtship of Eddie's Father*. It is a half-hour situation comedy about a Negro teacher in an integrated Los Angeles high school.

One agency exec feels, "It's one of the best things I've seen, though it might take a while to catch on."

Others praise the show as excellent but in a tough time period.

Those who don't like the show feel there's too much protest, which, they say, is not popular with a mass audience. The nay-sayers also point to the competition, *Beverly Hillbillies* and *The Virginian*.

**Mr. Deeds Goes to Town:** ABC-TV, 8:30 p.m., Friday—The consensus is that this show about a small-town man who finds himself heir to a large New York corporation, will do less than average.

"It's a situation comedy with a twist," one agency man commented, "and it could just take off." Others feel the program "doesn't have a chance."

The show is set to air following the *Brady Bunch*, which won't help

### Ten Top Agencies Score New Shows

Title	Good	Average	Poor Und
The Music Scene	2	3	3
The New People	1	2	7
The Survivors	3	4	2
Love-American Style	2	5	3
Movie of the Week	1	8	1
Marcus Welby, M.D.	7	2	1
The Courtship of Eddie's Father	2	1	6
Room 222	3	2	5
The Brady Bunch	1	7	2
Mr. Deeds Goes to Town	1	2	6
Lennon Sisters	1	2	6
When in Rome	4	1	5
The Governor and J.J.	5	4	1
U.M.C.	5	2	3
Friends and Nabors	8	2	
My World and Welcome to It	3	3	4
The Debbie Reynolds Show	5	3	
And Then Came Bronson	1	1	7
Bracken's World	8		
The Andy Williams Show	3	6	1
The Bill Cosby Show	7	1	2
The Bold Ones			8

very much. Deeds is also up against *Hogan's Heroes* on CBS-TV and *The Name of the Game* on NBC-TV. Both competitors will have strong lead-ins, as opposed to Deeds, whose lead-in may be very weak.

**And Then Came Bronson:** NBC-TV, 10:00 p.m., Wednesday—This show won't last long, if those surveyed are correct. It's about an ex-newspaper reporter motorcycling around the country.

Agency men find the program weak because the story line lacks a solid premise. Whereas in *The Fugitive* Richard Kimble was running to clear himself and save his skin, Bronson is running to find a meaning in life. Said one exec, "I think he found it at the end of the pilot. I don't know what more he expects to find."

The show may also suffer from a weak lead-in (*Music Hall*), if *Medical Center*, one of the shows opposite the latter, turns out to be any good on CBS-TV.

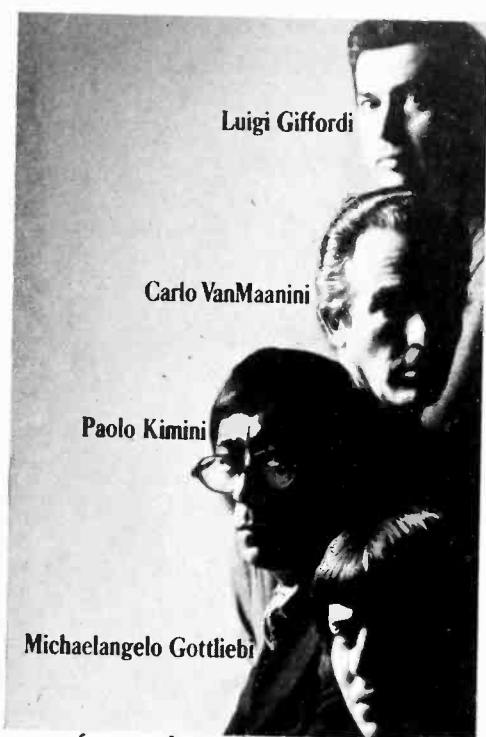
**The New People:** ABC-TV, 8:15 p.m., Monday—When you're up against a show that consistently delivers 40-45 million persons, your

other competition is a veteran veteran and one of the most popular female performers on tv, you do have much going for you. ABC-TV's 45-minute Monday entry, *The New People*, has an uphill battle on hands.

However, the only criticism voiced about the show itself comes from an agency man who believes the program strains credulity and lacks believable heroes. The balance of those surveyed believe it's a potential good show with a lot to offer in a tough period.

The story line, developed by R. Sterling but remarkably similar to William Golding's *Lord of the Flies* follows a group of college-age people sent abroad by the State Department. In mid-trip, their plane crashes and they find themselves—without hope of rescue—on a remote island, where they proceed to establish their own society.

**The Brady Bunch:** ABC-TV, 8:00 p.m., Friday—One agency executive calls this show "the first disaster of the season." Another considers "the worst thing I've ever seen." Still another calls it "very slap-stick."



four new Italian film makers now at

KIM & GIFFORD PRODUCTIONS INC.  
342 MADISON AVE. NEW YORK, N.Y. 10017, V.L.C. 2846

show is a big-family situation about a widow with three neighbors who marries a widower with three sons. Included in the cast are Florence Henderson, Robert Montgomery and Anne Davis.

How much lead-in help the show gets from *Let's Make a Deal* is debatable since *Get Smart*, to be on CBS-TV at 7:30, and *High Chaparral* will more likely than not out-pace the game show.

**Courtship of Eddie's Father:** ABC-TV, 8 p.m., Wednesday—This show is one of those people either like it or hate it completely.

A TELEVISION AGE survey indicates more of the latter.

"Very superficial," commented one respondent. "Soft, warm, good casting," said another. A third called it "sneaky." Still another commented: "I like its position."

Wide a couple of program executives thought the show might do better than average, the majority felt it was destined to fail.

On the program's brightest aspects its position, is not terribly en-

couraging. The half-hour situation comedy about a widower raising a young son and starring Bill Bixby, follows *The Flying Nun*. Its competition is *The Virginian* and *Glen Campbell*, both of which start a half-hour earlier than *Eddie's Father*.

The success of this show, the few optimistic executives believe, rests on *The Flying Nun's* ability to get the audience at 7:30 and hold them.

**Love-American Style:** ABC-TV, 10, p.m., Monday—Anthologies don't work, program men maintain. If *Love-American Style* fails, this will be the overriding reason, they say.

This ABC-TV show will feature love story vignettes each week, sometimes several within each show.

The majority of those questioned, said they liked the pilot, but were afraid the show would have no identity. "People want something they're familiar with, and anthologies don't offer this," said one program executive. The competition will be rough, since the show is opposite the second hour of the NBC-TV *Monday Night Movie*. Carol Burnett will be back



*It's two for Paris, as (from left) John Tyler, general manager of KVII-TV Amarillo, and Ed Shurick, president of H-R Television, salute Leni Salz of J. Walter Thompson and Boris Munt of Cunningham & Walsh, whose guesses on coverage area of KVII-TV's new tower won trips.*

again, and this season she's been running a strong second to the movies.

Mike Elliot, Steve Elliot, Mike Nebbia, Tibor Hirsch, Russ Mayberry, Stu Hagman, Bob Siegler, Bill Fertik, Chuck Hyman, Remi Kramer, Bob Curtis, Reed Springer.

Available for super spectaculars, regular spectaculars or budget spectaculars.

On film or tape.

How magnificent.

EUE/SCREEN GEMS New York, Burbank, London (EUE/Signal)



**The Bold Ones:** NBC-TV, 10 p.m., Sunday—A lack of continuity heralds an early demise for NBC-TV's *The Bold Ones*. The agency programming executives feel that the dramatic series, which presents one part of a trilogy each week will not have any central theme to keep the audience coming back.

The first story of the three-parter is a drama about lawyers, the second about a black district attorney and a white police chief, the third a medical drama.

"Anthologies just don't make it," said one agency exec, echoing a sentiment which applied to *Love American Style*.

**Jimmy Durante Presents the Lennon Sisters:** ABC-TV, 10 p.m., Friday—One agency executive called the show a "stop gap," and he seems to have considerable support.

The consensus is that the Lennon Sisters are no improvement over *Judd for the Defense*, the show they replaced. Several agency men feel it would appeal to a *Lawrence Welk* audience in a more competitive time period.

"The girls were popular on the Welk show," one exec commented, "but they're square. They'll get a better share than *The Music Scene*, but the latter has tough competition. I don't really expect very much from this show."

The show is up against what could be NBC-TV's biggest hit among its new shows, *Bracken's World*. The Lennon Sisters will also find it tough against the second hour of CBS-TV's successful *Friday Night at the Movies*. ■

## Viking (From page 38)

than Viking—The promotion with Babar was planned to make people remember Viking.

The theme of the \$800,000 campaign is "Long Live Happiness," the title of one of the songs in the film. A coloring book called "Babar in Viking Land" was made up and distributed to dealers to give away to children who came in with their parents.

A national phone number was given at the end of the show last year which could be called free of charge to get the name of the local Viking dealer. Nichols said they received 28,000 calls in the six hours following the show.

Articles about the show appeared in about 1,000 newspapers around the country, and about half of them mentioned Viking.

Another aspect of the promotional campaign was to show the cartoon to orphans and to children in hospitals. Nichols said he believes in the saying "bread cast upon the water will return manyfold." The cartoon was first shown to about 700 orphans, and then in about 100 hospitals around the country.

Local dealers were involved in the hospital showings, and Nichols pointed out that in this way they reached parents, doctors, nurses and other hospital personnel. The Shriners asked to show it in many of their hospitals, and this generated a lot of local publicity.

Said Nichols, "Entertaining hospitalized or institutionalized children is not only personally gratifying to us and, I'm sure, to the participating dealers, but it's also good business—

the goodwill it achieves can be bought. Viking sales may be low, though relatively low-keyed in the Babar promotion, is not lost on the parent."

In addition to showing the cartoon at hospitals, the local dealers are holding the children Babar "happy hour" parties, distributing coloring books, posters and Viking helmets.

The entire promotional campaign was repeated last month on a national level for the recent showing of the cartoon.

The question of why a carpet company would want to sponsor a children's show is often raised. Nichols mentioned that one of his first objections to the program was that it belonged to a cereal company. But he changed his mind. For one thing, he said, "sponsoring an imaginative, wholesome children's show, in an age of violence and sex-dominant television, wins not only the attention of the parent, but the approval of the parent, who after all is said and done, is the potential customer."

## Bringing the people in

The parent must bring the child into the store to get the coloring book, and most children who want the book will presumably have enough influence to get the parent in there. At that point, the dealer takes over with a demonstration of Viking's qualities.

The reason for repeating the show Viking had so much invested in it seemed pointless to throw it away. Also, they knew that not every child had watched the show the first time, so there were a lot left to reach. Many, of course, would want to see it a second time, or want a second coloring book, Nichols pointed out. And, a study of the demography after the first special showed that parents did watch it, and they were in the group that Viking is trying to reach.

Added to the promotional campaign this year was an essay contest in schools throughout the country. Random House, which publishes the Babar books, is sponsoring this with Viking. Children in participating schools were given an assignment to watch the show and then write an essay on "What is Happiness."

Four first prize awards consist of a learning resource center for the winner's school, each valued at over



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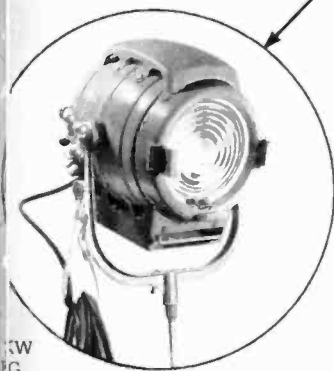
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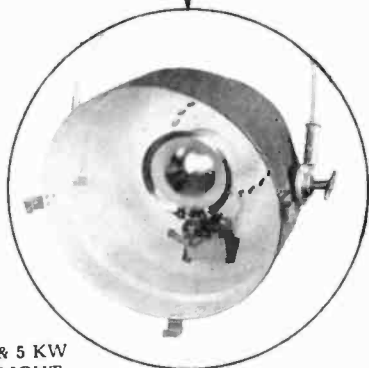
FEATURING

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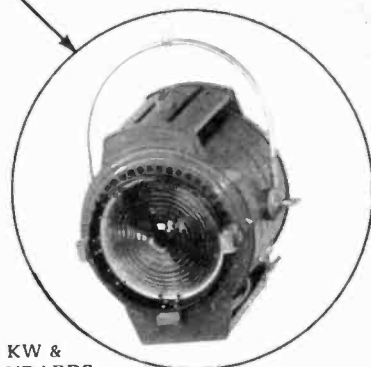


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These new tungsten-halogen "Quartz" lamps are designed for constant, even illumination from flood to spot, without loss of their original Kelvin temperature or intensity for their entire life span. They can be readily used in any Bardwell & McAlister Lighting fixture with medium or Mogul bi-post sockets, regardless of age, size and without the need for any adaptors or modifications to the socket or lamp housing.

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A DIVISION OF F&B/CECO INDUSTRIES, INC.

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\$2,000. Fifty second prizes, also for the school, are a complete "Sights and Sounds" multisensory reading listening program, each valued at over \$325. And for 1,000 third prize winners, there will be Babar books.

Judging the essay contest will be Bennett Cerf, tv personality and chairman of the board of Random House; Arthur Godfrey, who does commercials for Viking, and has gotten completely involved in the campaign; Dr. Anne Hughes, supervisor of language education at the Detroit public schools; and Peter Ustinov, who narrated the Babar film. This contest is also expected to do a great deal for Viking's sales figures.

Viking's future plans for tv have not been definitely formulated yet, but they may include a third showing of Babar. Nichols said they're also looking toward soap operas, as a way to reach women directly. He said they're only looking now, though, and don't know whether they will go into network or spot.

Nichols has some complaints about the tv industry. He said he's done a lot to encourage local Viking dealers to use tv, but feels the industry has to do more to bring more local advertisers to the medium.

"They're so successful and so busy that they're forgetting about advertisers who aren't already there. There may come a day when they're sorry—there's not enough diversification."

He said that stations should go out and try to get more companies to advertise locally, and to teach them how to use local tv most effectively. Nichols has already spoken

to station managers of CBS affiliates over closed-circuit tv to encourage them to see Viking dealers.

The people Viking is trying to reach are, for the most part, over 30 and in the \$10,000-plus income bracket. The biggest market is currently in the area from Boston to Iowa, north of the Mason-Dixon line.

Nichols thinks the reason for a geographical concentration is the climate. The kitchen carpet, he said, has an insulating value which is helpful when it's cold outside. Also, these areas have a greater maintenance problem with snow and leaves often being tracked into the house.

Carpet is better than hard-surface for this problem, but regular broadloom just won't do. He added, however, that he didn't think the kitchen carpet market had even been tapped yet, and they expect sales to expand throughout the country.

This leads to the question of just what family, or kitchen, carpet is and is not. It is not, Nichols emphasized, the same thing as indoor-outdoor carpet. Indoor-outdoor is a matted, flat, felt-like fabric which, he said, is really only outdoor carpeting. The only way to clean this, he explained, is by flooding it, and this is impossible indoors.

Viking kitchen carpet, however, is made from a fiber which resists liquids, and the carpet itself is a dense, low pile, so that resists liquids too. Spills can be wiped off with a cloth with no resultant stain.

Also, because of its density, a track can't be worn in it. These characteristics are what makes it usable where regular carpets would never go. ■

## Costs (From page 29)

changing specifications as along, which may make it difficult to compare bids."

One of the key arguments in bids is that a competent agency should be able to figure out what a commercial should cost. If this is so, then not only are agencies necessary but an agency should be able to negotiate the best price (taking both creative and production factors into account) with the client of its choice.

Some agencies have crack engineers, men who can figure out a commercial budget to within a few hundred dollars. And a few agencies reported they have been getting more "one-bid" jobs in the last few months.

However, even producers who are strongly about this argument are not in favor of any widespread change in the bidding system.

Said one producer: "The problem lies with the client and, sometimes, the account executive. Since they don't know production, they won't play it safe: it's a blanket they'll chew on."

Don't clients usually trust agencies? "Let me tell you a secret," said the producer. "they don't. Sure, there are agencies which aren't expensive enough in production and so warrant a client's suspicion. But even where the agency knows its business, the client is leery of letting it pick the studio. There are exceptions, but they only prove the rule. This new Bristol-Myers setup is a good example of that. Clients are more suspicious than ever that agencies aren't trolling their budgets close enough."

Another proponent of cost analysis, the term often given to deal with negotiations with studios, put it this way: "The biggest argument for an audit is that it enables the client to get on the screen his full money's worth."

"When you combine it with an audit of the studio's costs for a commercial, you put production on a truly professional plane. The whole thing for the agency is for the client to feel that he's spending too much money when, in point of fact, he really isn't."

An audit would not usually be permitted in a normal bidding situation, of course. If a studio comes

### Commercial

# Quadruplex/Productions Inc.

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NEW YORK, N. Y. 10019  
JU 2-0514

KEVIN JOE JONSON  
PRODUCER-DIRECTOR

#### BUSINESS OFFICE

c/o WM. LAZAROW CO.  
119 WEST 57th ST. 1106  
NEW YORK, N. Y. 10019

THOMAS VELDE  
ASSOC. PRODUCER-DIRECTOR

w bid. it's assumed, in the-  
 list, it's the best price under  
 circumstances and if the studio  
 a: a little extra and still do  
 job, why not?

an agency or advertiser  
 contractual production ar-  
 out with a studio involving a  
 of a minimum amount of  
 the audit is a logical tie-in.  
 r example, has had a guar-  
 arrangement with J. Walter  
 on for about five years. The  
 ne is said to be about \$1

llm Susman, MPO executive  
 resident, talked about con-  
 arrangements in general

uarantee is usually a state-  
 intent, not an advance com-  
 te. Let's suppose the figure is  
 at 1 million. When that level is  
 ne the agreement might pro-  
 f an audit of studio costs by  
 ancy along with a refund to  
 nt for money he paid out but  
 hwas not spent. In addition,  
 e might be an arrangement  
 re, a discount is given if the  
 spending reaches, say, \$1.5  
 o or more."

uting, says Susman, is made  
 MPO by its computer. The  
 has a Univac. It not only en-  
 someone to get a fast rundown  
 or elements for a specific com-  
 re' but allows the user to zero  
 ck in on any one element.

Another arrangement where audit-  
 ay enter into the picture is  
 er the studio has a guaranteed  
 rko, sometimes called cost-plus-

For example, a commercial may  
 st out at \$20,000 to which an  
 .00 markup is added. If the job  
 in for \$14,000 instead of \$20,-  
 One client gets \$6,000 back but  
 studio still keeps its \$8,000.

The extent to which auditing is  
 eds not clear, but while it offers  
 wa of getting around the bidding  
 sta it requires an agency to know  
 s business well. One producer com-  
 end that "it's simpler all around  
 ry on bids and avoid getting into  
 ass about what a particular ele-  
 en in a commercial should cost."

Studio guarantees are disliked by  
 producers because it limits the  
 geiy's choice of studios. This  
 oul be particularly true of smaller  
 geies, where a guarantee arrange-  
 ner would tie a high proportion of

its commercials to one production  
 house.

There is also the fear that, while  
 an agency picks a production house  
 in a guarantee arrangement because  
 of the talent available (in addition to  
 the economic reasons), a particular  
 director or cameraman may be tied  
 up with another job when he's  
 wanted. Agencies also steer away  
 from guarantees because they don't  
 want to alienate other studios.

The cost of union personnel is one  
 area where producers generally agree  
 that something should be done. How-  
 ever, it is not believed that any dras-  
 tic savings could be gained here. For  
 one thing, below-the-line studio per-  
 sonnel costs have not gone up as  
 much during the past five years as  
 other components.

One agency's cost breakdown in  
 the 4As' study of last year disclosed  
 that while comparable overall com-  
 mercials costs have gone up 83 per  
 cent, grip crews and equipment rose  
 54 per cent, prop crews and equip-  
 ment went up 51 per cent and sound  
 crews and equipment increased only  
 13 per cent. Only electric crews and  
 equipment went up more than the  
 average—in this case, 86 per cent.

However, BAPSA feels something  
 should be done to assure that union  
 costs don't get out of line and that  
 unwarranted restrictions are re-  
 pealed, including those which affect  
 creative matters.

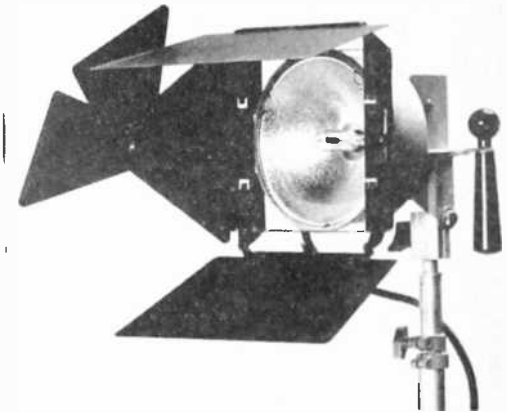
The organization has launched an  
 effort to keep its members alert to  
 cost-cutting opportunities. They have  
 been asked to pass along to the  
 proper party at their agencies exam-  
 ples of unwarranted costs.

Some BAPSA people feel that, in  
 the past, when the dates of union  
 negotiations loomed, agency and cli-  
 ent negotiators either waited pas-  
 sively for the unions to make pro-  
 posals or hastily put together infor-  
 mation to offset demands.

With the current effort to collect  
 ammunition, it's felt that the "man-  
 agement" negotiators will be in a  
 better position.

How effective this will be remains  
 to be seen. It may eventually slow  
 down the spiraling of costs, but won't  
 make the kind of dent clients would  
 like to make. Nor is there anything  
 else on the horizon that promises  
 quick and easy dollar savings. With  
 the creative pressures operating to-  
 day, advertisers have a tiger by the  
 tail. ■

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1,000 Watt focusing light . . .

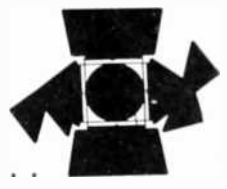
& also a 500 Watt focusing light when you change bulbs . . .



& also a long 'throw', high-intensity light when you change to an accessory reflector . . .

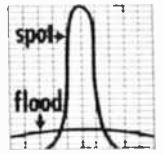


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time we discuss with him the basic feeling and approach we have in mind, and then he in turn goes to work to provide us with a realistic evaluation in dollars and cents. And now the producer performs another important duty to the client, that of being able to come back down to the ground.

A cost estimator wipes the steam off our heat shield and gives us a radar fix. What that amounts to is a very professional frame of reference, in dollars and cents, that allows a producer at this time to invite production companies of our choice to bid on the commercial.

As we set up these bidding sessions, the cost estimator attends each meeting and works very closely with the producer on the entire development of the concept. There is a very important thing that has to happen here. Each production company that is asked to bid on a job must be given the exact same information, so they are bidding on the same ground rules. When it works this way, it becomes an excellent way to control the whole approach.

---

*The agency's commercial production cost estimator, Sel Shillinglaw, reviewed his records on the project:*

One of the companies, a very noted and successful company here in New York City, declined to bid because they did not think the script offered that much potential. They did not feel they wanted to be involved in something that didn't offer that much of an idea.

One company was very expensive—they are no longer in business. One company was a low bidder, projecting a very different attitude on the production. They had hoped to go to Vermont to shoot the whole thing in motion picture form. The rest of the suppliers were all within 4 per cent of my original estimate, which is a pretty good score, I think.

The supplier we finally settled on, MPO Videotronics, was not the low bidder. They were in the middle of that 4 per cent range. They were roughly within 3 per cent of my original estimate.

---

*MPO Videotronics appeared at the seminar at the time of production in which they first became involved. Their executive vice president, Bill Susman, reviewed the job of being a film producer:*

In a television commercial company the producer is not just the film company producer. He is also the salesman. The problems that face him when he is dealing with someone from an advertising agency are many. One is the analysis of the person he's dealing with. In this particular case I was dealing with a man who had just come over as a commercial producer, a man who had been an art director, who was very sensitive, who was artistically talented, and who would therefore analyze proposals from an artistic viewpoint. Therefore, as a salesman, I had to leap forward with the best artistic talent we had available.

Secondly, you look at the man with whom you are dealing and estimate the cost of the job, not just in terms of your knowledge or your experience or your hope about how long it would take to produce, but also your knowledge of the man, your experience with him—if you have experience with him.

You must not only estimate the agency producer that you're working with as a salesman and as a cost estimator, you must also take into account the way your own director takes off on a project: it's his baby, so let's face it. If he really is a good director, if he is a superb talent as Mike Cimino is, no one is going to tell him at that point, "Mike, don't do this or do that." Mike will say, "Okay," but he will go ahead and do what he wants because he has his way and only his way of achieving the objectives he is after. As with

## About the author



Al Tennyson, vice president of commercial production and business manager of J. Walter Thompson, New York, is a second generation adman. His father, Jim, worked at the old Biow agency, SSC&B and D-F-S and was a copy chief and creative director. His uncle "Ev" Grady, was executive vice president of Ruthrauff & Ryan for 30 years.

The younger Tennyson, who has been a song writer, orchestra leader, actor and director, started his broadcast career at WHN New York in 1947. He went to Newell Emmett in 1948, then K&E in 1951, where he remained for 14 years. He joined JWT in 1965.

any talented artist, he cannot be told how to paint or how to write or how to picture or how to visualize. Therefore, the smart film company producer not only analyzes the man he is dealing with as a buyer, but analyzes his own company's talent and comes to a conclusion about how he is going to price it.

---

*Once the project had been approved and the film company selected, the casting department in the person of Evelyn Peirce came onto the scene:*

This department began about 12 years ago and now has 12,500 people in a master file. They have, most of them, been interviewed. All of them have been categorized and cross-filed. This master file never leaves the casting department. We have other material that can, however.

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THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES



## 21ST ANNUAL TELEVISION ACADEMY AWARDS

Sunday, June 8, 1969

10 to 11:30 pm (EST)

CBS Television Network

In talking to Warren, you don't need storyboards—you don't if you're talking to a good producer. When there is truly an exchange, he starts you thinking and then you use all the resources you have. First we use our own—we thought we might want to cast a real family, though it seldom ever works that way. And like all the mystique in the theatre and what not, if you make it, it's better than if it's real, I think, unless you're talking in documentary terms. This way one has a kind of control, if you will, over the end

product. That is what we ended up doing.

It took us a week of casting, because we had been given time to be prepared. We had six casting sessions for the commercial and we saw 113 people. Twelve whom we were very anxious to bring to Warren's attention were not available, as so often happens. We had to find the mother, father, two sons, and one son's wife and young son.

"Yesterdays" represented a tour

de force for our fashion coordinator, Joyce Hsu, who acquainted the members of the seminar with her involvement in the production of a commercial:

Sarah Meade, the mother in cast, had a total of five hours' fittings on two different days. Kipp Curran, the father, had three and a half hours' fittings on two different days. All the fittings were with Warren being present. All of the other members of the cast had fittings for the wardrobe—even the extras. The fittings were an average of half hour in length each.

Miss Peirce said there was a week for casting and we had a week for production. It took a week for fashion also. We had fashion in undergarments, too. For Kipp I had to make him look younger. I had to have Sarah wear a flattening bra-siere because of the flat 30s look and also a waist cinch to make her look younger.

Looking for accessories led me to places to which I had not ventured before. Silk stockings were the fashion of the 30s, and at the suggestion of one of our people, Eleanor Knowles, I went down to the Bower and found them in a little place there. And for open-toe shoes and the wing-tipped men shoes, I went to the Salvation Army store over on the West Side.

Even though Costumes Associate supplied most of the costumes, we used a total of 16 outside sources and some items from the Thompson wardrobe, and even the actor's own wardrobe, to complete all the costumes needed for this commercial. The dress and sweater Sarah wore in her attic scene belong to her. As you can see, most of a stylist's leg-work is done before the production date.

On the day of the shooting we see to it that the wardrobe is pressed and ready, and we dress the actors as each scene is going to be shot. After the shooting is over, we clean up the wardrobe and return it to the costume house. We send Thompson wardrobes to the cleaners and write up a report on the wardrobe used and the expenditures incurred on the job.

MPO set designer Karl Hueglin discussed the construction of the

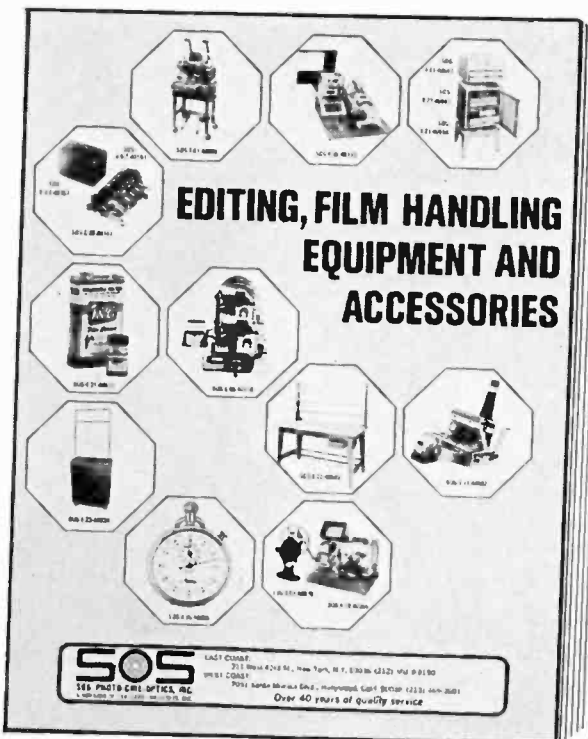
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... "Yesterdays."  
 One of the problems of doing this  
 production is the amount of control  
 we have. We had shots from outside  
 which is the beginning shot  
 of the commercial. We had shots  
 we wanted to be able to move  
 camera into position, which we  
 did not possibly do on location.  
 But you have gone through some  
 attics, and I guess every-  
 body has seen one at one time or  
 another, you realize that it is almost  
 impossible to get up there with a  
 camera, and the number of people  
 required and do a decent job and  
 have the right lighting. We wound  
 up deciding to construct the attic.

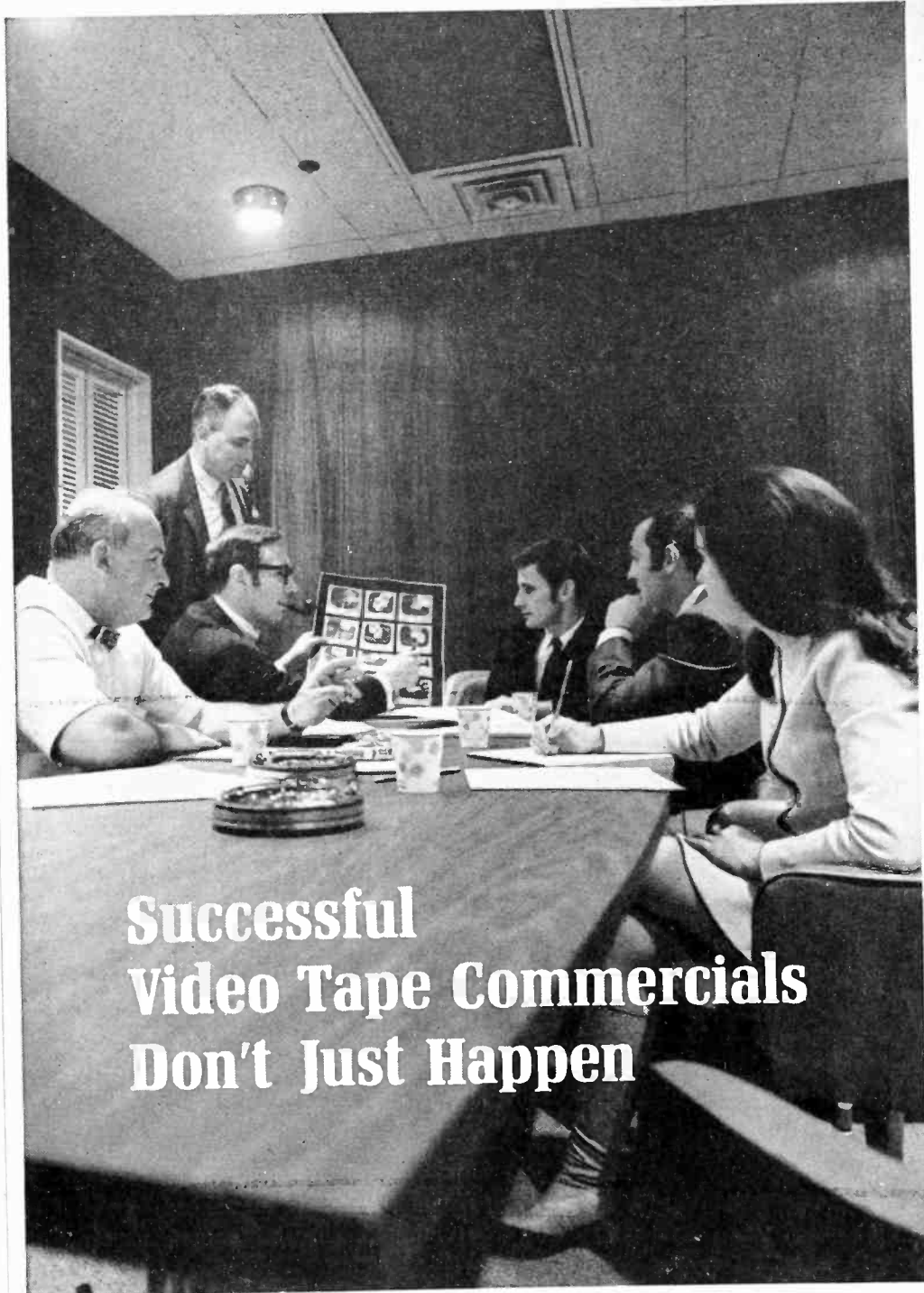
### They built a house

The most stage construction that  
 done by film producers and for  
 television sets that are done,  
 you do not build a house. You build  
 what you see of it—the face—so the  
 walls you see behind are unfinished.  
 During this commercial we had to  
 and literally build the whole house  
 from the floor up—rafters, all the  
 exterior sheathing on it and also the  
 floor.

The entire set was built up on a  
 platform. We had to take the entire  
 stage and build it three feet higher.  
 There are no stages in New York  
 that have been designed with trap  
 doors similar to theatre stages, and  
 this is something that is never done in  
 a movie theatre/studio. It is done in  
 theatres, but because the floor re-  
 quirements are not as demanding as  
 for cameras to move on.

... one of the highlights of the ses-  
 sion was the appearance of MPO's  
 director, Mike Cimino, who gave a  
 very interesting insight into his  
 philosophy and the filming of "Yes-  
 terdays" in particulars

Think on a film, particularly one  
 like this, there has to be a great deal  
 of love among the people who are  
 making the thing in order to get re-  
 sults. These results don't come from  
 calculations. They come from every-  
 one having a genuine enthusiasm,  
 which is a most difficult thing to get.  
 The way we approached the stills  
 (the photograph album used in  
 the commercial) was the way we  
 would approach any film job. There  
 was no difference. We went out and  
 scouted locations. We researched the



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different periods we wanted to capture with each individual picture. I have a list here which someone has prepared. It goes through 1934, 1935, 1938, 1939, 1942, 1945, 1953, and 1961.

I think in film you always go through various stages—from the abstract idea of the thing to the written word—there's a change. Having to put down a written idea on a piece of paper from what's in your mind requires you to make certain adjustments to that idea, to the reality of putting it on paper. From putting it on paper to realizing it in terms of a physical set, or physical places, requires another adjustment in your thinking.

Because it suggests things that limit other things, that make other things possible which you had not counted on, there's another adjustment to make. The three-dimensional and emotional reality of the people within the set represents another adjustment that has to be made, in terms of who they are, what they are, and what they bring to it. What kind of a climate do they bring to the set?

#### *Adjustments never end*

The next adjustment comes during the editing, where other possibilities will suggest themselves. At every step of the way, every time you translate from one step to another, you are making new adjustments.

I will begin working out camera angles and blocking movements already, which I will plan as carefully as possible and then try to allow myself the flexibility at the end, during the shooting itself if necessary, changing it completely during the shooting, if I have to. I think some-

times the free things require the most planning and are the most difficult things to achieve.

I feel that really in film, you cannot leave that much to chance. You have to come in with a clear idea of what it is you want, allowing yourself enough room to throw it out the window and start from scratch, but you must approach it with a very definite idea, I feel, of what it is you want to do or to see. In my case I carry to an extreme what some people do only to a degree of lesser quantity. I block out the shots very specifically.

---

*Warren Aldoretta joined the seminar again to discuss the thoughts of a producer before he goes off to film a commercial:*

What does a producer like me do when he goes on location? How does he get involved with the creative area without being a drag? This isn't easy, and, in fact, was really my greatest challenge. The first thing Matt taught me when I went out on location was the fact that I had to control my environment.

I was dealing with people who had enormous egos, who had tremendous talent, and who wanted to do their own thing. I had actors and actresses to cope with, a cameraman who loved cinematography, a director who was really interested in making a Hollywood film in the long run—all of these people highly creative and each pretty much interested in his own world.

We had to bring all these ingredients together for one specific purpose—to serve my client—so I had two jobs.

When I go out to shoot, I also have

to remember that the beautiful she in Bermuda or the beautiful land at Point Lobos will soon disappear and I'll find myself in a screen room with several people who very interested with what happens on that screen. What I have to do is time I'm on location, and this is true for all producers, is continue to remember that the name of the game is the screening room. We must have the control of the environment we're in, so that when we get back the what goes up on the screen makes a lot of sense and does the best job possible.

---

*Members of the seminar were introduced to actress Sarah Meade who reminisced about her days with the crew:*

The thing that stands out more than anything else is the detail that Mike told you about. The details they did even before we went on location was enormous. I've never seen a commercial so meticulous and beautifully worked out ahead of time. It was fun, believe me, and the still shots were probably the most fun.

I spent a great deal of the time in the make-up chair or under a hair dryer, so I think Mike has overestimated my contribution. I really just did what I was told—put the clothes on and sat in a chair.

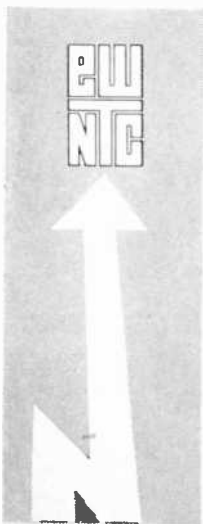
Maybe the ladies would like to know that I didn't use a hairpiece at all. We had a remarkable woman who did my hair, Betty DeStanfano. She could make it long, short, curly, straight, or parted in the middle. She really did extraordinary work without a hairpiece, and she did it very quickly.

Andy Ciannella, the make-up man, did excellent work also. I enjoyed being fussed over and having someone change my face back to 18 or 19.

---

*Producer Warren Aldoretta set the stage for a very interesting discussion of the editing function, which was handled by George Fineman of MPO:*

An editor, to me, is the greatest friend a producer can have. What he brings to film is a marriage between a creative intuition and technical mastery, which means the emotions and the intellect being brought together into one area.



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The editor must know a great deal about directing, be very familiar with music and sound, so he can go into a mixing session and make sense. He must understand voice tracks and must understand the subtleties that are brought to voice. He should know a great deal about fashion and very much up on animation and all its techniques. But not least, he should be a good editor.

Editing film is not like editing a copy. Editing film is taking the language of film—all the little isolated scenes that constitute the words—and putting them together with visual punctuation marks so that they make paragraphs, thoughts and

---

The preparation of the music for "Yesterdays" was discussed by Jimmy Fagas of Jimmy Fagas, Inc., who handled the assignment:

We talked about the time changing that is from whatever year the people lived into today. We wanted to have a very nice arrangement of the song "Yesterdays." There was one

place, for instance, where the needle was supposed to get stuck, and we had to repeat and make a broken record. That created a bit of a problem with the time. We arrived at this solution: We were in 4/4 tempo and I switched to 3/4 time and just went "yester-yester-yester" with the girl, which made the effect of the broken record. Another problem: Should we play it through a filter to make it sound old-fashioned, or should we play it straight through the way it was? We decided at the time to let it go half and half, and then later, when the family arrived, to really go into a strong, full blast of music.

#### *Pat Kirby sings lyrics*

We wanted to do a quiet, peaceful, not too busy arrangement. We had to have a good singer, and we got her in Pat Kirby. I think she did a marvelous job. And then when we talked about—now the family is in the picture—how to make a transition from the record to a dramatic underscore that changed the feeling of the song "Yesterdays."

Well, we talked about having the

original thought being a symphonic version of "Yesterdays" with a huge orchestra and strings and everything—a very contemporary sound. I liked the original idea but our producer, Matt Harlib, was very adamant about going into a contemporary vein. Remember, this film was made a couple of years ago. At first, I felt, "Oh, my God, how can you destroy Jerome Kern's beautiful melody and go into rock 'n roll or whatever?"

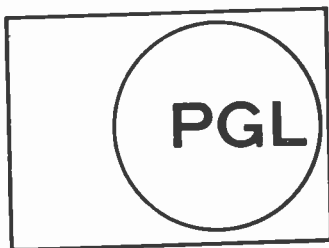
The difficulty was to orchestrate and play "Yesterdays" in a contemporary style, still not destroy the song, and yet create the feeling that somebody had arrived and that it's a great, happy, hallelujah time. I must say that the orchestration of "Yesterdays," the background (vocal) probably took me about an hour and a half to write, but it took about three days to figure out the correct harmonic changes to use to go into the contemporary medium.

---

*Peter Dean, personal manager for Jimmy Fagas, identified the musi-*

---

# **Allen Spikol, Lear Levin, Al Viola, and Henry Trettin do not live by awards alone.**



# **Joe Viola, on the other hand, could use one.**

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icians who are involved in the session:

On this particular commercial, Jimmy used 14 strings, three brass and six rhythm instruments. Some of the celebrities on this session you might have heard of—for one, Urbie Green, who's now leading the orchestra at the Riverboat. He is probably one of the world's leading trombonists. And we have David Nadian as our first violinist. He is also first violinist with the New York Philharmonic. And Joe Wilder, who's a trumpeter with the Count Basie Band. Most of the studio musicians are men of this calibre.

There are about 200 top-notch singers and musicians, mainly musicians. And the incidence of professionalism here is as high or higher than any other profession that I know of. These fellows can come in and unpack their instruments, sit down and take a look at their music, and on the first take they're making all the right sounds.

*The mixing of the tracks for "Yesterdays" was handled by Sol Tabachnick of Fine Sound Studios. He discussed the contribution of a sound mixing engineer:*

At the mix, the whole problem is whose judgment we go by. What we do is on the first shot, and the mixer's judgment is used as the basis. We will mix on a screen similar to this with large theatre speakers behind it to give us the full clarity of the various tracks. Then we will take this film and the master that was just recorded. We will play it back on a closed-circuit tv system, an unmodified system, so that the client and producer can actually see and hear the finished product. This is also quite representative of the tracks, because what we hear on the big speakers at times is very deceiving. When you get down to that 2 x 3 mini-box they call a speaker on a tv set, the sound is completely different.

Now we have to readjust everything. Again the mixer is given first shot at it. And then everyone jumps on him and says, "No, this goes up and this goes down." And he has to be sort of a pacifist in the whole argument. The tv is the truth-box, telling what is actually going to be seen and heard at home. From there the

pre-cut master is sent to our tran room. The client can request media from there, and we will supply it.

*Robert Pittluck of Cineffects is the optical man who worked on the film. He went into detail about steps involved in arriving at the final print:*

In "Yesterdays," there are a few optical effects as such. However, as in almost all film commercials that are seen on the air, the entire spot was reproduced from an optical negative. There are many reasons for this. Due to the number of cuts that are made, the amount of handling, it would be unwise to expose the original negative to the steps that would go through in getting to final air prints. After the work prints are struck and the scenes selected that are going to be used in the final spot, these scenes are pulled out and interpositives are made of all of them.

**Getting a good negative**

Part of the function of going through an optical negative is to even out the exposure and provide a negative which will print well in the lab. After the negative is timed, the interpositive goes through the procedure which is, in a way, very similar to editing. It's a matter of picking out the portions of the scene that match the work prints and putting them in proper continuity, and



Joseph E. Schmidt, Jr., has been named general manager of WATL-TV Atlanta, Ga., a UHF station scheduled to go on the air August 1, 1969. The station is owned by U.S. Communications Corp. Schmidt had been business manager of KDKA-AM-TV Pittsburgh.

...ing a form of log sheet which  
...optical counterman then inter-  
...ret to rephotograph from an in-  
...sitive to a new negative. It's  
...negative which finally goes into

...I said, most spots use more  
...ptil effects than "Yesterdays."  
...he are no criteria for the amount  
...fects. Some very good commer-  
...ial even features—I'm thinking of  
...ig Noon—have been made with-  
...out a single optical effect. It's all  
...t cuts and timing, which is  
...much the case with "Yester-  
...lay"

...is whole process is a series of  
...nd. If in any stage it breaks down,  
...he went on before it, and what-  
...ve could go on after it are de-  
...stroyed. If the optical dupe isn't up  
...to the quality that's on the original,  
...it might just as well not have been  
...shown well in the first place.

...the printing and distribution of  
..."Yesterdays" was handled by Tape  
...Fil, Inc. Its vice president, Charles  
...Ahto, joined the session to make the  
...point that it would be ideal  
...if he could do his work the way we  
...called the workshop—make the  
...print first and go back to the cre-  
...ative end. But it never works that  
...way, and the greatest single factor  
...affecting the quality of the prints,  
...in his opinion, is time. Ahto de-  
...scribed the technique which Tape  
...Fil uses to insure the quality of  
...the films, using film negative to  
...illustrate his remarks:

...his young lady is called a "China  
...Girl." This piece of film negative,  
...studied under ideal conditions, is  
...used as a color quality standard  
...against which we print all our film.  
...We cut a piece of it into all of our  
...optical negatives sent to a labora-  
...tory, and we give them the settings  
...which one has 52 points on a print-  
...ing machine). This "China Girl"  
...reproduces ideally at 16-24-20. If a  
...laboratory cannot reproduce an ideal  
...picture for us at these settings, they  
...have an internal problem. This is  
...not a quality control check and it's  
...ineffective.

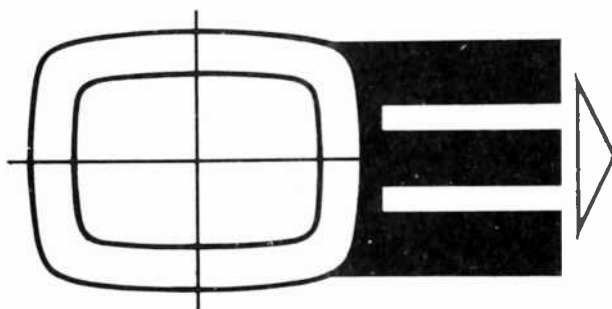
...The follow-up on the Tape Film  
...quality story was made by J. Walter  
...Tompson's color quality control  
...man, Lou Leighton, who presented a

*review of the quality control of  
"Yesterdays" or any of today's in-  
tricate color commercials:*

The answer print is normally the first print to integrate the sound-track and the picture. It is not a fully-corrected print. At the agency, I will sit with the producer of the commercial and screen the answer print for color quality and any technical defects that were not apparent in the "one-light" print that preceded it from the optical house to the agency.

Looking at this print, the producer will indicate any changes or corrections he wants. As Charles Ahto indicated, we have 52 degrees of correction in each of three primary colors: magenta, yellow and cyan. This gives us approximately 1,500 shades of correction that can be made on any given scene. It is the responsibility of the producer who supervised the original photography to determine what ideally should be on the film.

This information is passed to a



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Vice President

timer, who puts the proper color corrections onto the film as it is sent back into the laboratory for another print. It usually takes two prints to produce a properly corrected one. This is the print, in 16mm and 35mm, which must receive the final approval of the producer and the client.

Throughout this checking process, it is very important that both laboratory and agency screening room have identically correct projection facilities. Laboratory projection on 35mm uses a Xenon light source, and incandescent projection on 16mm, 14 ± foot candles measured one foot from the screen. To reject a print, the agency itself must have correct facilities.

### *Guiding print procurement*

It is most important that the approved answer prints always stay in the can with the printing elements, as a guide to the print procurement people when they deal with the laboratories. On a large print order, of course, the labs will usually strike a sample print, to judge whether the printing light numbers are holding true on any given scene.

---

*One of the last controls at an agency is the traffic department. The JWT traffic assistant on Eastman Kodak, Justine Somers, had this to say about her work:*

When you get down to Traffic, you may be in what is the non-glamour end of television production. It's really the tail-end, but we like to believe that everything that goes before doesn't make much difference if you don't get it on the air: certainly, it's the most important part of everything that has to happen.

Our department originated the schedule for both the program and commercial; we advise the networks on all program dates, what spots are to run, what products will be in them. They, in turn, naturally assume we're going to supply the air materials on time. So we have to order from MPO's Traffic Department with sufficient time for them to do their processing to get out good quality prints. If the prints have to be rejected for any reason, there must be enough leeway to reprint and still meet the network deadline for receipt of material.

We give MPO full delivery information and instructions. That's pretty much the end of my responsibilities, although after the commercial is finally on the air, I'm still "interfering" with the creative types, because I have to authorize the talent payments.

We have a group at Thompson that handles the talent areas, but all residual payments must be made promptly. It is up to the Traffic Department to keep the commercial appearance schedule completely up-to-date, by spot number, so we may always know what commercial ran on what date, so all talent connected with it is properly paid.

---

*The director of broadcast advertising at the Eastman Kodak Co., Ted Genock, summarized the workshop:*

First of all I don't think that you now, after the seven sessions, would want to get up and say "Eureka, I've got the answer, the way to make the perfect television commercial." But I think if you think back, you will find two essential but intangible elements that were present in each

person who was involved. Number one, enthusiasm. Number two, professionalism.

Emerson said, "Nothing great ever achieved without enthusiasm. That's very true, and it's got to be sincere enthusiasm."

### *On professionalism*

Secondly I believe very strongly in what I call professionalism. It isn't a question of having degrees or 10 years' experience. To me, professionalism is meticulous attention to the finest detail. I think if you look back on this, Mike Cimino is the acme of professionalism in this area. There was not a detail overlooked. Think of the work that went into the pictures, each of the old pictures reenacted, and yet you have the feeling that these were pictures that were made all through the years.

Finally, I think Matt Harlib mentioned that the agency producer is a contractor to the architect. I think there can be another analogy that allows the client to be involved. The agency producer is really the conductor of a symphony. He is watching and organizing everything to get the finest performance and results from everybody concerned. I think the client, in a way, serves the function of a critic looking at the producer's work, lauding, appreciating, and also always raising that search for excellence just a little further. This is the thing he can do when he knows everybody feels that they are appreciated for the work they are doing.

---

*The seven weekly sessions of the International Radio and Television Society workshop—January through March, 1969—resulted in a 10-hour transcript of the entire proceeding now being edited into book form by Lincoln Diamant, the workshop chairman, formerly of Grey Advertising and now president of Spots Allocated Inc. For everyone who participated it was difficult to be at the John Victor Theatre (in the RCA Building, Rockefeller Center) every Tuesday for seven weeks, but somehow or other they made it. Leafing through the full transcript—and this edited version, too—one cannot help feeling it was well worth all the time and effort involved.*

---

## THE NEW, ELECTRONIC\*

# SCOTT-TEXTOR

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

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

---

MUSIC, LYRICS AND PRODUCTION FOR RADIO AND TELEVISION COMMERCIALS



(From page 37)

an voice can be put through the  
obs filters and other gear to  
the octave, fragment the  
or produce any number of in-  
nitchanges.

Ed is also working currently on  
dergent commercial track whose  
onrelies heavily on the use of the  
loo

De Lucas Associates has also  
enbusy recently with the Moog.  
nng the current commercials this  
mas done are a Schaefer beer ad  
hic used the Moog with a jazz  
an (in this one, horn-blowing,  
shield-wiping effects make the  
rucs come to life in a garage),  
n Interstate Bank of Maryland com-  
neral using the Moog and conven-  
ion instruments, Pro Jet Water-  
Pik and Lipton pudding Kanga-moo  
commercials which also used music-  
tan with the Moog, the Colgate spin-  
nin tube logo using the Moog with  
a vce, and the sound track for *The  
Equipment*, a feature soon to be re-  
lead.

ucas did his first Moog commer-  
cia four years ago for Colgate IDs.  
Halso worked on music for the mov-  
ie *Music Black* with Walter Carlos,  
reor of *Switched-on Bach* (a Col-  
uma LP which *New York Times*  
muc critic Harold C. Schonberg  
caid a remarkable piece of work and  
a "breath-taking indication" of what  
cabe done with the Moog).

ick Lavsky's Music House has  
ba its own Moog for the last year.  
Lsky usually uses it alone or with  
on or two other instruments, pre-



A executive vice president of Roy  
Pk Broadcasting, John E. Craw-  
ld will supervise the construction,  
efing and programming of WUTR,  
No Park outlet in Utica. Company  
as four other tv stations, is pur-  
ising a sixth.

fering to do it this way because of  
the "clean lines you get that you can't  
get with other instruments."

An Elizabeth Arden spot consists  
of only the Moog and a drum. A new  
detergent commercial Lavsky is do-  
ing also relies heavily on the Moog.

Norm Richards has done three re-  
cent spots with the Moog. One was  
for Higbee's, a Cleveland department  
store. The agency, Wyse Advertising,  
wanted a time-capsule effect. They  
got it in the video by very quick cut-  
ting. The Moog supplied the unique  
music needed to go along with the  
fast pace.

For Sugardale, a West Coast meat  
packer, Richards used only the Moog  
to obtain a switched-on rock effect.  
A New England utility company spot  
which stressed the idea of "warm up  
to the electric generation" uses the  
Moog with a half-dozen conventional  
instruments.

Vince Mauro of Nickelodeon, Inc.,  
has used the Moog in two recent com-  
mercials. One for Hanes Knitwear  
uses the Moog as a singing sound. A  
commercial for Master Charge uses  
the Moog to carry the melody,  
backed by strings and French horns.

Ralph Kessler Productions had  
planned to do a 5 1/2-second NBC-TV  
program tag on the Moog, but at the  
time couldn't find a machine avail-  
able for the taping. The firm got  
around it by using conventional in-  
struments and changing the speed of  
the recorder. Kessler has several  
clients, however, who are planning to  
start using the Moog.

Manny Vardi, of Vardi & Hambro  
Productions who expects delivery of  
their own Moog in a few weeks, has  
done one electronic commercial us-  
ing the device. He used it in a No-  
relco shaver commercial. Other com-  
mercials he has done with improv-  
vised electronic music (changing  
tape speeds, sweep generators) in-  
clude the Lux liquid "Unbelievers"  
campaign and logo, an IBM spot and  
a Germ-Boy pool antiseptic commer-  
cial.

Vardi is also finishing the track  
for *The Devil's Axe*, a feature film  
whose music will rely on heavy use  
of the Moog.

Jimmy Dolan and Marty Ruben-  
stein of Chicago's Shield Productions  
report the Moog has even found its  
way into the "windy city." Recent  
commercials they have done include  
an Envy lawn food commercial, a



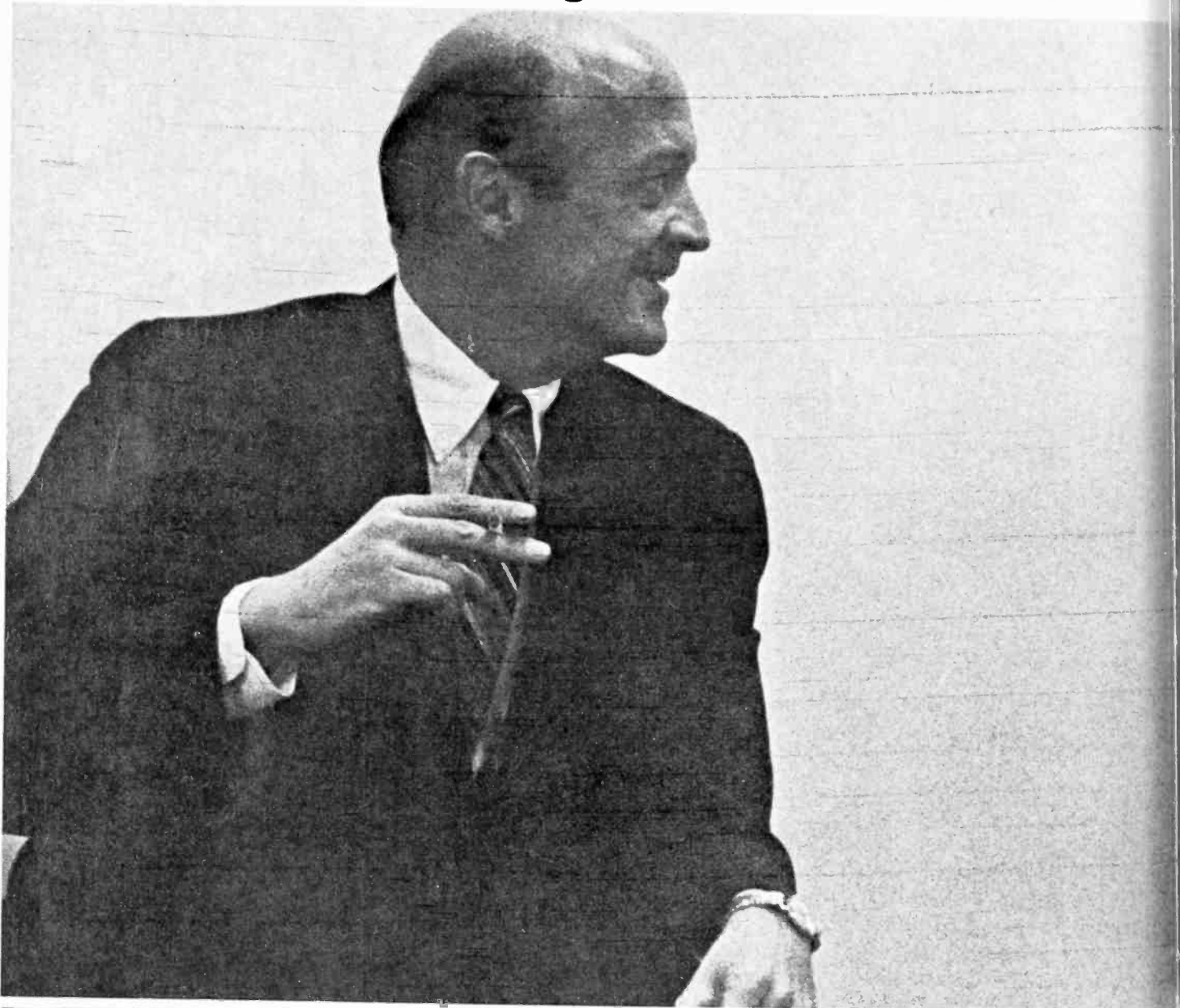
## RALPH KESSLER NEIL KOBIN

ORIGINAL MUSIC FOR:

- Yuban "Dessert"
- Silva Thins Campaign
- Breakstone Yogurt
- "Shape of things to  
come"
- Head Skis
- Gillette "Heads Up"
- Noxema
- General Motors
- Johnson & Johnson
- Monsanto
- NBC 1969 Promos
- Welchberry Cocktail
- Bulova
- Eastman Kodel
- Magnavox
- Ajax "Wipe Out"
- Kool Aid
- Breck
- Behold
- Pertussin
- Gainesburgers
- Awake
- Stri-dex
- Clairel

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

# "We leave the romancing out of our SRDS ads."



## WABC's top sales and promotion men, and their agency man, discuss the strategy of their SRDS ads; identify tangible results.

**Erish:** "SRDS is an entirely different kind of book. A buyer's book. When we advertise here our approach is different from what we do with an ad to run in a magazine or copy to be used in a photo-display piece.



"When we decided WABC should be in SRDS we realized that it was important to put in the right kind of copy. Since people use it to get information it lends itself beautifully to advertising that presents detailed facts and figures. It lends itself to detailed analysis of rating structure or descriptions of unusual and interesting events and happenings that surround our station's activity.

"You can count on the SRDS user doing more detailed reading than would be true in, say, a weekly magazine. What we would do there would be to register an impression using exciting graphics. But in Standard Rate the facts you present are more important than graphics."



**Williams:** "Our ads present the same facts our rep's salesman present. We re-

print our Standard Rate & Data ads and send supplies to all offices of the Blair people who are my strong right arm."

**Erish:** "Since we view our ads in Standard Rate as being supplemental to the

listing, we use the ad space to update information such as Pulse and other research reports."



**Eidel:** "Since I am both buyer and seller as far as this discussion is concerned, I want to point out that, from personal use, I view Standard Rate as a reference source. So when I prepare ads for

WABC I cut through all the romance and lead off with facts that are germane to the buyer's interest."

**Williams:** "I get calls from our reps and they say 'so-and-so called me because he saw your ad in SRDS and we're going to get a shot at the business.' This is what's gratifying to me.

"The facts that interest them are there. There are many facts and figures but they're presented in simple fashion. They're easy to get and they are always documented."



**And they help us get a shot at the business."**



Left to Right: George H. Williams, General Sales Manager, WABC, N.Y.; Andrew Erish, Director of Advertising; Zeneth Eidel, Sr. V.P. & Creative Director of Streisand, Zuch & Freedman, Inc.

When they turn to our listing and they see that ad, they've got to read it. They'll look at the information in the listing they opened the book to get and they'll read the additional facts and explanations in our ad and we've simply got to get a shot at the business."

**Erish:** "Look at all the points we cover in this ad. Look at all this information. Look at the figures in here."



**Williams:** "And this is the same kind of information the reps are presenting."

**Eidel:** "The Standard Rate users are a captive audience. If they're trying to make a good buy they've got to listen to you. They come for facts and if we give them facts what else can they do but read our ad?"

It's not just media people. It's account people. And ad managers. Whoever it is, they're looking for information. So we give them information.

Like everyone else in our business I'm always working under pressure. I never have all the

time I'd like to have and often I have to make decisions on the basis of what I have right in my office.

"From my point of view Standard Rate & Data is a blessing. If it weren't for Standard Rate I would have to spend a minimum of 48 hours on every preliminary media plan. I would have to get all my information from other people in the agency or from the representatives of all the media I have under consideration. And if I had to do all of this before I could boil my list down to the ones most likely to be viable candidates for the schedule, I'd be slowed down no end. But I can spend two solid hours with Standard Rate & Data and glean what information I need; maybe not all the information I'm going to wind up wanting, but enough to make an intelligent, initial proposal."

**Erish:** "We, of course, want to present our strengths. But we are also mindful of the buyer's need to have facts always available to suit his convenience."



**SRDS**

**STANDARD RATE & DATA SERVICE, INC.**



the national authority serving the media-buying function  
Walter E. Botthof, Chairman of the Board  
5201 Old Orchard Road, Skokie, Illinois 60076 312-YO 6-8500  
Sales Offices: Skokie • New York • Los Angeles

First Federal Savings and Loan Association spot, the music for the new Michelob campaign, and the music for a series of Marsh super market commercials.

Shield always uses the Moog with conventional instruments. "It provides," says Dolan, "a kind of exotic dressing to top off the music."

When doing commercials they score the Moog as they would any conventional instrument, but pre-record the track before going into the recording session.

Jack Holland Productions recorded the logo for the CBS-TV program *21st Century* on the Moog. Holland has also incorporated the machine into spots for AT&T, Celanese, Vote toothpaste and the Revlon "Happening" commercials.

In addition, one network is planning to make extensive use of the Moog in program promotions for next Fall's schedule.

### *Union doesn't dig it*

While everyone is proclaiming the virtues of the Moog, the introduction of the machine into commercial production is not without difficulty. Increased production times over commercials using conventional instruments plus other headaches are compounded by the American Federation of Musicians who fear that the Moog will begin to take the place of their members.

One of the reasons for the musicians' fears is that some composers prefer to score the conventional instruments, record them and take the tape back to the studio where the Moog is later added. Musicians feel that the tape was stealing money out of their pockets. If the Moog were brought to the studio, and added to the tape there and then, the musicians would have to be paid for the

## *Glossary of electronic music*

Electronic music consists of electronically generated sounds. In order to work with it a basic understanding of the terms that apply to it is needed. Here is a list of those terms:

**VOLTAGE** — electrical force. The higher the voltage the greater the force.

**OSCILLATOR**—literally something that goes back and forth. In this case, a voltage that goes back and forth in a regular recurring way within the speed range that the ear can hear (40 to 14,000 cycles per second). An audio oscillator is a device that generates this voltage.

**FREQUENCY** — cycles per second.

**PITCH**—the faster the frequency the higher the pitch.

**AMPLITUDE** — loudness, The greater the amplitude, the louder the signal.

**OCTAVE** — expressed as a ratio of frequencies, specifically, two to one. For example, 'A' is 440 cycles per second. The 'A' one octave higher is 880 cycles.

**SINE WAVE** — a pure basic sound with no harmonics (overtones) present.

**TRIANGULAR WAVE** — a wave shape having about 12 per cent of its energy in harmonic

or overtone sounds.

**SAWTOOTH WAVE** — a wave having all the harmonics of the fundamental pitch present.

**PULSE WAVE**—a wave shape in which the harmonic content can be varied.

**VOLTAGE CONTROL** — on the synthesizer, the module (components) can be roughly divided into two classes: (1) those that produce voltage (2) and those that are controlled by voltage. Some modules can do both. Oscillators increase the frequency they generate as the voltage is increased.

**FIXED CONTROL VOLTAGE** — voltage which can be applied to a module through a manual voltage adjustment on certain modules.

**FILTER** — a modifier that emphasizes certain frequencies and attenuates others. A low pass filter lets through all frequencies below its cutoff frequency. A high pass filter lets through all frequencies above its cutoff frequency. A band pass filter passes one particular band of frequencies and no others.

**MUSIQUE CONCRETE** — Electronic music in which natural sounds, rather than electronically generated sounds, are used as the source of material.

extra time they had to spend. When the Moog is recorded later, the musicians feel their services are being used but that they are not being compensated.

Several attempts have been made to resolve the problem, although none has yet been accepted by the industry

at large.

One composer experiments with the Moog until he finds the sound he prefers. Then he writes a score for the Moog which fits in with the other instruments. A union musician is called in to play the Moog, whose track is put on tape. The musician is also present at the recording session with a conventional instrument. If the composer is unhappy with the Moog sound the musician can play his normal instrument. If not, the union presumably can't complain, since the man is getting twice the money for one job.

Composers who believe the Moog cannot be written for say that they have to take the tape the musicians recorded and try and fit the Moog to it by themselves. There is no problem in the cases of composers and arrangers who are union members themselves, but non-union composers

JACK HOLLAND PRODUCTIONS, 165 WEST 46 ST., N.Y., N.Y. TEL. 586-2770

MUSIC AND ELECTRONIC SYNTHESIZER MUSIC FOR — AT&T "TRIMLINE" • BRAND NAMES • CREST  
HELENE CURTIS • ELECTRIC CIRCUS • 21ST CENTURY LOGO • VOTE "EXPLOSION" • WESTERN ELECTRIC  
SEARS "DOESN'T SLIP" • IVORY SNOW • PRUDENTIAL • CELANESE • REVLO



...d they just do it without  
ing a lot of noise about it and  
e none notices.

...busly, if additional work must  
for to the track before or after  
...icians record, there is addi-  
...al costs for the use of the Moog.  
...ow much more time and money  
... expended for an electronic  
...ncial over a conventional one  
...reable in two ways—cost of  
...tial manpower, and additional  
...ipent costs.

...he equipment is the largest sin-  
...ator, especially among those  
... on their own Moogs. As noted  
...ie a Moog can cost up to \$10-  
...0. Additional accessories which are  
...ing tested, such as a device  
...el will allow the musician to play  
...re than one note at a time, could  
...sh the cost even higher. What's  
...re when putting together a track  
...r to Moog it is built slowly by  
...tting each timbre of sound on a  
...pare track of a recorder.

...urrently the most common record-  
...s a eight-track machines, but sev-  
...al composers have found this in-  
...dequate and have already ordered  
...5-track recorders.

...When this is added to the mixers  
...nd l the other equipment required  
...s up a small studio necessary  
...rord the Moog, there's an invest-  
...ment of upwards of \$25,000.

...Costs of renting a Moog vary, de-  
...pending on experience in operating  
...he machine and how big the produc-  
...ions. One Moog owner rents out  
...his equipment from \$100 to \$150 an  
...hour depending upon whether an en-  
...gineer is needed or not. Other costs  
...affecting the rental include naturally  
...accessories the machine has.

...On the plus side of the ledger,  
...however, is the fact that one can  
...record with fewer musicians (since  
...the Moog generally is used in place  
...of other instruments).

...Does a client pay more when a  
...Moog is used? It varies. Since the  
...cost of operating a Moog depends  
...directly on the amount of experi-  
...menting that is done and the amount  
...and complexity of recording that is  
...necessary, there's no simple answer.

...The company charges a flat rate  
...whenever the Moog is used, and an  
...hourly rate above that for every hour  
...of experimentation necessary. Other  
...companies weigh the expenses and  
...charge to themselves and come up  
...with a straight flat figure. ■

### *Their own doctor*


Thanks to the efforts of a television newsman, a tiny Wisconsin community will soon have a doctor—its first in four years.

In 1967, Jim Marshall of WTMJ-TV Milwaukee saw a billboard asking a physician to set up practice in Adell (pop., 450, rural area, 6,000). The doctor had died in 1965.

Marshall did a feature for the station's newscast, and the story was picked up for the Huntley-Brinkley report.

Dr. Jose Tolentino, a Filipino, agreed to establish a practice in Adell. However, it took several months and Congressional action to get permission for him to stay in the U.S., and then another year and state action to clear the problem of his not being a citizen.

That's all been taken care of now, however, and the town will soon have a doctor of its own.



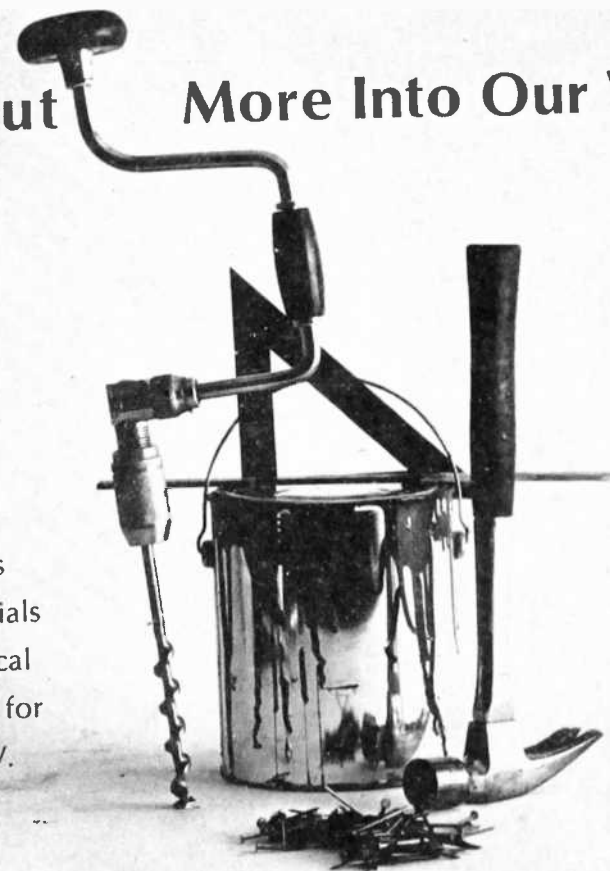
**DON ELLIOTT  
PRODUCTIONS**

Specializing in unique  
post-scoring.

**Complete Recording Facilities**

80 West 40th Street LA 4-9677  
New York, N. Y. 10018

## **We Put More Into Our Work**



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

**SHIELD PRODUCTIONS, INC.**

919 Ernst Court, Chicago, Illinois



Finding the cause, prevention and cure of multiple sclerosis, "the greatcrippler of young adults," deserves the support of every American. Special material has been prepared for your public service use during our National MS Hope Chest Campaign. For television, Julie Andrews and Rock Hudson have filmed color tv appeals. For radio, Glen Campbell, Patti Page, Roger Williams and many others have transcribed both programs and spots. Slides and live copy are also available. The MS Campaign runs from Mother's Day, May 11 through Father's Day, June 15. May we ask your help.

Sincerely,

Victor Borge  
National Campaign Chairman

Network contact:

Philip Bershada, Pub. Rel. Dir.  
National Multiple Sclerosis Society,  
257 Park Avenue South,  
New York, New York 10010 212 674-4100

For local use: Contact your  
local MS Society Chapter

## Gerhold discusses ad measurement at 4As meeting

E. J. Gerhold, president of Advertising Research Foundation, addressed the 21st annual meeting of the 4As late last month at Greenbrier, White Sulphur Springs, W.Va.

Here are key excerpts from Gerhold's talk, which was titled "Measuring Results—The Almost Impossible Dream."

I am not going to tell you that measuring advertising results looms as a real possibility in the not too distant future. I am going to say, instead, that sincere carefully planned, heavily financed studies to measure the dollar results of advertising are being conducted right now, with the encouragement and the initiative of the top management of a number of major advertisers.

There is a great promise in this development. All of the promise historically held out for a legitimate measure of advertising performance, the promise of reduced waste, of increased productivity, of better media and better copy, of more testing and generalization, of new advertising theory, and better advertising planning, and less criticism of advertising, and great rewards for those whose advertising is most successful.

But there is great danger, too, in the emerging tests of advertising productivity (and this is perhaps the real burden of what I want to say). Unless the people who know and understand advertising best help in the development and interpretation of the measures of advertising results, we are going to face the awesome reality of expensive research that consistently and inevitably understates the results of advertising. And

we may be presented with a lot of very impressive research that is predestined to prove, apparently quite conclusively, that advertising does not pay. The promise and threat should most certainly both be considered.

• No less than six general developments in companies and advertising and marketing patterns are directly related to the growth of the new breed of market tests from which dollar measurements of advertising results are derived:

1. Media availability and media buying have become progressively more localized.

2. Local sales data are easier to secure, particularly with the availability of warehouse withdrawal services.

3. Corporate computers are becoming more available and more widely used.

4. Important new facilities have been developed for experiments within markets, including Ad Tel and the Milwaukee Ad Lab, both of which permit withholding important advertising from segments of the market.

5. The role of corporate research directors has changed in the direction of greater strength and importance.

6. Financial people seem to be gaining stature and control within the corporate management structure.

• With this extraordinary new capability for testing advertising, it may look like the golden days of advertising evaluation are here for sure. But before there is too much dancing in the streets, we need to take a hard look at some of the problems.

• Imagine, if you will, a test involving matched panels, say in a dual-cable test market. One panel gets the television advertising for the brand, the other is a test panel that gets none of the brand's commercials. Here are some of the problems you may have:

1. Results are limited to a primary response, to the behavior of the people actually reached—those reached in the test, and not the total market. Any effects, like word-of-mouth or personal recommendations, while they originate from the test panel, will build up purchases in both panels. Result—understating the effect of the advertising.

2. The results overlook the effects of advertising on distribution and trade sales efforts.

3. The results are commonly expressed in terms of share rather than in terms of volume. Few tests are on a large enough scale to indicate what may have happened to total volume in the product category.

4. The results do not measure the whole period of time over which advertising works.

5. The test comparisons count changes in terms of sales and not in terms of profit. Hence, all of the real but supplemental benefits that come from successful advertising cannot be estimated and are simply disregarded in this kind of evaluation. Result—also understating the effect of the advertising.

• I am not, believe me, saying that testing like this should not be done. The good that can come from this kind of research is too great to throw tests out because, like all research, they have some magnificent weaknesses.

For YUBAN, we combined  
the urgency of a Rossini overture  
with the dissonance of a Prokofiev march



Sounds uncommon?  
SOUNDS GOOD!

Norm Richards Inc. Music 45 West 45 St. New York, N.Y. 10036 (212) 581-8336

This comes to us from the minutes of the meeting of the Young Men's Advertising & Sales Club of Toronto: "The main attraction of the evening was undoubtedly a body-painting auction, featuring Miss Gerry Ann. Gary Reinblatt took the bids to paint the various parts of her body. Prices varied but Fred Webster purchased the most expensive 'lot' for \$15.00."

*Was that Boardwalk or Park Place?*

\* \* \*

Tennessee Ernie Ford was quoted recently as follows:

"Everyone asks if my accent isn't at least a little bit phony. Heck, no! In my home town of Bristol, Tenn., everyone talks the way I do. It wasn't until I arrived in Hollywood that people told me I talked funny."

*Bet they don't say "heck" in Bristol.*

\* \* \*

"Fred Astaire has been signed for a recurring co-starring role with Robert Wagner in Universal Television's *It Takes A Thief*," says a release about the ABC-TV, which begins its third season next Fall.

*Sounds like a disease.*

\* \* \*

In *David Frost Presents . . . Tommy Cooper*, relates a communication from Group W, "the humorous party of the second part has a rollicking time playing both schlemiel and schlimazel."

In defining these Yiddish words, the communication says: "A Schlemiel, an old Sam Levenson saying goes, is the waiter who is not content to put his thumb into the borscht he's serving. He also drops the plate. A schlimazel is the customer in whose defenseless lap the borscht lands."

Okay? Now, go on.

"As the former, the beefy, 6' 4" British television star is an invited guest at a proper afternoon music recital, where he promptly drops his cigarette ash in his neighbor's tiny china tea cup.

"As the latter, he is splashed with

tea from that same cup by his expressionless neighbor, a retired officer.

"As a schlemiel, Mr. Cooper portrays a pharmacist of questionable skill, unsure of the ingredients in a patient's prescription. As a schlimazel, he blows up his shop."

*How does this grab ya? A schlemiel is someone who writes stuff like that and a schlimazel is someone who reads it.*

\* \* \*

Press Release Leads We Don't Believe Department.

Little League Bureau:

"In a few years from now, a lot of Little Leaguers will give a lot of Big Leaguers an awful lot of competition for their jobs. Why?"

"St. Louis Cardinal Lou Brock and Detroit Tiger Al Kaline are giving away their trade secrets—in a new series of tv spots, produced for Holloway Milk Duds by Fred A. Niles Communications Centers, Inc."

\* \* \*

Said Artie Shaw recently on a tv show: "I'm not an expert on marriage, but when it comes to divorce, come see me."

*Thanks, but no thanks.*

\* \* \*

Merv Griffin told an audience last month: "Somebody sent Arthur Treacher a basket of fruit at the hospital and an hour later they found him in the shower—jumping on the grapes."

\* \* \*

Wilhelmina, who helped select the winner of "Miss New York State Beauty Pageant," telecast on WABC-TV New York May 3, had this to say about modeling:

"The road to success is rough and rocky. Keep plugging, keep striving. Success will eventually come if merited. When it does, you will experience some of the most wonderful things a girl can have—beauty, success, money, popularity and fame."

*Gosh, and most girls would be satisfied with only one of them.*

National Teleproductions of Indianapolis will produce and Broadcaster Television System of Cleveland will distribute a projected syndicated series of tv programs shot at major college campuses around the country.

*Sounds like they're going to outdate Combat.*

\* \* \*

Laxative advertising in spot tv went down in 1968 from the preceding year almost 25 per cent, according to latest TvB/LNA-Rorabaugh figures.

*Perhaps this is an indication that the country is not in as bad shape everyone thought.*

\* \* \*

Contrary to popular opinion, Bill Joe is alive and well. When last seen he was waiting, none too patiently in Bobbie Gentry's dressing room while she taped *The Sound and the Scene* for 20th Century-Fox Tv.

*It's a good thing Bobbie didn't keep this Billy hanging around too long. A two-pound yorkshire terrier sometimes just can't wait.*

\* \* \*

We're told that Peter B. Goot, cinematographer and producer of the episode which launches Bill Burrud's new *Animal World* series on CBS-TV May 8 had an eerie experience while filming the program in Antarctica.

He looked a penguin squarely in the eye.

This may not seem particularly awesome unless you are aware that penguins are the only breed of nature's fauna with square pupils.

\* \* \*

From a PR biography written for the press: "In an industry where men who do anything well are a rarity, Chuck Barris, who does almost everything well, is a wonder. The whirlwind songwriter, singer, musician, master gamester, writer and producer is so prolific that even his interoffice memos can be the basis for a million dollar film or television series."

*And his press releases are worth at least 500,000 brownie points.*



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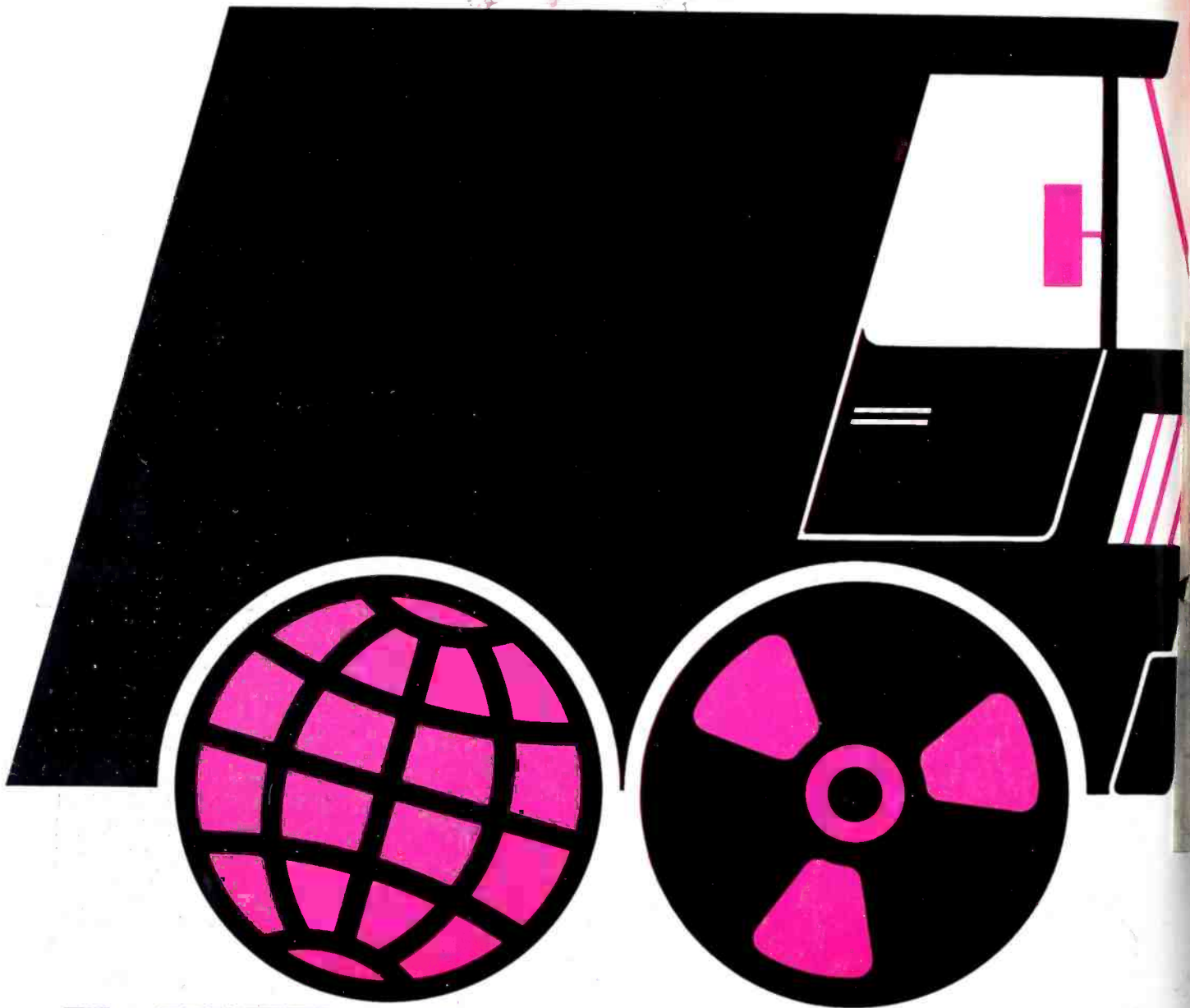
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