AUGUST 11, 1969; $1.00

Television Age

If clean air disappears, so will we.

TNT 5 TV

Pollution. It's a dirty shame.

It happens because everyone takes clean ir for granted. Until all the clean air is taken. And when that happens, you can no longer ake your health for granted.

In one Eastern city, the air is so polluted that ust breathing it is equivalent to smoking a ack of cigarettes every day.

We don't want things to get that bad in the win Cities. We feel a news medium is a public rust. So, as a responsible part of the community, we attempt to call attention to problems like this.

In preparing our unique *Twin News Tonight* (TNT) format, we started fresh. If some topic justifies five minutes of coverage, it'll get five minutes of coverage. Regardless of the length of time, or the amount of controversy, it entails.

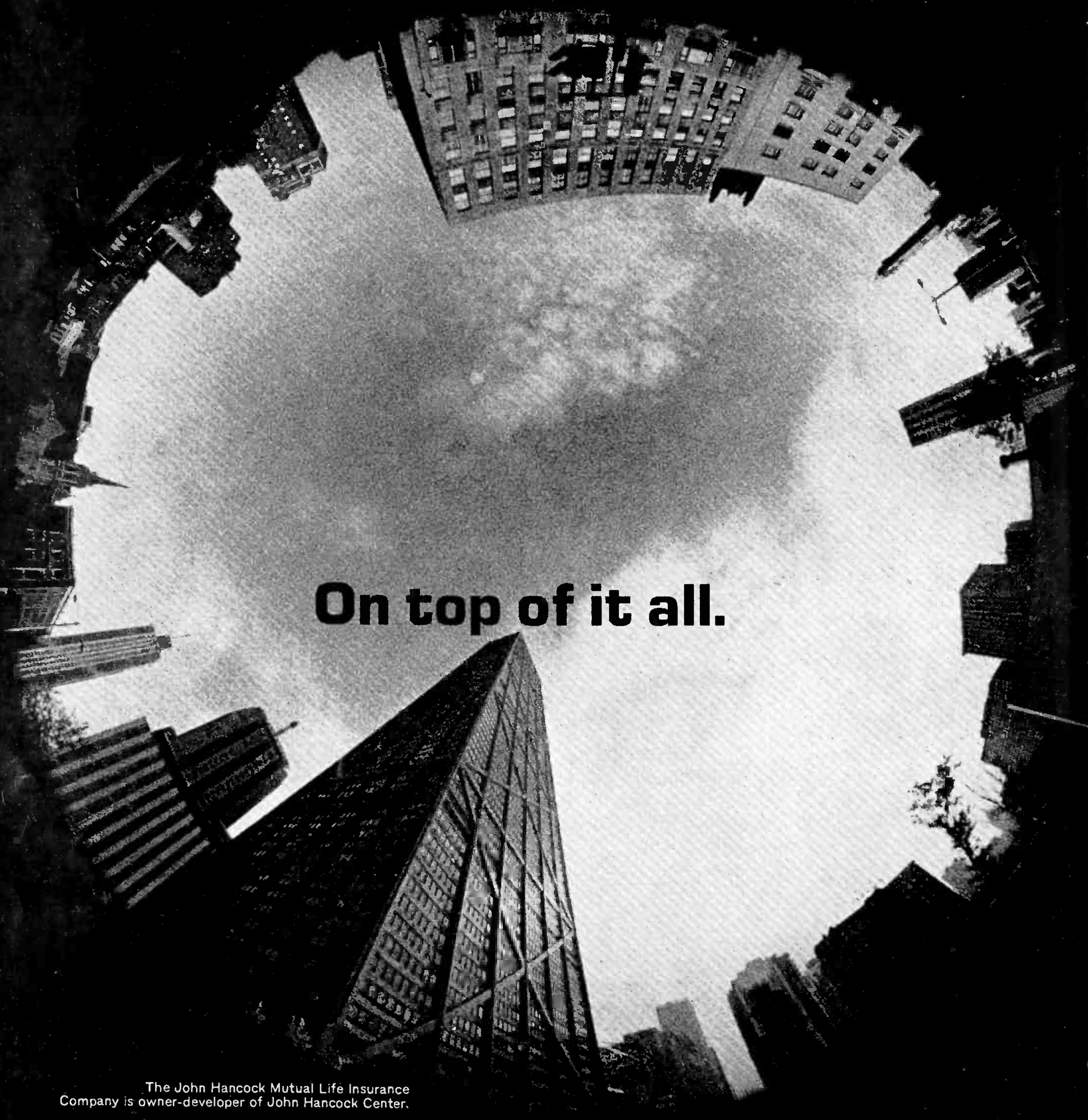
We think a program like *Twin News Tonight* offers something extra to the viewer. And to the advertisers that sponsor it. But primarily, we run our program the way we do because we believe in it.

You say we don't sound like an ordinary TV station? We take that as a compliment.

KSTP TV 5

ST. PAUL · MINNEAPOLIS

Represented nationally by Edward Petry & Co.



The John Hancock Mutual Life Insurance Company is owner-developer of John Hancock Center.

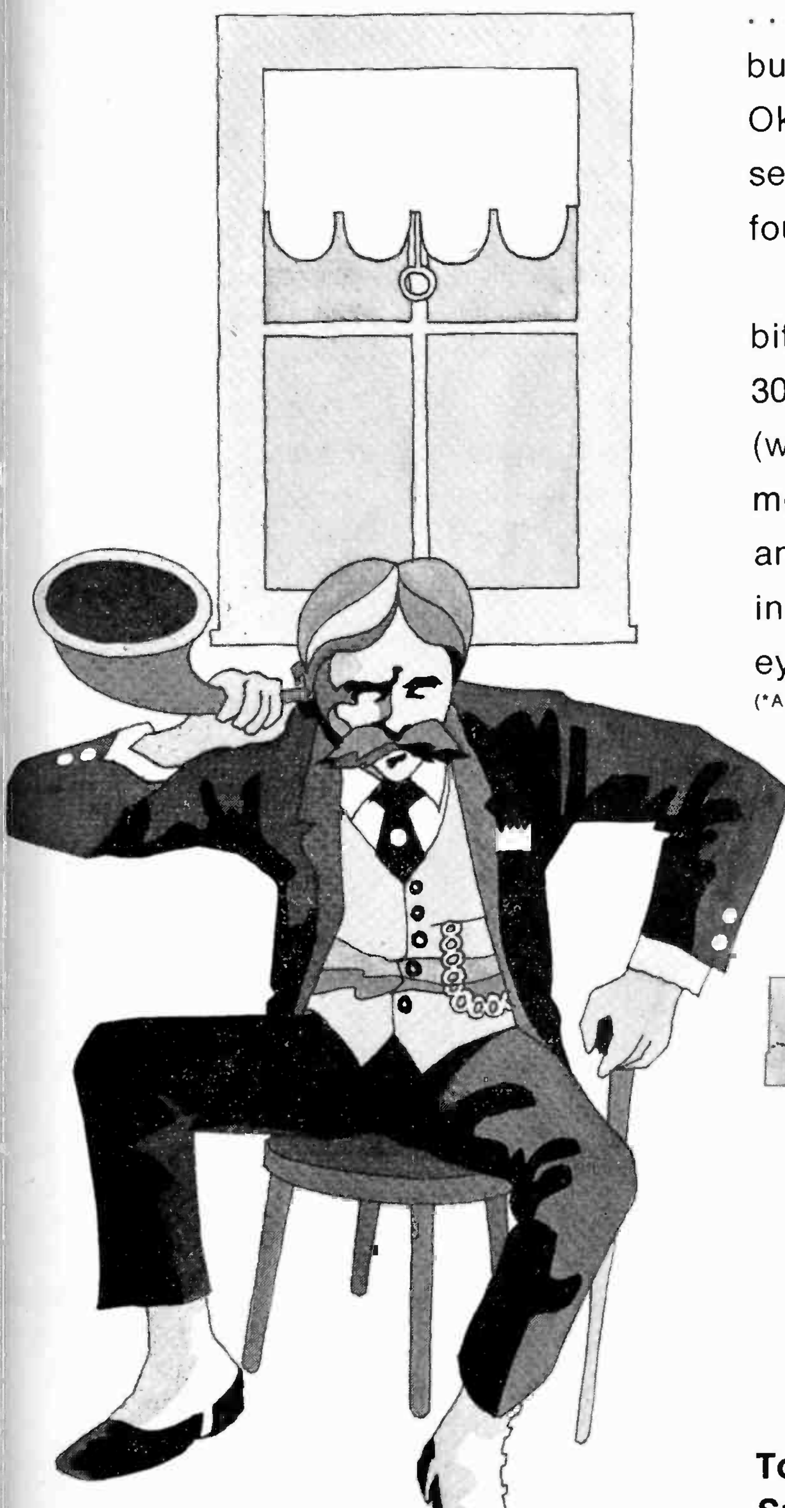
The John Hancock Center. Soaring 1,000 feet above the city. Tall testimony to Chicago's restless, daring drive to innovate. Elevate. Get things done in a big way. This, in all ways, is the credo of WGN Television. No wonder, then, that our transmitting antenna will top the Hancock Building. No wonder we continuously search for new ways to serve our city even better. So in the future, as in the proud past, we can say with pride . . .

WGN IS CHICAGO

the most respected call letters in broadcasting

A WGN Continental Group Station

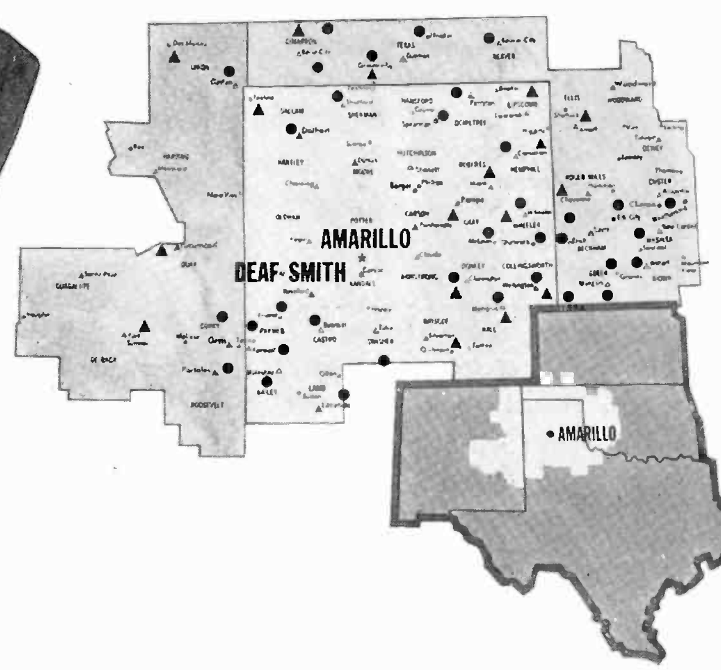
They can see us in Deaf Smith County...



. . . and 38 other counties of the sprawling, bustling Texas Panhandle, plus parts of Oklahoma and New Mexico. They represent the fastest growing portion of the fourth largest market in Texas*.

Of course, there are times when it's a bit difficult to hear — what with more than 300,000 head of cattle on feed in the county (world's largest concentration) . . . and more cattle being slaughtered daily than anywhere in the U. S. It's no wonder folks in Deaf Smith County perk their ears and eyes toward Amarillo TV.

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



To SELL the sharp-eyed viewers in Deaf Smith County, contact the reps of these Amarillo TV stations:

KFDA-TV	KGNC-TV	KVII-TV
Blair Television	Avery-Knodel, Inc.	HR Television, Inc.

Amarillo, Texas

AUGUST 11, 1969

Television Age

DEPARTMENTS

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Record profits for tv broadcasters

Not everyone made money, but overall earnings in '68 rose nearly 20 per cent, FCC figures show

To no one's surprise, the television industry achieved record revenues and profits last year. The details emerged from the Federal Communications Commission, which reported the figures the earliest they've ever done so, having apparently licked the computer problem which plagued them in 1968.

Profits for the industry rose 19.3 per cent before taxes to $494.8 million on revenues of $2,520.9 million. The networks barely shared in this bonanza, having pushed up earnings a mere 1.1 per cent to $55.8 million. But their 15 owned-and-operated stations did a lot better, boosting their pre-tax earnings 17.4 per cent to $122.4 million. The rest of the stations reported a rise in profits of 24.2 per cent to $316 million. It should be noted that 1968 profits, though well above those of '67, were only slightly above '66 profits.

Overall revenues were up 10.8 per cent. The network revenue rise was 6.6 per cent, hitting $1,016.4 million. The o&os registered a jump in revenue of 10.7 per cent, reaching $291.5 million. All other stations took in $1,212.9 million, representing a revenue rise of 14.6 per cent.

Not everyone made money, of course. In all, 77 per cent of the stations ended up in the black in 1968. At the bottom of the totem pole were UHF independents. Of the 37 reporting in that category, only two showed a profit.

The VHF affiliates did best of all in the profit department, though an affiliation is not an absolute guarantee of profits. Of 422 VHF affiliates, 55 showed a loss, which represents 13 per cent of the total. Of the 30 VHF indies, one-third ended up in the red last year. Of all VHF stations 85.6 per cent reported a profit.

Less than half of all UHF stations made money—53 out of 118 reporting—or 44.9 per cent, to be exact. An affiliation helped, naturally. Of the 81 UHF affiliates, 51, or 63 per cent, reported a profit.

In all, 130 commercial stations reported losses, equally divided between VHF and UHF outlets. This is out of a total of 570 stations reporting profits or losses, and excluding part-time stations and satellites.

Of these 570 stations, 22 made pre-tax profits of more than $5 million. All were VHFs and two were indies. The total number of stations making $1 million or more in profits came to 122, of which nine were indies and not one was a UHF station.

The top profit bracket for the UHFs was $400,000 to $600,000 and two outlets reached that rarefied level. More than half (32 out of 53) of all UHF stations which reported a profit last year made less than $100,000.

As a group, UHF stations lost $29.5 million in 1968 as compared with a loss of $17.7 million the year before. The increase in red ink is undoubtedly due to the three dozen-odd UHF stations which came on the air last year.

The VHFs as a group, but excluding the o&os, earned 26.9 per cent more in '68 than '67, rising from $272.3 million in the latter year to $345.6 million last year.

One trend which continued last year was the growth of spot and local time sales at the expense of the networks. The latter's ratio of time sales was 30 per cent in '68, compared with 33 per cent in '67 and no less than 45 per cent in '58. The spot ratio moved from 47 per cent in '67 to 48 per cent last year, while the comparable figures for local sales were 20 to 22 per cent. The local share was 19 per cent 10 years ago while the spot share was 36 per cent.

Spot time sales climb

Time sales in national spot came to $998 million, a sizeable jump over the $871.1 million level reached in both 1967 and 1966. Network time sales reached $637.1 million from $609.6 million the year before. (The station take from network sales in '68 was $247.6 million.) The local picture improved markedly, going from $365.3 million in '67 to $452.5 million last year, a jump of just about 24 per cent.

In the past decade network time sales increased only about 50 per cent, while spot almost tripled and local revenue from time sales rose about 150 per cent. To be specific, in 1958 spot time sales were $345.2 million, as against $42.5 million for network and $181.3 million for local.

As might be inferred from overall industry revenue figures, the o&os did not, as a group, do as well as the rest of the stations in the country in spot and local business. The o&os lifted their spot revenue 12.4 per cent, while the others went up 15.3 per cent.

In local sales, while the o&os showed an increase of 12.6 per cent, the rest of the stations zoomed up 25.2 per cent.

All stations showed a decline in talent and program revenues. The o&os took in $700,000 all told in this area, a 33.5 per cent decline from '67. The rest of the stations reported such revenues totaled $8.7 million, a drop of 6.5 per cent from '67. The networks, however, did register a respectable rise in program and talent revenues, going up 5 per cent to $669.1 million.

"Sundry" revenues, while not as important as the other areas, were up for both stations and networks. The latter,

Albany-Schenectady-Troy,
Albuquerque, N.M.
Amarillo, Tex.
Anchorage, Alaska
Atlanta, Ga.
Augusta, Ga.

Bakersfield, Calif.
Baltimore, Md.
Bangor, Me.
Beaumont-Port Arthur, Tex
Binghamton, N.Y.

Birmingham, Ala.
Boston, Mass.
Buffalo-Niagara Falls, N.Y.
Burlington-Plattsburg
Cedar Rapids-Waterloo, Io

Charleston-Oak Hill-Huntin
W. Va.-Ashland, Ky.
Charleston, S.C.
Charlotte, N.C.
Chattanooga, Tenn.
Chicago, Ill.

Cincinnati, Ohio#
Cleveland, Ohio#
Colorado Springs-Pueblo,
Columbia, S.C.
Columbus, Ohio

Corpus Christi, Tex.
Dallas-Fort Worth, Tex.#
Davenport, Iowa-Rock Isla
Moline, Ill.
Dayton, Ohio
Denver, Colo.

Des Moines-Ames, Iowa
Detroit, Mich#
Duluth, Minn.-Superior, W
El Paso, Tex.
Erie, Pa.

Evansville, Ind.
Fargo-Valley City, N.D.
Flint-Saginaw-Bay City, Mi
Fort Wayne, Ind.
Fresno-Hanford-Visalia, Ca

Grand Rapids-Kalamazoo, M
Green Bay, Wisc.
Greensboro-High Point-Wi
Salem, N.C.
Greenville-Washington-New
Bern, N.C.
Greenville-Spartanburg, S.C
Asheville, N.C.

Harrisburg-Lancaster-York-
Lebanon, Pa.
Hartford-New Haven-New
Waterbury, Conn.
Honolulu, Hawaii
Houston-Galveston, Tex.
Huntsville-Decatur, Ala.

Idaho Falls-Pocatello, Idah
Indianapolis-Bloomington,
Jacksonville, Fla.
Johnstown-Altoona, Pa.
Joplin-Pittsburg, Mo.

Kansas City, Mo.
Knoxville, Tenn.
Lafayette, La.
Las Vegas-Henderson, Nev.
Lexington, Ky.#
Lincoln-Hastings-Kearney,

Spot

Spot television investm... stations, based on FCC... based on ARB Areas o... respectively.

Albany-Schenectady-Troy
Albuquerque
Amarillo
'Anchorage
Atlanta
Augusta
Bakersfield
Baltimore
Bangor
Beaumont-Port Arthur
Binghamton
Birmingham
Boston
Buffalo-Niagara Falls
Burlington-Plattsburg
Cedar Rapids-Waterloo
Charleston-Huntington
Charleston, S.C.
Charlotte
Chattanooga
Chicago
Cincinnati
Cleveland
Colorado Springs-Pueblo
Columbia, S.C.
Columbus, Ohio
Corpus Christi
Dallas-Fort Worth
Davenport-Rock Island-Moline
Dayton
Denver
Des Moines
²Detroit
Duluth
El Paso
Erie
Evansville
Fargo-Valley City
Flint-Saginaw-Bay City
Fort Wayne
Fresno-Hanford-Visalia
Grand Rapids-Kalamazoo
Green Bay
Greensboro-High Point-Winston-Salem
Greenville-Washington
Greenville-Spartanburg-Asheville
Harrisburg-Lancaster-York-Lebanon
Hartford-New Haven-New Britain-Waterbury
Honolulu
Houston-Galveston
Huntsville-Decatur
Idaho Falls-Pocatello
Indianapolis
Jacksonville
Johnstown-Altoona
Joplin-Pittsburg
Kansas City
Knoxville
Lafayette, La.
Las Vegas
Lexington, Ky.
Lincoln-Hastings-Kearney
Little Rock
Los Angeles
Louisville
Lubbock

Network (000)
1967
$ 931
8,175
1,950
*
757
1,901
2,143
2,501
2,710
1,052
*
654
1,607
1,797
15,552
1,632
501
1,782
1,694
1,158
1,026
910
6,491
1,108
4,059
1,145
1,997
2,111
*
366
1,253
1,167
1,551
696
1,216
1,752
*
1,224
1,403
1,277
4,377
1,826
*
2,384
1,113
958
750
1,076
*
1,275
3,109
1,855
1,723
2,210
539
1,315
3,065
650
1,206
1,170
755
206,962
38,919
245,881

r year)

K

'68

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Television Age Analysis of FCC Revenue Figu[res]

Television Markets	No. of Stations Reporting	Total Revenue (1) (000) 1968	Total Revenue (1) (000) 1967	%	Net Income (2) (000) 1968	Net Income (2) (000) 1967	%	Network (000) 1968
Albany-Schnectady-Troy, N.Y.	3	$9,300	$8,618	+ 7.9	$3,100	$2.708	[illegible]	$2,118
Albuquerque, N.M.	3	3,707	3,336	+11.1	339	326	[illegible]	829
Amarillo, Tex.	3	3,097	2,782	+11.3	—701	—358	[illegible]	606
Anchorage, Alaska	3	1,277	933	+36.9	—102	—32	[illegible]	240
Atlanta, Ga.	4	17,353	14,324	+21.9	6,322	5,128	[illegible]	2,220
Augusta, Ga.	3	3,170	*	—	1,223	*	—	1,276
Bakersfield, Calif.	3	2,057	1,885	+ 9.1	—160	—285	[illegible]	564
Baltimore, Md.	4	18,276	15,938	+14.7	6,898	5,922	[illegible]	2,577
Bangor, Me.	3	1.784	1,634	+ 9.2	43	—128	[illegible]	659
Beaumont-Port Arthur, Tex.	3	2,710	2,448	+10.7	401	65	[illegible]	701
Binghamton, N.Y.	3	3,116	3,007	+ 3.6	895	786	[illegible]	1,018
Birmingham, Ala.	3	8,766	8,279	+ 5.9	4,726	4,58[illegible]	[illegible]	2,515
Boston, Mass.	5	42,549	37,112	+14.7	18.502	15.26[illegible]	[illegible]	4.826
Buffalo-Niagara Falls, N.Y.	3	18,665	16,255	+14.8	8.285	7,0[illegible]	[illegible]	2,647
Burlington-Plattsburg	3	2.589	*	—	526			993
Cedar Rapids-Waterloo, Iowa	3	4,380	4,032	+ 8.6	607	4[illegible]		1,069
Charleston-Oak Hill-Huntington, W.Va.-Ashland, Ky.	4	7,536	6,436	+17.1	3,182	2,1[illegible]	[illegible]	2.184
Charleston, S.C.	3	2,596	2,353	+10.3	244	2[illegible]	[illegible]	763
Charlotte, N.C.	4	9,934	8,629	+15.1	2,677	2,4[illegible]		2,012
Chattanooga, Tenn.	3	3,351	2,929	+14.4	837	60[illegible]	[illegible]	837
Chicago, Ill.	6	83,362	75,903	+ 9.8	26,446	24.140	[illegible]	7,546
Cincinnati, Ohio#	4	15,653	13,479	+16.1	5,667	5,093	[illegible]	2,545
Cleveland, Ohio#	5	34,749	30,749	+13.0	15,017	15,850	[illegible]	4.659
Colorado Springs-Pueblo, Colo.	3	2,289	2,052	+11.5	152	7[illegible]	[illegible]	550
Columbia, S.C.	3	3,388	2,865	+18.3	1,155	968	[illegible]	735
Columbus, Ohio	3	13,742	12,139	+13.2	5.243	4.585	[illegible]	1,723
Corpus Christi, Tex.	3	2.442	2,024	+20.7	446	157	[illegible]	568
Dallas-Fort Worth, Tex.#	6	24,695	20,904	+18.1	7,493	7.120	[illegible]	2,772
Davenport, Iowa-Rock Island-Moline, Ill.	3	4,485	4,360	+ 3.9	356	375	[illegible]	1,502
Dayton, Ohio#	5	10,673	9,290	+14.9	4,175	3,852	[illegible]	2,296
Denver, Colo.	4	13,224	11,346	+16.6	2,708	1.663	[illegible]	1,638
Des Moines-Ames, Iowa	3	5,411	4,953	+ 9.2	891	32[illegible]		1,153
Detroit, Mich.#	5	38,035	31,175	+22.0	16,580	12.75[illegible]		5,133
Duluth, Minn.-Superior, Wisc.	3	3,274	2,942	+11.3	86	17[illegible]	[illegible]	1,086
El Paso, Tex.	3	3,167	2,654	+19.3	289	—15[illegible]	[illegible]	517
Erie, Pa.	3	2,549	2,355	+ 8.2	267	1[illegible]	[illegible]	907
Evansville, Ind.	3	3.380	3,174	+ 6.5	433	31[illegible]	[illegible]	878
Fargo-Valley City, N.D.	3	3.374	3,009	+12.1	109	—10[illegible]	[illegible]	920
Flint-Saginaw-Bay City, Mich.	3	6,682	5,860	+14.0	1,798	552	[illegible]	1,332
Fort Wayne, Ind.	3	3.842	3,455	+11.2	820	59[illegible]	[illegible]	790
Fresno-Hanford-Visalia, Calif.#	5	4,741	4,359	+ 8.8	—42	140	[illegible]	963
Grand Rapids-Kalamazoo, Mich.	3	9.900	8.991	+10.1	3.815	3.376	[illegible]3.0	2,077
Green Bay, Wisc.	3	4,819	4,166	+15.7	814	446	82.5	1,153
Greensboro-High Point-Winston-Salem, N.C.	4	6,571	5,592	+17.5	1,655	1.312	+26.1	1,511
Greenville-Washington-New Bern, N.C.	3	3,158	2,823	+11.9	596	351	+69.8	876
Greenville-Spartanburg, S.C.-Asheville, N.C.	4	6.195	5,395	+14.8	2,402	1,981	+21.3	1,253
Harrisburg-Lancaster-York-Lebanon, Pa.	5	6.640	5.395	+23.1	1,973	1.745	+13.1	1.754
Hartford-New Haven-New Britain-Waterbury, Conn.	5	17.373	15,422	+12.7	6.912	6,876	+ 0.1	2,507
Honolulu, Hawaii	4	5.981	5.301	+12.8	882	1,627	—45.8	677
Houston-Galveston, Tex.#	5	19,243	16,031	+20.0	6,538	5.116	+27.8	2,199
Huntsville-Decatur, Ala.	3	1.537	1.322	+16.3	217	170	+27.6	421
Idaho Falls-Pocatello, Idaho#	3	1.196	*	—	22	*	—	498
Indianapolis-Bloomington, Ind.	4	18.855	16,936	+11.3	7.801	6.522	+19.6	2,236
Jacksonville, Fla.	3	6.596	5.903	+11.7	1,272	1,068	+19.1	1.302
Johnstown-Altoona, Pa.	3	4,221	4,048	+ 4.3	1,445	1,441	—	1,529
Joplin-Pittsburgh, Mo.	3	2.508	1.855	+35.2	700	429	+63.2	912
Kansas City, Mo.	3	14.841	13,070	+13.6	6,310	5,055	+21.8	2,064
Knoxville, Tenn.	3	4.427	3,930	+12.6	1,159	916	+26.5	1,107
Lafayette, La.	3	2,343	*	—	164	*	—	376
Las Vegas-Henderson, Nev.	4	3,180	1,948	+63.2	—227	—3	—656.7	379
Lexington, Ky.#	3	2.379	*	—	—36	*	—	553
Lincoln-Hastings-Kearney, Neb.	5	3,428	3,185	+ 7.6	579	481	+ 20.4	944

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Profits for the industry rose 19.3 per cent before taxes to $494.8 million on revenues of $2,520.9 million. The networks barely shared in this bonanza, having pushed up earnings a mere 1.1 per cent to $55.8 million. But their 15 owned-and-operated stations did a lot better, boosting their pre-tax earnings 17.4 per cent to $122.4 million. The rest of the stations reported a rise in profits of 24.2 per cent to $316 million. It should be noted that 1968 profits, though well above those of '67, were only slightly above '66 profits.

Overall revenues were up 10.8 per cent. The network revenue rise was 6.6 per cent, hitting $1,016.4 million. The o&os registered a jump in revenue of 10.7 per cent, reaching $291.5 million. All other stations took in $1,212.9 million, representing a revenue rise of 14.6 per cent.

Not everyone made money, of course. In all, 77 per cent of the stations ended up in the black in 1968. At the bottom of the totem pole were UHF independents. Of the 37 reporting in that category, only two showed a profit.

The VHF affiliates did best of all in the profit department, though an affiliation is not an absolute guarantee of profits. Of 422 VHF affiliates, 55 showed a loss, which represents 13 per cent of the total. Of the 30 VHF indies, one-third ended up in the red last year. Of all VHF stations 85.6 per cent reported a profit.

Less than half of all UHF stations made money—53 out of 118 reporting—or 44.9 per cent, to be exact. An affiliation helped, naturally. Of the 81 UHF affiliates, 51, or 63 per cent, reported a profit.

In all, 130 commercial stations reported losses, equally divided between VHF and UHF outlets. This is out of a total of 570 stations reporting profits or losses, and excluding part-time stations and satellites.

Of these 570 stations, 22 made pre-tax profits of more than $5 million. All were VHFs and two were indies. The total number of stations making $1 million or more in profits came to 122, of which nine were indies and not one was a UHF station.

The top profit bracket for the UHFs was $400,000 to $600,000 and two outlets reached that rarefied level. More than half (32 out of 53) of all UHF stations which reported a profit last year made less than $100,000.

As a group, UHF stations lost $29.5 million in 1968 as compared with a loss of $17.7 million the year before. The increase in red ink is undoubtedly due to the three dozen-odd UHF stations which came on the air last year.

The VHFs as a group, but excluding the o&os, earned 26.9 per cent more in '68 than '67, rising from $272.2 million in the latter year to $345.6 million last year.

One trend which continued last year was the growth of spot and local time sales at the expense of the networks. The latter's ratio of time sales was 30 per cent in '68, compared with 33 per cent in '67 and no less than 45 per cent in '58. The spot ratio moved from 47 per cent in '67 to 48 per cent last year, while the comparable figures for local sales were 20 to 22 per cent. The local share was 19 per cent 10 years ago while the spot share was 36 per cent.

Spot time sales climb

Time sales in national spot came to $998 million, a sizeable jump over the $871.1 million level reached in both 1967 and 1966. Network time sales reached $637.1 million from $609.6 million the year before. (The station take from network sales in '68 was $247.6 million.) The local picture improved markedly, going from $365.3 million in '67 to $452.5 million last year, a jump of just about 24 per cent.

In the past decade network time sales increased only about 50 per cent, while spot almost tripled and local revenue from time sales rose about 150 per cent. To be specific, in 1958 spot time sales were $345.2 million, as against $42.5 million for network and $181.3 million for local.

As might be inferred from overall industry revenue figures, the o&os did not, as a group, do as well as the rest of the stations in the country in spot and local business. The o&os lifted their spot revenue 12.4 per cent, while the others went up 15.3 per cent.

In local sales, while the o&os showed an increase of 12.6 per cent, the rest of the stations zoomed up 25.2 per cent.

All stations showed a decline in talent and program revenues. The o&os took in $700,000 all told in this area, a 33.5 per cent decline from '67. The rest of the stations reported such revenues totaled $8.7 million, a drop of 6.5 per cent from '67. The networks, however, did register a respectable rise in program and talent revenues, going up 5 per cent to $669.1 million.

"Sundry" revenues, while not as important as the other areas, were up for both stations and networks. The latter,

Television Age Analysis of FCC Revenue Figures

Television Markets	No. of Stations Reporting	Total Revenue (1) (000) 1968	Total Revenue (1) (000) 1967	%	Net Income (2) (000) 1968	Net Income (2) (000) 1967	%	Network (000) 1968	Network (000) 1967
Albany-Schnectady-Troy, N.Y.	3	$9,300	$8,618	+ 7.9	$3,100	$2,708	+14.5	$2,118	$2,113
Albuquerque, N.M.	3	3,707	3,336	+11.1	339	326	+ 4.0	829	852
Amarillo, Tex.	3	3.097	2,782	+11.3	—701	—358	—95.	606	603
Anchorage, Alaska	3	1,277	933	+36.9	—102	—32	—218.	240	191
Atlanta, Ga.	4	17.353	14,324	+21.9	6,322	5,128	+2	2,220	2,220
Augusta, Ga.	3	3,170	*	—	1,223	*	—	1,276	*
Bakersfield, Calif.	3	2,057	1,885	+ 9.1	—160	—285	+44	564	573
Baltimore, Md.	4	18,276	15,938	+14.7	6,898	5,922	+1	2,577	2,618
Bangor, Me.	3	1,784	1,634	+ 9.2	43	—128	+13	659	659
Beaumont-Port Arthur, Tex.	3	2,710	2,448	+10.7	401	66	+507	701	706
Binghamton, N.Y.	3	3,116	3,007	+ 3.6	895	786	+1	1,018	1,002
Birmingham, Ala.	3	8,766	8,279	+ 5.9	4,726	4,507	+ 4.	2,515	2,864
Boston, Mass.	5	42,549	37,112	+14.7	18.502	15.261	+2	4,826	4,899
Buffalo-Niagara Falls. N.Y.	3	18,665	16,255	+14.8	8.285	7,065	+1	2,647	2,798
Burlington-Plattsburg	3	2.589	*	—	526	*		993	*
Cedar Rapids-Waterloo, Iowa	3	4,380	4,032	+ 8.6	607	473	+ 28.	1,069	1.071
Charleston-Oak Hill-Huntington, W.Va.-Ashland, Ky.	4	7,536	6,436	+17.1	3,182	2,415	+31	2.184	2,175
Charleston, S.C.	3	2,596	2.353	+10.3	244	267	— 8	763	777
Charlotte, N.C.	4	9.934	8,629	+15.1	2,677	2,434	+10	2,012	2,261
Chattanooga, Tenn.	3	3.351	2,929	+14.4	837	607	+37	837	859
Chicago, Ill.	6	83,362	75,903	+ 9.8	26,446	24,140	+ 9	7,546	7,770
Cincinnati, Ohio#	4	15,653	13,479	+16.1	5,667	5,093	+11	2,545	2,651
Cleveland, Ohio#	5	34.749	30,749	+13.0	15,017	15,850	— 5.	4.659	4,636
Colorado Springs-Pueblo, Colo.	3	2,289	2,052	+11.5	152	77	+97	550	552
Columbia, S.C.	3	3.388	2,865	+18.3	1,155	968	+19	735	688
Columbus, Ohio	3	13,742	12,139	+13.2	5,243	4,585	+1	1,723	1,749
Corpus Christi, Tex.	3	2.442	2,024	+20.7	446	157	+184	568	591
Dallas-Fort Worth, Tex.#	6	24,695	20,904	+18.1	7,193	7,120	+	2,772	2,888
Davenport, Iowa-Rock Island-Moline, Ill.	3	4,485	4,360	+ 3.9	356	375	— 5.	1,502	1,550
Dayton, Ohio#	5	10,673	9,290	+14.9	4,175	3,852	+ 8.	2,296	2,291
Denver, Colo.	4	13,224	11,346	+16.6	2,708	1,663	+62.	1.638	1.597
Des Moines-Ames, Iowa	3	5,411	4,953	+ 9.2	891	320	+278.	1,153	1,164
Detroit, Mich.#	5	38,035	31,175	+22.0	16,580	12,750	+30.	5,133	5,254
Duluth, Minn.-Superior, Wisc.	3	3,274	2.942	+11.3	86	177	—51.	1,086	1.032
El Paso, Tex.	3	3,167	2,654	+19.3	289	—150	+292.	517	531
Erie, Pa.	3	2,549	2,355	+ 8.2	267	174	+53.4	907	902
Evansville, Ind.	3	3.380	3,174	+ 6.5	433	311	+39.2	878	842
Fargo-Valley City, N.D.	3	3.374	3,009	+12.1	109	—109	+200.0	920	877
Flint-Saginaw-Bay City, Mich.	3	6,682	5,860	+14.0	1,798	552	+225.7	1.332	1,373
Fort Wayne, Ind.	3	3,842	3,455	+11.2	820	595	+37.8	790	817
Fresno-Hanford-Visalia, Calif.#	5	4,741	4,359	+ 8.8	—42	140	—129.0	963	969
Grand Rapids-Kalamazoo, Mich.	3	9.900	8.991	+10.1	3,815	3,376	+13.0	2,077	2.121
Green Bay, Wisc.	3	4,819	4,166	+15.7	814	446	+82.5	1,153	1,188
Greensboro-High Point-Winston-Salem, N.C.	4	6,571	5,592	+17.5	1,655	1,312	+26.1	1,511	1.554
Greenville-Washington-New Bern, N.C.	3	3,158	2,823	+11.9	596	351	+69.8	876	905
Greenville-Spartanburg, S.C.-Asheville, N.C.	4	6,195	5,395	+14.8	2,402	1,981	+21.3	1.253	1,337
Harrisburg-Lancaster-York-Lebanon, Pa.	5	6,610	5,395	+23.1	1,973	1,745	+13.1	1,754	1,737
Hartford-New Haven-New Britain-Waterbury, Conn.	5	17,373	15,422	+12.7	6,912	6,876	+ 0.1	2,507	2,532
Honolulu, Hawaii	4	5,981	5,301	+12.8	882	1,627	—45.8	677	687
Houston-Galveston, Tex.#	5	19,243	16,031	+20.0	6,538	5,116	+27.8	2,199	2,359
Huntsville-Decatur, Ala.	3	1,537	1,322	+16.3	217	170	+27.6	421	302
Idaho Falls-Pocatello, Idaho#	3	1,196	*	—	22	*	—	498	*
Indianapolis-Bloomington, Ind.	4	18,855	16,936	+11.3	7.801	6.522	+19.6	2,236	2.221
Jacksonville, Fla.	3	6,596	5,903	+11.7	1,272	1,068	+19.1	1.302	1.315
Johnstown-Altoona, Pa.	3	4,221	4,018	+ 4.3	1,445	1.441	—	1.529	1.531
Joplin-Pittsburgh, Mo.	3	2,508	1,855	+35.2	700	429	+63.2	912	610
Kansas City, Mo.	3	14,841	13,070	+13.6	6,310	5,055	+24.8	2,064	2.201
Knoxville, Tenn.	3	4.427	3,930	+12.6	1.159	916	+26.5	1,107	1.064
Lafayette, La.	3	2,343	*	—	164	*	—	376	*
Las Vegas-Henderson, Nev.	4	3,180	1,948	+63.2	—227	—3	—656.7	379	279
Lexington, Ky.#	3	2,379	*	—	—36	*	—	553	*
Lincoln-Hastings-Kearney, Neb.	5	3,428	3,185	+ 7.6	579	481	+ 20.4	944	955

Record profits for tv broadcasters

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Greenville-Washington-New Bern, N.C.	3	3,158	2,823	+11.9	596	351	+69.8	876	906
Greenville-Spartanburg, S.C.-Asheville, N.C.	4	6,195	5,395	+14.8	2,402	1,981	+21.3	1,253	1,337
Harrisburg-Lancaster-York-Lebanon, Pa.	5	6,610	5,395	+23.1	1,973	1,745	+13.1	1,754	1,737
Hartford-New Haven-New Britain-Waterbury, Conn.	5	17,373	15,422	+12.7	6,912	6,876	+ 0.1	2,507	2,532
Honolulu, Hawaii	4	5,981	5,301	+12.8	882	1,627	—45.8	677	687
Houston-Galveston, Tex.#	5	19,243	16,031	+20.0	6,538	5,116	+27.8	2,199	2,359
Huntsville-Decatur, Ala.	3	1,537	1,322	+16.3	217	170	+27.6	421	302
Idaho Falls-Pocatello, Idaho#	3	1,196	*	—	22	*	—	498	*
Indianapolis-Bloomington, Ind.	4	18,855	16,936	+11.3	7,801	6,522	+19.6	2,236	2,221
Jacksonville, Fla.	3	6,596	5,903	+11.7	1,272	1,068	+19.1	1,302	1,315
Johnstown-Altoona, Pa.	3	4,221	4,048	+ 4.3	1,445	1,441	—	1,529	1,531
Joplin-Pittsburgh, Mo.	3	2,508	1,855	+35.2	700	429	+63.2	912	610
Kansas City, Mo.	3	14,841	13,070	+13.6	6,310	5,055	+24.8	2,064	2,201
Knoxville, Tenn.	3	4,427	3,930	+12.6	1,159	916	+26.5	1,107	1,064
Lafayette, La.	3	2,343	*	—	164	*	—	376	*
Las Vegas-Henderson, Nev.	4	3,180	1,948	+63.2	—227	—3	—656.7	379	279
Lexington, Ky.#	3	2,379	*	—	—36	*	—	553	*
Lincoln-Hastings-Kearney, Neb.	5	3,428	3,185	+ 7.6	579	481	+ 20.4	944	955

Re ue Figures–1968 vs. 1967

Network (000)			National and Regional Spot (3) (000)			Local (3) (000)		
1968	1967	%	1968	1967	%	1968	1967	%
$2,118	$2,113	—	$6,194	$5,553	+11.5	$2,501	$2,226	+12.4
829	852	— 2.7	1,220	1,136	+ 7.4	2,104	1,741	+20.9
606	603	—	886	866	+ 2.3	1,748	1,484	+17.8
240	191	+25.7	182	156	+16.7	893	593	+50.6
2,220	2,220	—	12,076	9,986	+20.9	6,110	4,419	+38.3
1,276	*	—	759	*	—	1,236	*	—
564	573	— 1.6	647	544	+18.9	833	749	+11.2
2,577	2,618	— 1.6	13,718	11,336	+21.0	4,989	4,349	+14.7
659	659	—	473	400	+18.3	734	648	+13.3
701	706	— 0.7	1,137	959	+18.6	1,224	1,046	+17.0
1,018	1,002	+ 1.6	1,128	1,093	+ 3.2	1,297	1,196	+ 8.4
2,515	2,864	—12.2	4,993	4,696	+ 6.3	2,368	2,105	+12.5
4,826	4,899	— 1.5	37,741	30,911	+22.1	9,192	9,096	+ 1.0
2,647	2,798	— 5.4	15,938	12,437	+28.1	3,694	4,039	— 8.5
993	*	—	1,005	*	—	728	*	—
1,069	1,071	—	2,077	2,062	+ 0.7	1,650	1,275	+29.4
2,184	2,175	—	3,149	2,507	+25.6	2,851	2,205	+29.3
763	777	— 1.8	673	569	+18.3	1,382	1,146	+20.6
2,012	2,261	—11.0	5,335	4,401	+21.2	2,897	2,254	+28.5
837	859	— 2.6	1,497	1,170	+27.9	1,355	1,130	+19.9
7,546	7,770	— 2.9	73,149	64,664	+13.1	13,013	13,031	— 0.1
2,545	2,651	— 4.0	9,941	8,439	+17.8	4,508	3,493	+29.1
4,659	4,636	—	23,342	20,856	+11.9	9,783	7,516	+30.2
550	552	—	995	942	+ 5.6	1,052	847	+24.2
735	688	+ 6.8	1,685	1,492	+12.9	1,246	989	+26.0
1,723	1,749	— 1.5	8,892	7,691	+15.6	5,282	4,501	+17.4
568	591	— 3.9	727	682	+ 6.6	1,376	942	+46.1
2,772	2,888	— 4.0	15,822	13,507	+17.1	8,866	6,611	+34.1
1,502	1,550	— 0.3	2,330	2,132	+ 9.3	1,074	1,017	+ 5.6
2,296	2,291	—	5,142	4,344	+18.4	4,657	3,753	+24.1
1,638	1,597	+ 2.6	8,103	7,447	+ 8.8	4,823	3,382	+42.6
1,153	1,164	— 0.1	3,094	2,775	+11.5	1,830	1,606	+13.9
5,133	5,254	— 2.3	27,190	23,371	+16.3	11,917	7,194	+65.7
1,086	1,032	+ 5.2	1,213	1,143	+ 6.1	1,057	828	+27.7
517	531	— 2.6	960	821	+16.9	1,920	1,455	+31.9
907	902	+ 0.1	716	754	— 5.0	1,157	914	+26.6
878	842	+ 4.3	1,179	1,180	—	1,594	1,385	+15.1
920	877	+ 4.9	984	876	+12.3	1,482	1,238	+19.7
1,332	1,373	— 3.0	3,749	3,279	+14.3	2,578	2,042	+26.2
790	817	— 3.3	1,738	1,641	+ 5.9	1,766	1,353	+30.5
963	969	— 0.1	2,665	2,399	+11.1	1,791	1,550	+15.5
2,077	2,121	— 2.1	6,022	5,224	+15.3	2,103	1,890	+11.3
1,153	1,188	— 2.9	2,179	1,839	+18.5	1,600	1,249	+28.1
1,511	1,554	— 2.8	3,424	2,899	+18.1	2,440	1,737	+40.5
876	905	— 3.3	1,386	1,069	+29.7	1,041	959	+ 8.6
1,253	1,337	—16.0	4,173	3,235	+29.0	1,607	1,445	+11.2
1,754	1,737	+ 0.1	3,735	3,403	+ 9.8	2,149	1,882	+14.2
2,507	2,532	— 0.1	13,623	11,819	+15.3	3,942	3,194	+23.4
677	687	— 1.5	1,673	1,687	— 0.8	3,984	3,117	+27.8
2,199	2,359	— 6.8	13,609	11,628	+17.0	6,171	4,324	+42.7
421	302	+39.4	591	515	+14.8	677	628	+ 8.5
498	*	—	428	*	—	353	*	—
2,236	2,221	+ 0.1	11,756	10,763	+ 9.2	7,319	6,209	+17.9
1,302	1,315	— 1.0	4,416	3,933	+12.2	1,897	1,590	+19.3
1,529	1,531	— 0.1	1,851	1,827	+ 1.3	1,060	926	+14.8
912	610	+49.5	1,134	894	+26.8	578	449	+28.7
2,064	2,201	— 6.2	10,951	9,688	+13.0	4,476	3,336	+34.2
1,107	1,064	+ 4.0	2,404	2,110	+13.9	1,400	1,168	+19.9
376	*	—	667	*	—	1,400	1,168	+19.9
379	279	+35.8	762	290	+262.8	2,145	1,359	+57.8
553	*	—	956	*	—	1,018	*	—
944	955	— 1.2	1,445	1,222	+18.2	1,263	1,178	+ 7.2

particular, did well in this sector, lifting their revenues 22.1 per cent to $53.1 million while the o&os jumped up 31.4 per cent to $7.5 million. As for the rest of the stations, their sundry revenues went to $50.2 million, representing a rise of 9.4 per cent.

While total broadcast expenses were up, there was evidence of efforts to keep costs undr control. Technical expenses at the networks were about the same as the year before and selling expenses were actually lower in '68 than in '67. At the o&os, technical expenses were also the same in '68 as in '67, but selling expenses were up somewhat.

As for program expenses, the networks reported that these had gone from $758.8 million in '67 to $816.3 million in '68. There was a rise in program expenses at the o&os also, but it was modest.

Some of the additional expenses reported by the "other" tv stations are up simply because there are more stations on the air. There were reports from 47 indies in '67, but this rose to 65 in '68. Only one more affiliate was listed in the FCC's expense totals.

An examination of expenses by station size again emphasized the buying strength of the large stations in the program market. Of the $141 million spent by 446 VHF stations on film last year, about half was accounted for by the 39 outlets with revenues of $7.5 million or more. These 39 also accounted for $19.8 million in royalties and license fees out of the grand VHF total of $43.7 million. (For whatever it may mean, these top-billing stations account for less than a third of all salaries and wages paid by VHF stations.)

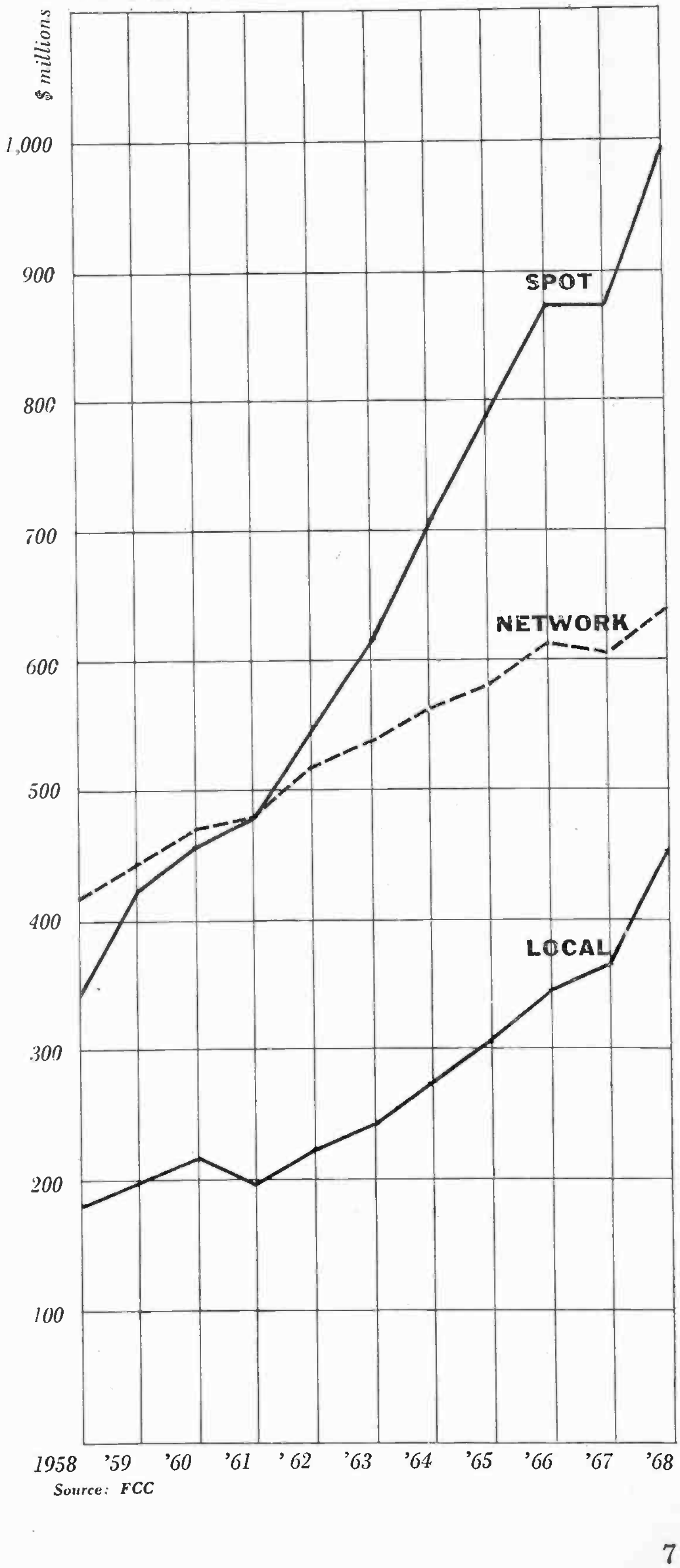
Not same in UHF

However, the same concentration of buying power is not found in the UHF sector. In the first place, the 110 UHF stations reporting spent a total of only $13.1 million for film. The top 13 UHF stations in terms of revenue spent about $4 million of this total the FCC figures show.

The FCC figures placed the original cost of tangible broadcast property as of December 31 last year at $1,306.8 million for the three networks and 642 tv stations. Minus depreciation, the figure came to $706.9 million. Of the latter figure, the networks and their owned stations accounted for $148 million.

Total employment for the networks and 640 stations came to 55,199 at the end of last year. This was a sizeable jump above 1967, when the figure was 51,718. In 1966, it was 50,296. ■

TV TIME SALES TRENDS *(annual revenue per year)*



Source: FCC

CITY OF INDIANAPOLIS

RICHARD G. LUGAR, MAYOR

April 28, 1969

Mr. Eldon Campbell
President--General Manager
WFBM Stations
1330 North Meridian Street
Indianapolis, Indiana 46202

—Like to read other people's mail?

Dear Eldon:

I think it is most appropriate for you to be informed as to the excellent work performed by several members of your staff in preparation for the Second Annual Mayor's Ball.

As you know, this dance was a benefit program for the UpSwing project. Our most current figures indicate that upwards of $23,000 will be contributed to the UpSwing Program as a result of the Ball.

Mr. James Mathis of your staff served as Chairman of this function. His leadership was superb. We have had many citizens from our community serve as chairmen of various projects, and none have served with greater distinction. The same can be said about the contributions made to the program by Emmett DePoy, Jim Hetherington, and Chico Fernandez. WFBM has again distinguished itself by giving so much to the Indianapolis community. You can be proud to have these men on your team. Thanks for everything. Best personal regards.

Our Sales Manager

Sincerely,

Dick

Richard G. Lugar
Mayor

The Station that Serves Best Sells Best!

RGL:mpj

arometer' estimates close to FCC data

The "Business barometer" estimates of station revenue, ıblished monthly in TELEVISION AGE and long a stand-d source of tv industry time sales data, were, as usual, ose to the official 1968 FCC figures, released last week. he '68 estimates were published in the March 24, 1969, ue of TELEVISION AGE.

The government-released figure on spot time sales came $998 million; the "Business barometer" total came to ,002.9 million—less than half of 1 per cent off. Local venue, according to the FCC, was $452.3 million; the barometer" estimate was $441.4 million—2.4 per cent f. And for network compensation, the official figure was 247.6 million, as against the "barometer" figure of 249.9 million, a less than 1 per cent difference.

Overall data from the FCC showed the tv industry tations and networks) had lifted profits nearly 20 per nt last year over the preceding year. (See analysis on ages 6 and 7 of this issue.)

v's speed may sell financial ads

Television's immediacy may help promote stock mar-et sales to investors if a new concept being tried by oremus catches on. The financial agency broke what believes to be new ground when it put on WOR-TV New ork's *Stock Market Observer* program recently a typi-l "tombstone" print ad announcing a new listing n the American Stock Exchange.

Robert W. Fisher, senior vice president of Doremus, ew York, thinks that within the next five years such advertising "could play an important role" in the pecialized field of financial advertising.

"Television enjoys rather a distinct time advantage ver print media in announcing new listings and offer-gs of securities," Fisher said. "Between the time the EC approves a new issue and the announcement appears financial papers and national magazines, 24 or 48 ours has elapsed. Television, on the other hand, can ash the announcement in minutes. As some security nalysts have said about new offerings, a few days can nake the difference between a sell-out and a dead urkey."

The ad which Doremus placed was a 30-second spot. he visual depicted the new listing of Cablecom-Gen-ral, Inc., operator of CATV systems, while the audio ighlighted the key features. Both the advertiser and he station are subsidiaries of General Tire & Rubber ompany.

So far, says Fisher, there hasn't been a great interest n the part of corporations to put their financial an-ouncements on tv, but the agency is hopeful that the oncept will catch on. Naturally, said Fisher, messages vill be restricted to the "cold language" prescribed by he SEC.

Monopolistic' NET policy attacked

A storm is brewing over alleged "monopolistic" practices carried on by the National Educational Television network, with legislative or FCC action to curb them a possibility. The row concerns NET's "prejudicial" outlook on sharing programs that are financed by public funds and tax-exempt foundations with educational stations not affiliated with the network. (NET permits only one affiliate in any area.)

As pointed out in an article in the July issue of *Educational Television*, NET affiliates are offered, for a nominal $100-a-year fee, all programs created by the network. On the other hand, the 20-odd ETV stations (mostly UHF) not affiliated with the chain can't run the same program until a year after it's been aired by an affiliate in the same signal area. Also, non-affiliates are charged $15 per half-hour for black and white NET programs, $30 per half-hour for color shows. According to the article's author, Seymour N. Siegel, director of New York's Municipal Broadcasting System, this can cost a non-affiliate from $7,500 to $15,000 a year for equivalent programming.

FCC Commissioner Robert E. Lee, commenting on Siegel's charges, pointed out that the NET practice seems "contrary to national policy and the public interest," and asked the Corporation for Public Broadcasting, which helps finance ETV, to "carefully review this matter and give some thought to a radical revision of these policies."

Southern California's unusual market survey

The 165-page market report, "What Makes Southern California Different?," isn't likely to be duplicated in other sections of the country, at least not in the fore-seeable future, according to the 4As, which released the report, The unusual project was sponsored by the South-ern California Council of the 4As, members of which felt they needed a definitive view of the marketing area, refracted by all media.

"Since the survey was produced over a period of several years with a cast of thousands, it's not too likely that similar reports will be done in other areas," said John L. Del Mar, vice president in charge of the 4As association division. "But that doesn't mean another one of our 20 associations won't say 'that's a great idea' and go ahead and sponsor its own survey."

The comprehensive report, one copy of which is being sent to each 4As member agency (the rest are being sold through the Southern California Council at $5 a throw), profiles the people, moods and media of the five-county region around Los Angeles through the eyes of agency executives, and compares these traits to other major markets and the national average.

As to Southern California's television-viewing habits, the survey points out that the networks in the region pull a relatively small share of audience, compared to other major cities; that daytime viewing is below, but primetime approaches or exceeds, national averages; that winter-summer fluctuations in Los Angeles differ markedly from other major markets; and that Los Angeles has about the highest cost-per-1,000 of the five major markets in almost all time periods.

Business barometer

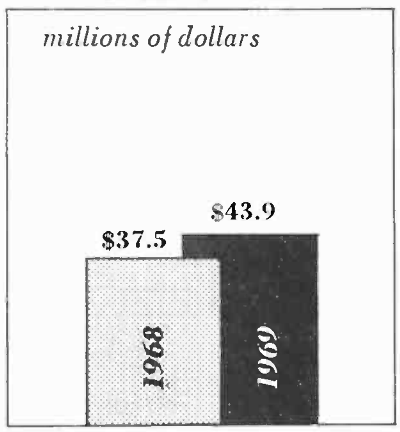
The pattern of almost identical monthly increases in local business, which showed up for four consecutive months was broken in May. The latter month showed a decline in the rate of growth, but still a sizeable increase over May '68. The 17 per cent increase in local business this past May compares with 20.3 per cent in January, 20 per cent in February, 20.3 per cent in March and 20.3 per cent in April. The increase in May over the year before amounted to $6.4 million, bringing the total up to $43.9 million. The latest sample of stations reported their May billings in the local area to be 4.4 per cent over April '69.

Network compensation, which has been jumping up and down in the rate of increase, was up 5.7 per cent over the corresponding month last year. This rise is about half of what it was in April, but it is still higher than any other month in the year so far. It amounts to $1.2 million in station revenue and brings the May total to $22.5 million.

Stations in the $1-3 million annual revenue bracket did the best in corralling local business, compared to the other two categories, thus repeating their April performance. Their increase amounted to 19.9 per cent. Larger stations rose 16.1 per cent and smaller stations, 10.7 per cent.

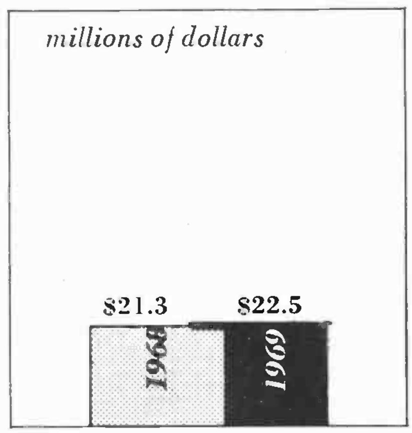
The medium-sized stations also came out on top in network compensation, showing a jump of 9 per cent as against 4.6 per cent for smaller stations and 4.4 per cent for the larger outlets.

LOCAL BUSINESS



May (up 17.0%)

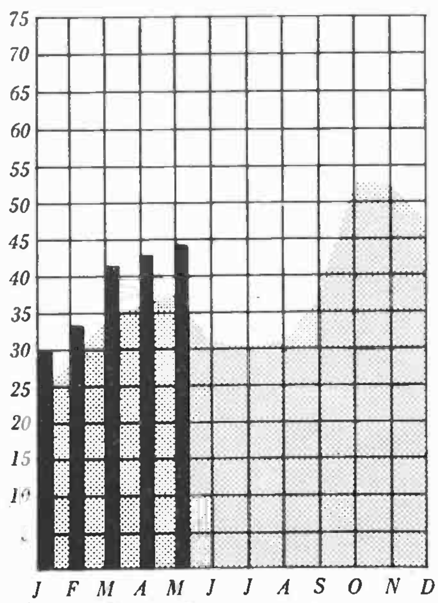
NETWORK COMPENSATION



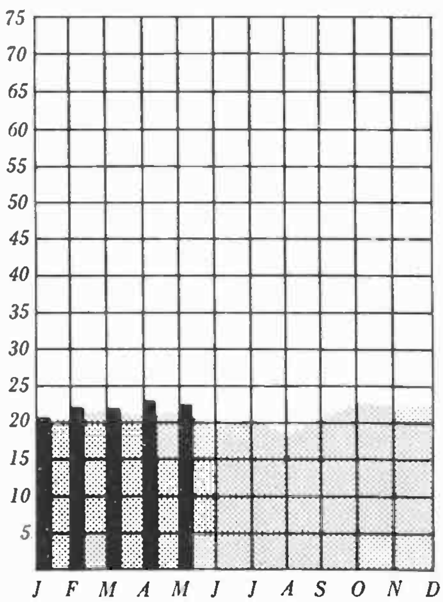
May (up 5.7%)

Year-to-year changes by annual station revenue

Station Size	*Local Business*	*Network Compensation*
Under $1 million	+10.7%	+4.6%
$1-3 million	+19.9%	+9.0%
$3 million-up	+16.1%	+4.4%



1969-68 comparison



1969-68 comparison

Next issue: the 1968 "Business barometer" estimates and the FCC figures.

(A copyright 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.)*

'he fee system

The recent talk about higher media ımmissions for agencies, particularly e proposal for a 20 per cent level r spot tv buying (see *Spot's 15% the spot*, TELEVISION AGE, June , 1969), adds significance to the cent report by the Association of ational Advertisers on "Fee Meth-ls of Agency Compensation."

As might be expected, the ANA d not come up with conclusions out the fee vs. the commission, but ncentrated on the "major opera-nal considerations" in setting up, lministering and evaluating a fee mpensation plan.

However, the report did make me comparisons of the fee vs. com-ission systems, and evaluated fee ethods. Such evaluations, regarded the context of the widely-used com-ission system, inevitably will give se to judgments about the two sys-ms.

uestion of cost. One of the ques-ons posed in the report was: "Do es cost the advertiser more or less an commissions?" The answer arted out by saying that, "it all epends." Some fee systems are in-nded to cost the advertiser more, me to cost him less.

The report quoted Robert B. Walk-, board chairman of American rands, as saying that the BBDO fficiency Fee Incentive Plan saved e company more than $5 million nce January, 1965.

However, in the case of the fee rrangement between Shell Oil and gilvy & Mather, there has been no attern. In some years it was more, some less, the reasons being that e needs of the advertiser for ser-ice, his marketing objectives and e competitive environment differ ear by year.

"If any generalizations can be ade," said the report, "they would e these:

"Savings are most likely to occur nder a fee arrangement when (a) e advertising budget is concen-rated in mass media, (b) the ad-ertiser's creative or service needs re limited and/or (c) the client is argely self-sufficient in marketing. When these conditions are not pres-ent, the converse is likely to be true."

As to the question of whether fees lead to an improvement in agency service, the conclusion was that they don't, unless the agency were so un-derpaid under the commission sys-tem (and this would more likely be true of a small agency) that it could not afford to provide the client with the attention and kind of talent he needed.

Planning improves. However, it was felt that while *execution* may not demonstrably improve with fees, *planning* will. Two reasons were cited: (1) "The elimination of any vested interest the agency may have in how the advertising budget is spent, other than on a basis of what is unquestionably best for the client." (2) "The possibility that the agency, being assured of a steady income from the fee, will spend more time on the pre-planning of a campaign since there is no financial pressure to seek an immediate pay-back from media commissions."

Among the other questions an-swered in the ANA report were (1) whether fee arrangements offer the advertiser enough flexibility to use agency services to best advantage, (2) whether such arrangements pro-vide the agency with enough incen-tive to perform at its best, (3) wheth-er fees are difficult to administer, (4) how fees affect the working rela-tionship between advertiser and agency and (5) whether fees have much impact on basic advertising or media strategy.

The ANA report put fees into nine categories. First, there is the *fixed fee*, a fixed amount based on esti-mated costs of servicing the account plus a profit figure factored in.

Next, is the *hourly rate* method, under which the client is billed for the number of hours personnel spend on the account. The rate reflects the salaries of personnel involved and in-cludes overhead and profit. The *cost-plus-profit* method resembles the hourly rate plan, except that profit is added to a total annual service cost figure and overhead may be al-located more selectively.

The *supplemented basic annual fee* involves a flat fee to cover overhead and profit on top of which are added whatever salaries and direct costs are incurred in servicing the client.

In each of the above four meth-ods, media commissions are credited against the fee or refunded to the client.

Under the *minimum annual fee* there is a guaranteed amount for the agency. If commissions fall below, the client makes up the difference, but the agency keeps all commis-sions earned in excess of the mini-mum.

The *Efficiency Fee Incentive Plan* guarantees the agency a percentage profit on total billings. If profits fall below the lower limit, the client makes up the difference. If the agency's profit is greater than the upper limit, (there is a spread to provide effi-ciency incentives to the agency), the surplus is returned to the client. This is the method used by BBDO with American Brands and other clients.

The *job pricing method* does not lend itself to media advertising but is frequently used—a la a flat price per job—in setting charges for such supplementary services as research, promotion and advertising produc-tion.

Supplemented media commissions are often used by smaller advertisers willing to pay a fee above commis-sions to ensure the agency a fair profit in return for a high level of service.

Specialized arrangements include "plans yielding agency income from media time or space higher or lower than the standard 15 per cent."

Source of information. The report was published under the auspices of the ANA's Advertising Administra-tive Control Committee, whose chair-man is Don Titus, management anal-yst with the American Cyanamid Co. Drafting of the report was the re-sponsibility of Sidney J. Shulins, ANA staff executive, and the report was reviewed by Titus and a group of eight other company executives well versed on the subject of fees and other methods of agency com-pensation. ■

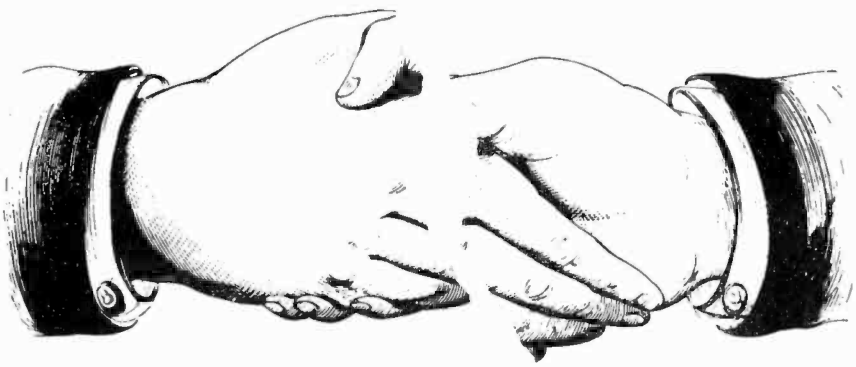
"Product of Conflict"

The road to the Vice Presidency has been an odyssey of conflict and triumph for this son of a Greek immigrant who rode the crosscurrents of politics as a minority party candidate to become Baltimore County Executive, Governor of Maryland and Vice President of the United States. WMAR-TV documented his story on Channel 2, Tuesday evening, July 1st, 7:30 to 8:30 PM. A copy of this program has been presented to The National Archives, Washington, D.C.

WMAR-TV

A CBS AFFILIATE

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212



Co-op: pressure on a partnership?

New FTC guidelines spell out broadened liability of manufacturers, retailers and media for unfair dealing, 'hanky-panky'; will this discourage co-op on television?

Now that the Federal Trade Commission has finally issued new guidelines on promotional allowances, including co-operative advertising, questions are being raised about their impact on co-op at a particularly critical time for television.

As a consequence of the guidelines, all partners in the triangle that makes up co-op—manufacturers (or sellers), retailers (or customers) and media—have been put on notice that they'd better be damn careful about certain practices. At the same time, a major industry of particular interest to broadcasters has gotten a reprieve from restrictions, but no one seems to have any idea how long this will last.

The guidelines spell out more explicitly the liability of retailers and media in cases of co-op hanky-panky. They also newly define certain responsibilities of manufacturers.

One FTC official remarked recently that by going into greater detail, the guidelines should remove doubts held by the users of co-op and thus encourage more of it by those who weren't sure exactly how far they could go.

However, many businessmen familiar with the Robinson-Patman Act, the law which most affects co-op advertising, feel that co-op is often pushed beyond the limits of the law in day-to-day business affairs and that the fleshing out of the law in court decisions and guidelines tends to restrict the ways in which co-op is used.

One knowledgeable observer—an agency man with 40 years experience in the retail field—says the net result of the guidelines will be to make co-op advertising "honest."

The hungry retailer

He said, "The big trouble with co-op is that there's too much emphasis by the retailer on what he can get out of the manufacturer. The guidelines will chase out the phoney deals and the retailer will have to start looking at co-op advertising as *advertising*. He'll do better advertising, do more planning, have more events and more continuity. He'll be marketing-oriented rather than deal-oriented."

There are a number of reasons why broadcasters have a bigger-than-usual stake in the impact of the guidelines. There is the big video breakthrough by department stores, which began last year. Department stores are not only big users of co-op, but some feel they are the retail entity which will be affected most by the guidelines.

On top of this is the question of the extent to which department store and other retail money will replace tobacco billings.

The broadcaster's interest is further affected by the FTC guides on double billing, which, for the first time, made third party (media) liability for double-billing clear and explicit.

The guides were triggered by a Supreme Court decision last year which held that the legal requirement for "proportionally equal" promotional allowances applied to a manufacturer's indirect as well as direct customers.

In other words, if a manufacturer has a co-op plan, he must offer it on proportionally equal terms not only to retailers to whom he sells directly but to retailers who buy his goods through wholesalers.

This raised a rumpus among manufacturers, although the FTC feels that this interpretation was implicit in the law all along. It gave the manufacturers something new to worry about, particularly since, where a manufacturer has both direct and indirect customers, the latter are bound to be the smaller firms which he'd just as soon not worry about when it comes to dishing out co-op funds.

The FTC put out a set of guides July 25, 1968, and was greeted with howls of complaint. Back to the drawing board, and on March 5, 1969, an amended set of guidelines was released. This also caused complaints. However, the FTC took special action at this time to exempt raw material producers from the guidelines for the time being.

This, in effect, was for the benefit of the fiber manufacturers, in particular, those of synthetics, whose product, when processed, often goes through a number of marketing layers (mills, converters, apparel manufacturers and, sometimes, wholesalers) before reaching the retailer.

Is he a customer?

Thus, the retailer is an indirect customer indeed. Some legal representatives of fiber companies argue that the retailer is not even an indirect customer but merely the recipient of a product that happens to be made of a fiber produced by their clients.

And how, say the fiber makers, can the rule about proportionally equal ad allowances be applied when it's so difficult to figure out how much of a company's fiber (including blends) ends up in the apparel, rugs and domestics of a particular store?

But the fact of life is that the retailer is an important cog in the marketing chain that gets nylon, acrylics, polyester, etc., on the backs, the windows, the beds, the floors and the

George Haling

Department stores, which have made the most hay out of co-op, will be hit hardest by the FTC guides

tables of the consumer. The marketing-minded fiber manufacturers have successfully branded their synthetics, making such names as Dacron, Acrilan, Kodel and Celanese household terms.

They've done this by working closely with apparel manufacturers and retailers to promote the brands. Among the tools has been co-op and tv has been an increasingly important part of this effort.

Can't call their shots

The July, '68, guides said that "a seller of raw materials who wishes to promote through retailing customers finished products which include his raw material may not make allowances for such promotion available to some retailing customers unless he makes such allowances available on proportionally equal terms to all retailing customers competing in the sale of the same type of finished product."

But what was prohibited here was exactly what a number of fiber makers have been doing, picking and choosing those retailers who would help them most and assuming that the retailer was not a customer as the term was used in the Robinson-Patman Act.

Explained a knowledgeable observer of the co-op scene: "The fiber manufacturers say the only way to sell fibers is to build consumer acceptance for the end product. So they must associate with a prestige store or a prestige manufacturer. They want to tie in with a Saks or a Bonwit Teller or a Nieman-Marcus or a garment that's well designed."

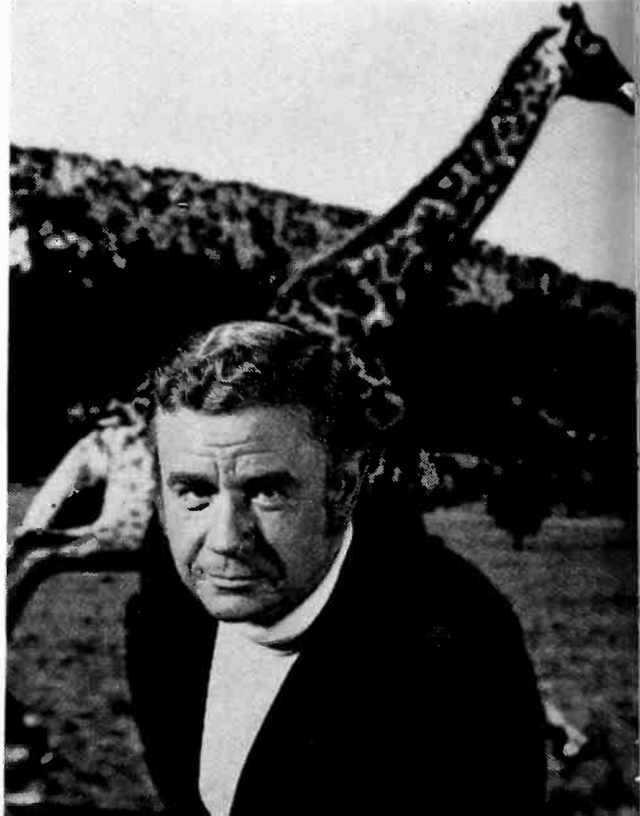
When the Procrustean attempt to fit the fiber industry into the general guidelines was abandoned, the FTC made clear that the law under which the guidelines were drawn was still applicable to industry practices.

But the FTC apparently agrees

(Continued on page 50)

Saturday morning's big program parade

With an estimated $90 million market at stake, networks are banking on 13 new series and no less than a dozen specials



If for nothing else, the upcoming television season is likely to be remembered as the one in which the three major networks put on their biggest new program parade yet for the attention of the small-fry audience.

Beside new programs, both promotions and gimmicks will be spooned out with a generous hand as ABC-TV, CBS-TV and NBC-TV each tries to insure itself a larger share of kids on Saturday and Sunday mornings.

Plans include a total of 13 new weekly shows and, for CBS-TV and NBC-TV, about a dozen children's specials to run in weekend daytime slots, produced at not much less than the cost of primetime one-shots.

For the first time, all three networks will go on the air at 8 a.m. each Saturday—a clear concession that CBS-TV did the right thing last Fall when it initiated its weekend programming an hour ahead of the competition's 9 a.m. start.

Youngsters who turned on the tv set at 8 a.m. often left the dial on CBS-TV all morning.. This undoubtedly was one of the reasons that CBS-TV outpulled its rivals in last year's Saturday morning viewing race, attracting an annual average rating of 8 compared to 6 for ABC-TV and 5.5 for NBC-TV.

Of the 13 new regularly-scheduled Saturday morning shows for youngsters, five will premiere on NBC-TV, five on ABC-TV, and three on CBS-TV.

Additionally, two of the networks, ABC-TV and CBS-TV, have arranged primetime pre-emptions to introduce their Saturday lineups, and one of these, ABC-TV, is also going in heavily for on-air promotions like its new Super Saturday Club, the first of its kind that anyone can remember since the days of Mickey Mouse.

An eye to the future

This year's emphasis on Saturday morning doesn't look like a transitory involvement, either. Indications are that the networks may be making plans for children's programming further in advance than in previous years.

ABC-TV announced that it has signed a contract with 20th Century-Fox Television, in association with a London filmmaker, for *The Little Ones* series for the 1970-71 season; CBS-TV has been negotiating with Biggers and Stover for a number of new cartoons for the same distant season, and one package is already inked, a cartoon series built around the Harlem Globetrotters.

One network daytime programming executive pointed out that development of new children's shows may be starting five or six months earlier than in the past.

"When you get commitments for two years in advance," he noted, "you lock up the better shows, you have more time to produce them and you get first crack at the best Hollywood animators."

The object of all this activity is a bigger chunk of the Saturday morning market, which one former daytime programming executive estimates to be worth $90 million in both network and spot billings.

The estimate was made by Edwin Vane, while he was vice president of daytime programming for ABC-TV. Now the nighttime program production chief of the network, Vane added: "We are giving Sunday a.m. the same creative programming emphasis we gave weekday daytime in the past year." He figures his network is investing an average of $1 million in each of its five new shows.

Of the major network time segments, weekend daytime (including afternoons) is the fastest-growing. In the January-May, 1969, period, Saturday-Sunday daytime billings increased by 11.8 per cent (to $60.6

million) over the same five-month period of 1968, compared to the Monday-Friday daytime incline of 1.8 per cent and total nighttime gain of 8.4 per cent.

The weekend daytime *dollar* figures, of course, are still far short of the other major time segments (about 8.5 per cent of total network income in the January-May period), but the networks are quick to spot potential.

Emphasis next season is going to be strong on comedy and adventure—"soft" stuff in the words of one network sales executive—and off violence.

The chains are looking for a feeling of "wholesomeness" in Saturday morning fare. In particular, NBC-TV is trying to surround its children's programs in an aura of sophistication by giving high priority to live-and-animated mixes, puppets, animal adventures and fantasy, compared to the total-cartoon menu that CBS-TV and ABC-TV are serving up. Observers will be watching closely to see if NBC's more adult—or at least more "human" type of entertainment—is what kids really want. If it is, it could hoist NBC-TV at the very least back into second place on Saturday morning, the spot it vacated last Spring to ABC-TV.

The latter network, meanwhile, has taken its own approach toward more "aware" children's programming. It will temper two of its new cartoons with public service messages. CBS-TV, on the other hand, is counting on the intrinsic humor of its Saturday morning shows to keep the kids entertained and parents mollified.

Cartoon features on all networks are getting shorter and moving faster. Most cartoon programs will run for an hour, divided into five or six mixed or matched short cartoon subjects. There's no such thing as a 15-minute or half-hour cartoon any more, as broadcasters feel a child's attention span can't be stretched past a few minutes.

'Star system' for CBS

CBS-TV, the recognized pace-setter of Saturday morning tv programming, has straight comedy slated from 8 a.m. to 1 p.m. Fred Silverman, director of daytime programming for the network, explains that CBS-TV is developing a "star system," with characters spun off other successful cartoon shows. Silverman thinks his coming lineup is "the kind of comedy that's never been done on tv before," genuinely funny stuff.

The block of spin-off shows starts at 9:30 and runs to 10:30 with fugitives from *Wacky Races* seen in their own vehicles as *Dastardly and Muttley in Their Flying Machines* and *The Perils of Penelope Pitstop.* The other new CBS-TV show is *Scooby Doo, Where Are You*—a mystery-comedy with a canine protagonist, at 10:30.

The rest of CBS-TV's agenda includes *The Jetsons* at 8; *The Bugs Bunny-Roadrunner Hour*, 8:30; *The Archie Comedy Hour* (featuring a new character, Sabrina, the teen-age witch, a prime candidate for spinoff next season) at 11; *The Monkees* at noon; *Wacky Races* at 12:30; *Superman* at 1 and *Jonny Quest* at 1:30. Sunday has *Tom & Jerry* at 9 and *Batman* at 9:30.

CBS is trying to protect an audience lead that gave it the lowest Saturday morning cost-per-1,000 and highest household penetration last year, according to estimates made by BBDO.

Though CBS-TV's average cost-per-minute for the kids' shows, $7,100, was the highest of the three networks (ABC-TV's was $6,000 and NBC-TV's, $5,000), the 4.6 million households watching CBS-TV on Saturday morning, the 3.4 million tuned to ABC-TV, and the 3.1 mil-

(Continued on page 48)

New network kids' shows include, opposite, Marshall Thompson in NBC's "Jambo"; left, CBS's "Scooby Doo, Where Are You"; top, ABC's "Catanooga Cats"; above NBC's "Pink Panther" with Inspector Cluzot.

Their own thing Down Under

By C. A. KELLNER

Broadcasting in Australia is a robust and healthy activity, and has been one of the factors which have enabled the "down under" nation to shake loose from its isolation and find its separate identity.

With a dual system fashioned primarily along a combination of the American and the British broadcasting systems, it furnishes most homes with signals from at least two television stations and with varied programming.

American program imports frequently find their way to the top of the ratings, but there is an interesting blend of the "best of the BBC" as well as programming on national service stations, run by a governmental agency.

Television, as in the United States, is an outgrowth of radio; indeed, many commercial broadcasters own both television and radio stations. Australia, too, has substantial cross-ownership of broadcast and newspaper properties, and the same concern with the implications of this control.

Wary of the potential threat of television to Australian morals and culture, the Aussies moved very slowly. The Australian Parliament studied and discussed television and its problems from 1949 to 1956, when the first television station went on the air. By then it had laid out a five-stage plan which would provide for complete television coverage.

Today, 42 commercial outlets and 39 national service stations are in operation; all but the most remote areas of the country have at least one television signal. This is no mean achievement, since the shape and nature of the country's geography pose some real problems. Its land mass is almost three million square miles as compared to the U.S. area of 3.6 million miles, and its population is only 10 million people compared to a U.S. population of 200 million. Most of Australia's people live along a 700-mile coastal fringe.

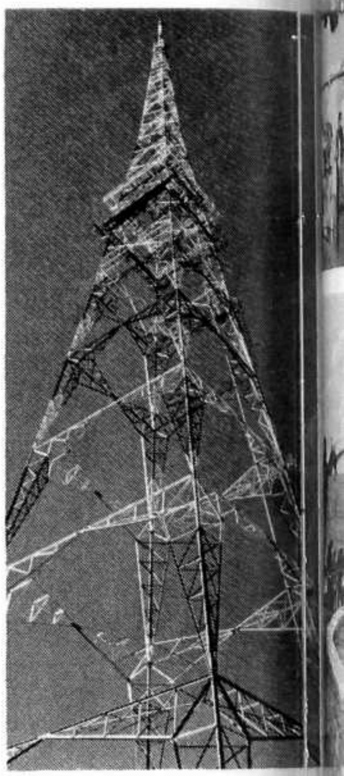
Many of the most popular programs on Australian television are American entertainment programs. *Laugh-In, Family Affair, Bewitched,* the *Dick Van Dyke Show, Ironside* are only a few of the U.S. shows which have been high in the ratings. Movies have been introduced during primetime and are highly successful. While Australian-produced shows and a scattering of British television productions appear on the popularity lists, it is the American import that most sets are tuned to. However, more Australian-produced shows are appearing in the "Top 10" as Australian production increases.

ABCB concerned

The popularity of U.S. shows causes a great deal of concern to the Australian Broadcasting Control Board, the regulatory commission which was established to oversee commercial television. When the Postmaster-General was introducing to Parliament in 1949 the broadcasting bill which established the ABCB, he stated, "Every effort will be made to ensure not only that television will not cause any harm to the people of Australia, but that it will, so far as practicable, be a positive benefit."

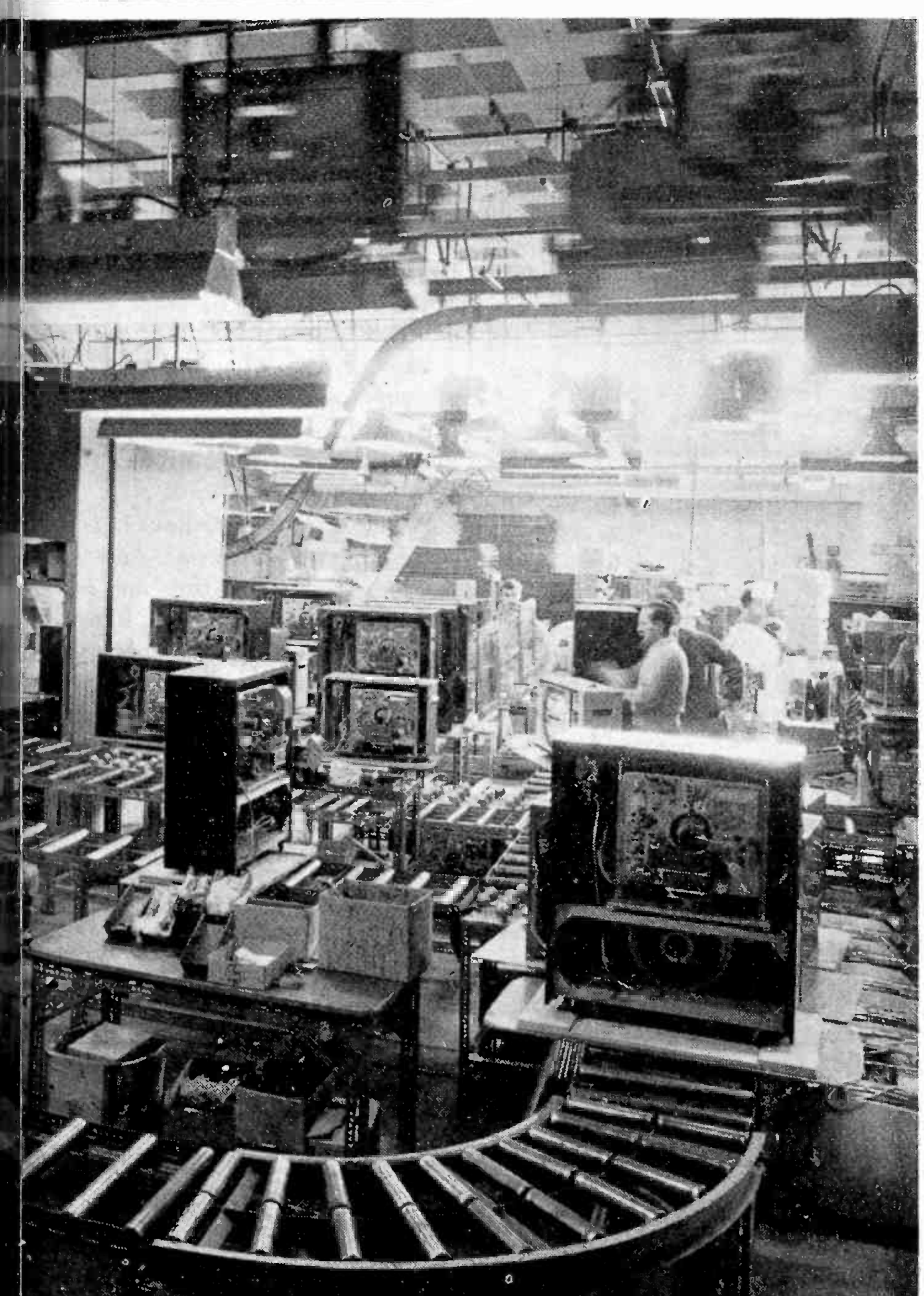
In these initial hearings, there was not only concern about the importation of programming which might conflict with values and ideals in the Australian culture but there was emphasis also on the necessity to employ Australians, particularly in the programming field.

Thus, it is not surprising that recent annual reports of the ABCB still show some concern for the lack of Australian-originated programming on commercial stations, especially during the peak periods. Program imports are readily available in great quantities from the United States, and can be obtained at lower costs than programs pro-



Australian government seeks own tv identity via stricter controls on program imports. Its target: U.S.-produced shows, which top the ratings

Far L., tower of TCN *Sydney is 1,000 feet above sea level. Top and middle, L., educational programs produced by Australian Broadcasting Commission. Bottom, assembly of tv sets at EMI plant.*



duced on the scene in Australia.

To counter American program dominance, the ABCB established Australian program requirements for the commercial telecaster to follow. Metropolitan stations are required to televise Australian programs up to 50 per cent of their program schedule, with a minimum of two hours weekly in the peak viewing hours between 7 and 9:30 p.m.

A few years ago, few stations were meeting these requirements; however, the 1968 ABCB annual report indicates that all but four metropolitan stations met the 50 per cent requirement, while all but one of the country stations met the criteria.

ABCB further tightened the restrictions by specifying that programs of Australian origin shall be televised between 7 and 9:30 p.m. up to at least 12 hours in a four-week period, and that of the aggregate not less than two of these shall be in the form of drama. The commission then went on to provide that "drama productions, that is, plays written in Australia or by Australians . . . and performed by Australians, will receive credit for twice their actual duration."

Concession allowed

An interesting concession to Commonwealth countries is the following provision relating to acceptable programming: "Programmes produced in British Commonwealth countries will receive credit as if they were Australian programmes for half their actual duration, with a maximum credit of 5 per cent, in any 28 day period."

In its preoccupation with programming standards and program quality, the ABCB deals not only directly with the stations through the license renewal procedure but also with the organization the commercial stations have formed, the Federal Council of

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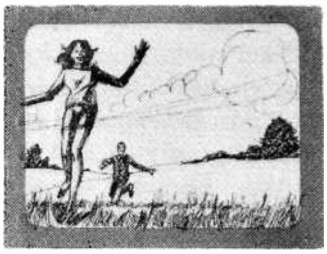
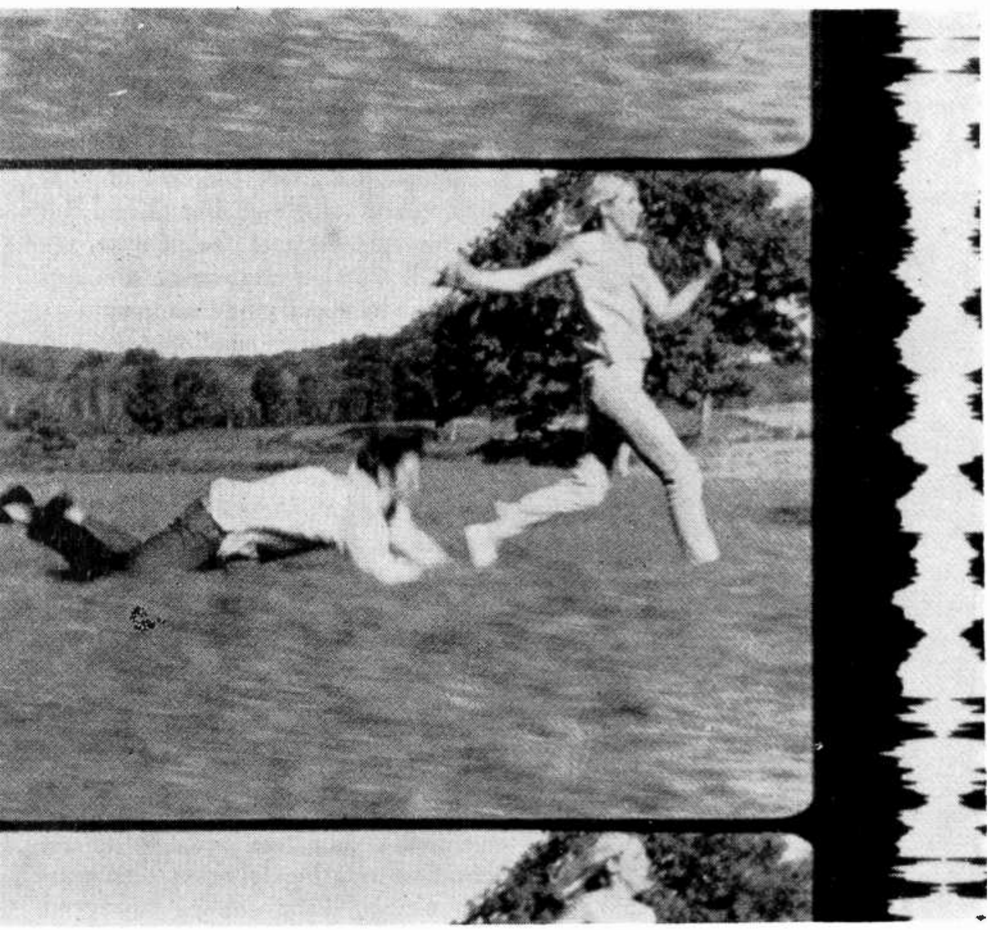


K&E's "Fields" commercial for Macleans began life as storyboard frames which were then filmed, and ended up as finished film comprised entirely of test footage.



Rough it first, shoot it later

Some agencies save time and money on finished commercials by putting rough visuals and soundtrack on film before production

"It's the surest and cheapest way to find out if you're communicating, while there's still time."

"It sounds like amateurville to me."

These are two respected, knowledgeable advertising men talking about the same subject—recording the basic elements of visual and sound before production, and using the film or tape as a guide for both agency producer and production house, and/or to pitch the client in place of a conventional storyboard.

The first speaker is Stan Tannenbaum, creative director and board chairman of Kenyon & Eckhardt. K&E makes "film storyboards," as Tannenbaum calls them, as a key pre-production step in about 80 per cent of its commercials.

The second speaker is George Lois, president of Lois Holland Callaway. LHC has never used pre-production footage to chart the course of a commercial or dazzle a client, and, says George Lois, "I'll be damned if I ever will."

There are a few other agencies that do, and a lot of other agencies that don't.

Says K&E's Tannenbaum, "We present rough footage instead of a storyboard every chance we get, and we do it primarily to protect the client's investment.

"Everybody knows how it is with costs—up, up and away. And where you can really burn time and money is in the production house, like when the agency, client and outside producer get into a debate on the set about what a particular shot means or just how it should be handled. Let's say it can run into as much as three or four hours of studio time, and that's several thousand dollars of client money. And even when a client's got it, you shouldn't flaunt it.

"Going in with your visuals and sound roughed in on film or tape," Tannenbaum adds, "means you go in with a direction and a head-start no old fashioned storyboard could possibly give you."

Tannenbaum has very little use for

tl conventional storyboard empyed in the conventional way in c nt contact.

'It's very tough—maybe even impsible—to get the full essence of wat you want to do in a commercial o a storyboard," he remarks. "But t putting sound against even the rughest of pictures, and the client kows right away what the comnrcial's all about. He can relax and b the idea, knowing what he's goi to get, and not worrying about bwing his budget to find out it vn't work."

Not surprisingly, Larry Parker, aociate creative director at K&E, heavy on the film storyboard and more sophisticated pre-productn techniques used at the agency. Sice his direct supervision of K&E's pducers puts him a bit closer to t firing line, however, he sees the suation from a slightly different gle than does Tannenbaum.

From his position in the middle, Irker's insights travel both upward d downward. His leader, Tannenum, has an abiding interest in creve, as his retention of the title of cative director indicates.

"Working down and dirty on tape film the way we do," Parker points t, "lets him get a good look at skeleton of just about every comrcial at a point in time when he n still get involved, before it's been ared with the client."

Gone is the copout

And that, Parker goes on to say, prives the producers of their traitional copout of, "You know I'd e to bring you in on it, chief, but s too far along" . . . or, "That's a eetheart of an idea, Hal; too bad re into production."

Shooting pre-production roughs peals to Parker, an ex-producer, r another very important reason. "A producer wouldn't be human he weren't continually tempted to n his management, the creative dictor, the account exec—and even mself—by promising all of them ore than he can deliver in, let's say, e 28 working seconds of a 30-second commercial. We all do it.

"With a storyboard, it's hard for a lot of producers not to load it in order to please everybody—only to find themselves with 32 seconds of material to shoehorn into 28 seconds, and nobody willing to give up what they thought they were going to get.

"When you're locked in with rough footage and sound, it's awfully hard to fake it."

Another dividend

K&E gains ground with its shoot-it-first-produce-it-afterwards system in yet another way involving creative people. It's no news that younger producers and art directors frequently find it hard to verbalize ideas to their supervisors, and that they may actually be penalized by this.

"No problem in our shop," says Tannenbaum. "We give them complete freedom to go into our studio—our experimental workshop—and shoot, and show their ideas to their supervisors in the best way they know, on film."

The agency has two studios, one for film and tape (equipped with three 16mm cameras including an Auricon, an Ampex stereo sound system and set capacity), the other set up for still photography and print (Hasselblad, Rollei, Polaroid).

K&E works down and dirty in several ways. To begin with, every commercial starts with a storyboard, almost always drawn by art director and/or producer. The storyboard, however, never gets out of the shop in cases where pre-production footage is to be shot.

In its most elementary form, that footage is simply a matter of shooting the storyboard, or more elaborate drawings based on the board, and recording a rough soundtrack with it. The producer does the voice, and stock music backs him up. Tannenbaum says he can turn out a rough on this level for $50—the cost of film and processing. K&E does its own mixing.

The agency is fast on its feet in this area. "A producer can get an idea one morning," says Parker, "shoot it in our studio, and be looking at it on a monitor the next morning."

There are step-ups in sophistication, depending on the requirements of the piece of creative. The producer or art director may shoot a series of stills with Polaroid, Rollei or Hasselblad, mount them and film them, again with a soundtrack. When simple opticals are needed to help tell the story, they're used—sweeps, pans, dissolves, even quick cuts.

Depending on what and who K&E is trying to sell, they'll sometimes shoot amateur talent in action on a set in the workshop or outside on location. When a better sound job is desired, the agency producer is free to go outside for a professional announcer, though still mixing him with stock music. Cost, says Tannenbaum, can run up to about $2,000.

Cards are on the table

"It's a rare thing for a client to balk at the money," he says. "We don't try to bury it. They know what they're paying for, and it doesn't shake them because they also know what it stands to save them."

The quick-and-rough stuff is screened first by the K&E team—Tannenbaum, Parker, the group head, producer and account supervisor. First they review the strategy, then they check out the rough from two viewpoints: how well does it meet the strategy, and is it exciting enough?

With everybody free to comment, ideas are often thrown out at this point, and recommendations are made and vetoed or accepted on the spot. If the rough is an obvious bomb, the decision to remake it will be made.

Next, the rough is screened for the client. K&E people at this meeting are usually the creative group head and account supervisor. Again, comments, ideas, give-and-take—and client suggestions, which the agency accepts or rejects.

(Continued on page 45)

AT&T hangs up on the upper crust

Low-rated specials for select audiences are out; Mother Bell wants more 'sock' for its buck

In the 30-odd years that American Telephone & Telegraph has been a national radio and television advertiser, its programming has always been angled exclusively at a small, select audience—namely the intelligentsia and influentials.

That day, apparently, has ended.

AT&T ad strategy for next Fall's television season demonstrates that the utility wants more sock for its dollar. The company's interest in longhair music has slackened, and its one-year fling with documentaries hasn't encouraged it to sponsor any more "think pieces," at least for the time being.

Explains Tony Galli, senior vice president and management supervisor of the AT&T account at N. W. Ayer, New York, "Traditionally, we've wanted to reach a small cadre of influential people—and we got them. Now we want to broaden our base, reach more people with more messages.

"*The Bell Telephone Hour* had a very small but loyal audience. By today's standards it didn't give us a very efficient cost-per-1,000. Now we want more efficiency. We want to reach young people, businessmen, the informed electorate, the public at large. We want them to know we provide more than good telephone service. We're in every facet of the communications business—voice, written, data and video transmission."

The message that AT&T will use to replace the "hardware push" emphasizes the reach, service and dynamism of the communications giant.

"We want to make it clear that our 'Switched Network' encompasses 700 million miles of communication circuits and connects every Bell telephone in the country with any one of 50 million other phones. We want people to know AT&T is a 21st century business," Gallis adds.

The utility's tv ad budget is estimated somewhere between $7-8 million. This estimate is slightly higher than last year's budget, notes the company's advertising director, Frank Kain, but it's still about 15 per cent lower than it was five years ago. The available funds will be divided 60 per cent into network specials, 40 per cent into spot next season.

For its dollar, AT&T wants to draw more than the 8 to 10 ratings and 15 share that its three-part *NBC White Paper: Ordeal of the Cities* pulled last season. It's backing shows which, it hopes, will rack up ratings above 20 and shares from 25 to 4 per cent.

The first of these specials, slated for November 9 at 9 p.m. on NBC-TV is a one-hour Julie Andrews vehicle, with guests to include singer Harry Belafonte. An earlier Julie Andrews special scored ratings of 2 and a share of 43, and Kain and Galli anticipate it should do equally well this year.

Galli will be conferring soon with the program's producer and director, Gower Champion, on the possibility of integrating commercials into the entertainment.

The second special, to fall somewhere between December and February, will be another "quality" music show, but, again, one that is expected to have wide public appeal.

Tentatively titled *The American Symphony— is alive and well and living in the age of rock*, it will examine the problems, place and future of the municipal concert orchestra. However, it won't have the classical overtones that the *Bell Telephone Hour* had. Some of the narrators and conductors will include the likes

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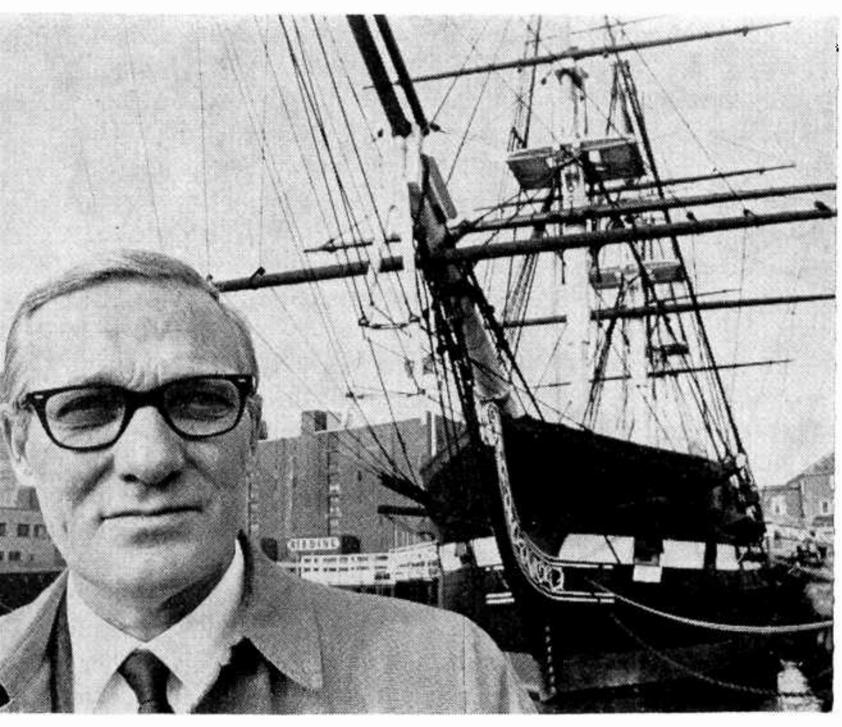


Cities documentary with Frank McGee got wrong numbers for AT&T.

A PROGRAM MAN'S . . . Viewpoints

A misanthrope looks at the moon

They made it. Not only was the moon landing the casion for the *New York Times* to print the largest hdline in the history of the paper, but it also marked t: finest hour of the greatest medium yet devised by in, when a clear television picture was transmitted 0,000 miles and sent into television homes all over the rld, with a few notable sorehead voids.

Once again, the prestige of the United States asserted ielf to the smallest hamlet in the world, and we came rough as the most technically advanced and superior ition by far. So much for the sweetness and light. That ls been more than adequately reflected in the deserving colades being heaped on the astronauts and the men hind them who made it all possible.

What little things were wrong with the moon shot, if y? From a programming angle, it was a lousy show. If you discount the *inherent* drama of the occasion, d the overwhelming "gee whiz" content of this histor- l epic in the saga of mankind, the thing was a drag. ot that Columbus' landing might not have been equally -hum. It probably was. But next time, can't we speed e action a little, have better writers for the heavily ogrammed scientists and spacemen, and get them a let to help them put on their costumes a little faster? ie dialogue sounded like a typical airline pilot telling s passengers they're passing Pittsburgh and there's a achy view from the left side of the plane.

And how about that litter, fellows? The moon has no nd and no erosion, so the first visitors from earth row garbage all over the nice clean unbroken surface nature's last wilderness—and this time it stays for- er, however long that is. As a matter of fact, the LEM oked a little like a corner of a wrecked car lot, instead the sleek oval that our visitors from outer space reput- ly use when traveling in the opposite direction.

It is also ironic that a familiar practice in Hollywood is come to space. When a feature movie is being anned, the producer will generally find ways to plug a w products like whiskey, cigarettes, watches, cars, etc., brand name. For this, kiddies, the producer or writer ts money or merchandise. It came, therefore, as a shock professionals in show business to hear the repeated mmercials for Hasselblad cameras, direct from the oon.

Our boys didn't take pictures with a camera—they took ictures with a Hasselblad camera. Lots of them. They so left their Hasselblad on the moon. Does this mean ley get a lifetime supply of Hasselblad gear and film?

It's always interesting to watch the children react. hey took the moon landing for granted. No wonder. hey have seen it exactly duplicated, with a clearer pic- ire, on *Lost In Space*, cartoons and old films. The nagination of the writer always seems to precede the iscoveries of the scientist. Jules Verne took us to the oon and built an atomic submarine at the turn of the entury. The movies have landed people on the moon a umber of times, and have been remarkably accurate as to the topography encountered and the suits worn. Pictures of the moon have for many years been published in color in magazines.

As a consequence, the whole slow-moving show was old hat and dull to the kids, who have been conditioned by fast-moving television shows to expect a slick production instead of reality. This may be a fault of television, but it exists and the reaction simply cannot be disregarded.

Some of the network reporting was excellent, with CBS doing a slightly superior job of simulating the steps not available to live television, and with ever-loving Walter Cronkite acting as Everyman without pretentions and with very human reactions, like the viewers at home.

The feature elements—getting reactions from various groups—were for the most part contrived and stiff. Most of all, it was a vamp-till-ready, thankless kind of job that nobody could really do well because there was just too much time to fill with too little to do. It might have been better if some real entertainment had been interspersed with the long stage waits, and then, when something of real interest was ready, to interrupt—rather than lull the audience into a stupor with endless delays.

The major problem with communications in this great event was the cast. The astronauts, and the ground personnel who were on tv, were all engineer-scientist oriented. These are splendid fellows, as far as getting to the moon is concerned, but entertainers they ain't. It would be nice to think that a good reporter or poet or science-fiction producer or someone expert in communications could go along next trip.

The poor fellows who went this time appeared to be

A lousy show? Come now, J. B.

brain-washed and programmed as to what to say. Some of that stuff sounded like it was written by a guy who specializes in Mother's Day cards. Even when the men were playfully on their own, they were heavy-handed in their attempts at humor.

All this, of course, is nit picking. At a time when man is about to blow up his own little planet, it appears that the human race can survive by moving on to the next. This fact alone makes the mooncast the greatest thing since something crawled out of the ooze two billion years ago to start a new life. All we can hope is that those chosen to preserve life on another planet are carefully selected. So far, we don't appear to have any outstanding candidates.—J.B.

Film/Tape Report

DAYTIME ASTROLOGY STRIP

Sydney Omarr, author, syndicated columnist, former network radio newsman and authority on astrology has signed with Four Star International to host a half-hour daytime oriented strip which takes advantage of the current trend of interest in astrology.

The as yet unnamed program will feature Omarr, who has recorded several astrology records and written several books, and a new guest celebrity each program.

Tentatively the program will be divided into three sections. The first part features Omarr and his guest chatting. Omarr plans to find out about his guests inner character by asking probing questions often oriented toward astrology. These would be something on the order of, does the guest believe the characteristics of his sign fit him or what his interest in astrology is.

The second part of this section is a feature called Thought Dial, a theory Omarr has expounded in a book he has written. The celebrity guest has a question in mind which he does not reveal. He spins a dial three times, each time the wheel stops on a single number. The three numbers are combined to form a single digit. Omarr then interpets the meaning of the numbers after which the guest reveals his secret question.

The second portion of the show is a cooking-entertainment feature. Four Star is negotiating with a well known West Coast tv chef to host this section. Both Omarr and his guest will join the chef for this part of the show.

The end of the show is a participation section in which Omarr answers the audience questions on astrology and related matters.

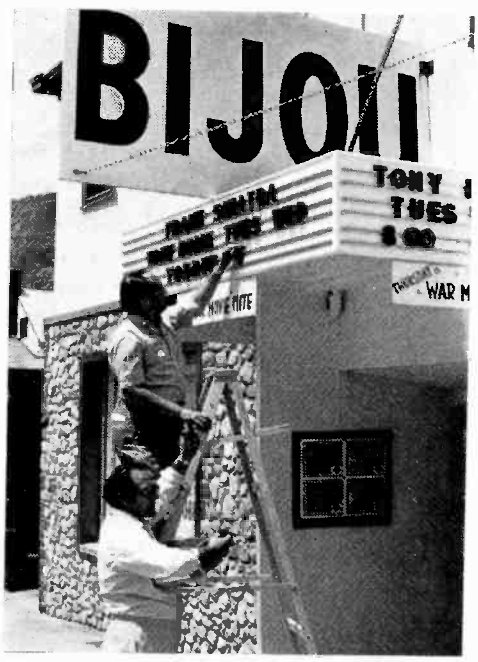
According to Four Star, astrology will be used to tie the program together, but added they're going to try to produce a good daytime oriented show which will attract many people who have either no interest in astrology or who are non-believers.

Plans call for a pilot to be shot in a month or so, with production of the program beginning in early 1970.

TWO IN THE BALCONY

DVI's Ted Devlet and Norm Stevens have taken up a hobby that many people only dream about. They own and operate their own movie house.

They have acquired and rebuilt a theater, The Bijou (what else?), in the New York resort town of Cold Springs on the Hudson. To do the job right, Devlet and Stevens commissioned set designer Hank Aldrich to redesign the entire theater. In addition to having done sets for DVI commercials for Spatini, One-A-Day



Norm Stevens (top) and Ted Devlet change the marquee at their theater whose popcorn machine only takes slugs.

vitamins and Fresh deodorant, Aldrich also designed the sets for the recent film feature *Paper Lion.*

The Bijou boasts such special attractions as slugs for the pop corn machine and no kids allowed in the theater. Youngsters get to watch from the mysterious and usually off-limits projection booth.

A full-time manager is in charge of the theater during the time Devlet and Stevens are busy making commercials to support their hobby.

THEN . . . NOW . . . TOMORROW

Linc Diamant has been named by the Board of Governors of the International Radio and Television Society as general chairman of its 1970 television commercial production workshop—"Television Commercial Production: Then . . . Now . . . Tomorrow?"

Diamant, president of the broadcast advertising firm Spots Alive and vice president of the Broadcast Advertising Producers Society, chaired last year's IRTS workshop. "The Anatomy of a Commercial." A book on those proceedings will be published later this year.

The commercial production workshop has normally been a two-hour eight-week course open to both IRTS members and interested professionals. This year, as an experiment to maximize attendance from communications students in the New York area, as well as out-of-town participants, IRTS will conduct the workshop in a single full-day session during February, probably at Lincoln Center.

FROM BEGINNING TO END

While there are some production houses which take in as many jobs as possible and assign and reassign people to them as needed, Jerry Ansel Productions is not one of them. In fact, total involvement in every area of his film assignments is Ansel's key to success. As a "custom shop," as he calls his firm, Ansel works on only one or two projects at a time.

Four or five years ago, he began working on table top commercials in a studio attached to his house. He became bored with this after a while and started doing various types of commercials on rented stages.

Less then a year ago a friend told him about an old carriage house on East 38th St. had once been used as a stage but was no longer in use. On the spur of the moment Ansel bought the stage, which he now operates out of. He also has a set shop a few blocks away.

Ansel generally has a reputation for work with a clean graphic look. "Simple, with a snap," as he explains it. "My films are easy to read."

Recently, however, Ansel has been tampering with this style in experimenting with wide angle lenses.

At the moment, Ansel sees the field of commercial production thriving and he's concentrating on it now. He ccedes however, that in a couple of years, like so many other filmmakers, he will try features.

He is in the process of completing a featurette which he happened to shoot on the spur of the moment.

After a full day of shooting a Listerine spot which featured Judy Engles, one of the stars of the Upstairs At The Downstairs Review, Ansel happened to catch Judy doing one of the highlights of her club act, a take-off on the famous Mrs. Portnoy, for the crew.

Jerry Ansel (c.) explains to Eric Brown (l.) and Laurie O'Connor how he wants a scene done, as cameraman Robert Bailiu and electrician Mon Odegaard looks on.

Ansel realized the old fashioned house set designed for the Listerine spot was a natural for the Portnoy bit and that's when he decided to shoot the impromptu featurette.

Ansel hopes to release the Portnoy short as a theatrical featurette in the near future. In addition, he hopes to film similar vignettes as the occasion arises in the ensuing weeks, with the eventual aim of putting together a reel of viginettes for agency screening. He feels this will be more interesting then the typical sample reel of commercials, and at the same time show the agency his ability to spot interesting situations when they occur.

Zieff Joins EUE/Screen Gems

Howard Zieff has signed with EUE/Screen Gems to direct commercials, as part of the company's acquisition of Zieff Films. The new division of Screen Gems, to be known as the Zieff division, will be headed by Zieff and will work closely with EUE/Screen Gems.

The agreement entails the possibility of feature film directorial assignments for Zieff with Columbia Pictures, parent company of Screen Gems.

Advertising Directory of

SELLING COMMERCIALS

Allstate "Superstition" • Leo Burnett

FILMFAIR, HOLLYWOOD

Chevrolet • Campbell-Ewald

SANDLER FILMS, INC., Hollywood

AT&T "Impulse" • N. W. Ayer

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

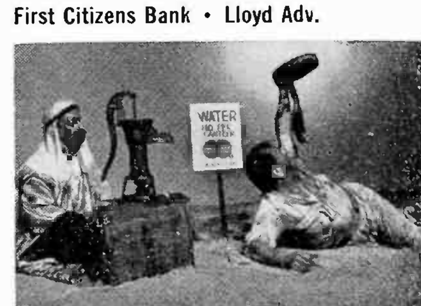
Doral Cigarettes • Wm. Esty & Co.

SOL GOODNOFF PRODUCTIONS, INC., N. Y.

Benson & Hedges Cigarettes • W, R, G

DVI FILMS, New York

First Citizens Bank • Lloyd Adv.



JEFFERSON PRODUCTIONS, Charlotte

Buick • McCann-Erickson

PELICAN PRODUCTIONS, INC., N. Y.

Ford "Economyland" • J. W. T.

THE HABOUSH COMPANY, Hollywood

One of the hallmarks of a Zieff-directed commercials is its credibility. He pays painstaking attention to detail in imparting authenticity to his sets and locations, as well as to his actors, to help achieve this credibility. It is this approach to direction which has garnered for him nearly every major commercial directors award, including best director in the Clio awards for the past two consecutive years.

The new division begins operation immediately.

ON THE WAY

Dear Julia Meade, a Philadelphia originated program, will enter syndication September 1. The program produced by WFIL-TV, is a color half-hour on tape to be distributed by **Triangle Program Sales.**

Actress and singer Julia Meade, who recently completed a Broadway run of the hit revival *The Front Page*, is hostess of the daytime program that offers advice to viewers.

Professionals in such fields as psychiatry, psychology, religion, family service, mental health, sociology and marriage counseling serve as guest panelists on a rotating basis determined by viewer's letters chosen for discussion.

The program premiered in Philadelphia in early June and, according to Triangle, the immediate mail count was in the hundreds.

Miss Meade achieved fame as commercial spokeswoman on the *Ed Sullivan Show* from 1953 to '62. Her starring credits on Broadway include *The Tender Trap, Roman Candle,* and *Mary, Mary.* The Boston redhead made her movie debut in *Pillow Talk* and appeared in *Tammy Tell Me True.*

From pre-marital sex and abortion to interracial marriage and the generation gap, the new series focuses on timely problems in a "tell it like it is" format.

Western Video Productions, in association with **Vincent Price** and **Ken Johnson Productions,** will produce an hour-long color television special, *Vincent Price in an Evening of Edgar Allan Poe.*

The special, to be taped at the Hollywood Video Center this month will spotlight Price in a one-man show dramatizing excerpts from Poe's "The Tell Tale Heart," "T Cask of Amontillado," "The Pit a the Pendulum" and "The Sphinx

The program will mark Pric first tv presentation of Poe's wo in their original form. He has starr in several motion picture adaptatio of Poe's works.

MGM'S DOUBLE DEAL

Metro-Goldwyn-Mayer has neg tiated a multi-million-dollar deal wi NBC-TV for the presentation of group of film features to be telec on the network beginning this Fa

Under terms of the agreeme MGM will receive $17,800,000 f the rights to present a specially lected group of 19 films not pre ously shown on tv, plus six pictu that have appeared on television.

The sale, which MGM claims one of the largest of its kind to network in recent years, includes cent films initially presented as served-seat attractions, such as *Gi Far From The Madding Crow Grand Prix* and films such as *Th Subject Was Roses* and *A Patch Blue.*

A second deal was with CBS-T The agreement, which cost the n work almost $9 million, gives it t right to air a group of films of rece vintage, none of which has previous appeared on television.

Among the films in the MGM-CB TV agreement, which begins th September, are *The Cincinnati Ki The Comedians, Butterfield 8, Th legend of Lylah Clare* and *Live Little, Love a Little.*

The features star such performe as Liz Taylor, Steve McQuee Richard Burton and Alec Guinness.

IN THE STARS

When selecting a production firm an agency wants a company with th most skilled people. Stars & Stripe Productions Forever has decided i was necessary to add an additiona staff member whose responsibilitie will include "planning outdoor film ing schedules so that inclement wea ther is avoided, hiring talent, choos ing the most propitious days fo client presentations and hiring ne personnel for Stars & Stripes."

The new staff member is Miss Rut Robins, an East Coast astrologer.

Len Glaser, president of the pro duction house believes that, now tha man has set foot on the moon, Ameri

All the world's your stage, with film.

Color film is the portable, affordable commercial medium that can go anywhere with you, bring back the action for you, and bring home the bacon for advertisers. What's film got that others have not? Just versatility, flexibility, see-anywhere ability, utility, agility, practicality, familiarity, and people.

It's really the people who count when you start adding up the advantages for film. Sure, at Eastman Kodak we help film stay on top with new products. But, it's people like you who really keep film the vital, fresh medium it is. So why build boundaries for your talent? Remember, the people who go everywhere in this business are film people.

EASTMAN KODAK COMPANY

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

can business must utilize every tool at its disposal to turn out superior services and products.

"We believe that, in this enlightened age, it is incumbent upon prudent management to constantly develop and implement new techniques and business methods."

According to Glasser, "Miss Robins will be an interesting and, we hope, profitable addition to our staff."

ZOOMING IN ON PEOPLE

Three men have new syndication posts at Screen Gems. PAUL WEISS has been promoted from midwestern division manager to regional sales manager for the West and Midwest. DON BRYAN has been moved up to regional sales manager for the South and Southwest. LEE STONE joined the company as midwestern sales representative.

Weiss, who joined the midwestern sales staff of Screen Gems syndication in Chicago in 1962, was named midwestern division manager in 1965 and has served in that capacity since.

Bryan joined Screen Gems syndication in 1955 as southwestern sales representative. Four years later, he was named southern division manager. In 1967, he was promoted to division manager for the South and Southwest.

Stone was most recently midwestern manager for Trans-Lux Films. Prior to that, he held similar positions with CBS Films, ABC Films and United Artists Television.

JOHN ALDEN THAYER, JR. has been appointed a sales executive for *The Dennis Wholey Show.* Thayer came to Taft Broadcasting after six years with ABC Radio Network, where, for three years, he was national program director in charge of program development and supervision of all network shows. Prior to that, he was in charge of ABC Radio Sales office in Detroit.

JOHN MURRAY of Bardwell & McAlister was identified incorrectly in our last issue. His correct title is executive vice president and director of sales.

ANIMATED FESTIVAL

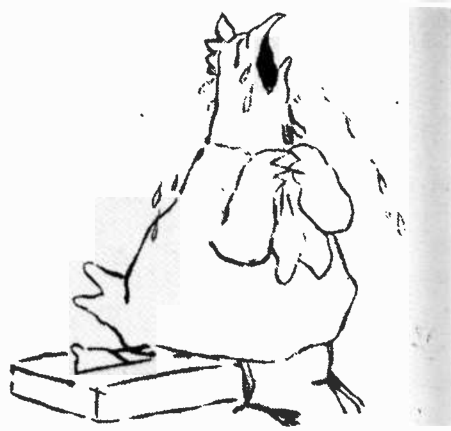
An animated film festival is being sponsored by ASIFA (Association International du Film Anime). The organization is devoted to the promotion and study of animated film.

Any film done by the one-frame-at-a-time method is eligible to compete for awards. This includes drawings, puppets, commercials, theatricals, experimental and student productions.

The awards dinner will be held on November 5, and entries must be in by October 1 further information and entry blanks available from ASIFA East, 45 W. 47 St., New York 10036

CHICKEN FLICKER

Mini movies seem to be coming out in cycles, just like their big brothers, motion pictures. So great was the marketing success of the saga of Armour's "Chicken," an animated spot designed by Bill Steig for Y&R, the agency subsequently created a second spot called "Son of Chicken."



Son-in-law of chicken

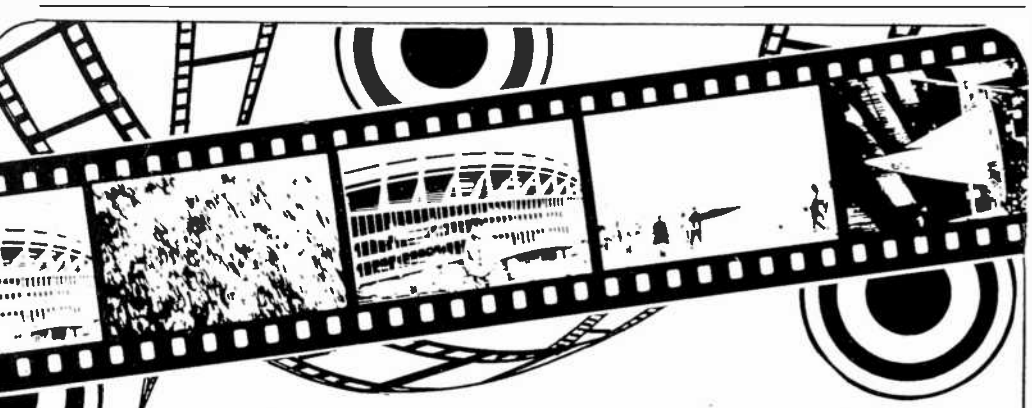
The series has now entered its third cycle of related spots, all produced at Elektra, this one called "Son in Law of Chicken."

Each of the commercials features chickens which are uptight because their eggs are getting smaller. Actually, it only seems that way because Armour bacon shrinks less—if you can believe everything a chicken says.

ON THE DOTTED LINE

Warner Bros.-Seven Arts' television series racked up 23 new sales in June. Off-network series sales included *Bronco, Cheyenne, Colt .45, Dakotas, Gallant Men, Lawman, Maverick, Mister Roberts, No Time For Sergeants, Roaring 20's, Room For One More, 77 Sunset Strip* and *Sugarfoot.*

Stations acquiring off-network series are WOI-TV Ames, KHOL-TV Hasting/Kearney, WITI-TV Milwaukee, WSIX-TV Nashville, WEAR-TV Pensacola/Mobile, WXEX-TV Richmond, WHYN-TV Springfield, WEHT-TV Evansville, and KTHV Little Rock.



)eals were also closed with KGNC-T Amarillo, WLBT Jackson, WSM-TV Nshville, WSMS-TV Ft. Lauderdale/ Mami, WBLG-TV Lexington, KKBC-TV Lbbock, WXPO-TV Manchester and VUN-TV Tampa.

[V series Boston Symphony 1 & 2nd Marine Boy were sold in Flor-i to WSMS-TV Ft. Lauderdale/Mi-ai and WTHS-TV, Miami.

NDICATION SUMMARY

Warner Bros.-Seven Arts has ceived 16 additional special re-ests from tv stations which have rchased WB-7A feature package lume One for Judy Garland's lor musical *A Star Is Born.* To te, 20 stations have scheduled ecial salutes to Judy.

Additional stations programming ecial showing of the film, in which iss Garland was nominated best tress in the Academy Awards of)54, are WJBF-TV Augusta, WBBH-r Ft. Myers, WPRI-TV Providence, KTV Utica and WICU-TV Erie.

Other stations featuring *A Star is orn* include KOAT-TV Albuquerque, EMT Bangor, KDAL-TV Hastings, RCG-TV Jefferson City, WTHI-TV erre Haute, WREC-TV Memphis, TNT-TV Tacoma and WNEW-TV New ork.

Pro football fans will be treated) a new tv series this Fall from **Iughes Sports Network.** In as-ociation with the film divisions of oth the American and National 'ootball Leagues, Hughes will intro-luce a new weekly series *This Week n Pro Football.* Premiering on Sep-ember 27, the hour-long show will e carried over the network for 14 veeks.

Former football star Pat Summer-ll and Charlie Jones will serve as rogram hosts, analyzing the filmed ction of the previous week's games and offering in-depth forecasts of forthcoming games.

SAN JOSE'S PANORAMA

Standard Radio and Television Co. has formed Panorama Film Productions with main offices and facilities located at KNTV San Jose. The company will offer complete motion picture film production services including client consultation, estimates, script writing, shooting, processing, sound mixing, editing and printing.

General manager is Don Dulmage, who has been director of photography at KNTV for seven years.

GOOD TIMING

A small piece of history was recaptured on film, when EUE/Screen Gems produced an Accutron commercial for Bulova through its agency Doyle Dane Bernbach. The commercial involves explorer David Humphreys and his trek to the Arctic.

His adventures eventually led him to recharting the north coast of Greenland, which he found to be some 3,000 square miles larger then Admiral Peary's calculations.

"Undoubtedly their watches led them astray," says Humphreys.

He explains that in order to find one's position in an uncharted area, it is necessary to take a fix on the sun and certain key stars with a theodolite. It is also necessary to know the exact time. An error of only four seconds, he points out, can throw off the calculations by a mile. Humphreys then shows the Accutron watch he wore when he charted Greenland.

To shoot the commercial at the actual place where Humphreys made his discovery would have created insurmountable technical problems. The answer was to find a site which would approximate the Greenland environment. It was located 700 miles north of Winnipeg at a place called Churchill, Manitoba, just off Hudson Bay.

Although the actual commercial shooting was flawless, the off-camera activity was a bit more hairy. Just before his arrival, producer Dave Kappes was informed a polar bear had attacked and killed one of the town's inhabitants. A colony of bears was located outside the city and were expected in town at any time.

The commercial was shot post haste (less than 48 hours from arrival to departure). The day after the production crew left Churchill, the polar bears, almost 90 strong, waddled into town.

AD MAKERS

Three men have been appointed vice presidents at Dancer-Fitzgerald-Sample. RAYMOND KRIVACSY, a tv art director, FRED JOLLEY, an art director-producer, and WILLIAM SHEEHAN, sports broadcasting supervisor, were promoted.

Krivacsy has been with D-F-S since 1963. He was previously with Norman, Craig & Kummel and Ted Bates.

Jolley joined the agency in 1967, after serving as an art director with Batten, Barton, Durstine & Osborn, Vogue-Butterick Patterns and the Popular Club Plan.

Sheehan has spent his entire 18 years in advertising with D-F-S. During most of it he has specialized in sports. He was associated with most of the sports properties developed by the agency, including the baseball tv Game of the Week and the Pee Wee Reese radio show.

JOSEPH J. SOLLISH, an associate creative director at BBDO has been elected a vice president of the agency.

Sollish joined the agency in June of this year from Marchalk where he was a vice president and associate creative director. Prior to that he was with Y&R in the same capacity.

BOB WARNER has joined Ogilvy & Mather as a senior tv producer. He'll supervise production on Gaines, Shake' n Bake, Hershey, Sears and Uncle Ben's. He was previously a producer at McCann-Erickson.

BRUCE MONTGOMERY has been elected a vice president at Kenyon & Eckhardt Advertising. Co-creative head at K&E, he joined the company 12 years ago. He currently works on the Lincoln Continental, Autolite, Quaker State and Norge/Fedders accounts. Prior to joining K&E, he was with J.M. Mathes.

Leo Burnett Co. has promoted two men in its creative services division. They are ROBERT KUELPER and THOMAS LAUGHLIN, who have both been made creative directors.

Kuelper started as a copywriter with Burnett in 1955. He was made copy supervisor in 1959, an associate creative director in '64 and a vice president in '65. Kuelper started his advertising career in St. Louis with the Winius-Branden Co.

Laughlin joined the Burnett agency in 1959 as a copywriter. He was made a copy supervisor in '61, an associate creative director in '63 and a vice president in '65. He formerly was a copywriter at McCann-Erickson, Chicago.

VERN GILLUM has joined Carson, Roberts as an art group head. He had been with McCann-Erickson, Los Angeles, for the past four years, most recently as associate creative director of commercial production.

HOWARD FISHER has been named vice president of Tracy-Locke and director of the newly organized broadcast services department. In his new capacity, Fisher will coordinate all tv and radio production for the Dallas-based agency.

CHICO AT 9

Chico Hamilton, jazz drummer and commercials music composer, has taken a break from the world of advertising music to get back in touch with "reality."

Until August 19, Hamilton will be appearing at Plaza 9, the jazz room at the Plaza Hotel in New York.

Calling it "creative reinforcement" for his commercial involvements, Hamilton finds that facing an audience, especially in an intimate room like Plaza 9, makes for two-way communication between himself and his listeners. He considers this instructive, in that it allows for spontaneous experimentation on his part and immediate acceptance or rejection from the audience.

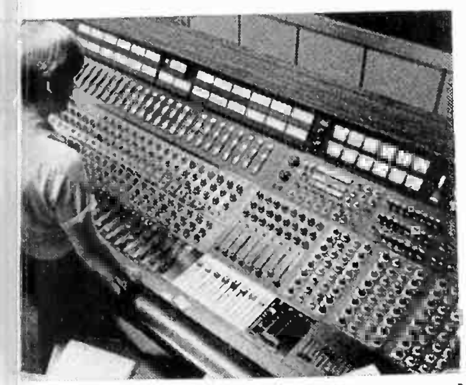
COMMERCIALS MAKERS

BURT HARRIS has been appointed a vice president of Elektra Film Productions. Calculated to combine creativity with administrative ability, Harris' executive status gives him th opportunity to utilize his experience as both producer and director. He intends to increase the live action-animation ratio at Elektra from 60-40 to 50-50 by the end of the year.

ED OF AUDIO'S ROAD?

"The audio industry has developed to about its full extent," believes Bob Goldman president of New York's Mirasound Studios. As a result, when the studio moved to new facilities occupying the second floor of the Henry Hudson Hotel on W. 5:h St., he began changing his operation from audio only to an organization which will become increasingly involved with television and video.

The change to an operation encompassing video is apparent throughout the facility. The control room for studio "A" which contains a 24-track recorder, the only one around, according to Goldman, can be modified to accommodate 40 tracks.



portion of the studio "A" control room with its 24 channel mixer. To the left out of the picture is the video area.

One end of the console (see picture) has large blanks where video switching equipment will be added later. VTR connections are already in place in one corner of the room. Closed-circuit monitors in the studios are already installed to give the director a bird's eye view of what's happening.

Front screen projection equipment, already installed, will be used for backgrounds in stand-up commercials, or projecting an image when doing the mix on a commercial or feature.

When the facility is completed, there will be four studios and control rooms, as well as re-mixing rooms, a separate tv studio. Other facilities include wood and metal shops for building equipment, a complete black and white and color photo lab and a set of permanent equalized phone lines for taping up to 16 channel remotes.

RENT A STELLAVOX

The Camera Mart has been granted a franchise to sell, rent and lease the new Stellavox Sp 7 professional recorder, manufactured in Switzerland.

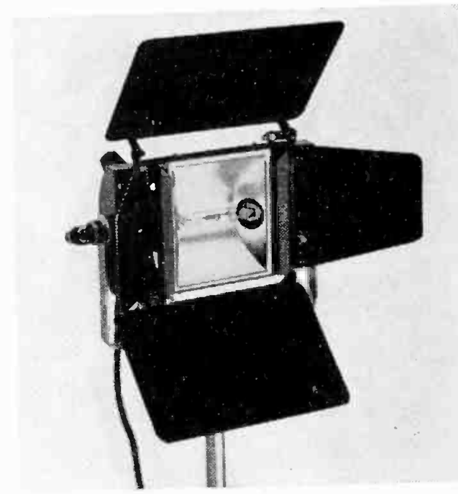
According to The Camera Mart, the sync tape recorder incorporates new design concepts for greater compactness (total weight is under eight pounds) and new technical applications for greater performance, even when moving the recorder.

THE VERSATILE MINI-MAC

A new line of Mini-Mac 650 and 1000-watt quartz lights has been introduced by Bardwell & McAlister. The units are said to be especially suited to broad fill and flood lighting applications for tv and motion picture studios.

Features of the Mini-Macs include the elimination of barndoor "creep" due to uniquely-designed, spring-loaded hinges attached to each barndoor. A "thrustbearing" unit has been inserted between the yoke and lamp housing, maintaining constant tension for more positive rotational control.

Adjustment knobs are coated with a permanent heat-resistant material. The compact housing allows for a substantially greater range of rotation within the yoke.

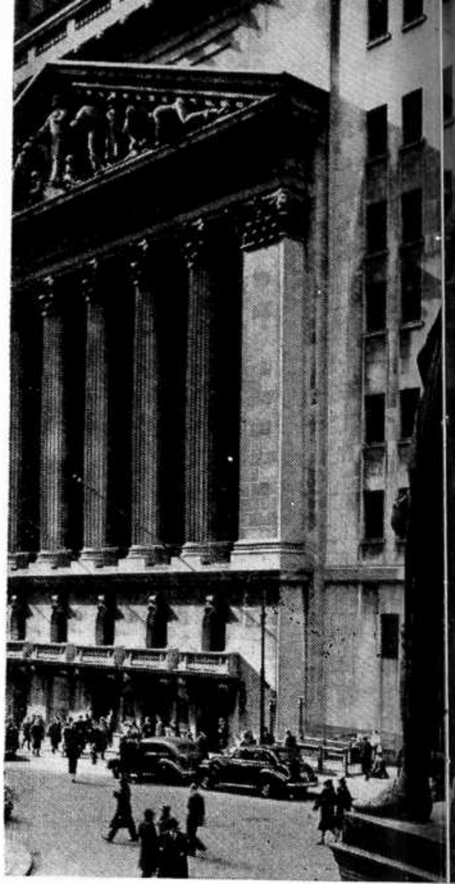


Mini-Mac

The units are available with a wide range of lamps in different wattages, color temperatures and intensities. There are special accessories engineered for the Mini-Macs.

The company is located at 6757 Santa Monica Blvd, Hollywood, Calif.

Wall Street Report



Going public. It probably happens to some extent in any business, but in broadcasting and its related fields the impact seems to be greater. It is a side effect of the plunge into Wall Street.

Together with all the headaches, going public has a number of obvious advantages, plus a bonus that is not often mentioned. The process is something like a series of sessions on a psychiatrist's couch without the $50-an-hour fee.

Senior management, probably for the first time in their business careers, must explain to outsiders, who may not understand the industry involved, what the concern does, how it earns a profit and how it plans to earn a bigger profit. Before the top executives can explain these fundamentals, to anyone else, they are forced to examine themselves and their goals.

Questions may come from government agencies, banks, brokerage underwriters, financial writers, institutional investors, even from individual investors. Most queries, however, come from people on whom these groups rely for information and judgment—the security analysts who staff the research departments of brokerage firms.

Group analysis. Management of a public company may meet the analysts as a group. In most large cities, there are organized associations—affiliated with the nationwide Institute of Chartered Analysts—which hold regular meetings to hear public companies make what amount to sales pitches for their stocks.

For example, every business day, the New York Society of Security Analysts holds a working lunch where a company chief executive, and any other senior personnel he wants to bring, makes a presentation, then answers questions from the floor.

Analysts also ask for and get private interviews with management, because what every analyst on Wall Street has heard may be useful, but what only one analyst has heard is far more more valuable to him.

Good analysts ask sharply pointed questions. When a company has just gone public, there can be questions about matters that for years have been nobody's business. The president might have said, "Why that's something our competitors have been dying to know!" But now he is asking the public to put money into his company, and he's fair game.

In the transition from private to public status, a small manufacturing or retailing company has at least one advantage not always enjoyed by a television group. They can be compared to larger companies in the group with long histories of being listed stocks on the major exchanges.

Need primer. But media is a relatively small and young group, as public investments go. A few security analysts have begun to specialize in broadcasting stocks, but most analysts have to be given an elementary course in radio and tv operations. And nearly all are unfamiliar with the nuts and bolts of an ad agency.

Probably the most difficult transition of recent years, however, was accomplished by John Blair & Co., which went public about three years ago and was listed on the New York Stock Exchange on June 24 (see *Wall Street Report*, TELEVISION AGE, June 2, 1969, page 48).

As the only rep to go public, Blair had to explain to a variety of financial people that it was not a broadcaster and not an ad agency. Broadcasters were the clients and ad agencies the customers. It was a commission business, something like an ad agency, but not exactly.

As Francis Martin, Jr., president and chief executive officer of Blair, recalled, "It was a real experience for us. Before you can talk about where you're going, you've got to decide in your own mind. We had to think about whether we were interested in acquisitions and, if so, what kind. We decided we wanted to diversify into printing, as we have, because, for one thing, printing companies call on the same customers we do. We decided, on the other hand, that we didn't want to go wandering off into businesses we knew nothing about. These are areas where you've got to be ready with answers."

At first, when the time came to face the analysts, Martin inevitably fell back on analogy to explain what a broadcasting rep did for its money. "As a sales representative, we function in much the same way that a manufacturing representative does for a manufacturing company. In our case, the station is the manufacturer and the product to be sold is the advertising time available on the station. Our average compensation is approximately 11 per cent of the client revenue we generate."

Makes points. Martin followed up with these four points:

"We will grow with our industry. Broadcast advertising will continue on its upward trend as advertisers take advantage of color television, which adds a very important dimension to an advertising message.

"We will obtain for the stations we represent increased billings, through creative selling efforts.

"We will add new stations to our client list.

"We will continue to diversify into other areas of communications."

Lately, Blair has been trading on the Big Board for about $20 a share, which is about 14 times the latest year's earnings. Is that good? Well, it's exactly average for the publicly held station-rep group. ■

TELEVISION AGE SPOT REPORT

a review of current activity in national spot tv

Although more and more television stations are coming round and basing their Fall rate cards on the 30-second spot for primetime and/or non-prime advertising, the trend has not yet reached stampede proportions.

What's more, say several reps who, among them, handle a goodly number of stations, it will be a little while at least before the 30 conclusively replaces the 60 as the standard rate-charging yardstick.

However, say the reps, the 30 at half-the-minute-rate is definitely the wave of the future, and there's little doubt that the day will come when the 30 will be boss and the 60 just a relic of the past.

Some think the turning point is just around the corner. Says Bob Kaiser, director of tv sales for Avery-Knodel, "Right now, the 60 is the workhorse of tv advertising, so the 60-second rate prevails. But, according to TvB figures, the 30 will become the workhorse by early 1970. When this happens, a lot more stations will use the 30 as their base rate, and it won't be long after that before all stations will follow suit."

Anticipating this trend, at least four major-market stations in the past month pegged the rates for their 30s at half the minute rate. Three of these are RKO stations: WOR-TV New York, KHJ-TV Los Angeles, and WHCT-TV Hartford, represented by RTVR. The fourth, WTOP-TV Washington, is a TvAR station.

Tom Judge, vice president and general manager of RTVR, noted that the switch to the 30 is in response to the trend toward more piggybacking, which he called "cumbersome."

"This new rate structure will enable advertisers to carry out more tailored campaigns for all their products, and be assured that the commercial will play to the audience to which it is best geared," he said.

Two other reps, Petry and Peters, Griffin, Woodward, agree that the 30 is moving fast to overtake the 60. While Robert Hutton, vice president of Petry, believes the change will be more gradual, Lloyd Griffin, president of PGW, hints that it may come soon. Next year, says Griffin, half a dozen of the stations represented by his firm will move to the 30-second rate.

A different outlook was expressed by Katz TV. A spokesman for this rep thinks the switchover will be slower in coming, principally because many broadcasters haven't had time to focus on the issue because of more pressing matters, like the impending loss of tobacco advertising revenue.

Meanwhile, Blair, which initiated the 30-second proposal last January, is still confident that it started a viable revolution. More important, four or five of its stations not now on the 30 rate will make the switch soon.

Dave Bienstock buys for Prell, Scope, Zest and Bonus at Benton & Bowles, New York.

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

American Oil Company
(McManus John & Adams, Chicago)
Major markets in the Midwest are being sounded in a campaign promoting TIRE sales at American Oil dealers. The ads broke just before issue date and run until the end of August. The 60s and 30s are aimed at various groups. J. Jeneson did the buying.

(Continued on page 40)

Spot (From page 37)

Bonded Oil Company
(Warren, Muller, Dolobowsky, New York)
Five markets in Ohio, West Virginia and Kentucky have been selected for a flight advertising BONDED OIL GAS STATIONS. To run in primetime, the 30s will be on the air from September 15 to December 7. Hal Frank engineered the buy.

Chesebrough-Pond's
(Norman, Craig & Kummel, New York)
A major buy for CUTEX starts August 24 in 48 markets, to run until November 29. Using early and late fringes, the campaign is geared toward women, 12-49. The 30s were bought by Michael Dunn.

Continental Baking
(Ted Bates, New York)
A large number of markets are being tried in a major buy for HOSTESS CAKES, starting on September 1 and running through November 2. Day, early and late fringe spots are being bought to attract children to the 60s and 30s. Doris Greenberg engineered the buy.

Continental Baking
(Ted Bates, New York)
WONDER BREAD is being boomed in a major buy starting on September 1, lasting through November 9. The 60s and 30s, appearing in day, early and late fringes, are running as piggybacks in widely scattered markets and separatel in Midwestern and Far Western areas. Children and women are the prime targets. Margaret Berlin is one of the buyers on the account.

Dow Chemical
(Norman, Craig & Kummel, New York)
A buy for HANDI-WRAPS starts in seven markets on August 17, to run through the beginning of October. The 30s will be aired in early and late fringes, to attract women, 18-49. Michael Dunn made the buy.

Coca Cola Company
(Marshalk, New York)
A 12-week buy for HI-C broke just before issue date, running in about 10 markets. Using 60s and 30s, the campaign is aimed at women 18-49 and total women. Rose Mazzarella worked on the buy.

Corn Products
(Lennen & Newell, New York)
Starting on September 1 will be a 12-week buy for NU SOFT, running in more than a dozen markets. The 30s, to appear in day, early and late fringe spots, are directed mainly at women 18-49. Sandra Floyd did the buying.

Empress Tuna Fish
(Warren, Muller, Dolobowsky, New York)
A flight of 60s starts September 8 in three markets, advertising EMPRESS TUNA FISH. To run a total of six weeks, the campaign will use 60s in day slots. Hal Frank did the buying.

General Foods
(Benton & Bowles, New York)
A campaign for ORANGE PLUS broke just before issue date in more than 40 markets, lasting until August 24. The 60s and 30s, running in early and late fringes, are aimed at women, 18-49. Steve Herson did the buying.

General Foods
(Benton & Bowles, New York)
A substantial campaign for GRAPENUTS is running through August in more than 50 markets through the country. Women over 35 are the prime targets for the 60s and 30s, which are appearing mostly in fringe spots. Elliott Riskin is one of the buyers on the account.

Jacobson Lawn Mowers
(Well, Rich, Greene, Chicago)
A nationwide campaign for JACOBSON LAWN MOWERS starts next April for five weeks, appearing in prime, early and late fringe spots, with men

(Continued on page 43)

SHEILA PATERSON

Usually, when a person finds that computer is taking over his work and doing a better job at it—he's clined to get pretty miffed.

Not so Sheila Paterson, the young sistant media supervisor on the arner-Lambert account at Ted ites, New York. Many of W-L's edia buying functions went on the mputer July 1 and, admits Sheila, he thought terrified me." Not, she plains, because she feared losing r job, but because "the amount of ata the computer can grind out oggles the mind."

Though it *is* staggering, Sheila as found the end result isn't quite frightening as she had thought.

"We get highly detailed pre- and ost-buy analyses for the client that ere extremely time-consuming hores for the buyer," observes the ates assistant supervisor. "The computer cuts the buyer's paperwork, reeing him for more planning, neotiating and actual buying. It's fanastic."

The negotiation part of the buy is, o Sheila, the most important aspect of her work. The more time she has to deal with it, she feels, the better.

"When I first started out as a buyer five years ago, I found that making the buy is mostly a matter of give and take. I was afraid at first they'd laugh at me when I made counter offers or talked about repackaging a buy. I don't worry about that any more, because I've discovered that when you finally *do* come to an agreement it's usually a better one than you were offered at first."

Sheila prefers working at a large agency like Bates for several reasons —having substantial and professional media research assistance under the same roof is a tremendous comfort and, as she says, she "enjoys the responsibility and challenge of negotiating for interested clients."

She thinks women have a definite place in the media end of agency work and expects soon to see more of them start filling media directors' slots in larger agencies. She hopes one day to be one of them.

With 12 people supporting her, Sheila takes a major role in their training. "When I first started out it occurred to me that I didn't always understand exactly what I was doing and, more important, why. I knew I was told to spend this much money in Sioux City, but I never knew exactly how the budget was determined. Now, I make it my business never to be too busy to take the time to explain to younger buyers precisely what it is they're doing and why."

Sheila finds time to keep learning herself, too. She's just completed a six-weeks course in, you guessed it, computer programming.

Agency Appointments

KEVIN ATHAIDE has been elected vice president and research director at Kenyon & Eckhardt, New York.

ATHAIDE

He had been president of Dimensions for Decisions, a market research company, before joining the agency as project supervisor in 1964. DAVID D. ANDERSON has been named an account supervisor at K&E. He had been with Norman, Craig & Kummel and Lennen & Newell.

JOHN J. FEELEY and CLINTON F. WHEELER, formerly president and executive vice president of Feeley & Wheeler, New York, have been named senior vice presidents of Geyer-Oswald, New York, which recently absorbed the smaller agency. Feeley & Wheeler, which handled President Nixon's primary campaign, will move its offices to 555 Madison Avenue, headquarters of the parent company.

JIM MC CONNELL, account supervisor at Benton & Bowles, has been named a vice president. He joined B&B in 1964 from N. W. Ayer.

JOHN GIESEN, an account supervisor, has been named a vice president at Leo Burnett, Chicago. Before joining Burnett in 1966, he was with N. W. Ayer.

RICHARD ESKILSON has joined Dodge & Delano as vice president-creative group head. He had been with Doyle Dane Bernbach and McManus, John & Adams.

JOHN W. FIELD has been appoint- account executive for radio and tv by West & Brady, Washington, D.C. He comes from Henry J. Kaufman.

WILLIAM P. BODEN, long-time Chicago sales rep for *Life* Magazine, has joined Earle Ludgin, Chicago, as vice president for client services and account management.

New setup at Blair

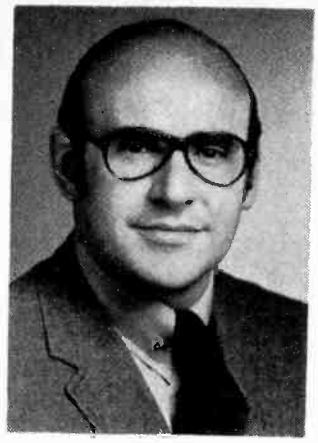
The station division of Blair Television has redeployed its New York sales staff into two geographical divisions.

The move parallels the trend among large advertising agencies toward geographical timebuying assignments, a Blair spokesman explained. One division, under John H. White, will concentrate on Eastern tv stations, while the other, under Briggs Palmer, will handle the West.

The media department at Campbell-Ewald, Detroit, rigged this sign opposite the office of media director Jerry Moynihan to let him know they were happy to see him after a long illness.

Media Personals

STANLEY GERBER has been appointed a vice president of Grey,



GERBER

New York. He is an associate media director, having joined Grey in 1963.

JOHN M. MC AVITY and CLAUDE P. FROMM have joined LaRoche, McCaffrey & McCall, New York as associate director, network buying, and associate media director, respectively. McAvity had been director of broadcast services for American Home Product's Whitehall Division, Fromm was an associate media director at Papert, Koenig & Lois.

LESLIE STAMM has joined Kalish, Spiro, Walpert & Ringold, Philadelphia, as a media buyer. She had been with KYW where she was an assistant to the research director.

ROBERT FANE has joined Dodge & Delano, New York as an assistant media buyer. He had held a similar position with Ted Bates, New York.

Rep Report

HERBERT FIELDS has been named Eastern sales manager, television spot sales for NBC-TV. He had been an account executive for NBC-TV spot sales since January, 1968. Before that, he was with CBS-TV as an account executive and WPEN Philadelphia.

HERB FARBER has joined the Chicago sales staff, and GEORGE STERLING has joined the Atlanta office, of Television Advertising representatives. Farber, former manager of research, KWY-TV, Philadelphia, had been a special representative in TvAR's sales development department. Sterling comes to the rep from WTVR Richmond.

LEWIS FREIFELD has been appointed manager of the Los Angeles office of Metro TV Sales, and BERNARD FLYNN has joined the rep's New York sales staff. Freifeld came to the Los Angeles office from Metro's New York staff in February 1968. Flynn joins the firm from Ogilvy & Mather, New York, where he had been a senior media buyer.

HAL PROTTER has moved from the Chicago office of Tele-Rep to the Detroit office, where he is the new branch sales manager. He was an original member of Tele-Rep's Chicago office, joining when the company started last January. Previously, he had sold for WDCA-TV Washington, D.C., National Television Sales and WTEN Albany. His post in Chicago will be filled by LEE REDFIELD, who joins Tele-Rep from the Chicago staff of Metro TV Sales. He has also sold for RKO General tv sales, New York, and was general sales manager of CKLW-TV Windsor-Detroit.

MICHAEL DE LIER has joined the Chicago office of Edward Petry Co.

Buyers Checklist

New Representatives

KSBW-TV, KSBY-TV (satellite,) Salinas-Monterey; California, and KKTV Colorado Springs-Pueblo, Colorado, have named Katz Television as their national sales representatives.

Katz Radio and Television has moved its San Francisco office to 1 California Building.

ot (From page 40)

main target. The 60s and IDs
run for five weeks. Gail
erma is the buyer on the account.

leming Pacquins
elehanty, Kurnit and Geller, New York)
light of piggyback 30s is running
ough August for BEN GAY in
markets, utilizing early and late
iges, primarily for women over 35.
Kaye executed the buy.

anhattan Shirts
eedham, Harper & Steers, New York)
dely scattered markets are being
ected for two three-week flight of
nmercials for MANHATTAN SHIRTS.
e first will break on September 1,
second on December 1. Day spots
ll be used to reach men, 18-49, with
60s and 30s. Nancy Widmann engineered the buy.

iles Laboratories
. Walter Thompson, New York)
36-market buy for CHOCKS breaks on
ptember 1, running for three months.
e 30s will be seen in day slots,
attract children, 2-11 years of age.
n Thomas executed the buy.

otorola
Clinton E. Frank, Chicago)
ore than 30 widely-scattered markets
ll be tested in a 13-week buy for
OTOROLA QUASAR TELEVISION
ETS, breaking on issue date. Early and
te fringes and prime spots are being
ught to appeal to men, 18-34 and
omen 18-34. Kathy Humbert is one
the buyers on the account.

etherland Flower Bulb Institute
Warwick & Legler, New York)
six-week buy for NETHERLAND
ULBS starts on September 15 in six
arkets, directed toward both men
nd women. The 30s will run in prime,
arly and late fringe spots. Joseph
ludack is the buyer.

cott Paper Co.
Batten, Barton, Durstine & Osborn, New York)
buy for various SCOTT PAPERS
tarted just before issue date in about
0 markets, running until September 27.
n 60-, 30-, and 20-second lengths, the
ds will appear in day, prime, early
nd late fringe spots, intended mainly
or women, 18-34. Mary Ellen Clark
upervised the buy.

implicity Patterns
Daniel & Charles, New York)
ive markets will be tested for a one-week buy for SIMPLICITY PATTERNS,
tarting September 8. The 60s,
ntended for total women and women,
18-34, will run in prime and fringe
ime. Phyllis McLoone did the buying.

Standard Oil of California
(Batten, Barton, Durstine & Osborn, San Francisco)
Markets in Idaho, Washington, Nevada, Oregon and California are being explored for two flights of buys for STANDARD OIL HEATING. Both flights run six weeks, with the first breaking on August 18, the second on September 1. Early and late fringes and primetime are being used. Betty Smith is the buyer.

Stella D'Oro
(Firestone & Associates, New York)
A five-week buy for various STELLA D'ORO products will start on September 22 for five weeks in about 33 markets. Directed mostly at women, the 60s, 30s and IDs will run in day and fringe slots. Dan Bronzino arranged the buy.

Stokley Van Camp
(Lennen & Newell, New York)
A major buy for GATORADE broke just before issue date in more than 30 markets, using 20s, 30s, 60s and IDS. Sandra Floyd did the buying.

Wamsutta Domestics
(Leber Katz Paccione, New York)
A buy for WAMSUTTA HOUSEHOLD LINENS broke just before issue date to run for three weeks in 16 markets. Using day, prime, early and late fringe spots, the 30s are intended for total women. Pamela Kelley did the buying.

Rugh It (From page 25)

The main point," says Tannenbm, "is that we're refining all the w."

'he creative director finds that tl down and dirty approach works vy well with competitive package gds.

'It's great for cosmetics, toiletries al food products," he says, "becse this is an area where most of tl products aren't a whole lot diffent from the competition's, and tl ideas and effects you can come u with shooting experimental foota can lead to really creative comrcials. That's where the real cnpetition is."

K&E uses film storyboards to exclent advantage for Brylcreem ne entire "I came back" camjign), Fedders, Magnavox, Helena lbenstein, Underwood food prodts, B&M baked beans and Macleans othpaste.

The now-famous Macleans 'ields" commercial, a series of long ots of giggling guys and dolls puring each other this way and that ross an open field ("We're here to port that Macleans works in the eld"), got its start as a film storyoard.

Based on that, the K&E producer ent out and shot some 16mm footge which, with an almost minimal oundtrack, was edited into a test ommercial.

"In this case," says Tannenbaum, here was no need to go any further. he test commercial and the finished ommercial are one and the same."

It goes to show what pre-producon rough stuff can do for an gency. Another indicator that K&E s doing something right is the fact hat, to date in '69, sales are up for 0 of its 41 clients.

J. Walter Thompson also makes se of pre-production shooting, alhough not in as large a percentage f cases as Kenyon & Eckhardt, and nly occasionally with the intent of howing the footage to the client.

If Al Tennyson, vice president and business manager of commercial production, had his way, the agency would be heavier in this technique. Tennyson is a true believer.

"It is," he says, "one of the greatest hopes for controlling costs, and one of the best ways to make sure you're on the right track creatively."

July 4 show to be annual event

A two-and-a-half-hour simulcast, carried this year on 13 tv and 50 radio stations, and celebrating July 4 in the old-fashioned way, will become an annual affair.

The broadcast audience for the 1969 event, which originated in Oklahoma City, was conservatively estimated at 2 million. The tv stations participating were located in Oklahoma, Kansas, Missouri and Arkansas while all the radio outlets were in Oklahoma.

Shown at recent "Stars and Stripes Show" are, l. to r., Jacques DeLier, KWTV; *Norman Bagwell,* WKY *stations; astronauts Col. Thomas P. Stafford and Comm. Eugene A. Cernan, and Ben West,* KOCO-TV. *Broadcasters represent Oklahoma City Association of Broadcasters.*

The unique *Stars and Stripes Show* originated in the State Fair Ground Arena and was aired through the facilities of WKY-TV-AM. An audience of about 8,500 saw the program in the arena. In addition, a tape of the show was sent to the Armed Forces Radio Network at their request.

Featured in the show were two astronauts who circled the moon in the Apollo 10 mission, Col. Thomas P. Stafford and Comm. Eugene A. Cernan; singer Anita Bryant; Oklahoman Jimmy Webb, who achieved fame with "Up, Up and Away"; singer Connie Stevens; the "Up With People" international cast and the Strategic Air Command Band.

Arousing interest in the program was a heavy two-week promotion on all Oklahoma City tv and radio stations. A "Fly the Flag" campaign had, in addition, been conducted through June by Oklahoma broadcasters.

Production costs for the show were borne by 150 individuals and business-community sponsors and, hence, admission to the arena was free. Proceeds over production costs will go toward a five-acre municipal park in Oklahoma City to be dedicated to the late President Dwight D. Eisenhower.

General chairman of the Stars and Stripes Show Committee was Lee Allan Smith, WKY-TV-AM executive and president of the Oklahoma City Association of Broadcasters. Committee members were James Erwin, KOMA; Al Gaylor, KWTV; Norman P. Bagwell, WKY-TV-AM; Jacques DeLier, KWTV; Ben K. West. KOCO-TV; Ron Bonebrake, KOCY; Hewel Jones, KTOK, and G. B. Harrison, KOFM—all Oklahoma City.

Besides the WKY stations, the Oklahoma City tv and radio outlets which carried the simulcast—aired in color on tv—were KOMA, KWTV, KTOK, KJEM-AM-FM, KOCY-AM-FM, KBYE, KFNB-FM, KOFM-FM, KOCO-TV, KLPR and KXLS-FM.

It's Tennyson's theory that the are always several potential ways dramatize a product's advantages.

"By testing the various ways tape or film early in the game," points out, "you'll get a pretty goo idea which is the best. By the tin you find that out, you'll also have better than normal blueprint of wh the finished commercial should loo like. And this lets you estimate th cost more accurately, because no you know where you're going an you know what the scenes in th finished job will be and how you'r probably going to handle them."

Achieving the balance

Tennyson, who has an analytic turn of mind, also values carefu pre-production work on the ground that it helps the producer achieve th necessary balance between the tw basic elements in any commercial— the product promise or sell, and wha he calls the "show business content."

"If you find you've subjugated one to the other," he says, "the commer cial is poorly conceived and a prob able loser."

Tennyson is aware that the in herent roughness of pre-productio creative testing limits its applications

"You cannot," he says, "test high ly sophisticated production ideas by applying unsophisticated productio techniques to them." He illustrates his point with the example of planned footage of a girl figure skating with great expertise.

"How could you test something that complex and beautiful by putting a glorified storyboard on film, or even with 16mm footage? Better accept the fact that it will work, and move on to establishing the relevance of the idea and working out the best production techniques to cradle it."

Tennyson looks forward to the day when the work of the research forces who are concerned only with selling themes, and that of the creative forces who find it difficult to see beyond production values, is brought together on an equal footing within an agency—under the direction of a single person who has the ability to look in *both* directions.

At J. Walter Thompson, some form of pre-production work is done on almost every major account at some time during the year (with the exception of Kodak, a client so production-oriented that any rough stuff the agency did would look bad).

JWT uses this material primarily
pre-production creative research ith consumers, conducted in the ;ency's creative lab, and only after at as a guide to the producer and oduction house in the creation of e commercial.

The most elementary "pre-anima- :," as the agency calls it, is a flip- ıart presentation accompanied by a ıdimentary sound-track.

In this one, each page of the flip- ıart carries a drawing or still photo, ıe equivalent of a frame. And the oundtrack, which is script and mu- c, is timed with the presentation. 's used both in consumer explora- on and intra-agency brainstorming essions, and has turned out to be a ruitful idea-producing device.

When it's necessary to go one step urther, rough footage and sound- rack are taped in JWT's studio.

If a still more sophisticated job s required, perhaps for eventual creening by the client or on-air esting, visuals and sound are shot it an outside production house, ısually under the supervision of an ıgency producer.

JWT says, 'Go to it'

The agency's rule on when and what to shoot is simply this: If the creative man feels he can effectively communicate his ideas in any way short of production, he's free to do it.

Rough footage is screened on the agency's projection and monitoring equipment by the creative supervisor, art director, producer and account executives. They discuss it, sometimes make changes in copy or concept. The material is shown to the client only if the creative group head feels it's really representative of what he's after.

Some Thompson producers are watching the development of new techniques and equipment, with an eye to finding better ways to sell ideas to clients—lightweight, battery-operated cameras, for instance, that make it easy to shoot the equivalent of storyboards just about anywhere. At this point, one big hangup is recruiting or training people to handle the work.

Beyond K&E and JWT, there are few agencies that make extensive use of pre-production rough footage. Doyle Dane Bernbach does it on a very limited basis, and then usually only where comedy is involved and it's the talent's interpretation of the script that makes it work, or in an experimental vein for special optical effects which the agency wants to make sure it can handle before spending the client's money.

"But by and large," says Hugh Branigan, former vice president in charge of broadcast and now head of DDB's newly purchased production facility, "we like to feel we're professional enough to get the job done without this intermediate step."

Benton & Bowles hardly ever deals down and dirty in advance of production, according to Gordon Webber, vice president in charge of commercial production.

"We've shot this kind of footage maybe 20 times over the past five years," Webber says, "and then only to test new film techniques, with the agency absorbing the cost. After all, advertisers aren't interested in spending money to extend their knowledge of the film medium."

Grey Advertising holds no brief for roughing it ahead of production. Says Manning Rubin, senior vice president and creative director, "That's the costly way to go about producing commercials, and we're not in the world's highest profit business. Creative people should be able to explain concepts to the client."

But the bluntest of all the naysayers is George Lois of LHC. "Pre-production filming sounds like amateurville to me. We never do it. You have the concept, you cast it right, you rehearse it—so what's to test? The name of the game is when you shoot it. We believe in tight pre-production planning instead."

Fine. But don't tell it to Stan Tannenbaum. ■

Tom Piskura has been named general manager of WHTN-TV *Huntington. He had been program manager of* KPIX *San Francisco.*

Saturday *(From page 21)*

lion viewing NBC-TV, gave CBS-TV a per-1,000 cost of $1.55, compared to $1.60 for NBC-TV and $1.75 for ABC-TV.

For Sunday morning, however, ABC-TV had the cpm edge on CBS-TV, $1.60 to $1.80, with NBC-TV providing no pure children's programming on that day, last season or next. With an average minute cost on Sunday morning higher than CBS-TV's ($5,500 to $4,600), ABC-TV outdrew its rival with ratings of 6 to 4.5 (3.4 million to 2.6 million households) in an average minute.

CBS-TV had eight of the 10 top-rated Saturday morning cartoons from September to April, NBC-TV had the other two. *Archie* was the most popular, with an 11.9 rating and 47 per cent share. Next came *Wacky Races,* 11 and 46, followed by *The Banana Splits Adventure Hour* (NBC) 10.2 and 40; *Batman-Superman,* 10 and 39; *Jonny Quest,* 10 and 38; *Bugs Bunny-Roadrunner,* 9.7 and 50; *Shazzan,* 9.5 and 37; *The Herculoids,* 8.7 and 35; *Moby Dick,* 8.4 and 32; and *The Flintstones* (NBC) 7.6 and 30.

What, we worry?

Despite CBS-TV's Saturday morning lead, the other networks say they aren't worried.

"Every year, Saturday is up for grabs," maintains George Newi, ABC-TV's vice president of daytime sales. "You can be third one year and first the next—kids don't have the same kind of station loyalty that adults have. They watch what appeals to them. With everybody starting programming at 8 this year, it's going to be much more of a horse race."

ABC-TV hopes to capture the youngsters with *Casper the Friendly Ghost* at 8, counting on the weight of his familiarity against CBS-TV's *The Jetsons* and NBC-TV's new *Heckle & Jeckle.* At 8:30, ABC-TV will offer *The Smokey Bear Show,* again counting on familiarity. (In a recent poll, notes ABC, about 90 per cent of children questioned knew who Smokey was, a far greater figure than could identify Richard M. Nixon.)

After Smokey, ABC will run new cartoons, the *Catanooga Cats, Hot Wheels, The Hardy Boys* and *Sky Hawks.* Following are old standbys, *Adventures of Gulliver* and *Fantastic Voyage.* At 12:30 *American Bandstand* comes on, and from 1:30 to 2, when there's no football, *Happening.* ABC's public service messages will follow *Smokey Bear* (conservation) and *Hot Wheels* (safe driving).

The schedule, says ABC-TV's Edwin Vane, "clearly reflects the fact that younger children determine the early morning program selection, but as the day goes on the older kids become increasingly important."

Nielsen figures for a typical four week period last Fall show that the segment of greatest audience concentration for the kids' shows was between 9:30 and 10 a.m., when an estimated 19.75 million were viewing. This figure built from 11.67 million at the half hour beginning at 8; 15.64 million at 8:30; 18.39 million at 9; to the 19.75 million at 9:30. The number of young viewers started to decline at 10 when 19.57 million were on hand, to 18.34 million at 10:30; 15.8 million at 11; 14.64 million at 11:30; 11.92 million at 12; 11.47 million at 12:30 and 8.4 million at 1.

By age group in the same Nielsen sampling, the youngest children (2-5) made up a little over 41 per cent of the audience from 8 a.m. to 9:30, when the 6-11 year-olds took over a larger share.

However, the younger kids grew in proportion—from 40 to 44 per cent—between 10 and 11:30. From that time until 1, the ratio remained balanced with the 2-5 group comprising 41-42 per cent, the 6-11's, 58-59 per cent.

The peak period of viewing by younger kids by percentage of audience is 10:00 to 10:30 a.m., for older kids, 9:30—10:00.

At NBC-TV, the mood is one of high optimism, too, despite this network's poor Saturday a.m. showing last season. "We've tried to cut down on action and go strongly for quality comedy," observes George Boremo, NBC-TV, manager of daytime tv. "We think it's a departure from children's programming of the past."

The five new NBC-TV shows will total three hours, an hour more than the three returning shows—*The Banana Splits Adventure Hour,* which had its debut last season, *The Flintstones* and *Underdog.*

The new NBC programs are not all cartoons. *H. R. Pufnstuf* will present actors and puppets utilizing a arge-scale studio, freeing the fantasy characters from the confines of ı box. *Jambo* is a major animal production, filmed on three continents ınd under two oceans.

The *Pink Panther*, three cartoons ın a half-hour, is a lift from the novie of that name with total animation and Henry Mancini's music. *Here Comes the Grump* is a fantasy combining animation and human actors. *Heckle and Jeckle* is a straight cartoon.

As to Saturday and Sunday morning advertising costs by age group, BBDO's research points out that since the 6-11 age group is far more numerous as tv-watchers than those 2-5, cpm benefits result for those wishing to reach the older group. Again, CBS-TV had the cpm advantage last season, not only on Saturday, but on Sunday as well in all categories but one.

According to BBDO's calculations, CBS-TV had the largest total Saturday kids' audience, averaging 2.9 million per minute in the 2-5 group and 3.3 million for 6-11. ABC-TV was second, with 1.9 million younger kids, 2.5 million older ones.

NBC-TV trailed them both with 1.7 million in the 2-5 bracket, 2.1 million of the 6-11 year olds. As to cpm, CBS-TV's rates put it at $2.45 for the 2-5 category, $2.15 for the 6-11. NBC-TV was next, $2.90 for the 2-5 bracket, $2.35 for the 6-11. ABC-TV took up the rear, at $3.10 for the younger kids, $2.40 for the older.

ABC-TV chalked up a cpm advantage on Sunday morning in the 2-5 age group, underpricing CBS by $2.95 to $3.15. CBS-TV did, however, retain its Sunday cpm advantage with the youngsters 6-11, with $2.30 to ABC-TV's $2.70. Kids watching ABC-TV in an average Sunday minute were estimated at 1.8 million 2-5 year-olds and 2 million 6-11 year-olds. The CBS-TV audience was figured at 1.5 million and 2 million, respectively.

As for promotional efforts on children's shows next season, ABC-TV will probably be the hardest pusher, introducing the cereal set to its new cartoon characters with an hour-long primetime special, September 4, at 7:30, hosted by Hope Lange (Mrs. Muir) and her ghostly companion, Edward Mulhare, who are moving to ABC-TV from NBC-TV about the same time.

Ten days after ABC-TV's primetime kickoff, CBS-TV will launch its kids' season with a half hour comic strip, *The Archie Special*, slotted at 7:30.

NBC will preview its five new series and *The Banana Splits* in an hour-long daytime kickoff special, August 30, at 10:30 a.m. The program will be called *Banana Splits and Friends*.

ABC's promotion plans also call for The Super Saturday Club, which is not unlike the Captain Midnight Club of radio days. "This effort will be the cornerstone in our promotional campaign for Saturday mornings," according to Marshall H. Karp, ABC-TV's new vice president for daytime programs. "The club is a new dimension in Saturday morning programming, as we aim to make the youngsters a part of what is happening on the screen."

Tie-in ads in comic books, supplements, magazines and on-air spots will follow announcement of the club, as youngsters, for a 50-cent membership fee, will get things like a badge, membership card, pennant, montage poster, stamp album, decals, newsletter and premium coupons for purchase of premiums.

CBS-TV and NBC-TV, on the other hand, are expecting to generate excitement with their high-cost children's specials. The CBS-TV hour-long shows, costing about $250,000 each, will start in late November or early December.

Three are already in the can, with another handful of scripts under consideration. Likely to be aired first is a story by Jane Wagner about a little Negro boy and a one-eyed cat, called "J.T." The others are "Summer is Forever" by Alvin Boretz, and "Toby" by Art Wallace. All will run late Saturday morning, starting about noon. Says Fred Silverman, "Each is actually a feature film in miniature."

'American Rainbow'

NBC-TV's plans call for seven one-hour specials spaced about a month apart, starting in December. The overall series is labeled *American Rainbow;* and one motive, according to George Boremo, is to upgrade this country's image in the eyes of its young people. "Kids are exposed to so much negativism about this country that we wanted to show them the good aspects, too."

The entire series will be sponsored by Howard Johnson, which has done relatively little tv advertising, having participated with spots only on NBC-TV's showing of *The Wizard of Oz* and CBS-TV's *Cinderella* last season. ■

Covers moonshot

KPRC-TV Houston involved itself 100 per cent in the recent Apollo 11 moonflight. Starting on June 27, when the station sent its first crew to the liftoff site, until July 27, when the astronauts returned to Houston, KPRC-TV had cameras and men on hand to film the historic space event.

Remotes included coverage at the astronauts' homes, Cape Kennedy, the Houston Space Center, the splashdown site. So much manpower and material were used that Jack Harris, president of the station, was prompted to say, "Maybe we'll start our own network."

Co-op (From page 19)

with fiber industry lawyers that *special* guides are needed for fiber marketing and, presumably, the FTC staff is working on these now.

There has been no word on when the fiber guidelines are expected, though there were some predictions they would be out in the Fall. Some feel the FTC will let the issue of fiber guidelines slide, on the ground that this area is too complicated for broadly-applicable rules. There is also the legal argument that the absence of case law involving the fiber industry makes broad rules impractical.

Most fiber marketers foresee some kind of guidelines in their industry. It's safe to say that whatever comes out of the FTC is bound to be more restrictive than the rules of the past.

Television's interest in such developments comes out of not only the increasing use of tv by fiber companies but the campaign by the Station Representatives Association to encourage fiber makers, among others, to take some co-op money and put it into manufacturer-controlled, store-tagged national spot.

This is an anti-co-op approach and, hence, it might be asumed that any new restrictions on co-op in the form of detailed guides would benefit the SRA campaign. Nathan Lanning, manager of SRA's spot development division and who is spearheading the SRA drive, says that the final (May, '69) guides eased requirements somewhat compared to the July, '68, guidelines. However he also feels that the revisions "will facilitate manufacturers' use of store-tagged spot broadcast placed for their customers."

Much of the effect of the new guides remains to be seen, since they are still new to business. However, their impact can be tentatively assayed through the nature of what's new in the wording and the examples given of illegal activity.

No change in law

It should be pointed out that new guidelines do not mean there's been any change in the law. The purpose of the guides is to help businessmen avoid violating the law. They are not the law itself, nor a legal treatise on the law. They cannot cover every situation and are not considered a substitute for detailed advice by a lawyer.

However, since they illustrate interpretations of the law by the courts and sum up the experience of the FTC, they bear watching.

And while a manufacturer is no more liable for violations spelled out in the guidelines as against those which are not (ignorance of the law is no excuse), the guidelines do show where the FTC feels it can confidently move.

The additions to the guidelines of the most interest to broadcasters are those relating to media liability for double billing. Stations are already liable for fines or license revocation via an FCC rule on the same subject, adopted four years ago.

The FTC guides point out it may be a violation of the Federal Trade Commission Act when a station publishes phoney rates or sends a customer a bill which does not reflect the actual net advertising cost if these rates or invoices are used by the customer to claim a greater payment than that to which he's entitled under a manufacturer's promotional program.

Examples cited in the guides are those known to be most commonly used. For example, a station sends a bill figured at the local rate and another bill figured at the higher national rate to the retailer, who passes along the higher bill to the manufacturer in requesting payment for the advertising placed.

Another similar example is where a station sends one bill to the retailer in which all his discounts or rebates are shown and another higher bill representing what the retailer would

Weston J. Harris has been named manager of WNBC-TV *New York. Harris, former program manager of the station, replaces Tom Paro, who becomes manager of* WRC-TV *Washington.*

he paid if he had only bought time in connection with one particular manufacturer's co-op plan.

Both types of double-billing have been justified by broadcasters in the past on the ground that the manufacturer is using the retailer to get a rate he would not ordinarily be entitled to if he had come into the market himself and made a comparable buy.

In short, the manufacturer is said to be getting the local rate rather than the national rate and/or taking advantage of the discounts the retailer earns for his year-round advertising, including advertising which has nothing to do with the manufacturer's co-op campaign.

The guides are also aimed, of course, at downright fraudulent double billing, such as cases, not unknown, where the manufacturer is charged on the basis of completely fictitious rates or for advertising that never ran.

Manufacturers' moves

There are some manufacturers who accept being billed on the basis of the national rate, even where they know the participating retailer is being billed at a lower rate. One reason is that it's too much trouble for the manufacturer to check on local rates, which are usually not published, or not published in places where the manufacturer has easy access to them.

Another reason is the manufacturer's willingness to "buy sales." This makes co-op a form of price discounting of the manufacturer's line.

There is nothing illegal about a manufacturer accepting such a bill if he offers the same deal to all competing retailers on proportionally equal terms. He may even offer the deal in market "A" but not in market "B" if retailers in the two markets are not competitive.

The latest FTC guides have also added material making clear that the retailer is also liable under the FTC Act for double-billing practices or any cases where he gets a rebate or discount and doesn't say anything about it when claiming reimbursement.

As a matter of fact, the retailer's liability for violations of the FTC Act (which is not the same as the Robinson-Patman Act) is spelled out in some detail for the first time in the guides. The FTC Act prohibits unfair competition and the thrust of the examples cited in the guide is that a retailer should not accept a deal from a manufacturer if he knows (or should know) it's a better deal that his (the retailer's) competitors are getting. And, of course, he should not *induce* a manufacturer to give him such a deal.

The examples cited include special allowances for anniversary events, institutional advertising by the store, in-store services, sales promotion and store openings.

It may sound unfair to expect a retailer to be "his brother's keeper," but, since manufacturers are expected to publish details of their co-op plans, it is usually not hard for a retailer to figure out when he's getting a better deal than his competitor.

Other new material in the guides deals with the fundamental reason for new guidelines in the first place—and that is requirements for notification by the manufacturer of indirect customers about promotional allowances.

Though the July, '68, guides were tougher on notification than the final May, '69, version, the latter went into the subject in some detail. Time will tell whether the guides will discourage co-op. The tentative feeling is that they will in some cases, particularly where a manufacturer distributes through large numbers of indirect customers.

Some manufacturers, such as Rubbermaid, have already eliminated co-op because of the guidelines—or, at least, have said this was the reason. It is notable that when Rubbermaid made its announcement, its competitors said they had no plans to change their co-op policies.

Some observers feel that a number of manufacturers are always looking for excuses to drop co-op if they can do it without hurting their retail relationships and without damaging their competitive posture too badly. Disenchantment with co-op is a symptom of long-standing and whether the guidelines will bring a more business-like approach is questionable.

The consensus appears to be that whatever happens, television will still continue to grow in favor among retailers. The only question is how fast. ■

AT&T *(From page 26)*

of Leonard Bernstein, Zubin Mehta and Eugene Ormandy, but they'll share the stage with people like the Mothers of Invention and Burt Bacharach, who'll try to show that contemporary music and the classics are drawing closer together. Of the music performed, 75 per cent will be highbrow, 25 per cent modern.

The return to music shows, "after a year's sabbatical," as Kain says, indicates that the AT&T image is probably best served by the "quality" music program.

"We didn't abandon music entirely last year," Kain points out. "We ran a series of encores from *The Bell Telephone Hour* on radio."

Two, and possibly three, more tv specials are in the cards for the communications monopoly next season, as well as continuing participation on weekend golf and other sports shows aimed at businessmen who use AT&T's services.

At the moment, plans for the remaining specials are up in the air. Kain and Galli are certain that one will be a youth-oriented program (probably musical) aimed at the 17-30 years-of-age audience, and hope that the fourth will be a "blockbuster" of some kind. "We would go for a movie if we could find the right one," Galli reveals. What does he have in mind? Franco Zeffirelli's *Romeo and Juliet* would be perfect if it were available, the senior v.p. concedes. "It won't be *I Am Curious (Yellow)* or *The Carpetbaggers,"* notes Kain.

Another outside possibility is that as special number four, or even number five, the phone company might sponsor a re-run of last year's successful *Hollywood—the Selznick Years,* which rang up the highest rating (15.3 and 27 share) of any program AT&T has ever presented.

No love for last year

Whatever is decided, it's obvious that the utility wasn't overly impressed with the results of last season's three documentaries on the cities. "We met our contractual commitment with the cities documentaries series; now we're moving on to something else," is the way Galli expresses it. The shows ran two hours, 90 minutes and one hour, drew ratings of 8.2, 10.1 and 8.6, with a 16 per cent share the highest any one of them attracted.

Somewhat more impressive was the audience for *The World of Christmas,* an hour special with Victor Borge, sponsored by AT&T. Its 14.8 rating and 30 share were more in keeping with the advertiser's rating expectations for next season.

"Network television is too expensive to be as highly selective for audience as we were in the past," Kain comments. "We need more wallop, more efficiency for our dollar."

Ayer's estimates, deliberately conservative, project ratings for Julie Andrews at about 27, with a share of 40. For the symphony special something like a 13 rating and a 26 share are anticipated. For the youth show, about a 20 rating and a 33 share are expected. And for the "blockbuster," whatever it is, a 35 share is (hopefully) estimated.

Ayer is also overseeing another special, this one for AT&T's Long Lines Division, a separate-budgeted operation, which will offer an hour-long investigation of "impossible" feats that worked, tentatively titled *It Couldn't Be Done.* Developed by Lee Mendelson of NBC, it will analyze the "insurmountable" difficulties of constructing the Empire State Building, Boulder Dam and t[he] Golden Gate Bridge as well as t[he] sculpturing of Mount Rushmo[re]. Scheduled to appear on NBC-TV 7:30 April 2, its expected rating 18 and share, 30.

To date, AT&T specials have [a]... been placed on NBC-TV. "Let's fa[ce] it," says Kain, "we've had a long a[nd] fruitful association with NBC. If th[e] network has a show that fits o[ur] needs, we'll take it. But we're n[ot] slamming the door on ABC and CB[S]. If they had something especiall[y] good to offer we'd certainly look [at] it. Still, a package deal like the on[e] we get from NBC is more efficie[nt] than scattering our shots all over th[e] place."

At the same time that the phon[e] company is projecting its new servic[e] image on television, other change[s] will be taking place within the corpo[ration]. Industrial designer Saul Bas[s] has been given the assignment o[f] overhauling the company's imag[e] through redesign of uniforms, vehicles, insignia, etc.

Another innovation within the utility's structure is the establishment recently of a Department of Environmental Affairs, under Walter Straley, who used to be in charge of advertising and public relations for the firm.

This department grew out of the interest in urban changes that generated the three-part series on the cities. "AT&T has a large investment in this country's cities," Galli observes, "and we want our cities to survive so AT&T can survive. We're also committed to helping the urban environment in other ways than programming."

The role of the new department will be to focus attention on the problems and opportunities created by social requirements and changes in environment. Whether the department will have any advertising responsibility remains to be decided.

As to the approach of the company to its advertising, Galli denies that AT&T's monopolistic position makes it different from any other corporation. "We're competing for the public endorsement just as any other good corporate citizen," he says. "We're also competing for the dollar. We want the viewer who's thinking about buying a new toaster for his wife to get her a new extension phone instead." ■

Kluge explains

Chairman John W. Kluge of Metromedia, Inc., reported recently to employees that, "The termination of our agreement to merge with Transamerica is now well-known, but the reasons for the termination and its effect upon Metromedia may not be as well-known to you.

"The decision to terminate the agreement was made upon receipt of the opinion of outside counsel that the current and growing opposition of Federal governmental agencies to large mergers, particularly in the communications industry, made the probability of consumating the merger very remote.

"Although both parties to the agreement believed that the merger would have been mutually beneficial, both managements agreed that a protracted delay in its completion was detrimental to both firms."

ustralia *(From page 23)*

e Federation of Australian Com- ercial Broadcasters.

From the very earliest develop- ent of broadcasting, the Australian overnment chose to use extensive iscussions with the licensees, ad- ertisers and other interested groups nd, if possible, to avoid the develop- ent of bureaucratic and rigid en- orcement procedures. The Federa- on of Australian Commercial Broad- asters has generally accepted the nposition of programming stand- rds by the ABCB, although it has omplained about the national service tations' freedom from any control n this area.

In a recent annual report, the 'ederation particularly called atten- ion to a program telecast on a na- ional service station imported from he United Kingdom:

"There is . . . irony in the fact, hat the national service, which by radition has been regarded as a urveyor of culture and uplifting rogrammes, should achieve its high- st audiences through a weekly pro- ramme which can best be described s "raw and bawdy." The weekly eries included scenes of repetitive wearing, discussion of premarital ex relationships; and poked fun at he Deity, racial equality, Royalty, Religion, and English political lead- ers to a level unheard of in any other regular series screened in Australia."

Ownership limited

As in the United States, the Aus- tralian Parliament has put a limita- tion on how many radio or television stations can be owned by a single individual or group. With respect to radio station ownership, no more than one metropolitan station can be owned in any one state, a maximum of four metro stations can be owned, no more than four stations in any one of the six states, and no more than eight radio stations throughout Australia can be owned by the same or common ownership.

Television station ownership is more restrictive. A person or group cannot own more than three televi- sion stations; no more than two of these can be located in a single state or territory.

The ABCB rides herd on both the quantity and quality of advertising carried on broadcast outlets. Limita- tions are applied to the amount of advertising carried during the broad- cast day, and monitoring is carried on to insure compliance. The degree to which standards are met is made a condition of license renewal.

Advertising was forbidden on Sun- day morning for both radio and tele- vision until 1967, when the former were allowed to advertise up to a maximum of six minutes per hour between 6:00 a.m. and 12 noon. Ad- vertisements relating to medicine are forbidden unless the text has been approved by the Director-General of Health; that official released a pam- phlet, "Notes on Censorship of a Medical Nature," which provides guidance to broadcasters, and which the ABCB has published and circu- lated to them.

Cigarettes controlled

Cigarette advertising is controlled by a voluntary code which was de- veloped and agreed upon by the to- bacco manufacturers and the Feder- ation of Australian Commercial Tele- vision Stations. Most of its provisions are similar to those developed in the United States in the same manner.

The quantity of advertising on tele- vision has been of increasing con- cern to ABCB, primarily because at the outset the standards provided that six minutes of advertisement could be carried in an hour of sponsored programs, and 12 minutes in pro- grams which are vehicles only for spot announcements. Initially, most programs were sponsored, but today the situation has changed and very few programs are sponsored. The re- sult is that the average television viewer is exposed to about twice as much advertising as in the earlier years.

It was expected by the Board that the pattern of Australian viewing would center on the intimate family group—which would to some extent limit the range of suitable program subjects. Accordingly, certain periods were established when only "family programs," those suitable for view- ing by persons of all ages, and "children programs" can be telecast. These periods are: (1) between 4:30 and 7:30 p.m. on weekdays, and (2) at any time before 7:30 p.m. on weekends.

The program standards, as adopted by the ABCB and the industry groups, recommended that "chil- dren's programs should include con- structive segments of positive value, leading to a broader knowledge of the history and potentialities of our country and of current affairs, and an appreciation of such cultural pur- suits as music, painting, ballet, the theatre and literature."

There was still another program- ming hurdle to overcome. Some pro- grams suitable for adult viewing might be viewed by children after 7:30 p.m. and, either because of the program themes or treatment of the theme, might tend to produce in ad- olescents a false or distorted view of life.

Accordingly, the Board stated, "These programs, because they deal with certain types of social and do- mestic problems, some aspects of crime, or other themes which are suitable only for persons of more mature judgment, should not be tele- vised before 8:30 p.m."

The existence of these program standards inevitably means that a policing function has to be under- taken by a responsible authority. This is done by the ABCB through small monitoring units in each state capital. The officers engaged in this task ob- serve programs with the aid of tape recorders, movie and still cameras and stop-watches. Regular reports are submitted as a check on how the licensees are fulfilling their obligation. Offenses reported by these monitors have been largely in the field of excessive (and sometimes inappropriate) advertising, and not the violation of program standards.

The committees

To help in the development and supervision of program standards, ABCB is empowered to appoint various advisory committees, with the consent of the Postmaster-General. Initially, it appointed three committees: Advisory Committee on Children's Television Programs, Advisory Committee on Religious Television Programs, and Research Advisory Committee. According to the latest annual report, only the first two of these are still active; and the research committee has been dissolved, and a fully developed research staff is maintained by the ABCB.

The children's program committee was initially established to examine the adequacy of program standards, to study children's programs on the air and to conduct discussions with licensees on the implementation of the standards.

The committee has submitted reports to ABCB which have been highly critical of licensees' performance, and regarded with alarm the possible effect on children of some imported adventure-type programs containing elements which are foreign to Australian traditions. The committee submitted its Fourth Report to the Board in 1968 in which it recommended a broad program of research on the effects and uses of television and the child. It also stated:

"Programmes for children should contain a judicious mixture of stimulation and relaxation, irrespective of the nature and purpose of the programme. Programmes for children should be devised to provide for three phases of their development: the pre-school age, the primary school age, and the young teenage. . . . Most of the present time-filling programmes for adolescents should be gradually phased out and replaced by worthwhile programmes for the *primary* school age group; these new programmes should grow with the child, so that in a few years' time there would be a young teenage audience for constructive and informative programmes as well as for adolescent escapism. . . . Some approach should be made to problem-sharing programmes for cooperative viewing by adolescents and their parents."

The committee on religious programs has been mainly concerned with the time of day when religious programs are telecast. The program standards of the ABCB require that commercial stations shall telecast religious programs free of charge for a period equal to 1 per cent of its transmission hours with a minimum of 30 minutes each week.

A recent move towards the presentation of religious programs before noon on Sunday met with resistance from the churches, generally on the ground that churchgoers would lose the opportunity of seeing the programs. This raised the question about the audience to which such programs are directed, and the advisory committee is working with the ABCB to arrange a conference of interested parties to this problem.

Color television has not yet been introduced in Australia. However, ABCB participated in internatio[nal] meetings on technical standards [for] color television held in Paris [in] March, 1968. During 1968, it [ob]served various color television s[erv]ices then being introduced in Euro[pe].

Further, it has written Austral[ian] organizations and manufacturers [re]questing their views on the stand[ard] to adopt. As a result, the PAL co[lor] system was recently adopted, a[nd] color tv will make its debut perha[ps] as early as late 1970, but more lik[ely] during 1971.

The first governmental broadca[st]ing group established in Austra[lia] was the Australian Broadcasting Co[m]mission. It was formed in 1932 [to] operate national service radio s[ta]tions. The ABC is still functionin[g] and its role has been expanded [to] include the operation of the 39 n[a]tional service television stations. T[he] nine members of the commission a[re] appointed by the Postmaster-Gener[al] for a term of three years.

From its inception, the commi[s]sion has been responsible for t[he] programming of the national servi[ce] stations. It developed a news servi[ce] and a variety of program service[s]. It also operates Radio Australia, [a] short-wave service. It early encou[r]aged the development of Australia[n] talent in the musical and dramati[c] fields. It was commissioned to loo[k] upon broadcasting as a nation[al] endeavor to promote the developme[nt] of Australian culture and talent, i[n] which there is still a zealous nationa[l] interest.

ABC production headquarters ar[e] located in Sydney and Melbourne. The commission's latest annual re[port] notes that it produced 275 play[s] during the year for radio and tel[e]vision, eight of which were writte[n] or adapted by Australian authors. The ABC is Australia's largest single employer of acting talent.

The music scene

In addition, the ABC maintains various state orchestras, and has recently established a training orchestra in Sydney, the members of which are drawn from all states and receive an annual scholarship as well as a living allowance.

To finance facilities and to promote program development, the government levied a listener's license, beginning in 1925. The commercial stations have paid an annual license

About the author

C. A. "Ace" Kellner has been active in the broadcast industry since 1960, first as regional manager for American Research Bureau in Chicago and then as vice president, station services, in New York City. Before that, his career was in marketing, sales and business administration.

Recently, he has turned to the academic side of broadcasting. Currently enrolled in the doctoral program at Ohio University, he will begin work in September at Marshall University, Huntington, W. Va., as associate professor and will head up the radio-tv area.

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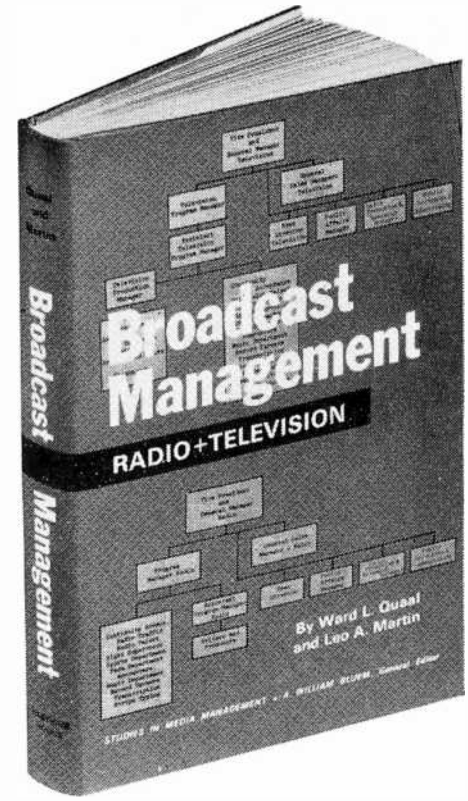

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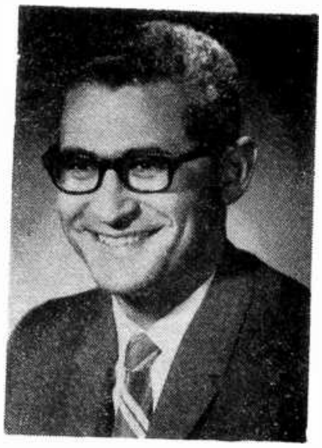

William A. Schwartz has been promoted to general manager of WUAB-TV *Lorain-Cleveland. He had been station manager.*

fee to the government since 1942. This is a flat license fee plus a percentage of the gross earnings of the individual station. Currently these fees are as follows:

Radio stations—annual license fee of $50 plus 1 per cent of gross earnings up to $1 million, 2 per cent of earnings up to $2 million, 3 per cent of earnings up to $4 million and 4 per cent of earnings exceeding $4 million.

Tv license fee

Television stations—annual license fee of $200, together with the same percentage on gross earnings as listed above for radio stations.

When television was introduced in 1956, listener's licenses were expanded to include viewer's licenses, and the annual fee was increased from $6 for radio only to $17 to include a license for both radio and television.

Alec Gifford, news director of WVUE *New Orleans, has been named corporate news director of the Screen Gems broadcasting division.*

Revenue from these fees is used to operate the technical and the programming services of ABC and the Postmaster-General. In recent years, revenue has failed to cover these costs, and appropriations from the general funds of the Australian Parliament must be used to make up the difference.

Dollar breakdown

For the broadcast year 1967-68, operational expenditures were $47.3 million, of which $38.7 million went to the ABC and most of the rest to the Postmaster-General for technical service costs. Revenue came to $41.5 million, $39.2 million of which came from listeners' and viewers' licenses. Capital expenditures for buildings, broadcast centers, etc., must come from aditional appropriations by the Australian Parliament. These totalled almost $7.7 million in 1967-68.

Educational television is a province of the Australian Broadcasting Commission and its national service stations. There are no separate stations licensed specifically and only for educational services. A substantial amount of education programming is available from the national service stations. About 40 per cent of all schools in Australia are equipped to receive educational tv programs.

The ABCB appointed an Advisory Committee on Educational Television Service in January, 1964, to advise the board on the contribution television might make to education in Australia. The committee, comprised of a panel of distinguished educators, made its report in 1966.

It recommended that a separate educational television service be established for instructional programs to work through the school systems in each of the six states. This service was recommended to operate under a separate broadcasting authority, with one VHF channel reserved for its use and additional UHF allocations reserved as needed.

The government turned down these recommendations, stating that ". . . facilities available to the Australian Broadcasting Commission and commercial stations were adequate now and in the foreseeable future to provide a satisfactory educational television service . . . the Australian Broadcasting Commission should continue to present instructional type programmes in association with the State authorities and using normal consultative machinery."

This, then, is Australian broadcasting. It is a highly developed system, its broadcasting efforts diverse and sophisticated, and programming is available to almost all of the populace.

It will next turn its attention to the transmission of color and the development of the UHF band for educational purposes. It is already experiencing the miracle of the communications satellite, which brings it even closer to the rest of the world, enabling it to impress its own character upon the world as well as having the world brought to its own shores.

With or without ads?

An evening of continuous entertainment minus commercials would seem like bliss to some. But the tv audience aboard the carriers of the Seventh Fleet's Task Force 77 in the Gulf of Tonkin would rather have them left in. To them, commercials symbolize a part of home.

Added as a kind of relief to the evening's tv programs are the 15-minute live news breaks which originate on the ships. The announcers on these news programs are members of the crew—some good and others not so good.

A week's worth of programming is flown in from Saigon to the carriers each week. Included are such shows as *Bonanza*, *Dean Martin*, *Ed Sullivan*, and *Lucille Ball*. They are provided by the American Armed Forces Radio and Television Service (AFRTS), and also include sports events and old tv specials. Movies, however, are not included but are provided directly through the Navy.

The men of the fleet, it seems, would rather have commercials. Said one marine, "Without them, there's no excuse to get a Coke or visit the head." Another said he'd miss "those cute chicks they use in the cigarette commercials."

In the picture

Hugh Branigan
Here he is in production again.

Unless you've been out of town lately or don't care much about e commercial production business, e names **Hugh Branigan** and yle Dane Bernbach should be well iown to you by now.

While there has been much said ɔout The Directors Studio, the commercials production operated bought ; DDB, its general manager.

At one time, when he was in charge ; broadcast at the agency, a sign ung in his 21st floor office: "A enny saved is ridiculous." Today, ıat same office bears a new motto: The bitterness of poor quality remains long after the sweetness of low rice is forgotten."

Branigan is upset that some people n the commercial production indusry believe his job is to cut their hroats by underbidding them. He refers to emphasize that his job is to ee that DDB clients get an honest hake in commercial production.

Branigan explains that it's easy to ınderbid, but difficult to underbid *and* deliver quality commercials.

"The agency has grown tremendously in recent years because our commercials sell products. Obviously, if we try to save a few bucks on a commercial and it doesn't sell, the client loses business and we lose the client. Our aim is to do what's right for the client, and that can mean trying to give him more for his dollar as well as saving a few bucks on unnecessary expenses."

Branigan's office is a fairly good reflection of the man. In addition to the family picture of his wife and two sons, his office is lined with historical prints—pictures of forts and famous places. This is Branigan's escape.

Through the study of the history of art of other countries, Branigan is able to get away from the pressures of his position. He looks forward to yearly trips aboard when he and his wife loose themselves in the museums and galleries of Europe. Traveling is his hobby and escape, and partially because of it he is able to maintain his relaxed easy-going manner.

Branigan's sense of humor is easily (though perhaps not fairly) illustrated by the hangman's noose he has hanging from the window next to his desk. Yet at the same time, he's a man deeply concerned with the world, and the back of his office door is covered with news clipping which read like a year-book of history.

Other embellishments in his office include a potted plant which comes close to touching the ceiling, and several director's chairs which surround his desk.

When he started in this business, Branigan didn't have a desk. Like so many others who worked their way up in the business, he started as an NBC page. In 1953 he became a unit manager, and in '56 a production manager representing NBC *21*, one of the quiz shows which later found itself in the headlines.

In the late '50s he worked on the Ernie Kovacks show. "If we had the technical know-how then that we have now," he believes, "*Laugh-In* would be in its tenth year now. Kovacks was doing that kind of humor, but we were still doing live tv for the most part."

Because all commercials were done live then, and the agency worked with the show's producer to get them on the air, Branigan got his experience in commercial production from the time he started in broadcasting.

Working with agency producers, talent agents and others, he got the background he needed. He worked for a while as a producer on *Producers Showcase and the Philco-Goodyear Playhouse,* then went to NBC News for a while where he worked covering South America.

Finally the chance to use the knowledge he had learned in almost 10 years of live production came when he joined a Washington, D. C., agency as radio-tv director and account executive.

Two years later, he came to New York and joined Ogily & Mather as a broadcast account supervisor. In May, 1965, he joined DDB as vice president in charge of broadcast.

While the advertising and production industries are watching him and his Directors Studio, Branigan is aware that there are changes going on in the business, some of them to his advantage.

"High-priced staff directors are killing many firms," he points out. "Some production houses want to eliminate the director's guarantee but, as that happens, the directors are refusing to remain exclusive.

This is of major importance to Branigan, whose studio hires free-lance directors as it needs them.

As production companies release their directors, Branigan also sees them becoming more diversified and forming mini-conglomerates.

"Once a studio releases its directors and other creative people to package commercials, instead, it will expand into other areas in order to keep business coming in." This is similiar to what VPI has done, he said.

When Branigan joined DDB, it was in a management capacity to head the broadcast department. Before that, as an NBC-TV staff producer-director, he was involved in the business and production end.

"I've gone full circle," he says. "Here I am back in production again."

Branigan, who was decorated in Korea twice in 1953, holds a captain's commission in the Marine Corps reserve.

He has two sons, aged eight and nine. Beyond that, he's active in community affairs in Bronxville, and is on the broadcast business affairs committee of the 4As. Beyond that, he plays golf and shoots skeet—when he can find the time. ■

Inside the FCC

Complaints and Compliance

At the FCC staff level, it makes all the difference who is running the shop.

Take the Complaints and Compliance Division.

This division, with a clumsy handle, was the brainchild of Frederick W. Ford, who was FCC Chairman in the turbulent period following the quiz-payola revelations. It was set up as an instrument of reform, as well as a clearing house for complaints from the public.

The new division, dubbed the "G-2" of the FCC, conveyed the impression of a sinister cloak-and-dagger operation.

As originally envisioned by Ford, the new division was to have an army of 25 investigators exclusive of staff support personnel. These investigators were to conduct "audits in depth" of broadcast licensees across the nation, and afford the Commission new insight into the inner workings of stations.

This concept never came to pass. Shortly after its establishment, C&C dispatched a small team of investigators to make on-the-spot probes of Florida stations whose licenses were up for renewal. Picking their stations at random, the sleuths blundered into studios, asked inept questions and generaly raised hackles without uncovering any misdeeds.

Back to realism. After this unfortunate excursion, C&C settled back into a more realistic posture.

In December, 1962, William B. Ray took command of the division. (See TELEVISION AGE, March 25, 1968, page 137).

Ray, who has held the job ever since, brought to the post a solid background in the broadcast news field, as well as experience as a station owner. A bureaucrat he is not. A realist he is. (The one thing that really bugs 61-year-old Bill Ray is tangled, bureaucratic red tape.)

Under his wing, there have been no more blind investigatory excursions like the Florida "raids."

Under the C&C organizational scheme, there is a Complaints Branch and a Compliance Branch with clearly defined functions. Complaints is the clearing house for all gripes, inquiries and comments. Compliance, with its investigators, is charged with following through to determine whether or not FCC rules or policies have been violated.

The nearly 58,000 letters handled by the Complaints Branch last year do not wholly reflect the entire picture. In addition to the mail, there are literally thousands of phone calls over a year's span from Congressmen who have been asked by constituents to check on some alleged violation of FCC rules, from Washington lawyers asking for curbstone opinions on whether or not a certain practice could get their broadcast clients into trouble, or from station owners themselves who have a question about FCC policy on some matter.

Under Ray, the Complaints Branch has served as a sort of barometer of public opinion for the Commission. The Commissioners are keenly interested in the monthly tabulations and breakdown of the mail handled by the branch.

For example, 1,140 complaints were received during June, 528 fewer than were received the previous month.

Running high lately have been complaints about obscenity, profanity, and indecency on television. During June, 90 such protests were received.

If a complaint alleges a violation of FCC rules and policies, or of the Communications Act—such as the equal time requirement or the Fairness Doctrine—a letter will be sent to the licensee asking for a reply within a specified time. On receipt of the reply, a copy is sent to the citizen lodging the complaint, who is given a week to send a counter-reply. If none is received, the Complaints staff assumes the complaining party is satisfied with the licensee's answer, and no further action is undertaken.

There are a number of ways complaints are handled. Those coming from cranks are placed in the category of "possible mental problem" in the monthly report. When a viewer protests the pre-emption of his favorite western by a special, he will be informed that such matters fall beyond FCC's jurisdiction. A substantiated complaint, which is not deemed to warrant immediate action, may go into the licensee's folder for resolution at renewal time. An allegation of a serious violation could lead to a decision to make a field investigation, which, in turn, could lead to a formal inquiry.

When a complaint demands substantiation, the Compliance Branch takes over. The investigators gather the facts as they find them and compile a report for Ray's perusal. Ray may recommend further action in the nature of a formal inquiry.

Inquiries seldom held. This step is taken only occasionally, in such instances as the WBBM-TV pot party affair. The formal inquiry, which can be instituted only by the Commission itself, is conducted by attorneys in the Hearings Division acting on the information compiled by the Compliance Branch of C&C. The determination of the facts is facilitated by the power of the hearing examiner to issue subpoenas and to coax reluctant witnesses to talk by granting them immunity from prosecution.

Complaints and Compliance also keeps files on stations with unresolved pending complaints and with records of past violations, notices of apparent liability for forfeitures, actual imposition of fines, one-year renewals or other penalties.

These files come into play at license renewal time when they could be critical. The Renewal Branch of the Renewal and Transfer Division relies on C&C's records to decide whether a renewal should be routinely granted or delayed for further consideration.

Ray doesn't want to run a "cloak-and-dagger" operation. "The overwhelming majority of the 6,900 licensees are serving the public interest," he says. "There is just a tiny percentage of infractors."

As if Bill Ray didn't have enough pressures and problems dealing with the complexities of the division, he relaxes in the evening by writing. He has just completed a novel—a mystery, of course. ■