

PM Center

Television Age

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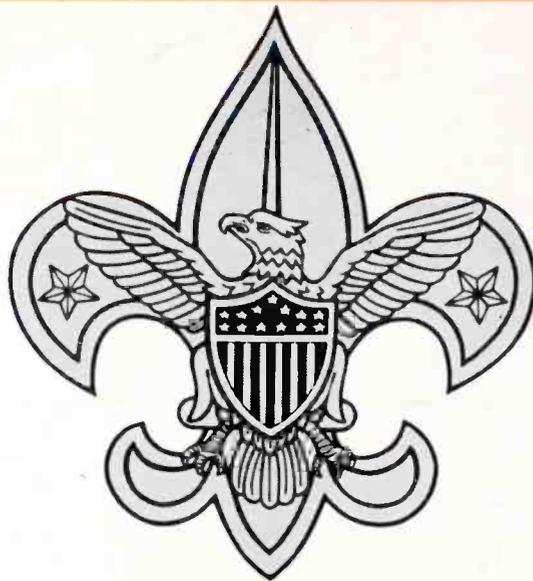
Y&R media department function: regional negotiator-buyer
small ad agency can make it (quickly) in New York
'69 may be a 'year of harassment' for television news

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PAGE 26

LOOK TO WARNER BROS.-SEVEN ARTS THE 1969-70 NETWORK TELEVISION SEASON



"LI'L ABNER"



**THE BOY SCOUTS
OF AMERICA**

at its studios in Burbank, Warner Bros.-
Seven Arts is developing "Li'l Abner," a new
prime time network television series, in
starring Al Capp's internationally celebrated
characters of Dogpatch U.S.A., cartoon favorites of
80 million fans around the world.

Scouting is recognized as one of the world's greatest
forces for building our leaders of tomorrow. And, Warner
Bros.-Seven Arts is proud to have been selected by the
Boy Scouts of America to produce a significant prime time
network color series based on exclusive story material
from the files of Scouting and involving our vital and
dynamically growing generation.

WARNER BROS.-SEVEN ARTS

NEW YORK • CHICAGO • DALLAS • LOS ANGELES • TORONTO • LONDON • PARIS
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**Not just their problem...
it's our problem, too!**

As concerned citizens of the communities we serve, crime is *our* problem, too — not just something to report as news, but a prime target for involvement and action. In Detroit, WJBK-TV solicits telephone tips for Police Intelligence, supports the citizens' network of 6,000 radio-equipped vehicles available to law enforcement agencies, helps the FBI track down most-wanted criminals. New York's WHN has earned commendations from the National Auto Theft Bureau and

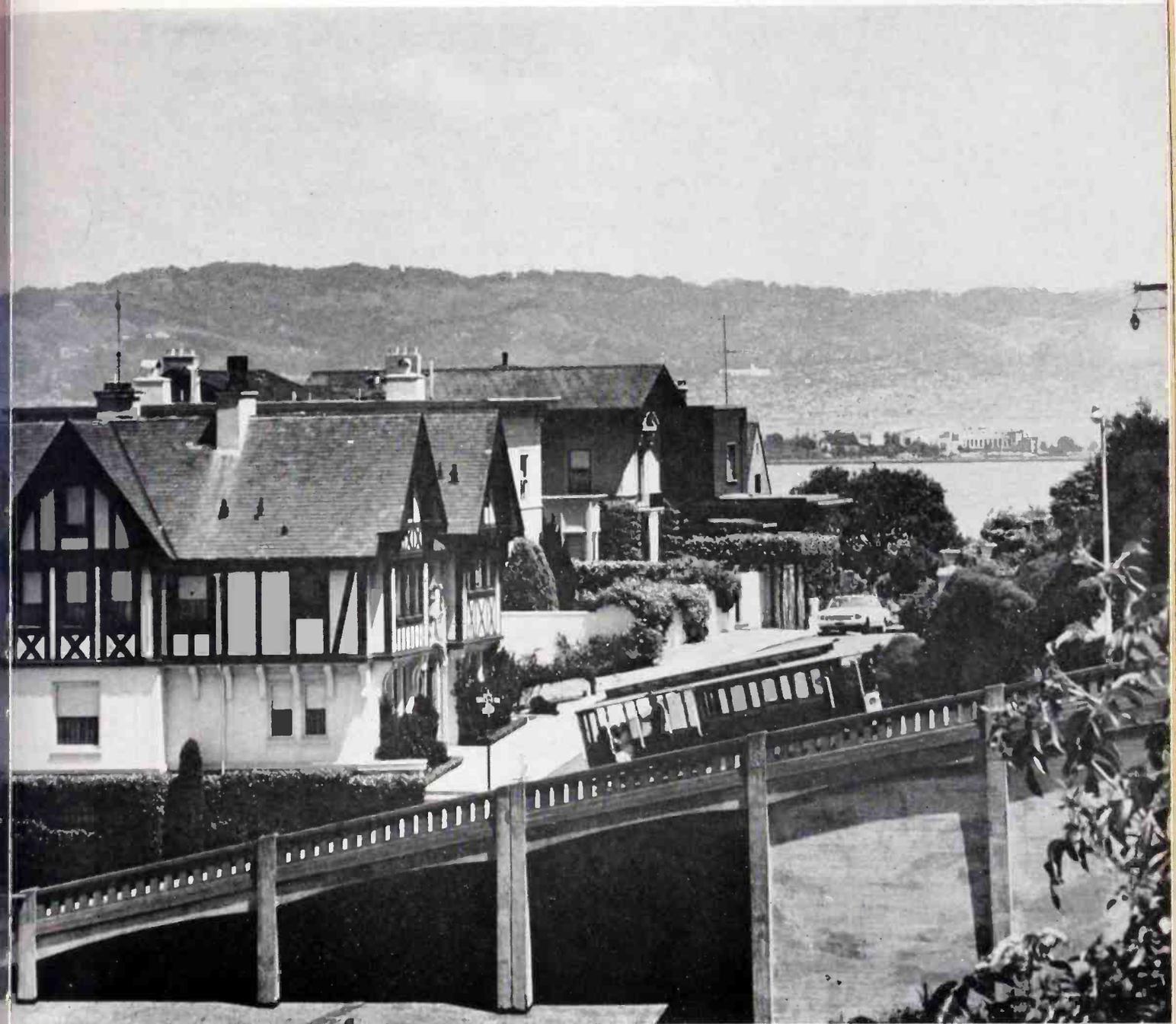
FBI for a hot-car documentary. WJW-TV airs interviews with Cleveland juveniles to pinpoint reasons for looting and arson. Philadelphia's WIBG speaks out against coddling of criminals. Elsewhere Storer stations endorse "stop and frisk" laws, gun control and lock-your-car campaigns, and also study such crime related subjects as chemical mace and public defenders. Such widespread and intensive campaigning in the war on crime takes a lot of doing, but in this, as in every

phase of broadcast operations, Storer stations do as a matter of routine things that otherwise might be considered rather "special". That's why Storer stations stand out . . . and another reason why it's good business to do business with Storer.



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

you lived in San Francisco . . .



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

NOVEMBER 18, 1968

Television Age

Does the Market Puzzle You?

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

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- Special columns on Washington, Taxes, Speculation, Inquiries.

The Magazine of Wall Street

120 Wall Street
New York, N. Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

City..... State..... Zip.....

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1969 TEN CITY MAJOR MARKET GUIDE

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Accurate, up-to-date, practical

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Makes the ideal "give-away" for stations, syndicators, station representatives.

Television Age

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Gentlemen:

Please send me _____ copies of the 1969
TEN CITY MAJOR MARKET GUIDE at \$1.00 per copy
\$5.00 per 10 copies.

Name _____

Address _____

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Payment Enclosed

**Order
Now!**

KBOI

50,000 watts on 670 kc.



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

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

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

KBOI

BOISE, IDAHO

50 kw on 670 kc

CBS

THE KATZ AGENCY, INC.
National Representatives

Television Age

VOL. XVI

No.

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Television Age, November 18, 1968

MGM/7 Has the Titles

Annie Get Your Gun

Ask Any Girl

Bad Day at Black Rock

Battleground

Bridge to the Sun

The Great American Pastime

The Haunting

Home from the Hill

Honeymoon Machine

King Solomon's Mines

The Loved One

Mutiny on the Bounty



North by Northwest

The Prize

The Scapegoat

The Time Machine

The V.I.P.'s

Viva Las Vegas

When you have great titles, the audience is always with you. With the new MGM/7 the excitement is there in a dramatic dimension. The big move is to make it big with movies—the kind of opportunity that's now possible with MGM/7.

It's the titles and the stars that make movies great. It's the titles and the stars that make the big MGM/7 look even better.



 **MGM/7**

New York, Chicago, Culver City, Atlanta, Dallas, Toronto

Letter from the Publisher

What's ahead in Washington?

After the triumphant flush of victory, broadcasters are analyzing the long range aspects of the Nixon administration.

It was felt—with justification—that Lyndon Johnson leaned over backwards in his relations with the broadcasters. He was hypersensitive about the mention of the Johnson stations in Austin, and he studiously avoided conventions where the appearance of the President would be expected. Fortunately, the President-elect, or his family, does not have any interest in broadcast properties.

More importantly, what will happen in the regulatory area? The FCC will continue with a Democratic majority until June, 1970. The appointment of a new chairman next June to succeed Rosel Hyde (who will reach the mandatory retirement age of 70) could be the swing vote of the party in power. However, since Hyde is a Republican, his appointment will go to another Republican, still leaving a 4-3 Democratic majority.

The next appointment after that is Kenneth Cox, whose term is up in June, 1970. He would be replaced by a Republican, thus giving the new administration a majority on the Commission 18 months after taking office, providing there is no Democratic rejuvenation before then.

However, there will be some important and immediate changes in the Department of Justice. There have been some bitter jurisdictional battles between the FCC and Justice going back several years. While memories are short, it will be recalled that John Doerfer, when he was chairman, had his problems with the Department. The latest internecine battle was the ABC-ITT fiasco. There are many areas in which Justice must work with the FCC, and hopefully under the new administration there will be more cooperation than conflict.

As far as Congress is concerned, the situation there remains virtually the same as it has been under the Johnson administration. Warren Magnuson (D-Wash.) was re-elected and will continue as Chairman of the Senate Commerce Committee. The same is true of Harley Staggers (D-W. Va.) who is Chairman of the corresponding Committee in the House.

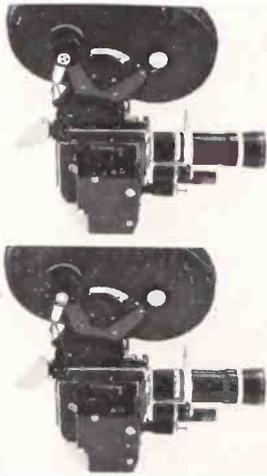
What it all adds up to is that, while the regulatory atmosphere in Washington may be more receptive to the problems of the industry, the never ending battle (and it is a battle) to maintain a free competitive system of radio and television must go forward under every administration, whether Republican or Democratic.

Cordially,

S. J. Paul

All you need to make movies is a 16mm Bolex, a lens, and talent.

All you need to make movies is a 16mm Bolex, a lens, and talent.



But Bolex is a system as well as a camera. It can be outfitted for your specific professional needs. Begin with the H-16 Rex-5 body, which has reflex viewing, a magazine saddle, filter slot, and variable shutter speed.

Add the lightweight 400 foot magazine, constant speed motor, take-up motor,

rechargeable power pack, and you are ready to shoot 12 minutes of uninterrupted synchronous sound footage.

Choose from a wide range of optically perfect lenses, from fast 10mm wide angle to 150mm macro-tele. From zooms with electric exposure control built in to a prime lens as fast as 1/0.95.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 to 64 frames per second, single frame control. It can be hand-held or mounted on a tripod. Fully outfitted, the camera weighs less than 13 pounds.

Bolex cameras, made with Swiss watch making precision, have proven

their accuracy over many years time, under the most adverse conditions, and at tropic and arctic temperatures. This is the Bolex H-16 Rex-5, The Professional.

For a copy of Bolex magazine's special issue on communications, write Paillard Incorporated, 1900 Lower Road, Linden, New Jersey 07036.

BOLEX

**Bolex H-16 Rex 5,
The Professional.**

COLORFUL



San Diego's Sports Station

- ★ San Diego Chargers Professional Football
- ★ Notre Dame Football ★ AFL Highlights
- ★ San Diego State College Aztecs Football
- ★ Auto Racing ★ Golf ★ Boxing ★ Skiing

- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by



The
Hollingbery
Company

KFDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas



Topeka and Kansas City Merger is Called Off!

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

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

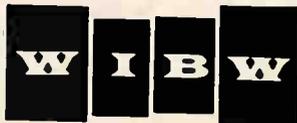
Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

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

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

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

Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knodel

Letters to the Editor

Echo from the boom in news

Congratulations on your issue September 23 (*The boom in news. A roundup of trends, issues and developments*). It is a most comprehensive report on the job radio and tv news are doing across the country.

We at First National City Bank were particularly pleased with prominent coverage you gave to Columbia University financial broadcast news survey. It was under Columbia's aegis that the study was conducted. Citibank only provided the financial impetus.

GIL FAGG

Director of Broadcast Services
First National City Bank
New York

Retailers on television

Your recent *Newsfront* article on the use of television by retail stores ("Retail tv breaks through," *TELEVISION AGE*, October 21, 1968, page 19) was handled terrifically.

I think we are only seeing the beginning of the movement by stores to tv. The actual numbers of stores should plateau in a year or two, but commercials should grow in number.

HOWARD P. ABRAHAM

Vice President

Television Bureau of Advertising
New York

Footnote to NH&S story

Thanks for your enthusiastic and flattering comments on Needham Harper & Steers (*From Michigan Ave. to Madison Ave.*, *TELEVISION AGE*, September 9, 1968, page 24).

The idea for "put a tiger in your tank" should be credited to the magnificent Emery T. ("Buzz") Smyth, then a writer in my creative group. "Never borrow needlessly" came from a jingle originated by the glamorous Myrna McCauley, another creative genius.

FREDERICK D. SULCER

Executive Vice President

Needham, Harper & Steers, Inc.
New York

The Book

Broadcast Management

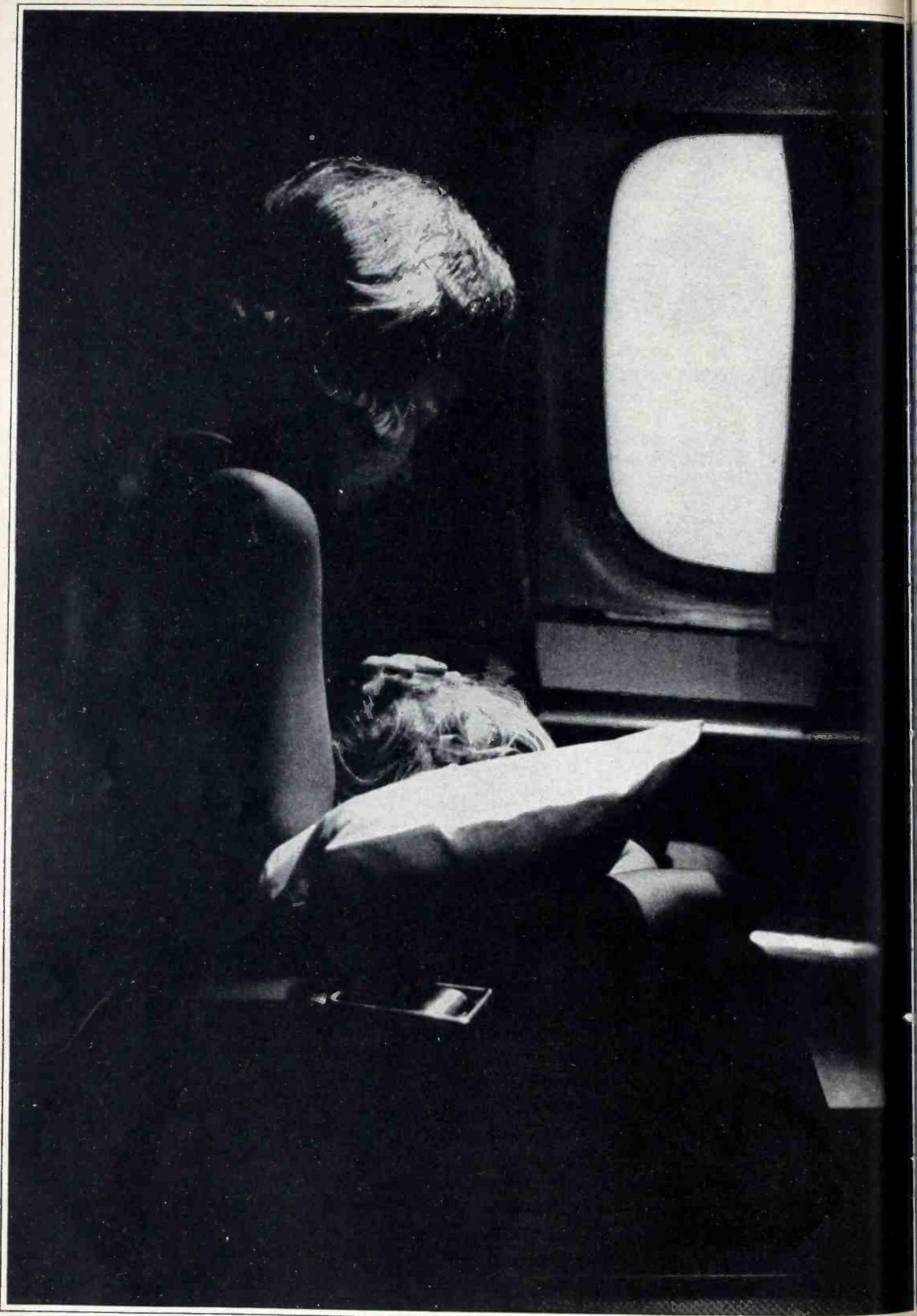
RADIO+TELEVISION

By Ward L. Quaal
and Leo A. Martin

A contribution
to broadcast literature

WGN CONTINENTAL BROADCASTING COMPANY

STUDIES IN MEDIA MANAGEMENT • A. WILLIAM BLUEM, GENERAL EDITOR
COMMUNICATION ARTS BOOKS • HASTINGS HOUSE, PUBLISHER



The friend of the woman in 17C.

As the big jetliner approaches the tarmac at London, the young woman in seat 17C grows nervous. It's her first time flying and as she looks out the window, she sees nothing but fog.

She reaches out to touch her sleepless three-year-old daughter. How can she possibly see the airport?

When the jetliner's wheels touch gently on the runway, the woman smiles and turns to her daughter. But the daughter sleeps on.

The reason the landing was easy and gentle is because the pilot used an electronic guidance system called ILS—Instrument Landing System. It was developed by International Telephone and Telegraph Corporation, or ITT. It saves 30 seconds somewhere in the flight when an aircraft lands safely using an operation of ILS.

In fact, without ILS and other developments, air travel as we know it today would be impossible. The woman in seat 17C didn't know it, but the day she boarded her flight, ITT had already played a part in it.

How many ITT's?

When she cabled her husband in London to confirm the date and time of her arrival, the message was sent by ITT.

The car she drove to New York's Kennedy International Airport from her parents' home in New Jersey was rented by one of our companies.

Yet the woman possibly had never heard of ITT.

The "International" in our name is well deserved. We do business in 100 countries around the world and employ more than 241,000 people.

Telephone and Telegraph?

But what about the "Telephone and Telegraph"? What's a communication company doing in so many other areas of business?

Originally, we were a telephone and telegraph company. Even after we

became one of the largest diversified manufacturing and service organizations in the world, the name stayed.

As ITT has grown since those early days, it has made history.

During World War II, for example, an ITT-developed radio direction finder was credited with bringing the Nazi submarine wolfpacks to a standstill, shortening the war by at least two years.

In 1963, using earth terminals designed by us for communicating via satellite, we helped open up the first experimental satellite link between North and South America.

In 1965, one of our satellite-communication earth terminals, aboard a Navy aircraft carrier, helped make it possible for millions in the U.S. and Europe to see on TV the recovery of Gemini astronauts at sea, live, as it happened.

Five times more during 1966 a terminal was installed aboard a carrier and five times more millions saw actual splashdown and recovery operations.

Last year during the Arab-Israeli war, the White House used the Washington-Moscow Hot Line—for the first time in a crisis. One of our companies keeps the Hot Line ready.

Another of our companies runs the Kilmer Job Corps Center in New Jersey for the Office of Economic Opportunity. This same company operates and maintains the strategic Distant Early Warning (DEW) Line which stretches from Alaska to Greenland.

ITT today

ITT today is composed of more than 200 associated companies around the world.

By bringing to bear our total expertise, these companies have generated increased competition within their industries and, consequently, have generated more efficient use of manpower and material resources.

The fields in which we operate were selected for growth potential as

well as present needs. And last year, more than 50 percent of our earnings were derived from domestic sources.

Much of this U.S. growth can be traced to our interest in the service industries.

People's desire for service keeps growing. So we've put increasing emphasis on it. Our U.S. sales and revenues are now split about 50-50 between manufacturing and service activities.

In addition to renting cars (Avis, to be exact), educational training services, and airport and hotel parking, ITT offers consumer loan services, mutual fund management, and data processing—just to name a few.

Sheraton, a system of hotels and franchised motor inns, in the U.S. and abroad, is now part of ITT. So is Levitt & Sons, world's largest international home and community builder.

We also operate a communications network made up of thousands of cable, radio and satellite circuits, and can transmit a message to almost any point on the globe.

Recently, we entered the field of natural-resource conversion with ITT Rayonier Inc. and Pennsylvania Glass Sand Corporation. These two operations take raw material from the earth and its forests and make them useful to manufacturers of cellophane, textile fibers, tire cord, photographic film, paper, glass, chemicals, and other related products.

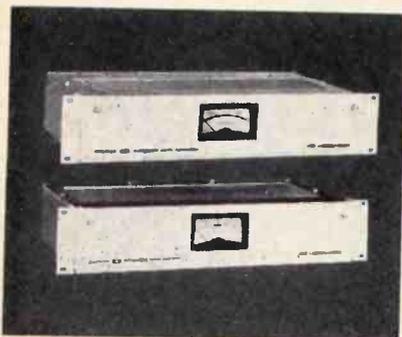
ITT and you

With all these services—plus thousands of consumer, industrial and military products and services—ITT is helping you and people all over the world to enjoy a better, safer, more comfortable life.

Just as it helped the woman in seat 17C.

International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.

Comes the Evolution



Audimax and Volumax



Television Mobile Vans

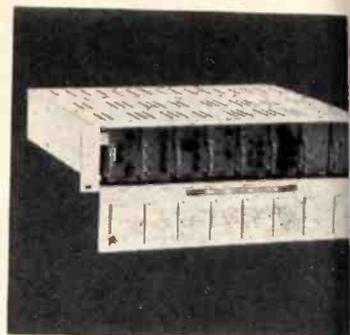
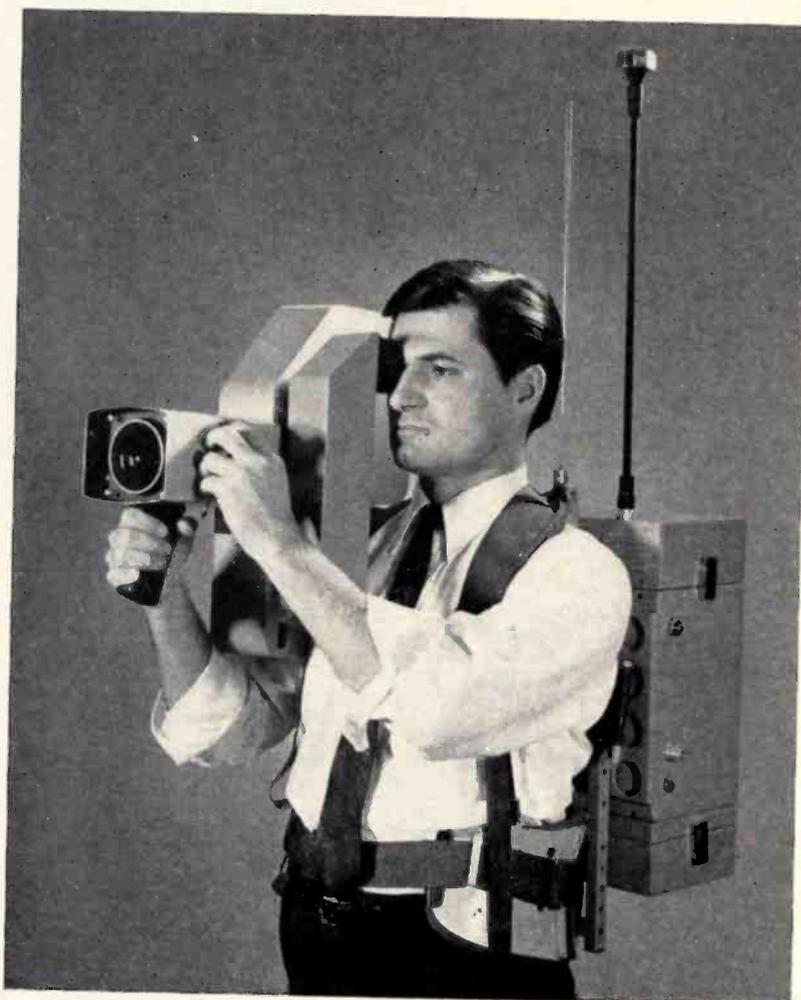


Image Enhancer

...and now the Minicam VI



The new Minicam VI is just one more innovation from CBS Laboratories—the organization which has researched, developed, produced and marketed such remarkable advances in the science of sight and sound as the Audimax and Volumax, Mobile Television Vans, and the Image Enhancer. The organization with vision on the move. Now the new Minicam is free to go anywhere: land, sea or air—riding easily on the shoulder of a single cameraman. And brings you studio-quality color pictures live right from the scene of action! Look to CBS Laboratories for tomorrow's electronics today.

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

Y&R timebuying changes

General Foods' conversion of its spot tv timebuying to "consolidated" operation, whereby specific markets (all GF brands) are assigned to specific agencies at the same time Y&R is converting to a regional buying operation (see lead story in this issue). It's a coincidence, says Y&R.

The conversion will be completed by January 1 and will include children's program buying, which has been a separate GF spot buying setup.

Markets assigned to Y&R are New York, Philadelphia, Pittsburgh, Indianapolis, Charleston-Huntington, San Francisco and Sacramento.

Each market will be the responsibility of the particular regional supervisor within whose region the market falls. However, in cases where a Y&R GF brand is bought by another agency, the regional supervisor (there are nine in all) will still examine carefully those buys which fall in his region, an area in which he must be well-informed. The ultimate responsibility for brand purchases still rests with the Y&R client service group.

Television steps up to the plate

There's a natural affinity between tv and sports which is immeasurable color and class to the medium—and it comes again. Baseball this time. In the development stage at BBDO are two specials for the Major League Baseball Promotion Corp. One, to be shown next spring, will be themed into organized baseball's centennial year, 1969. BBDO has a producer lined up for this 15-minute show, and is submitting formats at this juncture.

The second special (60 minutes) will be built around the history of baseball's annual All Star Game. Management supervisor Tom Villante told *Television Age* that it will be shown on a network—probably NBC—on either eve or night of the game, which will be played in Washington on July 22. Said Villante, "We're not going to cast these two in the traditional mold. We want to make them modern and bright—treat them almost as entertainment rather than documentaries." A new trend in the approach to sports documentaries? Could be.

News impact studies offered

As news programming continues to move center stage at the station level, station image-building with news is getting more attention. Most recent straw in the wind is a new service offered by Herman W. Land Associates, New York communications consultant. The Land organization will provide "total station impact" studies. These will consist of image studies of viewers, community leaders, organization and members of the local establishment, as well as operations analysis of news and public affairs programming. Firm will make recommendations to improve station's standing in market, and will work, if needed, on implementation. Service originated as a direct consequence of firm's recent crash study for National Association of Broadcasters.

Multi-market split cable ad testing coming?

One question raised about the "split market" testing technique (split-cable CATV, Milwaukee Ad Lab, etc.) is whether admen can get a good reading from just one market. That's one reason why Tv Testing Co. adopted the multiple-market approach, though its technique is not, strictly speaking, split cable.

Edward Wallerstein, who recently won a Canadian patent to add to his U.S. patent for split-cable testing, is looking to the time when he, too, can offer advertisers a group of split cable markets. He hopes to do this via licensing of others, however. John Adler's AdTel has already signed a licensing agreement with Wallerstein, who operates Communication & Media Research Services in New York. The latter is now discussing licensing agreements with Market Facts, Inc., and Foote, Cone & Belding, who have set up split cable operations in Salisbury, Md. and Pueblo, Colo., respectively. Wallerstein's testing is done in Port Jervis, N. Y.

Multiple market testing means more money, of course, and there's the rub. Wallerstein says one of his problems is the reluctance of clients to spend the money for multiple-exposure testing of ads, which, he says, is essential for meaningful answers.

AdTel feels the big problem is not confining testing to one market, but one *unrepresentative* market. AdTel claims it has one of the few 2,000-odd CATV markets which is projectable to the country as a whole. AdTel is an outgrowth of ARF's efforts in split-market testing.

BPA recognizes excellence in promotion

Excellence in sales and audience promotion was rewarded at the Broadcasters Promotion Association annual seminar, held this week at the Deauville Hotel, Miami Beach. Sales awards were given by BPA and either the Television Bureau of Advertising or the Radio Bureau of Advertising. BPA presented the audience promotion awards.

Out of 53 entries for tv sales promotion awards, four were winners. WXYZ-TV Detroit and KNTV San Jose won the general station presentation—visual. WXYZ-TV's entry was submitted by Richard Hughes, advertising and community affairs director. Stewart B. Park, production supervisor, submitted the KNTV entry.

For general station presentation—print, the winners were KOTV Tulsa, submitted by George Stevens, vice president and general manager, and WTOL-TV Toledo. The WTOL-TV entry was sent in by promotion director Donald Hess.

Fourteen gold medalists were chosen from 165 entries in audience promotion. Among them, and those who submitted them, are: WBZ-TV Boston (Jack Agnew); WBTV Charlotte (John Edgerton); WLS-TV Chicago (Christopher Duffy); WMAQ-TV Chicago (Dave Hart); WISH-TV Indianapolis (Don Plumridge); WFGA-TV Jacksonville (Herb Marks); WWL-TV New Orleans (Phil Johnson); WCAU-TV Philadelphia (Robert Pryor); KOGO-TV San Diego (Keith Nicholson); KTUL-TV Tulsa (Barbara Roberts).

Go where the action is



When you're shooting life, it's for keeps. You just don't get raw, gutsy footage on a dolly. And you don't get street-talking semantics in a studio.

You get it with the new electric eye Beaulieu 16mm (R16B Auto) and Uher 1000 Pilotone tape recorder.

Together they give you the lightness and the versatility to film the action while letting the tape run. You don't miss a thing.

The new Beaulieu is the first 16mm multi-lens camera with fully automatic exposure control. A mere 6 lbs. including a 200 ft. magazine, it features the Beaulieu patented servo-reglomatic concept and a choice of three Angenieux "automatic diaphragm"

zoom lenses. You never worry about changing light conditions.

Its new transistorized electronic speed control is calibrated by a tachometer for 24 fps sound and for all filming speeds from 2 to 64 fps. You can reverse drive at all speeds.

Remote control can be handled by radio or photocell. The unique mirror shutter system provides 100% of light to the film and the viewfinder.

The 60 cycle sync generator is custom-calibrated to the Uher Pilotone.

This professional, solid state tape recorder has a built-in sound synchronization for motion picture cameras.

It has an interruptable automatic photo

electric level control... interruptable or load filter... test button for pilotone level test button for battery condition... monitoring both straight and off tape... continuous stroboscopic speed control... built-in monitoring speaker... and adjustable playback and record equalization (CCIR or NART). Together, you have an ultimate weapon against staid and still photography. It offers you matchless maneuverability and versatility in sight and sound.

For complete information on the Cinema Beaulieu R16B Auto Electric Eye Camera and Uher 1000 Pilotone recorder, write Cinema Beaulieu, 921 Westwood Blvd., Los Angeles, California 90024.

CINEMA  **Beaulieu**  **Uher**
by Martel

The ones the professionals tell about

Business barometer

er a slowdown in the spot boom in August, business began humming again in September. The August figure would have been satisfactory under "ordinary" conditions. It was 6 per cent above the previous year. But considering the blistering pace of the late Spring and early Summer, it was a letdown.

h September 20.7 per cent above last year, the month was a '68 record in terms of percentage increase. The previous record month was June, when spot leaped 18.4 per cent above '67. May, June and July were all above 15 per cent.

o significant is the fact that September is a leading indicator of Fall business, which means that it ought to be very good. Last year September was the worst month for spot, with a decline of 10.2 per cent from '66.

September spot increase brought the revenue total to \$80.3 million, as against \$66.5 million last year. Compared with August, spot rose 25.7 per cent, according to the "Business barometer" panel of reporting stations.

medium and larger stations performed better than the smaller stations and the medium stations did best of all. The latter's performance is in line with patterns shown in the previous months.

stations billing under \$1 million reported an increase of 7.5 per cent for spot in September compared with last year. Outlets in the \$1-3 million category rose 23.1 per cent. Those in the over-\$3 million group showed an increase of 20.2 per cent.

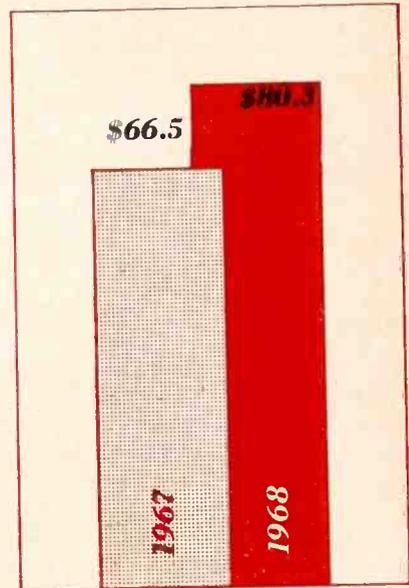
September is the fifth month the medium stations have shown the largest percentage increase over last year. The other four months they were second. The larger stations were first once (in March), second four times, third four times. The smaller stations were first three times, second once, third five times.

for the first three quarters, overall spot billings total \$627.7 million, compared with \$605.4 million for nine months last year. This represents an increase of 11.1 per cent.

here appears nothing in the wind that portends any serious problems with the economy. Third quarter profits have been high and auto sales are helping to bolster consumer spending levels. Worries about a serious recession were cooled recently by soothing words from the National Association of Credit Management.

next issue: local and network compensation figures for September.

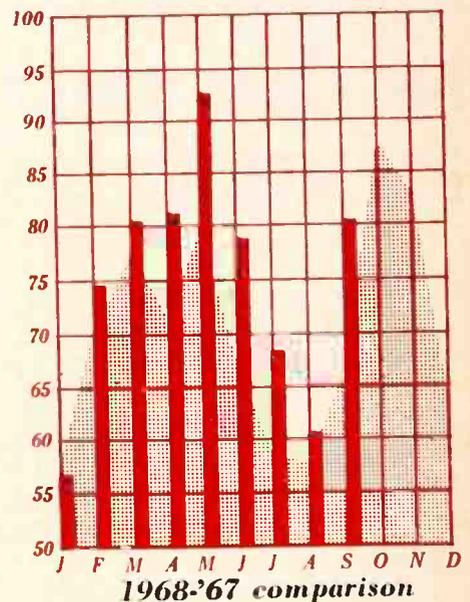
NATIONAL SPOT



September (up 20.7%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+ 7.5%
\$1.3 million	+23.1%
\$3 million-up	+20.2%



1968-'67 comparison

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

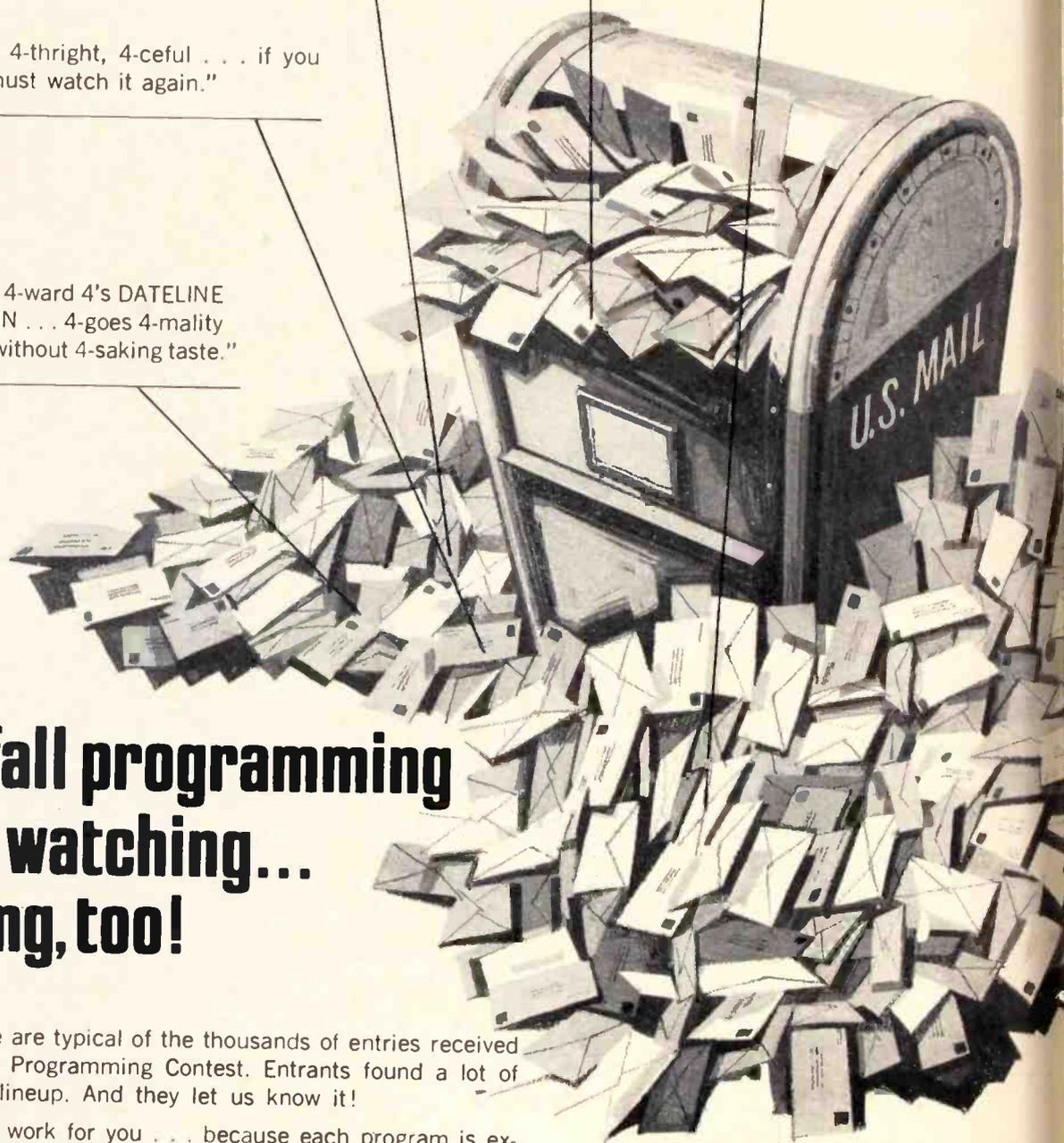
"MURL DEUSING SAFARI . . . wonder how this program happened . . . 4 those who brought such splendor into our home, we wish the best."

"MURL DEUSING SAFARI . . . 4-ceful photography . . . 4-eign environments . . . 4-ged into documentary 4-m . . . 4 acquainting one with the world we live in."

"DATELINE WISCONSIN . . . 4-mat's perfect . . . in-4-mative, 4-ceful, un-4-gettable yet in-4-mal, too."

"THE INVADERS . . . 4-thright, 4-ceful . . . if you watch it once, you must watch it again."

". . . cheers 4 4-ward 4's DATELINE WISCONSIN . . . 4-goes 4-mality without 4-saking taste."



Our new fall programming has them watching... and writing, too!

Quotes like those above are typical of the thousands of entries received in our Fun with 4 Fall Programming Contest. Entrants found a lot of excitement in our fall lineup. And they let us know it!

That excitement can work for you . . . because each program is exciting in a different way. And each can effectively carry your message to Milwaukeeans . . . who Look Forward to WTMJ-TV for interesting, stimulating programming. For details contact our representatives: Harrington, Righter & Parsons—New York • Chicago • San Francisco • Boston • Atlanta • St. Louis • Los Angeles.

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

WTMJ-TV



among the interns

is the broadcasting industry lost its glamour? James G. Hanlon, of Continental Broadcasting, Chicago, thinks it has and that this is why it's becoming harder to attract students into the field.

Hanlon chaired the Internship Study Committee of the Broadcasters' Motion Picture Association, the purpose of which was to help BPA members develop more internship programs and expand the ones now in existence. Broadcasters should exercise a higher degree of professionalism in their recruiting and training practices," said WGN Continental's Hanlon. "Internship programs are considered by many personnel authorities to be one means of accomplishing this goal."

The committee, in a study published by the BPA, found that college students around the country are turning over temporary and part-time positions at many of the more "progressive" radio and television stations. Most of these positions are part of an internship program established by the station and a nearby college or university.

Depending upon the individual program, the student may either observe station operations or he may be involved in a variety of jobs. Some stations give students a chance to write, to direct and to work in production. Some students get paid for their work, while others get academic credit. A few get both.

National study. The BPA conducted the study on a national basis. The entire station membership of the Illinois Broadcasters Association was surveyed, as were key executives of the Council for Television Development, an organization of various broadcasters fighting proposed limitations on station ownership.

Other stations and groups were selected on a limited basis. The BPA received replies from approximately half of the stations surveyed. Most of the stations not responding were in small towns or were small operations in big cities. BPA assumed they have no intern programs.

The stations that do have intern-

ships fall into two categories—those that have a formal arrangement with a school involving credit and those that offer a salary without credit. A third category was stations that have no intern program but hire students for part-time or temporary employment to give them experience.

Twelve respondents offer credit for their programs. Two of the biggest are the Westinghouse Broadcasting Co. and WGN Continental.

At Westinghouse, interns who perform on a high level have a chance for fulltime employment after graduation. Twelve to 14 students work in several different departments of a station during the Summer, and become involved with station problems and projects.

At WGN-AM-TV Chicago, affiliated with WGN Continental, 49 students from four colleges have served in the intern program. Each year, 16 students fill actual working positions. They each receive \$65 for a 40-hour week and, depending on the school, a certain amount of academic credit.

WFLD's version. One of the most extensive intern programs is undertaken by WFLD Chicago. It accommodated 14 to 28 students per year as creative assistants in production, news and remotes, but the station is modifying the program. Four of WFLD's interns moved into permanent staff positions.

One of the oldest intern programs is sponsored by Wometco Enterprises. For the past 15 years, about 10 students per year from the University of Miami have been working at WRVJ Miami. They spend half their time learning, half in productive work, and get two or three academic credits, depending on the number of hours worked.

Individual needs of the students are important in making assignments at WOOD-AM-FM-TV Grand Rapids, a Time-Life Broadcast Inc. station. Two students per year are involved at the WOOD stations.

After spending a short time working and observing in each department, the intern is placed in the area he is most interested in. The interns, University of Michigan students, are

salaried and receive three credits for their work.

Two other Time-Life stations have intern programs, but they do not offer college credit. They do, however, provide a good background in all the areas of broadcasting. At KERO-TV Bakersfield, interns start in a training program but are promoted to better jobs.

At WFBM-AM-FM-TV, Time-Life's Indianapolis stations, interns spend a semester in all departments, mostly in observation. If a student chooses to return for a second semester, he is assigned to a specific area, one in which he is interested.

Another of the older programs is run by WHAS Inc. Louisville. They reported that WHAS Radio "pioneered the intern program in this area way back in 1948, when the entire radio class at the University of Kentucky spent a day of orientation with the company's department heads."

The class has since grown too large for this sort of thing, but a formal intern program has been established not only with Kentucky but also with Indiana State University and Hanover College.

Other stations which offer internships with college credit are WBBM-AM-FM-TV Dallas, WKZO-AM-TV Kalamazoo, and KSL-AM-FM-TV Salt Lake City.

Formal intern programs without college credits are also offered at some stations. WAND Decatur has trained some 30 interns in several different areas.

Top journalism schools around the country supply Avco Broadcasting Co. with interns in the news and publicity and promotion fields. Corinthian Broadcasting Corp., New York, trains three students each Summer in the non-technical areas of telecasting at their stations around the country, and WIBW-AM-FM-TV Topeka has a similar program, WAVE-AM-TV Louisville provides a program in the news department for three students each year.

NBC, the only network that responded to the BPA questionnaire, said it doesn't have a formal intern program but does provide a general

(Continued on page 68)

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E^2}{R}$$

$$Eff = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



A CBS Affiliate

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager





*Timebuying services are the catalyst
in the current restructuring
of the agency's media department,
but there's more to it than that*

Y&R's regional negotiators-buyers

Change is the name of the game in the ad business today. At the agency level, the spotlight of change has been focused on the creative operation. But there are probably more fundamental pressures being exerted on the media department than against any other agency function.

The emergence of the timebuying service is the most obvious and dramatic example. However, other developments simmering below the surface have greater long-term implications—the growing complexity of media, the fractionalizing of media, the problems of generating and managing audience and brand

data and the related area of computers, growing client proficiency and involvement in media strategy as a consequence of the need to coordinate multi-agencies and multi-brands, and the need to know more about local markets. And that doesn't exhaust the list.

Late last month, media personnel at Young & Rubicam, New York, were informed of a major realignment quietly underway in the department. It is a revamping designed to meet head-on some of the pressures detailed above, and it is one of two important steps being taken by the department to keep the agency in tune with the fast-moving world of

marketing.

It is also the first major change in the department since its realignment four years ago. And it tackled a problem regarding timebuyers that has been nagging agencies for years.

What Y&R has done is separate the spot tv and radio buying function from other divisions of the department. A Broadcast Section has been set up in the New York office, consisting of nine regional supervisors and five assistant regional supervisors whose primary job is to negotiate and execute purchases of tv and radio station time for all Y&R accounts in the headquarters office. Other offices will be included later.

They are responsible for specific geographic areas rather than specific accounts, though, of course, they perform in line with brand objectives, which are given them by the client service (product) groups. For this purpose, the U.S. is divided into nine regions—Northeast, Mid Atlantic, South, East Lakes, West Lakes, Mid West, South West, North West and Pacific.

Explore opportunities

The new regional specialists do more than buy. They funnel information on specific developments in markets within each region, keep alert to trends and explore opportunities.

Buying for each region is conducted by a regional supervisor. While the regions are divided so that each is roughly equal in activity, five assistant regional supervisors are assigned to regions where there's more action and buying is more complex.

Finally, there are five "purchase service assistants," who are not strictly buyers but who know enough about buying to handle the more routine chores.

The experience specifications of the latter are comparable to a rep salesman's secretary. But these girls are often (and rep salesmen will be the first to say so) highly knowledgeable about buying and can stand in for their bosses in most situations not involving negotiations.

The idea of buying by regions is not new, and there are certainly plenty of buyers in the business who have no planning responsibilities. But

buyers with no specific brand responsibilities—or, to put it more precisely, with responsibilities for buying all brands—are certainly a new breed.

But more important, each regional and assistant regional supervisor is not your run-of-the-mill buyer. They were all either media supervisors or senior buyers, which means they've had planning experience and know the whys and wherefors behind buying requirements.

Initially, Y&R is sinking \$180,000 to \$200,000 in additional costs into setting up the new section. It's estimated that the total annual expense of running it, including salaries, overhead and other expenses, will be about \$900,000.

In time, it's expected that these extra costs will shrink considerably through "settling in," improvements in efficiency and normal turnover. However, they won't ever be eliminated entirely, at least not until some other departmental change comes along.

Does this mean Y&R is upgrading the buyer? Warren A. Bahr, senior vice president and media director of the agency, thinks the question is meaningless.

"The regional specialist is a new kind of job. Y&R's all-media buyers and planners remain doing what they've always been doing. They continue to have brand responsibilities. Only a fraction of these have been taken away—the part that has to do with the actual placing of buys for spot tv and radio time."

Y&R media people are well aware that the new Broadcast Section will be regarded in the business as an answer to the timebuying service.

New buying unit will be the eyes and ears of the media department in probing opportunities and learning more facts about the local markets

It can be argued that the specifications of the regional buying specialist are those touted by the middleman as reasons why he can presumably do a "better" job of buying time. They certainly appear to meet the middleman's claims to buy with superiority—the experience, the professionalism, the pay, the status and the concentrated knowledge of the local market situation.

But, says Bahr, the answer is not as simple as that. The agency, he maintains, would have done what is doing even if the time-buying service had never emerged.

'Conglomerate' markets

For a variety of reasons, Bahr explains, the agency today must know more about individual geographic markets. To the Y&R media director the term "geographic areas" would be more apt. "They're not really local markets we're talking about; they're big, conglomerate markets."

Alan Miller, named to head up the Broadcast Section, was formerly a media group supervisor working on major accounts. He now carries the title of national supervisor.

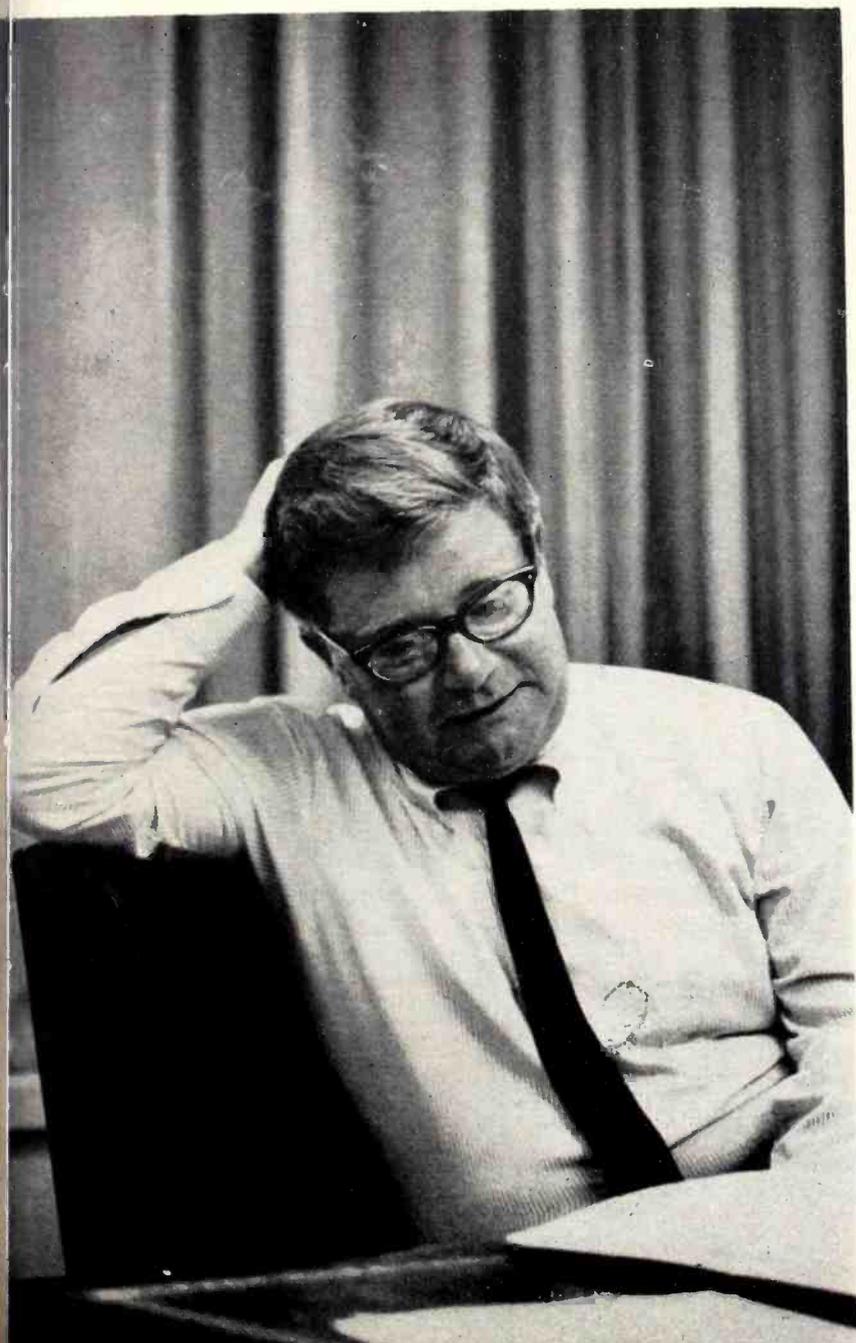
Miller points to the growing use of television by retailers. "This is changing the local market picture. Sears and other retail businesses are coming into tv. These clients represent competition for the same time bought by national brands."

In sum, there's not only more to know about markets but more reason to know it.

Bahr does not deny the middleman is a factor in the decision to upgrade the buying function. "We made our decision quicker because of him." Miller says the timebuying service was a "catalyst."

Nor has Y&R tried to hide its concern about the discounts these services have been able to negotiate. Bahr has warned on more than one occasion about the serious consequences that could result from stations manipulating their rate cards for some and not for others.

Last Summer, he sent a letter to all tv stations asking for information on all "outlets" through which stations may be selling time and data on preferential rates, if any.



The result was an expected across-the-board denial by stations that any discrimination in rates was taking place. However, Bahr felt the letter was worth the trouble, since he informed stations he wanted discounts anyone else was getting.

Later, he sent two of his top executives—Joseph Ostow, vice president of media planning, and Richard Anderson, vice president of media relations (the latter will be replaced by Donald Foote on January 1)—to scout the local station situation in four markets and get some idea of how the then proposed regional specialist concept might fare.

One result of the visits was the conclusion that travel and on-the-scene contact should rank importantly in the regional specialist's roster of responsibilities. However, there is no intention to bypass the station rep.

One benefit of face-to-face contact with station personnel will, of course, be to smooth the process of negotiating for time with reps.

Bahr leaves no doubt that negotiation, in the broadest sense of that term, will be a major function of his buying team. He doesn't care who the station deals with in its business of selling time, but he makes clear Y&R intends to get the same discounts for comparable purchases that are garnered by timebuying services or anybody else.

As Y&R buyers become increasingly familiar with competitive realities and the ins-and-outs of rate cards in each market, Bahr is convinced they will be able to do just that.

Bahr is not impressed with the accomplishments of the timebuying services. Their claims about getting lower rates are only evidence to him

(Continued on page 57)

New Y&R Broadcast Section of regionally-assigned buyers is headed by Alan Miller, top. Senior vice president and media director Warren Bahr says new unit is response to many changes taking place at local level.

Wyse Advertising is a Cleveland ad agency which has found happiness in New York.

The agency opened its New York branch 18 months ago and has increased its billings by \$5 million in that time.

Though Wyse is not the first out-of-town agency that has felt New York is the place to be, its relatively small size puts it in a class by itself.

Other shops such as Needham, Harper & Steers; Tatham, Laird & Kudner; MacManus, John & Adams; Bozell & Jacobs; and Ross Roy have shifted their emphasis to advertising's capital either through mergers or by beefing up their New York offices. In any case, the trend is perfectly clear.

The move to New York for an agency of this size is not very common. According to Lawrence Wassong, vice president and director of client services, and co-director of the New York office, the agency now bills \$10 million.

Why the move?

Wyse made the move, according to Wassong, "because Marc Wyse, our president, felt the agency had expanded all it could in its 16 years in Cleveland."

The move east held several promising advantages for the company.

Locating in New York would put them in the center of the greatest talent pool in the world, and they would be close to the finest production facilities.

Since New York is the headquarters of so many companies it is a natural place to be if you want an office close to new sources of business.

Wyse had contemplated the move for some time when Herb Lubalin, creative director for Sudler & Hennessey, New York, told his friend, Marc Wyse, that Sudler wanted to fold its consumer advertising division.

Sudler had four consumer clients at the time: the CBS Radio Network, Swiss National Tourist Office, Swiss Industries Group, and General Electric Textolite. Wyse picked these up, along with four Sudler employees, and set up their new base.

Shortly after the office was opened, Wassong and Richard Voehl joined the firm. Wassong came from Doyle Dane Bernbach where he was an account executive on American Airlines. He had also been an account executive with BBDO on Campbell Soup. Wassong was put in charge of client services.

Voehl took over the Wyse creative department. He had previously been at Daniel and Charles and Benton & Bowles as an art director.

At this time, the New York office began to take on new duties and responsibilities which paved the way for the agency's growth and expansion. Most of the media buying is done out of New York—not only because New York is the center for media activity, but because finer media buyers are available to round out a staff.

More than half the staff of the New York office, which has now grown to 21, are creative people. Each specializes in a particular medium—television, radio, or print.

The majority of the creative work for both offices comes out of New York. Only one account, a small one, is handled entirely out of Cleveland. Wassong explained that the Cleveland staff is composed of general creative people, while New York has the specialists.

The exception to this format is Lois Wyse, wife of the agency's president and a copywriter to whose credit goes the slogan, "With a name like Smucker's it *has* to be good."

When a prospective account is being worked on, Mrs. Wyse will fly to New York to assist in the preparation. If it is a Cleveland account, she takes the program back for presentation.

This commuting is not as difficult or troublesome as it sounds, Wyse people say. The Cleveland office maintains a three-bedroom suite in a town house, while visitors to New York stay at a suite at the Regency Hotel. Flying time between cities is a little more than an hour and a half.

Top executives make trips between the offices two or three times a week. In between, a direct telephone line connects them.

Says Wassong, "We find this ar-

angement no more difficult than working with an office in another part of the city. The expense of flying is more than made up for by the benefits of a central creative department, and an office in New York.

He may be right, for in the months since the agency opened, accounts such as Angostura-Wupperman, R. J. Reynolds Foods, Endo Consolidated Foods, Longchamp United Jewish Appeal, and Li'l Abn and Mammy Yokum restaurants have joined the agency's roster of clients.

Wassong is proud of the range of clients the agency has. "This diversity keeps the creative spark going. If we had to sell 100 brands of cereal we could never be as good."





Wyse West, media director at Wyse.

Wassong added that no account is so large it jeopardizes the agency. "We can pace our growth and not worry about losing an account that might be responsible for half our revenue."

Because some of the accounts are small, about 40% of the agency's billings are by fee.

A strong knowledge of marketing and a fresh insight into buying by Wyse has helped several companies make substantial gains.

Perhaps the most familiar of these is the campaign for Smucker's jams and jellies which began eight years ago. Smucker's original budget for advertising was \$77 a week. When they came to Wyse their annual sales were \$10 million.

Smucker's uses advertising mainly to gain distribution. Their product is well accepted by the public but not available everywhere a consumer might look.

After creating the Smucker's slogan, Wyse went into tv with it. Sales grew slowly at first, but today Smucker's has sales of \$40 million annually and spends almost \$2 million yearly in advertising, most of it in network tv.

Some of its work for recent clients displays Wyse's involvement in areas that go beyond the creation of advertising.

Better break for bitters

Angostura-Wupperman, manufacturer of Angostura bitters, controlled 95% of their market when Wyse picked up the account last year. The market, however, was very small; bitters are used in mixed drinks and only a few drops at a time. Sold in eight-ounce bottles, the product lasts an exceptionally long while.

Wyse developed the idea that the bitters could be used as a seasoning in cooking. A campaign was developed along those lines, including a write-in offer for a free cook book. Today, sales have increased considerably, says the agency.

Another product is a face cream that is one of the largest selling brands in England and France, and will soon be marketed in this country.

Wyse developed the packaging de-

(Continued on page 64)

Richard Voehl (l.) and Lawrence Wassong, co-directors of the New York office.



A little guy comes east

*Wyse Advertising
of Cleveland shows how
to make it (quickly)
in New York*



Chicago riots (middle photo) set off attacks on tv. Coverage of trials of James Earl Ray (top), Sirhan Sirhan will be affected by 'Reardon Report.'



1969: year of harassment for tv news?

The new president of the Radio-Television News Directors Association is afraid the answer is yes

By EDDIE BARKER

What is ahead in 1969 for the broadcast newsman? This is not an easy question to answer. At least not in terms of *what* it is that awaits us. But in terms of 1969 being a "high water mark" in one form or another—that seems a certainty for the television and radio broadcaster.

In checking with news directors around the country, the almost unanimous response to the question of "what's ahead?" brought the response that the sledding is going to get rougher before any real smoothing out.

One news director summed up the prospects for 1969 as, "The Year of Harassment." He may have a point. Most news directors in the Radio-Television News Directors Association are concerned over the actions of the new Congress. And, since the FCC normally reflects the mood of the Congress, we can expect little or no help from the federal governing body.

Aside from the push for stricter controls on the industry, the other obstacle we face is the possible implementation of the Reardon Committee Report, which affects coverage of court trials, as adopted by the House of Delegates of the American Bar Association somewhat earlier this year.

The findings of the President's Commission on the Causes and Prevention of Violence will surely have an effect on the attitudes of legislators and laymen toward television. In the recent hearings of the commission in Washington, there were few witnesses or commission members who rushed to the aid of the broadcast newsman.

What has brought about this new series of dilemmas (or the continuance of old ones)? Why is it that as we move toward more sophisticated coverage of the news, we find ourselves facing an ever growing battery of critics whose broadsides seem to have a far more caustic effect than those of critics of just a few years back?

What lies ahead for those of us with the camera who seek to "tell it like it is," and let the chips fall where they may? Who is it that

A TRIBUTE TO BILL McANDREW

by Reuven Frank, President, NBC News

rise up as the Great Defender
e broadcast journalist and bring
ascals to law who seek to en-
us with the soft but strong
is of legislation and regulation?
answers to these questions are
simple.

he year now closing presented
country and the newsman with
eries of happenings that taxed
men at both the network and
station levels to the utmost.
assinations, riots and demonstra-
became commonplace. And
ision did its usual yeoman-like
of reporting what happened.
nd then, in the closing days of
Summer, came the Chicago story
its aftermath. The tables were
ed and television, rather than
g the reporter of the action in
streets and the convention hall,
ame instead the focal point of
erage itself. The result was a
nd of charges and counter-charges
to this day remain largely un-
olved.

Daley didn't help

he confrontation between the net-
ks and Mayor Daley has, rightly
wrongly, tarnished the television
s image in the eyes of many
wers. Time must pass before that
ish is erased. The Chicago story
probably be the overriding re-
embrance of 1969 so far as tele-
on news is concerned.

he days when television chalked
some of its finest hours, in the
verage of the King and Kennedy
uths and subsequent events, are
veniently brushed aside in the
nds of television news critics. They
in Chicago the perfect oppor-
ity to move in on the medium,
en resistance is much less than it
uld have been prior to August,
68.

Television news, in the minds of
me, is in a particularly vulnerable
sition today. Many news directors
the first real signs of trouble
ming soon after the new Congress
pvenes. The general concensus is
at we can expect a pretty thorough
ing over in the first session of
e 91st Congress. So, the primary

(Continued on page 58)

The late Bill McAndrew was in
his 30s when he came to New
York in 1951 to take over as
director of television news for the
National Broadcasting Company.

He had been the man in charge
of the NBC-owned stations, radio
and television, in Washington. Be-
fore that he had been variously
managing editor of a trade maga-
zine, a wartime government ser-
vant (which he hated), and one
of the earlier broadcasting news
executives, associated with some
of its first great names and major
achievements.

He had been known as some-
thing of a boy wonder in those
days. After he came to New York,
he united NBC's radio and tele-
vision news
departments,
gained a vice
presidency and
then an execu-
tive vice pres-
idency. And
when NBC
News was
granted divi-
sional status,
he became its
first president.

From the
outside it all
sounds like a
noteworthy
but not un-
usual success
story for the broadcasting indus-
try—a bright, knowledgeable,
hard-driving man who knew what
he wanted and got it. But that's
not how it was at all.

This man was so shy that a
public speech was for him a
physical ordeal. He worried more
about right and wrong than about
anything else, including his own
career. His chief operating prin-
ciple was loyalty to subordinates.
And he could get some of the most
unlikely people to do things for
him they would do for no one
else. He was affable and gentle
and when with someone he liked
he would spend all night talking

about everything under the sun.
If he liked you, he teased you,
and his favorite weapon was your
middle name.

It is hard to explain to strangers
why he succeeded; it is very im-
portant that he did. At the forma-
tive time of television journalism
he was one of those, perhaps the
chief one, who decided that it was
to be journalism before anything
else. Those years are far behind
us, and what was once a conscious
decision seems now like a truism.
You have to go back that far to
realize that it isn't.

We were beset then as now on
the one side by the social engineers,
politicians, lawyers, believers, who
wanted it to serve the noble prop-
agandas—and

on the other
by the experts
in the medium
who thought
in terms of its
criteria of ef-
fectiveness.

Bill McAn-
drew believed
instead in
news as it is
practiced in
the United
States. He
made this be-
lief work not
by broadcast-
ing large state-

ments and high-sounding instruc-
tions, but by constant involvement
in the daily processes which
brought it about.

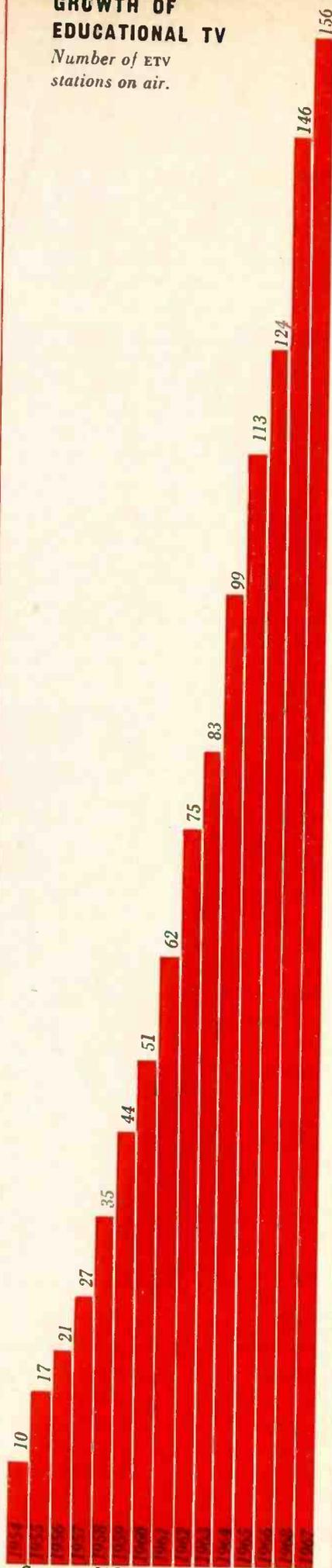
He recognized before most peo-
ple how important television news
was to be. I can remember him in
the early Fifties exhorting little
groups of friends and associates
about it, when to most journalists
it was either a novelty or a
nuisance, and long past the hour
most of us would rather have been
in bed.

It is an irreversible fact of
American history that he saw it
through. That was his real suc-
cess.



GROWTH OF EDUCATIONAL TV

Number of ETV stations on air.



Source: 1954-66, Carnegie Commission; 1967-68, FCC. December 31 each year; '68 is July 1.

Nobody yet has come up with a definition of the purpose of educational television that will satisfy all interested parties. But whatever ETV is, there's more of it around than ever.

More than 150 ETV stations are on the air after a decade and a half of growth that hasn't faltered. In addition, the amount of programming per station has continued to climb. And this despite limited funds for programming and equipment.

The first problem with defining ETV's purpose is the name itself. Even the ETV people aren't exactly happy with it because it seems to suggest the schoolroom and thus doesn't represent a broad enough scope. However, they're not *that* unhappy; after all, education is really more than formal instruction. It's learning about the world in the broadest sense, and what's wrong with that?

Finally, since the name "educational television" seems to have stuck, the ETV people are prepared to accept what would be too much trouble to change.

One aspect of the problem is whether ETV should be solely an instructional medium or include general programming, too, and if so, what kind?

A broad-brush answer was offered recently by Frank Pace, head of the Corporation for Public Broadcasting, in an address in New York to the TV Stations, Inc., seminar.

Pace said, in effect, that public broadcasting (the term is coming into use to mean general-appeal ETV programming) is public service with an entertainment flavor while commercial broadcasting provides entertainment with a public service flavor.

A more specific definition is found in the report of the Carnegie Commission on Educational Television, which included under the heading of public television "all that is of human interest and importance which is not at the moment appropriate or available for support by advertising and which is not arranged for formal instruction."

Both approaches seek to draw some kind of line between the commercial and educational media. There's another way of saying it: How can the two live together?

Commercial broadcasters are by no means agreed on the role of ETV. Many feel that, instructional television aside, commercial tv has the resources to provide the cultural and documentary programming called for by the intellectual community and has been doing a good job in those two departments.

There is undoubtedly, in addition, the fear in some markets that the competition of public television will take some of the audience away from commercial tv.

But there is plenty of support for public tv among the profit-making sector of the broadcast industry. And it is more than vocal. It's been estimated that in the past 15 years about \$20 million in cash and equipment has been given ETV by commercial broadcasters.

Most of it comes in cash

This estimate was made last Summer by Dr. Robert L. Hilliard, chief of the Educational Broadcasting Branch of the FCC, in a talk before a tv workshop held at the University of Maryland.

Dr. Hilliard figures that 60 per cent of the contributions were in cash and the rest in equipment and services. He said that about one-third of all ETV stations on the air have received financial help, while about two-thirds of them received the other types of aid.

The FCC officer also pointed out that early commercial tv demonstrations of the value and need for instructional tv were a major factor in the FCC's setting aside 242 non-commercial channels in its 1952 VHF-UHF allocation table.

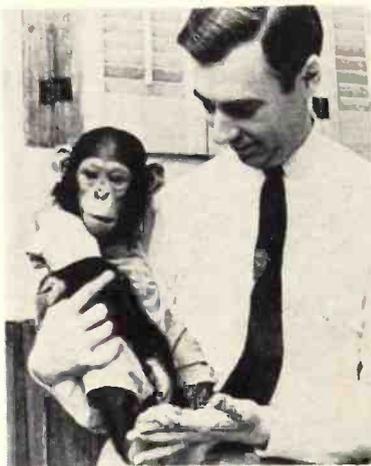
He noted in particular the experiments in instructional tv by WEWS Cleveland back in 1948, and the station's courses for college credit, first in the nation, in 1952, under the direction of Western Reserve University.

President John F. White, now
President of NET.

The question of instructional vs.
entertainment tv is pretty academic at this
stage, what with the federally set
FCC. There is the further fact
that the bulk of programming on ETV
is general or "public" in nature.

The latest complete figures avail-
able, based on 1966 information,
showed that 57 per cent of all ETV
programming was general. This data
was based on a census of ETV stations
to which they were queried about de-
tails of their programming aired dur-
ing the week of April 17-23.

The study was done under the
auspices of the National Association of
Broadcasters' National Instructional
Television Center (NIT at that time



was called the National Center for
School and College Television) at
Bloomington, Ind.

Called "One Week of Educational
Television," it was the fourth in a
series done for NIT by The Morse
Communication Research Center at
Brandeis University, Waltham, Mass.

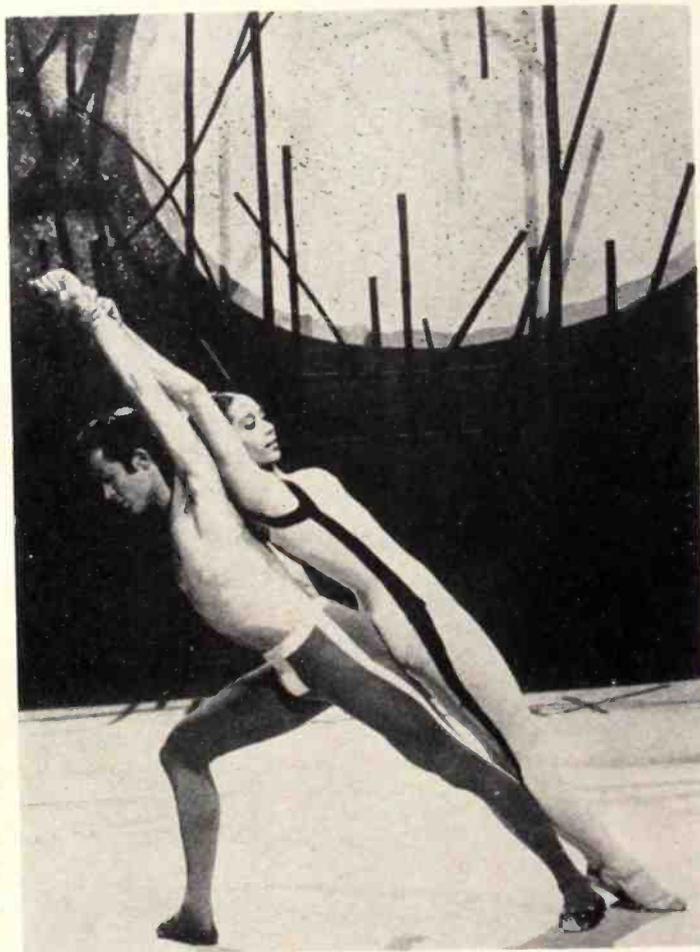
The series was repeated this year,
sponsored by NIT and NET but done
by the Institute of Communications
Research at Stanford University un-
der the direction of assistant profes-
sor Don Coombs. Covering 148 sta-
tions' programming during the week
of May 6-12, the complete census
data will be published sometime in
January.

A few facts were learned about the

(Continued on page 61)

*With outside help and
inside determination,
educational tv
has carved out niches
in the local and
national scene*

**ETV,
you've
come
a long
way**



*Most common categories of
"general" programming on ETV
are illustrated by NET shows.
Arts rank first (bottom),
children's programming second
(middle), public affairs third
(top photo is of show on the
boom in beauty products)*

*Commercials producer
TeleVideo supplements
bases here and abroad
with liaison men from
Nigeria to Hong Kong*

Assignment: the world

(Goldwasser's precipitous departure had been occasioned by the trouble in Nigeria.

Nothing unusual is happening as far as TeleVideo is concerned. Darting around the world on commercials assignments is normal procedure for TeleVideo's director-producers, among them the company's president, Andre Moullin.

They have plenty of bases to touch. Beyond studio operations in New York, Los Angeles, Chicago and Toronto, there's a Paris facility,

Rue Marbeuf just off the Champs Elysees, headed by the young director-producer Christian Gandon.

But beyond these bases, Moullin has set up in the past couple of years a network of liaison men around the world, a score of them in as many countries, from Greece to Hong Kong.

Having a man in most spots where it is likely a commercial might be made facilitates film-making. "We've never encountered any serious difficulties anywhere," Moullin remarks.

Thus aided, TeleVideo directors have ranged abroad last year, shooting Olympic Airlines commercials in Greece, Winter Olympics Coca-Cola commercials in Grenoble, France, and Hoover commercials also in France (for French tv)—not to mention Olympia beer commercials on the West Coast.

This year in South America TeleVideo filmed Coca-Cola commercials in Brazil and Colombian coffee commercials in—where else?—Colombia.

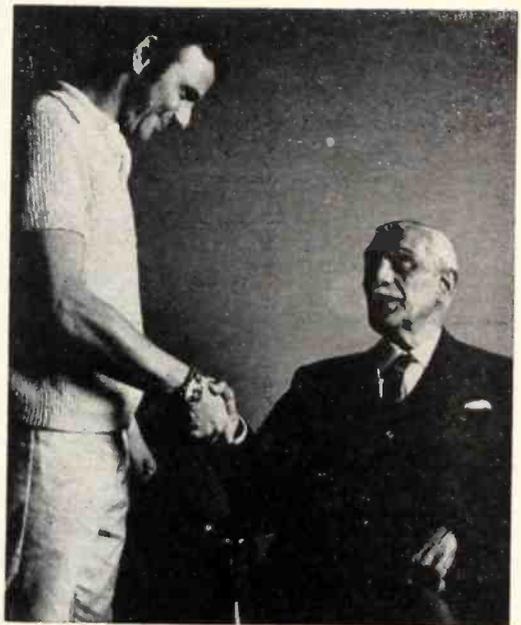
(Continued on page 66)

Symptomatic of the galloping internationalization of tv advertising these days is the globe-girdling production gait maintained by TeleVideo, the international commercials studio headquartered in New York.

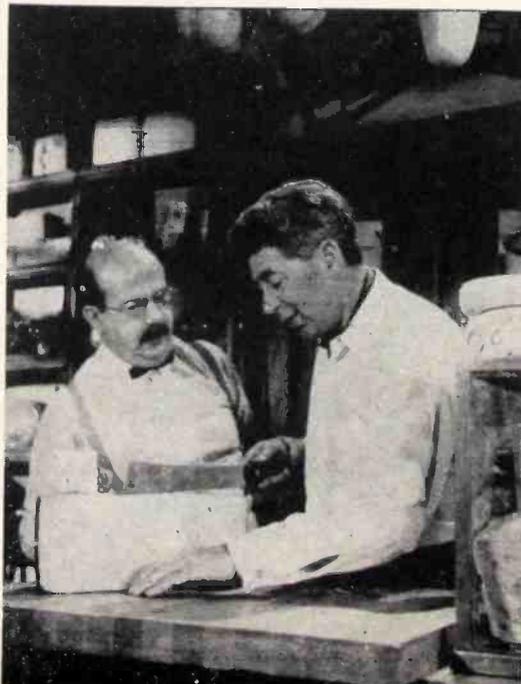
• Item: Earlier this Fall, 40 miles south of Paris, inside the Renaissance chateau of Fontainebleau, a lean, distinguished-looking Frenchman with balding head and weathered face paces beside a camera trained on a sunken bathing pool.

Jacques Letellier, one of TeleVideo's 10 director-producers, is filming a bathing beauty for Calgon, via Ketchum, McLeod & Grove.

• Item: At about the same time, streaking skyward from the airport at Lagos in Nigeria, a transport plane carries TeleVideo director-producer Larry Goldwasser homeward. Goldwasser had caught the plane just in the nick of time, after a rush in from the boondocks where he and director of photography Gayne Rescher (latest feature: *Rachel, rachel*) have Rite Cola and D'Arcy Advertising.



On location with TeleVideo. Above, Jacques Letellier in France for Coca-Cola; above right, Marty Goldman with Karloff in London for Ronson; right, Larry Goldwasser in Italy for General Mills; far right, Frank Herman in Rome for Buitoni.



The dilemma of ABC

previously noted here. ABC has a peck of trouble—not only with new shows but with some shows it was recently forced to renew. The first ratings call for action and soon, before advertisers abandon weak shows and stations defect. The analysis is easy enough but the solutions are evasive.

Traditionally, the mainstays of ABC have been Lawrence Welk and *The FBI*, which appear to be indestructible. ABC movies do well. *Bewitched* continues to hold its own and *Of The Giants* appears to be the best of the network's new shows making at least Sunday night solid. *Let's Make The Brides* looks OK too.

Certain strategic programs, *The Newlywed Game* and *Dating Game*, have low budgets and their audiences are small enough to make them good advertising buys. *Hollywood Palace* is another program which has a proper balance, despite disappointing ratings.

Sometimes sound clues can come from bad mistakes. Like anyone with hindsight condemns the decision to cancel programs that later fail, it is forever necessary to re-examine the old adage in show business that the best judge of a program is only half right. Certain shows look good on paper but don't work later. Others have an ingredient that throws good features out of perspective. Somehow the actor doesn't fit the vehicle—lots of things beyond any one man's control can happen. When failure comes, the best advice is to forget wishful thinking and take action as fast as possible.

High on the list for instant execution are those shows which after a month, have a share at 20% or less. If 20% is the target, certainly 20 or less is a disaster. In this magic list are *The Don Rickles Show*, *Felony Squad*, *Gas Of Will Sonnett*, *The Outcasts*, *Peyton Place*, *Journeys to the Unknown* and *That's Life*.

Crowding this group for honors—between 20% and 25% share—are *The Ugliest Girl in Town*, *It Takes A Thief*, *N.Y.P.D.*, *Hollywood Palace*, *Judd for the Defense* and *Operation Entertainment*. Allow some of these the early morning blues and hope for the best. Pray for ABC's babies. Given so much surgery, it may be difficult for a patient to survive. It is equally difficult to generate so much programming quickly enough to fill the gaps. More agencies might do it. But, where is the supply? Can ABC create the best in its bag more frequently? Possibly they can stretch them a third night, but it is not likely that the network can get more product than that. However, a third night could take care of a host of problems. It is recommended that this step be taken.

Another simple remedy is to expand what works. Lawrence Welk for two hours, for example. Or even *Hollywood Palace*, despite its early low ratings. Or *Operation Entertainment*. The variety format is the easiest to expand. This would offer more minutes to advertisers at reasonable rates, and the viewer would adjust to the increased time with little effort. As a matter of fact, the *Wark* show could be expanded horizontally. His production is relatively simple, and it obviously works.

A still more realistic approach is to borrow from the

daytime, as *The Newlywed Game* and *Dating Game* were chosen. *Peyton Place* at its peak proved that a serial could work. The trouble with *Peyton Place* is that it changed actors. The secret of this format is that the actors become real in the eyes of the public and in their own eyes. *Peyton Place* was created as a nighttime show, when it needed a daytime producer. This type of show really grabs a viewer and could easily hold up on a five-nights-a-week basis.

If ABC should decide to go that route they have a real beauty available—*Dark Shadows*. This is the damndest daytime show ever seen. It is sexy, weird, ghoulish, sadistic and real gone camp. There is no reason to doubt that it has the potential of a nighttime hit. It is wasted on kids and women. Wait till the old man gets a glimpse of Caroline or the Mate. Zap!

Same thing goes for the participating shows. They can be produced in bulk order and have the same continuity of interest. Theoretically, *The Dating Game* and *Newlywed Game* are projectable five times a week. Plenty of these shows are available.

One thing appears conclusive in this exercise. ABC is not like NBC or CBS. They represent a change from the ordinary. ABC can mean a chance for a limited budget advertiser to get into television on a low cost-per-minute with enough circulation to make the buy valuable. If they priced the way the two majors price they could not make out. Hence the radical approach to programming.

The other avenues open to ABC are foreign shows,



"Land of the Giants": best of the ABC bunch?

which are extremely limited in terms of suitability to an American audience, and sports. It is increasingly evident that sports in primetime can compete with major programs. If there is one thing that ABC has demonstrated, it is strength in sports. The Olympics have been well presented. It is only logical to assume that there will be more sports available for primetime.

The last choice is specials that take a whole night, like *Africa*. ABC can cover much of its schedule with specials, and make a good dent in the competition. There are plenty of companies that want specials. ABC can supply them more easily than the others.

The sum total of all this is that ABC has such big problems that normal answers won't apply. The thinking has to be unique. In order to survive, they must experiment boldly. If they don't, look for big basement bargains on the run of ABC's normal schedule.—J. B.

Film/Tape Report

TASTE—AND TESTING

With the skyrocketing rise in the cost of making tv commercials, the market for the test commercial is burgeoning.

At the center of the field of test commercial production is Pegart Productions, an outfit set up a year ago by the successful tv actor, game show host, and commercials spokesman, Art Fleming.

Host of NBC-TV's *Jeopardy*, Fleming is involved in the production of a wide range of test commercials, industrials, and sales presentations. Since a week's supply of *Jeopardy* is taped in the two six-hour sessions, Fleming is clear to spend the rest of his time putting together Pegart product.

Casting the test commercials poses no insuperable problem. Fleming knows the town, knows just about every talent in the business, and can land them with a quick telephone call.

Fleming, a strapping, six-foot-three, runs Pegart with the help of his wife, Peg, who as Peggy Ann Ellis sang with the Dorsey bands and was featured on Broadway in the long-running *Best Foot Forward*. (Later Mrs. Fleming played in television's first soap opera, *The First Hundred Years*).

Working now with Pegart Productions as a director is the comedienne who was the star of *Best Foot Forward*, Nancy Walker.

Also working with Pegart on test films are tv writer Warren Summerville, director Clarence Schimmel, and the veteran producer and director Casey Allen.

Pegart is geared to do finished commercials, but prefers at this time to work in the test commercial area for agencies.

"In these days of the profit squeeze we believe we can turn out quality work at savings," Fleming says. "We just don't have the overhead others do. We don't have to keep big studios and production people on the payroll. When we need them, we go out and get them—and we get the best.

"When you're building a company," he adds, "you have to make sacrifices. In 10 years, our prices

may be as high and perhaps higher—than anyone else's."

Pre-planning is the key to economy of operation for Pegart. The studio maps out all moves before beginning to make a test commercial.

Pegart has made a wide range of public service films for *Guideposts*, four-and-a-half minute dramatizations of stories taken from the widely-circulated magazine.

Currently, for an investment concern, Pegart is doing a 10-minute



Pegart's Peg and Art Fleming in a commercials editing session with John Lewis of *Ross-Gaffney*, where Pegart edits.

sales film that will be distributed in five different language versions to 55 countries.

Also working with Pegart are cameramen Jerry Kalageratos, who has worked with Fellini; Ken Talbot, British cameraman of *Born Free*, and Peter Winkler.

DEBBIE-FILMWAYS-NBC DEAL

In a deal comparable to that between Doris Day and CBS, Debbie Reynolds, Filmways and NBC concluded a joint multi-million dollar production venture which links the three of them.

Miss Reynolds, through her Harmon Productions and Filmways, will star in a situation comedy about the wife of a sportswriter to be presented on NBC during the 1969-70 season. NBC will also make funds available to the Reynolds-Filmways group for other projected tv series.

Filmways will finance the production of four feature films over two-year period, some to star Debbie Reynolds, which her company will co-produce. Executive producer of the series is Jess Oppenheimer who credits go back to *I Love Lucy*.

PEARL AND JOAQUIN

Pilot for *The Minnie Pearl Show* is now in production at 20th Century-Fox Tv, with veteran comedienne Minnie Pearl heading the cast along with Stubby Kaye. The hour pilot is being co-produced by Jack Elinson and Norman Paul.

Twentieth-Fox is also completing *Joaquin Murieta*, a 120-minute movie being made for NBC-TV's *Wednesday* Premiere series. Filming of the story of the legendary Mexican-American hero is now going on in Durango, Mexico, with Ricardo Montalban in the title role.

It's the 20th Fox-TV co-production with V-R Montalban Enterprises with Aaron Rosenberg as executive producer.

THE SERENE DEAN

Henry Jaffe, dean of the independent tv producers and packagers and longtime mastermind of the *Best Telephone Hour* series, is currently stretching out to embrace a wide range of activities in the performing arts.

Now wrapping up the filming of a play for the *Hallmark Hall of Fame*, Jaffe also has two Pinter plays running off Broadway and is at work on a Christmas special called *Introduction to Fenwick*.

The serene dean, who although now in his 60s has recently become a father again, remarked that *Fenwick* is only a beginning. Following the half-hour "Introduction to" the Christmas, there will be the 60-minute *Story of Fenwick* for Christmas '69.

The cartoon character *Fenwick*, it appears, is an elf employed in the well-known North Pole workshop. He has a tendency to do things topsy-turvy.

The creation of Joe Schwenk, who wrote the television versions of



B&W TV SET SALES ARE AT A LOW POINT IN HIGH POINT, N.C.

THAT'S WHY WGHP-TV WENT FULL COLOR.

"We didn't want to get behind in our market," explains Chris Shaw, WGHP Business Manager. "We know that every time a consumer makes a major TV purchase in our area, it's a color set. So why continue with black-and-white news and documentary filming when your viewers expect to see color?"

Shaw explained more about the station's switch to Kodak Ektachrome color film and the Kodak ME-4 process. "It was time to go color. Our ABC Network was full color, and coming on with local events in black-and-white would have left us

flat-footed. The Kodak experts came down to help us set up the process. We get all of our Ektachrome films and processing chemicals from Kodak. We've been processing right to Kodak recommendations."

Has color film paid off for WGHP-TV? "It sure has. We've had increased advertising revenue since we went full color. We shoot color spots for local advertisers, too. As far as the quality of the footage we've been getting—it's all good. It's a tough job to figure out what to put on the air."

Shaw tells more about the

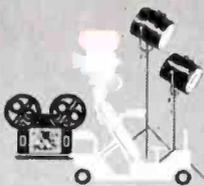
timing of the color switch. "I'd like to say we were first in our market—but we weren't. Actually, each of the three stations here went full color almost simultaneously, without knowing what the other stations were doing. That's an indication in itself that it was time to go to color. Any station that hadn't would have been behind."

Don't let your station get behind. Everyone will be full color sooner or later. Don't be later. Contact Kodak now.

Kodak

EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404—GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312—654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213—464-6131; NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415—776-6055



SALES □ SERVICE □ RENTALS

the **CAMERA MART inc.**

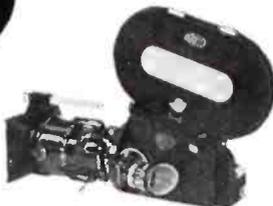
1845 BROADWAY (at 60th ST.) NEW YORK 23, N.Y. PL 7-6977

ARRIFLEX CAMERAS AND ACCESSORIES



ARRIFLEX 16mm STANDARD

Model S camera also available with built-in slate and sync generator. Use with 100' spools or 400' magazines. Simplified film path lets you change magazines in seconds. Rock-steady registration pin movement. Mirror-shutter reflex system.



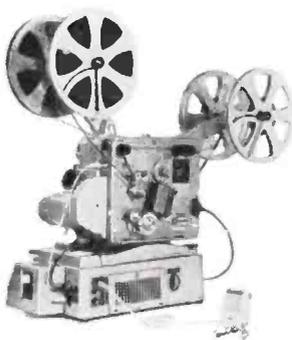
ARRIFLEX 16 BL

Rugged, reliable, versatile, self-blipped sound camera. The professional's camera for quality location sync sound filming. Compact, lightweight. Tachometer, frame/footage counter. Simplified film path, gear-driven sprocketed magazine system. Camera built around famed mirror-shutter reflex system and registration pin movement.



ARRIFLEX 35mm CAMERA

Model II-C incorporates the latest improvements in 35mm reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and synch generator.



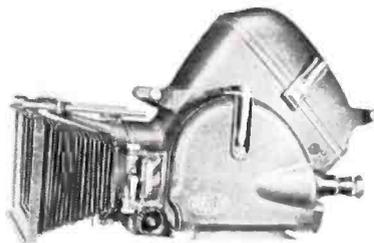
SIEMENS PROJECTOR 2000

Preview type high quality optical-magnetic interlock sound projector. Records 200 mil magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync.



ANGENIEUX ZOOM LENS

provides the widest assortment of zoom lenses available in 16mm, 35mm Arriflex cameras. A varied selection of zoom ranges is available for every need from newsreel photography to the most elaborate studio production.



ARRIFLEX SOUND BLIMPS

For 16mm, 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 1,000' on 35mm). Sync motor, footage counter, follow focus for studio or location. Also available in new fiber glass materials.

All Arriflex and Siemens equipment available for long term leasing.

LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

LOOK TO CAMERA MART FOR EVERYTHING YOU NEED FOR MOTION PICTURE PRODUCTION

Beauty and the Beast and *Cinderella*. Fenwick, in Jaffe's view, is symbolic of much that is going on in the world nowadays, from the Columbia University riots to new methods and technologies from think tanks.

With the two Pinter plays, Jaffe acting as a catalyst in a media cycle the plays, *Tea Party*, and *The Basement*, now running at the East Side Playhouse in New York, were first written for the BBC in Britain, which broadcast them on one of its two networks.

Jaffe had the plays adapted slightly to fit the requirements of theatrical performance, and is now busy setting up new companies to perform them in London and in Los Angeles.

Also in the works for the Pinter plays: a feature-film version, and a tv adaptation that could pass unchallenged onto the U. S. networks.

Jaffe's production for Hallmark is *Teacher, Teacher*, a play about a retarded child, written by Allen Sloan. It will be broadcast on NBC TV on February 5.

Teacher, Teacher is being directed by Fielder Cook, with David McCullum as the teacher. Ossie Davis and George Grizzard are featured in the cast. The identity of the boy who plays the retarded child is at this writing a closely-guarded secret.

Beyond *Fenwick*, Hallmark, and Pinter, Jaffe is also completing another Christmas show, this one a live-action production being made in co-operation with UNICEF, the United Nations Children's Fund.

The program will encompass Christmas celebrations and customs around the world, with Victor Borge playing a featured role.

For syndication by the Bonomo Candy Co. Jaffe is making a series of five-minute mixtures of cartoon and live-action forms called *The Magic Clown*.

For Colgate, he is producing a game show called *The Movie Game*, in which participants and celebrities will vie in attempting to identify players in movie clips.

And in London, Jaffe is producing a feature film with the title, *I Start Counting*. Director is David Greene.

Jaffe (as fully detailed in *The 'supergroup'—new program source?* TELEVISION AGE, June 17, 1968, page 21) is also continuing to produce *A Very Special Occasion*, series of specials for station groups and syndication.

...E GOES BUSHBABY?

Production of MGM's *The Bushbabies*, feature film now being shot in Tanzania, will mark the motion picture debuts of two veterans of American and Canadian television: Robert Maxwell and John Maxwell, producer of *The Bushbabies*, and Trent, director and cocreator, are partners in Velvet Productions. Each has made his mark in television, Maxwell as creator of *Missie* and *Father of the Bride*, and Trent as writer, director or cocreator of more than 500 Canadian television programs, among them *Wojeck*, a series that won at Cannes in 1966. *The Bushbabies* is the first of a long line of movie projects planned by the two.

...OKING IT UP

Spoon With Wry, a half-hour comedy keyed to cooking is being produced jointly by Kragen, Smothers, Fitz and Western Video Productions, which is the newly formed production arm of Hollywood Video Center.

Based on a couple of best-selling, historical cookbooks, the show will feature celebrity guests. Dick Ward, vice president in charge of production at Hollywood Video Center, is executive producer.

...N SON PROTECTING

A Universal City Studios in Los Angeles, production is underway on a feature film that will serve as a model script for a 90-minute series pilot. The vehicle is *The Protectors*, with Van Johnson playing a city detective specializing in crime prevention, e.g., to track down and nab a professional killer before the bad guy makes another hit.

Writer, and co-producer, of *The Protectors* is E. Jack Neuman.

...NERNATIONALIZING

Canada, a New York company, Modern Talking Picture Service, is setting up distribution of its product (the shorts to theatres and to television). Acting as Canadian general manager of MTPS is Lynn Meek.

Meek, together with Richard H. Peters, vice president of MTPS' theatre division, made a deal with Victor Ross to distribute the product in Western Canada and with Max Gadel in Eastern Canada.

Advertising Directory of SELLING COMMERCIALS

Associates Investment Co. • Campbell-Mithun



SARRA, INC.

Excedrin "Silhouette" • Young & Rubicam



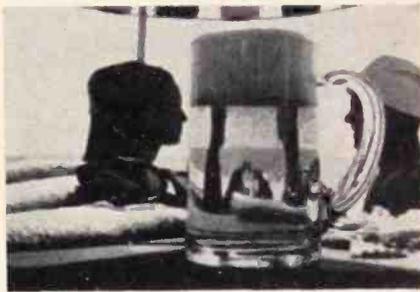
PGL PRODUCTIONS, INC., New York

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODS., Hollywood

Falstaff Brewing Co. • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Cracker Jacks • DDB



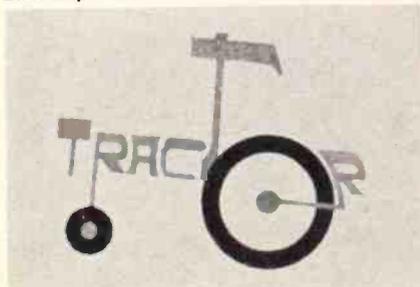
ROSE-MAGWOOD PRODUCTIONS

1st National Bank of Atlanta • McC-E



JAMIESON FILM COMPANY, Dallas

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Gulf • Young & Rubicam



FILMFAIR, NEW YORK

AMOS ON WATER

Again this year, a hard-hitting campaign damning water pollution has been devised by the Federal Water Pollution Control Administration for tv.

Last year's campaign is fresh in the minds of late-night movie addicts: the beauties of the Cuyahoga River as it stinks its way through Cleveland, the glories of Lake Erie shores awash and luminescent with multitudes of rotting fish.

One of the commercials in this year's campaign shows people delighting in finding a place in the sun at clean Jones Beach outside New York—children playing happily, intercut with quick cuts of the devastation wrought by man at other watering places.

Over the pictures runs a narration of some lines from the prophet Amos. With the clinch-line, "and thou shalt die in a polluted land," a cortege of hearses plods across the now empty beach.

The other commercial in this year's campaign shows a Huck Finn type whistling his way through the woods, fishing pole at shoulder arms,

to the sound of Tom Paxton singing a ballad about a beloved river. The boy gets to the fishing spot; finds it utterly ruined, with detritus, debris, beer cans, and other effluvia of industry and leisure.

The films were made for the branch of the Department of Interior by William Jersey of Quest Productions, who made last year's campaign, as well.

The Water Pollution Control Administration is making the two films available to tv stations in 60-second, 30-second, and 20-second lengths. Prints are being sent to 811 tv stations.

Apparently last year's campaign has had a fair amount of play, if the number of letters received by the federal entity are any measurement. Last year's campaign was the office's first use of tv, and it resulted in mail multiplying from 500 letters a month to nearly 3,000 a month.

HONORS FOR SELF

William Self has been elected vice president, television, of 20th Century-Fox Film Corp. At the same time, Self became president of 20th Century-Fox Television, succeeding Richard D. Zanuck, who is also executive vice president in charge



SELF

of production at the parent corporation. Zanuck has now become board chairman of 20th Century-Fox TV.

Self, hitherto executive vice president in charge of production at 20th-TV, is credited with building the tv operation virtually from scratch to the position of major supplier of network tv programming in a few years' time.

This year on network 20th has 11 shows, seven are on ABC-TV: *Land of the Giants*, *Fantastic Voyage*, *Judd for the Defense*, *Journey to the Unknown*, *Peyton Place*, *The*

Felony Squad, and *Journey to Center of the Earth*.

On NBC-TV, 20th has series: *Julia*, *The Ghost and Muir*, and *Daniel Boone*. And CBS-TV, the film company *Lancer*.

CHRISTOPHER AND HOUDINI

Triangle is producing a 60-minute special on the world's most famous magician, Harry Houdini. *Ca Houdini: The Impossible Possibilities* the hour is being written and rated by Milbourne Christopher, famed magician, historian, and tv former.

Christopher will recreate several of Houdini's most classic escapes and illusions, as the semi-documentary traces his career by means of newsreel footage, posters, stills and memorabilia.

Christopher, who owns the world's largest private collection of Houdini's props and materials, recently completed writing a biography of Houdini, to be published in March by Thomas Y. Crowell Co.

Sequences for the documentary are currently being filmed in Niagara Falls, where there's a Houdini Museum, and in New York.

For American tv, Christopher hosted and produced a 90-minute *Festival of Magic*, Garry Moore's *World's Greatest Magicians* for CBS, and magic specials for Jackie Gleason, Westinghouse, and *The Today Show*. He also has done magic shows on tv in Britain and in Germany, and in legit has performed in 64 nations.

ASI ACQUISITION

Audience Studies, Inc., acquires N. T. Fouriezios & Associates, a New York-based marketing research company. The Fouriezios company will continue to operate autonomously within the Audience Studies organization.

In announcing the acquisition, ASI S. I. president Pierre Marquis said it is in line with the Screen Gems subsidiary's plan "to develop a strong, fully-integrated research complex capable of meeting the needs of business and governments in the U. S. and overseas."

Charles Rosen, president of N. T. Fouriezios & Associates and co-founder of the firm, will continue to head up the Fouriezios organization, Marquis disclosed.

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Advertising Directory of SELLING COMMERCIALS

PELICAN HATCHES AFFILIATE

Pelican-Templeton Productions, which has been established in Toronto, Ontario, by Pelican Films, Inc., New York. The new entity combines Pelican's production services with the extensive Canadian art and photography operation of Templeton Studios.

Joseph Dunford, president of Pelican Films, tabbed the movie "a strong combination of Pelican's directorial talent with a Canadian-staff production center."

Currently in production at Pelican-Templeton are commercials for Heinz, Kellogg's Quaker Oats, Metolone and Nyquil, among others.

Meanwhile, back in New York, Pelican Films recently completed production of the first documentary on the U. S. Navy's zero defects program. The 22-minute color film, *Safe for the Gander*, was directed by Paul McKean.

BLACK POWER

Edward H. Gaines, formerly a programmer and producer with Metromedia television, has set up an independent tv commercials and industrial studio with a predominantly black staff.

Gaines joined Metromedia seven years ago as a consultant, two years later became assistant program manager at WNEW-TV New York. He also worked in the development of programming concepts for the station setup, and doubled as a commercials producer.

Gaines supervised the Metromedia *Blomat Magazine* commercial, which took a '67 New York State Broadcasters Award for best produced commercial.

Before joining Metromedia, he was with CBS as an assistant director, and earlier was with *The Philadelphia Inquirer* and the *Baltimore Afro American*.

Gaines' new firm is located at 155 West 68th Street, New York.

WINGED BAT

Twentieth Century-Fox Tv reported *Batman* was moving like the proverbial bat, hitting a syndication leap of 40 stations with the latest sales to WBJA-TV Binghamton, WLKY-TV Louisville, WTOG-TV St. Petersburg, KENS-TV San Antonio and WTV Steubenville.

There are 120 half-hours in color in the series.

M. J. Holloway • Don Kemper



FRED A. NILES—Chicago, Hollywood, N.Y.

Robert Hall • Arkwright Adv.



PELICAN PRODUCTIONS, INC., New York

Knudsen Creamery Co. • Grey Adv.



SANDLER FILMS, INC., Hollywood

Saint Joseph Aspirin • Lake Spiro Shurman



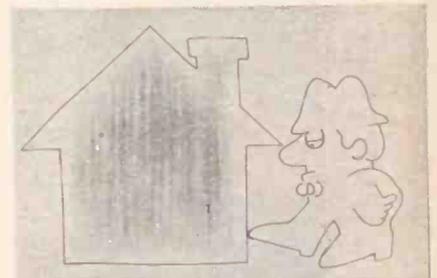
JEFFERSON PRODUCTIONS, Charlotte

Minnesota Federal • Kerker-Peterson



KING SCREEN PRODUCTIONS, Seattle

Southern California Edison • Grey Advertising



PANTOMINE PICTURES, Hollywood

Quaker Oats Company • Compton Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

Stroehmann Bread • Dreher Adv.



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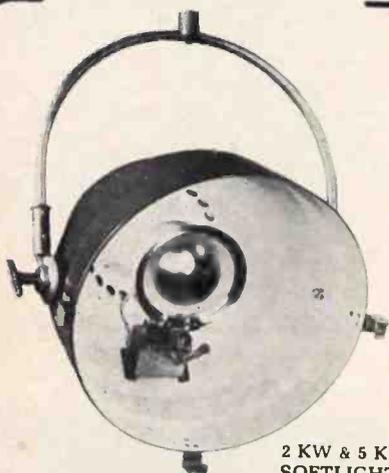
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& 10 KW BIG MAC



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COMMERCIALS MAKERS

BARNEY CARR, co-founder of Cascade Pictures, has been named executive vice president in charge of VPI's West Coast operations.

Following 20 years with Cascade, where he had been president and board chairman, Carr resigned last June. He entered the motion picture



CARR

scene in 1934 as an assistant director at MGM, joined Hal Roach Studios a year later as an assistant director and production manager, and went to 20th Century-Fox in a similar capacity in '41.

Carr rejoined Roach as a director in '46, and co-founded Cascade two years later.

JOHN KILLOUGH, a veteran of 20 years with Acme Film and Videotape Laboratories, has been named a vice president of the firm. A plant super-



KILLOUGH

visor at Acme for the past 15 years, Killough will be in charge of film production and will supervise new projects.

WILL VAN ENGER, who had been supervisor of black and white film production, will replace Killough as plant supervisor. Van Enger has been with Acme for 18 years.

At National Teleproductions Corp.,

Indianapolis, ARTHUR F. HASTINGS has been appointed studio manager and ALBERT OSBORNE has been named producer-director.

Hastings, who has broad experience in set design and construction, lighting and camera, has also been producer and director. His credits include WOUB-TV (Ohio University) and the University of Michigan Television Center.

Osborne, who will handle staff assignments on commercial production and program promotion for National Teleproductions, had been a producer-director at WTTV Indianapolis.

AL CALIFANO has been appointed general manager of the New York office of Cascade Pictures of California. He'll set up editorial and finishing services and print procurement.

Califano had been vice president in charge of production at Focus Presentations and Wylde Film Hollywood, and had also been with Young & Rubicam there.

The man who scored Antonioni's widely acclaimed film, *Blow Up*, composer HERBIE HANCOCK, has been signed by Herman Edel Associates for exclusive representation in commercials music production.

A noted jazz pianist, Hancock played in the Miles Davis group for five years, and authored "Watermelon Man," a recent pop hit.

SCOUTS ON AIR

The Boy Scouts of America picked Warner Bros. Seven Arts to make a half-hour series on Scouting for the '69-'70 network season.

The deal was made by Alden G. Barber, chief scout executive, National Council of the Boy Scouts of America, and Donald E. Klauber, executive vice president in charge of world-wide tv activities for Warner Bros. Seven Arts.

Joseph Kotler, vice president in charge of programming and network sales, is now developing a program format "which would provide an opportunity to show the relevance of youth activities in all forms and localities of today's world."

Said Kotler: "Its flexibility would permit us to utilize the present emphasis on scouting's long-range program in urban and low-income rural areas, while providing the traditional background of the out-of-doors, the West, and the sea."

ING THE LIGHT

computerized lighting system permits high quality stroboscopic cinematography in clarity and detail possibly not hitherto attained, has been perfected after seven years of research and development by Unilux

recently at the Unilux studio just around the corner from Luchow's in New York, the high-speed lighting system was demonstrated to a number of agency producers and filmmakers.

The system now makes it possible to do the equivalent of high-speed camera photography but with the use of cameras, thus with far less consumption of raw stock.

In commercials making, the new system permits a more highly defined definition of cosmetics, soap and shampoo bathing scenes, pouring drinks and cereals, foaming beer, cycling coffee, and other kinetic scenes. The system permits the instant animation of logos and other graphics and visual elements.

Beyond the possibility of revolutionizing the clarity and quality of kinetic scenes, from the pour to the bubbly dissolution of analgesics, the lighting facilitates the use of maximal graphic effect of fabrics, patterns, fashions and the like. Under Unilux lights the patterns in a psychedelic dress on a model with the Bugaloo can be distinguished in every detail.

The technology underlying the Unilux system, which took close to \$5 million to develop, evolved virtually from scratch. Engineers Richard Sequerra and Arnold Lowenthal, working on applications of strobe light, conceived the notion of attempting to discover a way of computerizing light flashes.

Lowenthal, vice president of Unilux, recalls that back at the beginning in '61, "we had no competition and no technology to start from. We had to make all the mistakes ourselves."

After years of experimentation the basic module was developed, linking

a digital computer to three large lights.

The units are now in production at the Unilux plant in New York's Long Island City, where some 17 technicians are now custom-crafting more modules for the tv and film-making industries.

THE DOTTED LINE

CBS has acquired rights to 19 Columbia Pictures feature films via Screen Gems for \$17 million. The package breaks down to the highest average price per feature ever secured by Screen Gems. The features will be shown for varying periods between September, 1969, and September, 1974.

Official Films is producing a year's worth of five-minute *Your Daily Horoscope* shows for Metro-media—260 segments, that is. From time to time, guest stars (among them Red Buttons, Shari Lewis, Gordon MacRae, Forrest Tucker) will be shoe-horned neatly into the five-minute format.

On Metromedia's Channel 5 in New York *Your Daily Horoscope* will be shown in the course of the daily afternoon movie. Official Films vice president Jerry Hammer expects the short show to be carried on more than 200 stations by the end of this year.

Christmas at F.A.O. Schwarz, a tv special starring the Senendipity Singers, has been sold to the following stations so far:

WRDW-TV Augusta, WPIX New York, WFLD Chicago, KHJ-TV Los Angeles, WISH-TV Indianapolis, KOA-TV Denver, KOAA-TV Pueblo-Colorado Springs, WTAE-TV Pittsburgh and KCMB-TV Honolulu.

With Fred Weintraub as executive producer, the special was taped from beginning to end at F.A.O. Schwarz in New York, possibly the world's most famous toy store.

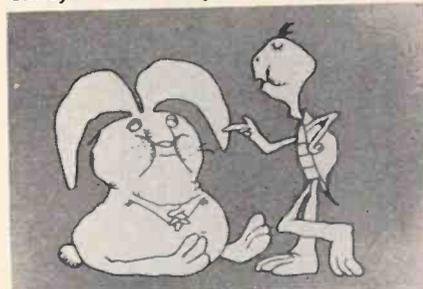
TAGGING DEL MONTE

A logo tag using 70 product labels has been created by Pablo Ferro Films for all Del Monte tv spots. All 70 labels will flash before viewers in each eight-second tag, challenging them to identify more of the various products each time they see a Del Monte commercial.

Object is to secure maximum wall-to-wall coverage for the line in minimum time.

Advertising Directory of **SELLING COMMERCIALS**

Uniroyal "Keds" • Doyle Dane Bernbach



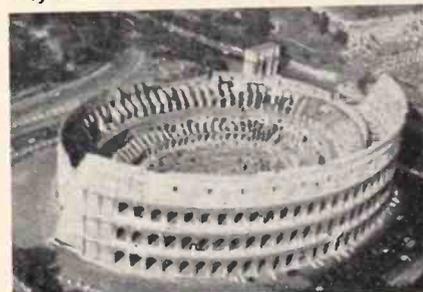
PAUL KIM & LEW GIFFORD, New York

Volkswagen of America, Inc. • DDB



VIDEOTAPE CENTER, New York

Weyerhaeuser Co. • Cole & Weber



FILMFAIR, HOLLYWOOD

Whirlpool "24" • Doyle Dane Bernbach



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ROSS TO KEY POST

Chester M. Ross, formerly head of Bonded Services, has been named president and chief executive officer of Novo Industrial Corp., an expansion-minded firm that has established a pattern of growth by acquisition in service-oriented areas.

Ross became chief executive officer of the Bonded Services companies in 1946, and joined Novo when that group of companies was acquired in 1959. At Novo, Ross had served as



ROSS

president of the Bonded Services division, which provides national and international storage and distribution services for the tv and film industries.

Earlier this year, Novo acquired Audio Productions, Inc., producer of educational and industrial films, tv commercials and audio/visual aids. The combination of Audio Productions and Bonded Services will, Novo spokesmen say, enable the corporation "to pursue an expanded program of growth in the broad educational/communications market."

U.S. AT ERIN

At the recent International Tv Commercials contest, run as part of the annual Cork Film Festival, America took almost as many of the prizes for commercials as did the British, who enter a lot more films than Americans do.

The Grand Prix went to Kodak-Yesterdays, made by J. Walter Thompson and MPO Videotronics,

with Mike Cimino doing the directing. The Palme D'Or, for the production studio attaining the highest average marking on a minimum of six entries, went to N. Lee Lacy Associates.

J. Walter Thompson also won a prize for *Here's Pond's*, filmed by Jerry Ansel Productions.

N. Lee Lacy Associates in Los Angeles also won Cork's International Series Award (color) for the Qantas (and Cunningham & Walsh) series. (*Up a Tree, Cliffhanger, Sink or Swim*).

Benton & Bowles and the New York office of James Garrett and Partners won Cork's International Series award (black-and-white) for the Fresh Air Fund series (*Maze, Big Man, Zip Gun*).

Incidentally, the London office of N. Lee Lacy Associates won a prize also in the cinema commercials contest, for National Provincial Bank (and Pritchard, Wood) *Counting*.

BACK TO CAMELOT

In the works at Filimation on the West Coast is a pilot for a Saturday morning network (NBC-TV) cartoon series called *King Arthur and the Knights of the Round-Table*.

Filimation is also working on a projected series of six primetime specials with Marcel Marceau. Marceau will play "live" in the character of Bip, his classic persona, in animation situations with a Western background.

On the Coast, Project 7 Productions is making a tv special based on *Teacher*, an account by Hellen Keller of her teacher, Anne Sullivan.

Teacher is being directed by Noah Keen with Barbara Morris, John Lasell, Pat Smith and Peri Weinstein in the cast.

KRANTZ EXPANDS

Stephen Krantz, president of Krantz Films, is merging his company with Vikoa, Inc., a large manufacturer of coaxial cables and operator of catv systems.

Vikoa is acquiring the Krantz company through a stock trade, with Vikoa issuing 125,000 shares of common toward the acquisition of the Krantz stock. Vikoa may issue another 125,000 shares against the projected earnings of the Krantz company through the next five years.

The initial deal represents some \$4,000,000, based on the current market value of Vikoa, Inc.

Krantz will operate as a separate division of Vikoa, with Krantz continuing as president under a five-year contract.

Krantz' main business is producing and distributing taped programs and cartoons to tv and theatres. Current product includes *Spiderman*, *Marvel Super Heroes*, and *Robin Hood*.

ZOOMING IN ON PEOPLE

The Norris Grain Company has named Sig Shore executive in charge of its tv and motion picture investments. At the same time, Shore has been elected to the board of directors of Ivan Tors Films and Ivan Tors Studios, the former located in Los Angeles, the latter in North Miami. The Norris Grain Company has a major investment in the Tors film operation whose TV activities include *Gentle Ben* on CBS and *Tiger, Tiger* for NBC. Shore produced tv programs under his Video Artists banner. Three International TV sales executives are on the move. Herbert Lazarus, general sales manager for 20th-Century-Fox TV International is on a world-wide tour that will take him to the Far East first, then to the Middle East, Mediterranean and Europe. w. ROBERT RICH, vice president International TV sales of Warner Bros.-Seven Arts and CHARLES CHAPLIN, director of European Sales are attending the Filmforum at Brno, Czechoslovakia early in November at which they will look both to sell and to acquire tv properties.

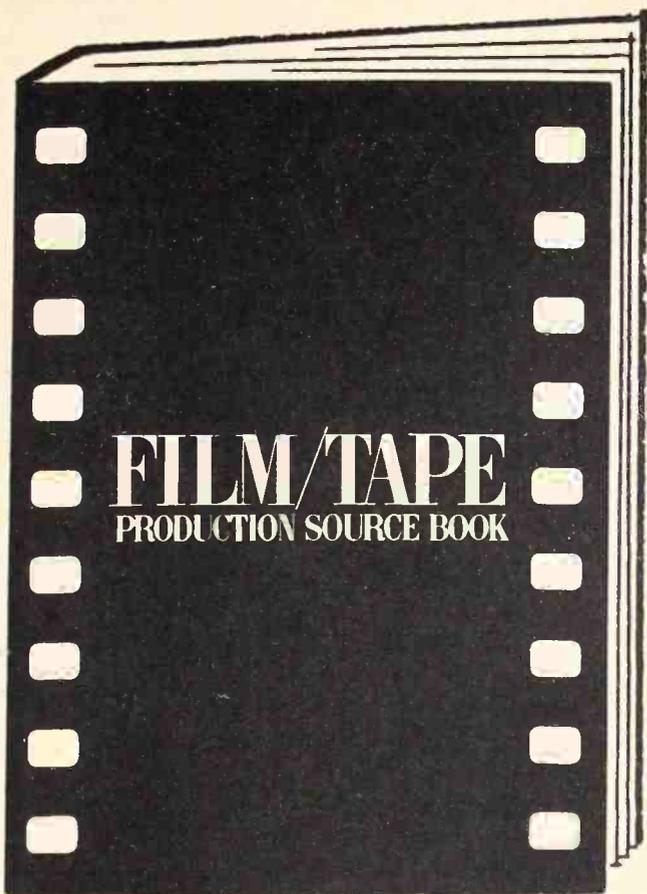
ROGER C. HARVEY who joined Warwick & Legler earlier this year has been named manager of radio-tv production. He has been a radio/tv producer at N. W. Ayer and Grey Advertising.

LEWIS J. FUIKS, JR. has been elected a vice president of Sullivan, Stauffer, Colwell & Bayles Inc. He has been with the agency since 1958 and is a creative associate for copy. John O'Toole



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Wall Street Report

Making it quickly. A few people who jumped quickly into Wells, Rich, Greene Inc. Oct. 31 piled up some heavy paper profits in a few hours.

The first public offering of the company's common stock on this day put 409,900 shares on the market. The initial price was \$17.50 a share. At the end of the first day's trading the stock was \$23 bid \$25 asked.

"The reception was excellent," said a spokesman for White, Weld & Co., which managed the underwriting group that "retailed" the shares. However, White, Weld said the initial public sale was not broadly distributed.

This indicates heavy buying by institutional investors—a supposition not borne out by inquiries—or speculative buying by private investors with enough dollars to acquire large blocks.

The initial offering, as White, Weld said, was snapped up fast. This suggests a few people put fairly substantial orders in with their brokers to buy at \$17.50 as soon as the stock became available.

The excitement, the glamor. They would do this on the theory that the excitement associated with any initial offering plus the glamor and publicity surrounding Wells, Rich's decision to "go public" would result in an early run-up from the offering price. This proved correct.

If they sold near the peak, these "early birds" made five or six dollars a share—not bad, even in today's market.

It looks as though they started taking profits late Friday or early Monday because the stock quickly fell to around 19 in the first hour or so on Monday and found little support even at that level. There was a minor rally later to 20. What firm evaluation the market will put on Wells, Rich remains to be seen.

It probably will take several weeks for those who are not seriously interested in the stock to be shaken out. However, it is likely that the \$17.50 offering price will turn out to be a support level. The top, of course, depends on the earnings.

Profit margins of the two-year-old

agency have been extremely good up to now (TELEVISION AGE, September 9, 1968, Page 49), although higher taxes drew blood this year.

But the run-up in the price of the stock the day after the initial offering had nothing to do with growth prospects or profit margins. It had all the earmarks of shrewd gambling.

Exactly who the early buyers were isn't known at this stage, but there was undoubtedly a good deal of interest among Wells, Rich's competitors and in the broadest industry (more than 60 per cent of the company's business is through radio and television).

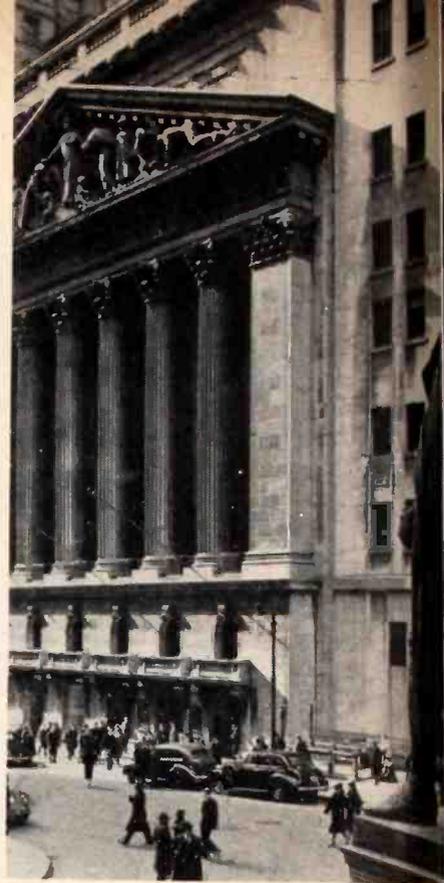
The long-term views. However, members of the advertising and broadcast industries probably would view Wells, Rich stock as a long-term investment rather than a capital gains speculation. The competition, of course, would want the stock because this would give them the right to information about Wells, Rich which they otherwise might not get. And broadcasters might consider it to be good politics. But this kind of interest would be good for only a few shares.

No information was available from the inside. Since Wells, Rich announced about two months ago that it had decided to go public, officials have become a little guarded. Fred Jacobs, vice president in charge of administration, who also acts as corporate secretary and treasurer, was downright suspicious.

Asked about the quick sale of the initial offering—which normally might be considered complimentary, reflecting public esteem—the usually cooperative Mr. Jacobs replied: "What do you mean, 'quick'? You'd better talk to the public relations firm that's handling this."

The PR outlet, of course, while cooperating as far as it could, was not able to find out where the buying came from.

One school of thought is that the run-up and profit-taking didn't have anything to do with premeditated speculation. One suggestion was that the public snapped up the stock on whispers that it would do well, and then read the prospectus.



Wall Streeters, said *The New York Times*, were surprised to read in the prospectus that Mary Wells Lawrence, the company's guiding light, could terminate her contract on 30 days' notice.

This was hardly a surprise. It was contained in the prospectus, but it was also published in the "red herring"—the preliminary prospectus—that was published and widely disseminated months before the offering. The "red herring" was also dissected pretty thoroughly in the press, incidentally.

There was one surprise, however. The preliminary prospectus called for sale of 402,400 shares. Of this, 50,000 shares were to be sold by the company to help pay expenses of moving the head office to new premises and 352,400 were to be sold by major stockholders, including the founders.

The company did sell 50,000 shares, but the major stockholders sold 359,900, for a total of 409,900.

What might have been. As it turned out, Mrs. Lawrence and her partners could have made even more hay, judging by the demand. Even after selling the additional shares, they still hold 1,078,950, or 72 per cent, of the outstanding common.

Assuming the price of \$17.50 a share, the partners made \$6,298,250

(Continued on page 68)

NOVEMBER 18, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Pan American World Airways is using spot tv to reach a select group of males. The advertiser is experimenting with a one-month spot campaign currently which it hopes will unearth a large number of key executives who are potential customers for its international cargo service.

To achieve this objective, the airline has bought time on several stations in major centers of industry—Los Angeles, San Francisco, and New York—as well as Washington, D. C. Its sales messages will be viewed at night and on week-ends. Its advertising vehicles will be both early and late news shows and football games, both college and professional, programs obviously which attract many male viewers.

It is expected that tv will provide the advertiser with a new vehicle to reach its segment of the business market. Pan American World Airways has used the *Wall Street Journal*, *Business Week*, *The Nation's Business* to reach key executives. It has also bought trade publications and newspapers, an example being a one-page ad in *The New York Times* sports section early in November.

The lengthy copy used in its print campaign will be changed on tv to a simple humorous commercial which seeks to communicate the idea more rapidly. Pan American World Air-

ways is not currently pitching its cargo sales directly. Instead, it offers a free worldwide marketing service that can be useful to businessmen seeking to learn whether there is a market for their products.

The worldwide marketing service does everything from providing facts on foreign marketing conditions to lining up customers and giving assistance in planning trips. It can save considerably on initial sales expense, says Pan American, which claims it has opened the doors to international trade for some 30,000 firms since 1961.

There are few figures available on the volume of goods shipped



Michael Morris buys for Johnson & Johnson baby shampoo and Micrin at Sullivan, Stauffer, Colwell & Bayles, New York

abroad via air freight, though it is generally believed that about one per cent of the entire freight total is transported this way. Yet, air cargo transport is estimated to have grown between 15 and 20 per cent annually during the last few years. Pan American World Airways seeks to sell the concept of "total cost distribution" to American business. The airline points out that while air freight rates are higher than those of other means of transportation, savings in time, insurance, warehousing and other economies can make air freight competitive.

The client used tv once before for air freight when its automated cargo terminal was put into use at Kennedy International Airport, New York. This new spot campaign, however, is much more ambitious. The agency is Tatham-Laird & Kudner.

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

The Borden Co.

(Ross Roy of New York, Inc. N. Y.)

A five week push for INSTANT KAVA began prior to issue date and will continue for five weeks. Day and fringe 30s are being used in 14 markets. Bill Maher is the buyer.

Spot (From page 50)

began shortly before issue date. Day 30s will be seen in 150 markets. Roy Dennis and Barry Silverman placed the buy.

General Foods Corp.
(Ogilvy & Mather, Inc. New York)
A 71 market push for PRIME VARIETY dog food begins November 18. The four week flight will use day and fringe 30s and minutes. Jeff Gilbert is the buyer.

Gerber Products Co.
(D'Arcy Advertising Co. New York)
Commercials for GERBER READY-TO-FEED will take to the air November 18

in 10 markets. The spots will run for four weeks and will probably be picked up again in January and February. Day and fringe 30s and minutes will be used. A six week push for GERBER TODDLER MEALS began November 11 in 13 markets. Day and fringe minutes are being used. The spots will probably be picked up again in January and February. Norman Selengut is the buyer.

Hickok Manufacturing
(Altman Stoller Chalk Advertising, Inc., N.Y.)

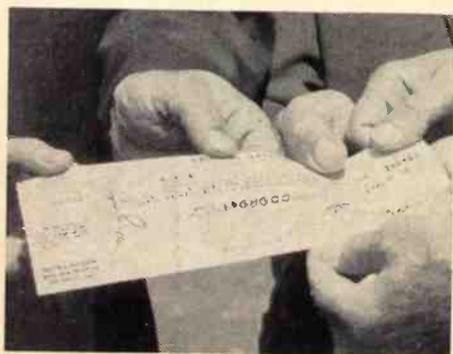
A four week pre-Christmas push for

(Continued on page 53)



Dr. David D. Palmer, President, WHO Broadcasting Company, presents check to W. Earl Hall, Northern Iowa Red Cross Disaster Chairman, Wednesday, June 12, 1968.

Who Cares When Disaster Strikes? The WHO Stations, that's who!



When a May, 1968 tornado took 17 lives and wreaked unbelievable destruction in northeastern Iowa, the WHO Stations appealed for aid.

Within two weeks, the WHO Stations received \$68,600 from more than 6,000 sympathetic members of the WHO radio and television family.

Yes, Iowans care. And, the WHO Stations care about Iowans. It's a pleasant way of life.



WHO

RADIO
TV

DES MOINES, IOWA

Agency Appointments

STEPHEN NORCIA has joined Needham, Harper & Steers, Inc., Chicago, as an account executive. Prior to his appointment, he was a regional account supervisor at McCann-Erickson, Inc.

JOHN J. SISK, JR. and DAVID T. HOOD have been elected vice presidents at J. Walter Thompson Co., New York. Sisk, manager of network buying, has been with JWT since 1956. Prior to that he headed



SISK

broadcast buying departments at two other agencies. Hood had been with JWT personnel since 1962 and is administrator of the New York office. Previously he was with the Allstate Insurance Co.

EDWARD F. BALTZ and HOWARD G. KUHN have been elected to the board of directors at Compton Advertising, Inc. Both are senior vice presidents. Baltz rejoined Compton in April as manager of the Los Angeles office, after two and a half years as vice president at the Schick Safety Razor Co. He originally joined Compton in 1958. Kuhn, who has been with Compton since 1946, is director of international operations, working out of the New York office.

HENRY R. BLYNN, J. GERARD BOEHLING and RUSSELL W. CASE, JR. have been elected vice presidents at Aitkin-Kynett Co., Inc., Philadelphia. Blynn, an account executive, has been with the agency since 1964. Prior to that, he was assistant advertising-sales director of Sports Illustrated. Boehling, who joined the agency earlier this year as director of market planning, is an account group director for package goods. He had been a vice president at Cargill, Wilson and Acree, Richmond. Case joined the agency in 1967 and is an account group director. Prior to that, he was vice president of the Chilton Co.

BETTY SUE GARNER

Betty Sue Garner could probably be voted "The Most Travelled of the Year." The attractive is a buyer/planner at Papert, Coeg, Lois, Inc., New York.

She recently returned from a four-the-world trip in which she visited such exotic places as Tahiti, India, and Australia, as well as many European cities.

The impetus for her seven-month was a single travelogue. It made her finally decide that she had to get out and see these places for herself.

Her boss was not happy about Miss Garner taking a seven-month sabbatical, but he gave in halfway she went. In her place the company hired another buyer who was transferred to a new opening when Miss Garner returned from her travels.

Miss Garner couldn't find anyone who had enough money saved or who could take enough time off to go with her, and so she went alone.

She didn't always stay in Hiltons," she readily admits, "but in some



cities you had no choice. It was the only hotel!"

As if beating a path around the world weren't enough, Miss Garner also finds time to do some skin diving, skiing and bicycling. In fact, she usually pedals her bike to her Third Avenue office. "The only problem with that," she explains, "is that they charge me 50¢ a day for parking."

When she decides to slow down, Miss Garner takes to less strenuous activities such as reading and attend-

ing classes in interior decorating. She also enjoys movies but finds them so expensive that "I have to wait for a really good one and then I sit through it twice."

Miss Garner came to PKL five years ago after a brief job with a publishing firm and a year of teaching English in Indianapolis. She enjoys her work, especially the planning. "In planning," she explains, "you really get involved with the product."

But products are not all Miss Garner has been recently involved in.

During the recent presidential campaigns, the active young buyer, who works on the Prince Matchabelli account, took part in motorcades on behalf of the Nixon cause. "Five weekends in a row we went riding around, chanting "We like Nixon" to drown out the hecklers. We also gave out buttons at subway stations and answered questions about Nixon."

Amidst all this activity, what does Betty Sue Garner look forward to? Her next vacation!

Spot (Continued from page 52)

Black leather goods and BRUT men's colognes breaks shortly after issue date. They will use 60s all day and one or the other will be seen in 140 markets. Shirley Weis and Howard Gerber worked on the buy.

La Rosa & Sons, Inc.
(Richard, Wood, Inc. New York)
Push for various LA ROSA products begins November 18 and will continue on December 15. The 16 markets that carry the spots will be basically in New England, Florida, Mid-west, and Los Angeles areas. Fringe 30s will be used for the most part although some markets will carry minutes. George O'Neill handled the buy.

The Mennen Co.
(Warren, Muller & Dolobowsky Inc. N.Y.)

Commercials for PROTEIN 29 will be seen in 25 markets beginning December 2. The eight week showing will feature prime and fringe 30s and minutes. Anna Titan is the buyer.

The Mentholatum Co.
(Walter Thompson Co., N. Y.)
Push for DEEP HEAT rub began shortly before issue date and will be seen
(Continued on page 54)

Executive realignment at John Blair & Co.

A realignment of executive responsibilities has been announced by Frank Martin, president of John Blair & Co.

Jack Fritz, previously vice president and general manager of the Blair Television Stations Division, has moved into the newly-created position of vice president and general manager of broadcasting.

Robert Hemm assumes Fritz's responsibilities as head of the station division. He previously was sales manager of the Station Division.

John White, vice president, sales, has been named to replace Hemm as vice president and New York sales manager.

Fritz joined Blair in 1953 as a member of the sales staff. In 1965 he was named vice president and New York sales manager. One year later Fritz was appointed general manager of the division.

Hemm joined the Blair television sales staff in 1955. He was appointed sales vice president in 1965. In 1966 he became sales manager of the Station Division.



FRITZ

HEMM

WHITE

Buyer's Checklist

New Representatives

KXII Ardmore, KLFY-TV Lafayette and KWTN-TV Waco-Temple have appointed The Hollingbery Co. as their national sales representative, effectively immediately.

New Affiliates

KMTC Springfield and KPLM-TV Palm Springs have joined the ABC Television Network as primary affiliates, effective immediately.

Spot (From page 53)

for a total of 17 weeks ending in late March. The schedule includes a two week hiatus for the Christmas and New Year holidays. Fringe minutes are being used in 43 markets. Dorothy Thornton is the buyer.

National Airlines

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

A four week flight for air travel began shortly before issue date. Prime and fringe 20s and 60s are being used to

(Continued on page 55)

Media Personals

IVAN DAVIS has been promoted to senior vice president, director of media services at Weightman, Inc., Philadelphia. Davis, who joined the agency in 1965, had been vice president and media director.

DICK LANE has joined Arthur Meyerhoff Associates, Inc., Chicago as media research director, and BILL DOSCHER has been named assistant



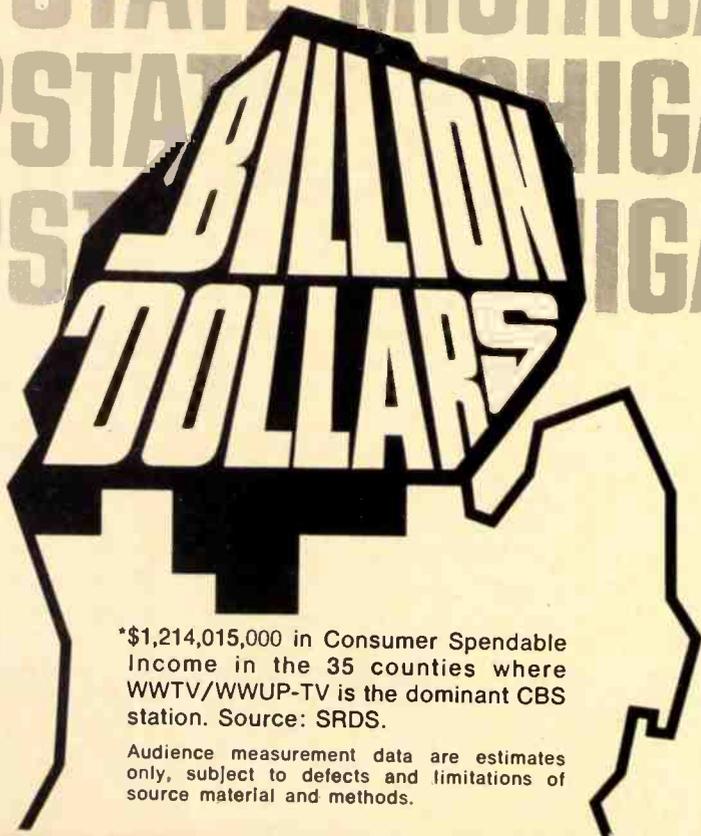
LANE

marketing director. Lane was previously in charge of the Chicago office of Mediastat. Doscher has been in media research at Meyerhoff.

MARY LOU BENJAMIN has been appointed media director at Waring & LaRosa, Inc., New York. Mrs. Benjamin was with Ted Bates & Co. prior to her appointment.

UPSTATE MICHIGAN
UPSTATE MICHIGAN

A COOL



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

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

The Folyer Stations

AM-TV-FM

RADIO
WRZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

TELEVISION
WRZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KDLN-TV LINCOLN, NEBRASKA
KSLR-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

WDTV

COVERING A
VITAL

area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

(From page 54)

viewers in 14 markets. Roberta placed the buy.

Pfizer
Delanty, Kurnit & Geller, N.Y.
for BACCHUS men's cologne began before issue date. The 20s and 30s will be seen in two test markets until December 22, running in day, fringe and primetime. Commercials for COTY perfumes also began shortly before issue date. Primetime 20s will run in 15 markets for three weeks. Jerry Gelinis placed both buys.

Pharmaco, Inc.
Donnan, Craig & Kummel, Inc. N.Y.
for week flight for various PHARMACO products began shortly before issue

date in about 70 markets. Fringe 30s and minutes are being used by the Pharmaceutical Advertiser. Judy Hershowitz did the buying.

Procter & Gamble
(Compton Advertising, Inc., N. Y.)
A buy for CRISCO SOLID broke just before issue date and will run until the end of the year. Early and late fringe 60s are being used to reach women in 21 markets. Mel Grier made the buy for the account.

A. H. Robins Co., Inc.
(Chirurg & Cairns, Inc. New York)
Commercials for CARON perfume begin November 18 in about 15 markets. The five week play will feature primetime 20s with some fringe minutes also as the schedule. Bill Dollison placed the buy for this product.

W. A. Sheaffer Pen Co.
(Marschalk Inc. New York)
A four week flight for SOFT STROKE began shortly before issue date in four markets. Primetime 20s are being used. Vera Barta is the buyer.

West End Brewing Co.
(Wells Rich Greene, Inc. New York)
A push for UTICA CLUB BEER began in about 15 markets shortly before issue date. The seven week push will feature 20s and 30s in prime and fringe time. Dick Langone placed the buy.

Wilkinson Sword Inc.
(Ted Bates & Co. New York)
A push for various WILKINSON products began shortly before issue date and will continue through December 3. Fringe minutes are being used in 36 markets. Nancy Clott is the buyer.

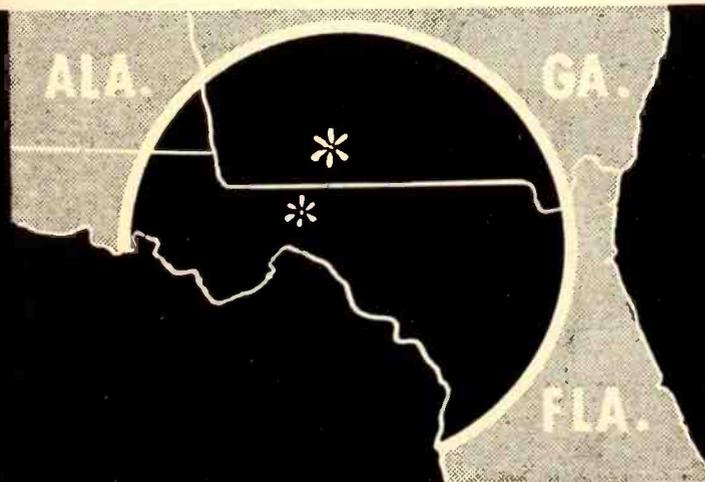
WCTV-land LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

WCTV WELCOMES VOGUE HOMES TO WCTV-LAND

"Vogue Homes", manufacturers of quality mobile homes, is coming in to WCTV Land with a million dollar payroll. It is expected that 200 new jobs will be created during the first year, almost all of it drawn from the local labor market. An investment of \$300,000 is involved. Welcome "Vogue Homes" to WCTV-land!



E. C. Allen, Chairman of the Board of Vogue Homes who announced the selection of Quincy as the site of the company's new mobile home manufacturing facility.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

Most viewers in Tulsa, Houston, Indianapolis, Fort Wayne and Sacramento practice discrimination.

They turn to Corinthian for distinctive programming.

For authoritative, unpretentious newscasts. For sportcasters who always know what the score is. For daily women's news shows. For provocative, responsible editorials.

Yes, Corinthian viewers discriminate.



Corinthian

● KOTV Tulsa, KHOU-TV Houston, WISH-TV Indianapolis, WANE-TV Fort Wayne, KXTV Sacramento.
CBS Affiliated Stations.

"bargain basement" operation by some stations. While he may want to be informed about it, that doesn't necessarily mean he wants to dip into the pool.

He is particularly annoyed by their statements about "upgrading" the department. "They are not raising the salary level of buyers," he answers. "They are destructive in their effect on the department. They are not doing a service to the media people by creating a buying department and claiming they are doing a professional job of buying."

Bahr cannot see how an outside buying organization can provide a service with the same quality of service with the same emphasis on brand objectives and with the same care for the client's needs as a large agency can offer—or, at least, as Y&R can offer.

Y&R's buying section, while separate in an organizational sense, is intimately meshed with the rest of the media department. Buying, says Bahr, is not an independent function that can be contracted to outsiders but an indispensable link in the marketing chain that must be carefully coordinated with other activities.

In explanation of this point, the Y&R media chief reviewed the structure of his department and the importance to Y&R of the all-media buyer and planner.

Client service groups

At the heart of the New York media department is the client service groups, the entity in which brand responsibility rests. There are seven of these groups in the New York office, each responsible for planning and placing about \$40 million in advertising.

Each group is headed by a group supervisor with two supervisors assisting him. Under them are senior and junior buyers.

Until the Broadcast Section was set up, the buyers bought all media, in line with Y&R's philosophy of integrating planning and buying. (The agency was one of the first, if not the first, to institute the all-media buying system; this took place in the middle 50s.)

The brand responsibilities of personnel in each group—and this includes buyers as well as supervisors—are comprehensive. At Y&R, the

media plan embraces six primary steps. It is described as an "action document" that puts all the key elements into proper sequence and perspective.

The six steps are (1) assessment of the marketing environment, (2) media strategy, (3) consideration of creative interpretation, (4) media evaluation and selection, (5) execution of the plan, and (6) stewardship.

First, an analysis

Each step in itself involves considerable detail, though this varies according to whether the department is starting from scratch with a brand, revising the media plan or carrying on last year's plan with little or no change.

Assuming some basic thinking about a brand is required, the first step, for example, involves analysis of the product, the prospect and the competition.

Regarding the former, the analysis would get into sales trends, distribution patterns, the frequency and nature (impulse vs. considered) of the purchase, pricing, packaging, etc.

In analyzing the prospect, the product group must have a fix on demographic and geographic facts, on whether the purchaser and consumer of the product are the same or different, on who makes the purchase decision and on purchase motives.

As for the competition, knowledge of trends in the industry, plus facts about marketing strategy, ad spending and media usage of competitive products are essential.

In short, the buyer is concerned with more than a budget, schedule and some reach and frequency data.

While the client service buyers don't buy time, they are responsible for the brand specifications of the time that is bought and, of course, they remain all-media buyers.

Since they are involved in planning (though obviously the juniors don't get too deeply into this), they can communicate knowledgeably with the regional supervisors and assistant supervisors. As for the latter, since they have all had planning experience, it's easy to get the message across to them.

However, if the buy is not considered satisfactory, the buyer is expected to request either an improvement of the buy or an explanation of why it can't be improved.

The other divisions in the department, including the Broadcast Section, are "feeder" or "consulting" functions. This includes media planning, which gets into research, computers and training of personnel; special services and media relations.

The latter consists of specialists in various media—newspapers, magazines, outdoor and broadcast.

The new Broadcast Section is, in a narrow structural sense, a greatly expanded outgrowth of the broadcast specialist (James Fuller filled this spot until his death earlier this year).

However, the buying functions of the new section make it a vastly different operation. It remains under the umbrella of the vice president for media relations.

Three-year plan

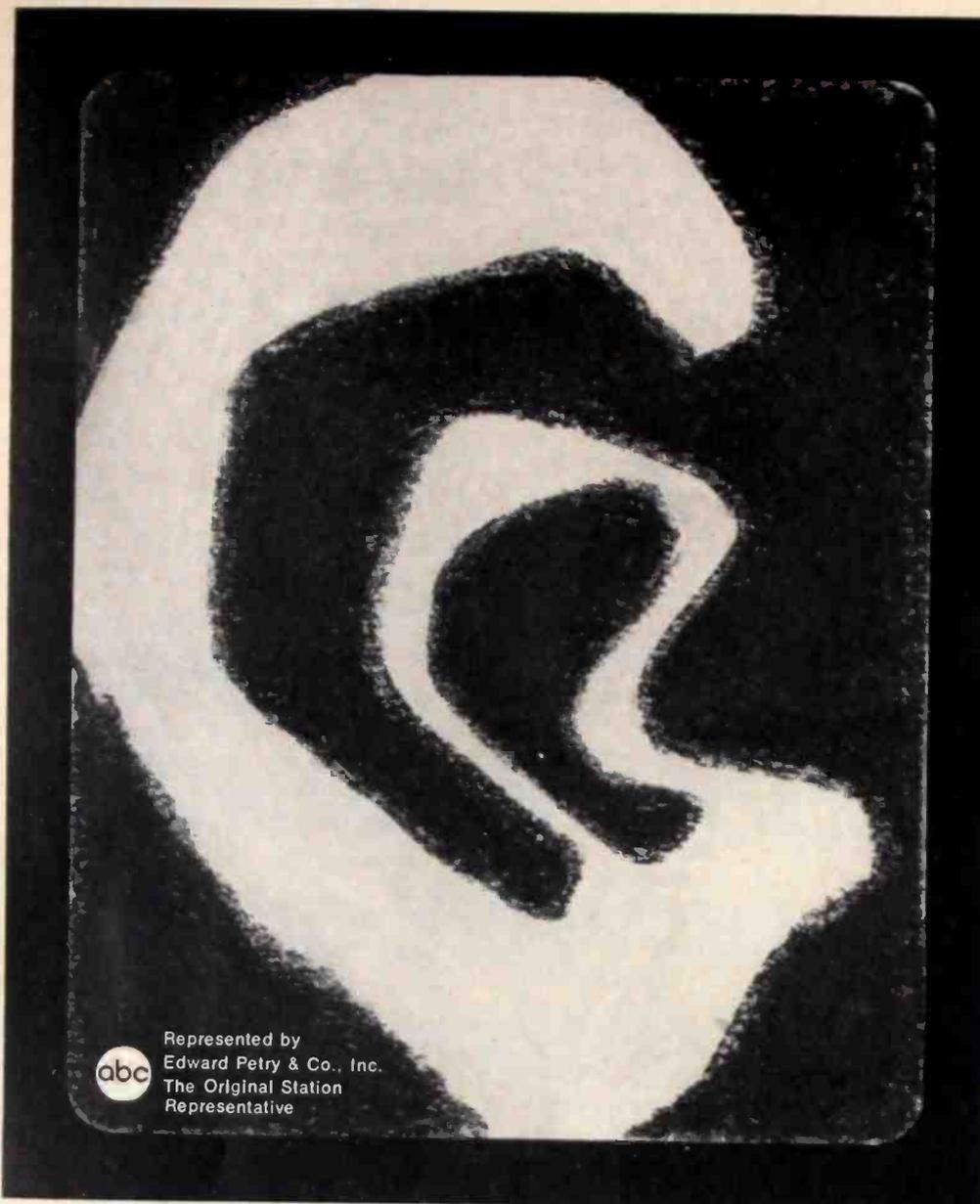
Another development now underway at Y&R is a three-year plan to develop a more scientific media planning and evaluation approach. Details are confidential, but it is understood to involve several "modules," each of which can be developed independently, but all of which are interrelated. Some can be described as models and most will be programmed on Y&R's computers.

The three-year span is the time Y&R planners feel will be required to gather or develop the necessary data. In some cases, considerable data is already available; in others, little information is at hand.

Particularly important is the emphasis put on local market data. The research involved in the three-year plan, says Bahr, is in the direction of "localized and refined measurements of demographics and psychographics."

What this portends for spot no one can say for certain, but it can't hurt. What can be said for certain is that the new research plan and Broadcast Section represent important efforts by Y&R's media department to meet the problems of planning and buying in tomorrow's marketing environment.

Media buying is becoming a complex world, and no one person can know about all facets. What Y&R is doing—and the media department is not the only sector affected—is developing systems which will help individuals make decisions in areas where judgment is not enough. And those areas are expanding rapidly as data and data manipulation increase in volume and importance. ■



Represented by
 Edward Petry & Co., Inc.
 The Original Station
 Representative

Secret weapon.

Channel 40's ear-to-the-ground NEWSbeat team has made it southern New England's favorite news medium.

No less than 22 local NEWSbeat reports each week keep over 1,000,000 New Englanders (\$2 billion worth!)

turned on. And on. And on.

Which means that at least 22 times each week, Channel 40 isn't Channel 40 at all. It's Channel 1.

Do you hear that, all you advertisers out there?

40

WHYN TELEVISION/SPRINGFIELD, MASS. 01101

TV news (From page 27)

goal of the broadcast newsman to be to fight to rid himself of governmental interference.

Next year promises to be one in which the lines will be drawn a little clearer between the FCC and the broadcast newsman. Stronger regulations, more liberal interpretations of existing rules are almost a certainty, particularly in the area of programming.

The newsmen win one

But in the midst of all the gloom that seems to be on the horizon there is at least one bright spot. The most promising note on which the broadcast news enter the new year is the decision of the Seventh Circuit Court in Chicago this past September. This was the ruling in the RTNDA case that challenged the constitutionality of the personal attack rule of the FCC.

The court held that the personal attack rule violates the First Amendment to the Constitution because the rules are vague and inhibit the journalistic freedom of broadcasters.

The Seventh Circuit Court's decision said in part, "In view of the vagueness of the Commission's rules and the burden they impose on licensees and the possibility they raise of both Commission censorship and licensee self-censorship, we conclude that the personal attack and political editorial rules would contravene the First Amendment.

"Consequently, the rules could be sustained only if the Commission demonstrated a significant public interest in the attainment of fairness in broadcasting to remedy this problem, and that it is unable to attain such fairness by less restrictive and oppressive means. We do not believe the Commission has made such a demonstration."

The Court did not rule on the constitutionality of the fairness doctrine. The Supreme Court postponed oral arguments on the Red Lion fairness doctrine case until the personal attack case was decided in the Chicago court. Some observers feel that the decision on the fairness doctrine could come at the same time as the final decision on the personal attack appeal by the FCC.

Certainly the Seventh Circuit Court ruling was a resounding victory for broadcast newsmen every-

—and an obvious setback for
Commission.

Commissioner Cox has said on
various occasions that if the
with Circuit Court is right, then
whole fairness doctrine, as well
Section 315, will fall. Next year
will be the year when the key
decision is made that will have far
reaching effects on broadcast news.

Another area of utmost importance
concern to news directors is the
Don Report. The fight against
adoption of the Report by the
American Bar Association fell on
years. And the House of Dele-
gates of the ABA approved the re-
solutions that could, if it is put into ef-
fect, draw the noose even tighter
around the reporter's access to news.

Implementing Reardon

There are reports almost weekly
of the implementation of Reardon
by law enforcement agencies around
the country. This is occurring often
times in areas where the state bar
associations have yet to vote on the
acceptance or rejection of the Reardon
recommendations.

The new head of the ABA's Legal
Advisory Committee on Fair Trial-
ing Press (official name of the
Reardon Committee) is the Hon.
Edward J. Devitt, Judge of the
United States District Court in St.
Paul, Minnesota. Judge Devitt has
indicated that his committee has an
open mind toward working with the
press. In a seminar conducted by
RNDA earlier this year, Judge
Devitt strongly urged a closer liaison
between newsmen and their state bar
groups.

Despite the apparent impasse be-
tween bench and media, there are
some locales where it appears that the
opposing forces are successfully
working out ground rules that are
workable for both sides.

We can expect that the harsh
criticisms leveled at us will be on the
increase. This is understandable,
when we stop to consider the ever
increasing impact that the medium
enjoys as the prime news source for
most Americans. The impact of the
medium was not as potent in the early
days. But as the influence of the
medium rises, the inherent prob-
lems (including critics) will multiply,

Next year will present for news
directors and their staffs many of

the same problems that have been
around for years. Aside from his
concern for what is happening to
the industry country-wide, the news
director faces the "bread and butter"
problems of the local operation: the
racial story, and how to handle it;
the ghetto, and how to accurately
describe life there; the war, and the
impact it has on the community.

The news director will always face
the perplexing problem of trying to
spoon-feed the community something
that the community may not be
ready for.

Most news directors realize that
the operation of the newsroom in
1969 will be quite different than it
was a few short years ago. The "year
of the specialist" is at hand. More
and more news operations are turn-
ing to the specialist—the urban af-

About the author



Eddie Barker, new president
of the Radio-Television News
Directors Association, is news
director of the KRLD stations
in Dallas and a member of the
executive committee of the
parent Times-Herald Printing
Co.

He has been a broadcast
journalist all of his professional
career, including 16 years as
a broadcaster of Southwest
Conference football. Barker
broadcast over CBS-TV what
he says was the first positive
word that the President was
dead. He also gained the first
interview with the widow of
Lee Harvey Oswald.

The KRLD news operation is
responsible for four half-hour
news broadcasts on tv and 13
hours on radio daily.

BLAST OFF!

83 exciting shows

54 in color

Fresh from a 3 year
orbit on the CBS Network.

Starring Guy Williams,
June Lockhart and
Jonathan Harris.

1990 style family
entertainment.
Great for weekly series.
Great for stripping.



New York: Tel. (212) 957-5010;
Los Angeles: Tel. (213) 277-2211;
Chicago: Tel. (312) 372-1584;
Dallas: Tel. (214) 748-7221.

LOST in SPACE

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

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

Prière de noter: Cette année nous avons ajouté au concours de télévision No. 7. Ceci est limité aux reclames faites dans d'autres langues que l'anglais. Nous espérons attirer de nouvelles entrées par cette catégorie, particulièrement de celles qui ne sont pas encore apparues en télévision.

Nota: A televisão categoria No. 7 foi acrescentada ao concurso de televisão. Está limitada em anúncios feitos em outros idiomas que o inglês. Esperamos despertar o interesse para que haja mais participações nesta categoria, particularmente em áreas onde o aviso comercial é novo.

Please Note: Television Category No. 7 has been added to the International Broadcasting Awards. It is limited to commercials made in languages other than English. We hope to attract more entries by means of this category, particularly from areas where the commercial is new.

注: IBAのテレビ部内に本年より第7項目を設け、この項目は英語以外の言語に限定されます。IBAは、この機会に新しくCFを開発された国々の作品を歓迎します。

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

Kérjük megjegyezni: Ebben az évben a 7 es számú televíziós kategória hozá lett adva a Nemzetközi Közvetítési Díjhoz. Korlátozva van kereskedelmi reklámozásra minden nyelvben angolon kívül. Az N.K.D. (Nemzetközi Közvetítési Díjak) reméli hogy serkenteni fog további beiratkozásokat ebbe a kategóriába különösen olyan területekről, ahol a kereskedelmi reklám közvetítés még új.

World Honors From Hollywood

The world's finest radio and television commercials are honored each year by the International Broadcasting Awards, established to promote broadcast advertising and international business cooperation. In the 1967-68 competition, 31 nations took part with more than 3000 commercials entered in 11 television and eight radio categories. Trophy winners in each category and grand sweepstakes winners for television and radio are presented. For full information on the IBA "Spike" Awards, write to:

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

estimated that about one-third of the average ETV station's programming came from NET. This report shows that three out of four Americans live within reach of an ETV station affiliated with NET. At the time the report was written (early 1968), there were 140 NET affiliates on the air with another 20 expected by the end of '68.

NET president White feels that his group's programming will rarely duplicate that of commercial tv. "If properly arranged," he said, "the program schedules of the two systems will be complementary. Since the purpose of a television service is to reach the individual, there will, in this sense, be competition. I believe this competition will be healthy and in the public interest." "The two services, he feels, offer a greater choice of programming than would otherwise be possible—a "total television service.

The programming

What is the nature of the general audience programming offered by public tv?

The 1966 NIT census data showed the major categories to be (1) the arts, with 25 per cent of the total; (2) public affairs, with 17.8 per cent; (3) children's programming, with 17.2 per cent. These three account for 60 per cent of all general ETV programming. News is in fourth place with 6.0 per cent, and entertainment in seventh place with 5.1 per cent.

Preliminary indications from the study show a pronounced drop in the ratio of programming dealing with the arts, but since some of the program definitions have been changed, it is not yet clear what the final figures will reveal.

While the data on public tv programming indicates a different emphasis than that of commercial tv, the question of difference doesn't stop there. There are elements of entertainment in cultural and children's programming, of course, but the amount of it depends on how broad an appeal is desired. Should ETV seek such a broad appeal?

Much ETV programming casts doubt on the desire of its producers to seek mass audiences, but CPB's stance makes clear his intention is not to aim public tv at a small fraction of the viewing public.

He stated that it would be the intention of CPB to bring cultural programming to a wide public, not the two to three per cent who understand the fine points of art and literature. "If people dial you off, genius is of no value."

Yet it is not likely that ETV will seek to cast its net as widely as the commercial broadcasters. John W. Kiermaier, president and general manager of WNDT New York, one of the key outlets of public tv and one of the few ETV stations with a commercial channel assignment, says:

"It's difficult to draw a hard line between commercial and educational broadcasting, but ETV should do what commercial broadcasters don't do. We're not in the business of entertainment and escape. I'm not saying that in a critical sense. I'm just describing our approach.

"We're competitors with commercial tv in the best sense of the word—not competition for numbers, but competition in substance. The end result will be more audiences for everybody. The commercial broadcaster certainly has nothing to fear from educational tv."

The contributions in cash and kind given ETV by commercial broadcasters are, if not conclusive, at least, partial evidence that the latter wish ETV well. The ETV people welcome such contributions and hope that they will continue, even taking into account that CPB will likely be an important source of support in the years ahead.

The generosity issue

The issue of how generous commercial broadcasters have been was raised recently by the National Citizens Committee for Broadcasting (formerly the National Citizens Committee for Public Television) through its gadfly chairman Thomas P. F. Hoving.

He raised the issue following a speech to the TV Stations seminar by Leonard Goldenson, president of American Broadcasting Cos., who cited the generosity of commercial broadcasters to ETV.

Hoving uncorked a survey of commercial tv stations, groups and networks to pin down details on their contributions. Ben Kubasik, executive director of the committee, said, "We want to see over the years, considering the profits stations have made, what their generosity consists



LOST IN SPACE demonstrates its audience-building power!

MIAMI			
Sat., October 5, 1968			
5:00-6:00 PM		Rating	Share
WTVJ	LOST IN SPACE	12	34
WCIX-TV	Movie	1	3
WCKT-TV	John Gary Show	9	26
WLBW-TV	Football	13	37
<i>Last report—May 1968</i>			
WTVJ	LOST IN SPACE	10	37
SOURCE: ARB/ARB COINCIDENTALS.			

83 exciting hours
54 in color
3 years on the
CBS television network
Great for weekly series.



New York: Tel. (212) 957-5010;
Los Angeles: Tel. (213) 277-2211;
Chicago: Tel. (312) 372-1584;
Dallas: Tel. (214) 748-7221.



of. We will not make any judgments. We're just collecting the facts."

While contributions by commercial broadcasters to ETV are far from the latter's major source of income (state and local governments are the biggest source of funding and the Ford Foundation has given about \$170 million), WNDT's Kiermaier points out that the timing of past contributions has been critical. "Broadcasters gave at a crucial time in the development of ETV."

WNDT scores heavily

A relative latecomer to the ETV field, WNDT has been the beneficiary of considerable largesse from commercial broadcasters. The three networks, and RKO General and Metro-media each gave from \$250,000 to \$1.25 million, and others have helped the station too, including WPIX New York.

Aid to ETV by commercial broadcasters dates back to the early days of ETV. Dr. Hilliard noted that KUON-TV, Lincoln, Neb., educational outlet, calls KOLN-TV the "godfather" of Nebraska's first ETV station (it went on the air in 1954). Two Houston commercial broadcasters, KPRC-TV and KTRK-TV, began giving KUHT money back in 1956.

Money and equipment are not the only way to help. When WGBH-TV, key Boston ETV station, was destroyed by fire in 1961, WHDH-TV helped put the station back on its feet with 1,500 hours of engineering time.

Also pertinent, though not in the area of direct station gifts, is the \$1 million given the CPB by CBS to help in organization and planning before the government voted seed money.

There is no complete source of information on industry gifts to ETV, but among the additional instances known are gifts from CBS, NBC and WGN Continental Broadcasting to WTTW and WXXW, both Chicago; aid from CBS, NBC and Triangle to WHYY-TV Wilmington-Philadelphia; equipment from CBS to the Long Island (N.Y.) Educational Tv Council; money from CBS to KETC St. Louis; equipment from WREX-TV Rockford, Ill., to WFSU-TV Tallahassee, Fla.; programming from KTTV Los Angeles to KCET; money from NBC to Community Tv of Southern California; financial help from KCOP Los Angeles to KCET; equipment

from CBS for the Eastern Educational Network; aid to WDSE-TV Duluth from WGN Continental Broadcasting, Corp., equipment from WIBW-TV Topeka to KTWU, operated by Washburn University; WRC-TV Washington to Shenandoah Valley Educational TV Corp., the Pennsylvania state-wide system; WKYC-TV Cleveland to WVIZ-TV.

Both Storer Broadcasting and Avco have contributed substantial amounts of equipment to ETV stations in their markets. As Bill Michaels, president of Storer, has said, "We wish ETV the best and have cooperated at every opportunity."

Corinthian has donated equipment to ETV stations in Houston, Tulsa and Sacramento. Its station in Indianapolis along with the other two commercial outlets in the market have given financial aid in a joint effort to get an ETV operation on the air.

With the CPB now firmly in the picture, the question of aid may take a new turn. But it is not likely to happen quickly.

Pace sees a rough row ahead for CPB as long as its money is doled out annually, which is the way it looks right now.

The \$5 million from Congress was far from what ETV had hoped for. So ETV stations will continue to look for help to commercial broadcasters and such groups as the Ford Foundation for some time. How long this will be necessary will be clearer once the new President and the new Congress tackle the next appropriation for CPB. ■

More scholars

Broadcasting degrees are on the rise, according to a survey by the National Association of Broadcasters. The number of colleges and universities offering such degrees has increased by 14 in the last year to 146.

At schools offering a B.A. or B.S., there are 5,538 upperclass broadcasting majors, an increase of 1,502 since 1967. Seventy-five schools offer a master's degree and, at 18 schools, a total of 235 students are working for doctoral degrees in the field, an increase of 31 over last year.

Wyse (Continued from page 25)

sign for the product. The cream now being tested to determine sales potential as a consumer specialty item. Wassong predicts that, regardless of the test results, television spot campaign in the area of \$1 million will be run. It could start in six months.

A strong media department is also a factor in Wyse's success.

The media department is headed up by Judy West who came to Wyse from Sudler & Hennessey. Prior to her four-year term there she worked in marketing research.

Miss West feels unless a buyer has a strong background in marketing he can be dazzled by the numbers. The most important thing for a buyer, she says, is what the numbers mean in terms of how he can make someone more receptive to a medium.

Changing audiences

She explains that television is an entirely different medium at different times of the day. "Just as *The New York Times* is one paper during the week and another on Sunday, so television changes.

"The audience you have in the morning for *The Today Show* is certainly not the same audience that watches an afternoon soap opera or a primetime show. *The Today Show* has a very adult audience. At the same time, the program is usually not watched as much as listened to, but the ratings don't reflect this.

"The afternoon soap operas attract a dedicated female audience," continues Miss West. "Their benefit lies in the fact that you can demonstrate products to women without their becoming embarrassed, as they might if a man were present. Because the women know the programs are for them, they tend to have more faith in them, and in the advertising."

In primetime, Miss West doesn't believe in numbers alone. "You must run the spots according to program content," she says. "You don't run a soft spot in a violent show.

"One time I saw a show on poverty in America. Following a particularly upsetting segment which showed children dying of malnutrition, a commercial came on for a car company. The pitch was that the car is so inexpensive you could afford two.

"Of course, the program had to

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in SRDS, motivate
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That is why 31.5% of all advertising pages placed by U. S. television stations are placed in SRDS — why 43.2% of all pages placed by U. S. radio stations are placed in SRDS.*

In SRDS
YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.



STANDARD RATE & DATA SERVICE, INC.
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be sponsored, but a corporate ad such as DuPont or the Bell System uses would have been much better."

She said *The Tonight Show* is a different type of program from anything else—a good advertising screen for merchandising; good for gaining distribution, but not necessarily good for sales.

Getting back to numbers Miss West adds, "I guess if you're buying for a soap product or a cigarette line you can get away with buying numbers because everybody uses the product. Numbers are an effective way out when you are dealing with mass and you know your problems and objectives."

Complete market plan

Another aspect of Wyse Advertising is that media and the creative staff work hand in hand.

Judy West and her staff complete a market plan before the creative work is finished. "The creative department is exceptionally receptive to it," she reports. "They can tailor the spots to the exact audience we have planned, and conversely we choose our plan knowing who they are designing the spots for.

"It's simply a matter of the left hand knowing what the right hand is doing. We can all do a better job because we all know what we're trying to accomplish."

For a company whose three-year goal is to raise billings from \$10 to \$25 million, they seem to be on the right track. ■



Robert J. Crohan has been appointed vice president, WJAR-AM-TV Providence. Crohan has been with the WJAR stations since 1960 as an account executive, sales manager and station manager.

TeleVideo (From page 30)

The new French operation has been bustling, what with the opening up this Fall of tv to brand commercials. Beyond the Hoover series, which Frank Herman directed, TeleVideo is making a spate of tv commercials in France. For Gringoire, a Pillsbury operation in France, and its agency, BBDO, Paris, Gandon produced a commercial in the U. S. So far TeleVideo Paris has had seven commercials on French tv.

Gandon, still in his early 30s, is currently working at TeleVideo headquarters in New York for a month, to apprise himself of the latest developments in U. S. tv and cinema techniques.

Something of the spirit of TeleVideo's way of working was observable one day last month, across 57th Street from TeleVideo's Manhattan headquarters, where still stands one of the few remaining authentic French bistros in the U. S., Le Biarritz. There that fine October day, over *Poularde aux Chanterelles*, some of the TeleVideo people had come together for a hurried lunch: Andre Moullin, Jacques Letellier, Martin Goldman, Christian Gandon and his wife Christiane.

Talk was of camera angles, plans, zoom lenses, apertures, and Letellier's recent series, "Project Empathy," the public service series of spots devised by Benton & Bowles and sponsored on tv by the New York Commission on Human Rights. (See TELEVISION AGE, November 4, 1968, page 30).

Made reputation

In its early years, TeleVideo quickly made a reputation for brilliant and masterly film-making with commercials for Pepsi Cola, Maxwell House, Betty Crocker (Rice Valenciana, Noodles Stroganoff, etc.), Schweppes Tonic, Erik Cigars, Volkswagen, and Polaroid.

Major agency clients were—and continue to be—Doyle Dane Bernbach, Young & Rubicam, Ogilvy & Mather and others.

TeleVideo never limited itself to any one style of film-making or to any particular product categories.

By 1966 Moullin had put together a group of distinguished directors: Larry Goldwasser, Jacques Letellier, Frank Herman, Martin Goldman,

Gayne Rescher and Stan Laza. And then last year, TeleVideo up studio operations in Los Angeles in Toronto, and in Chicago.

Studio managers

Heading up the West Coast operation is Frank Kratovil. The Toronto studio is managed by Bill Kowal, the Chicago facility by Don M. For all the activity, TeleVideo maintains a custom craft operation—a director's company, working what is now fully appreciated by men as a director's medium.

Careful planning and pre-production preparation are the keys to TeleVideo's way of working, whether assignments in the United States or abroad.

Implemental to TeleVideo's speed and thoroughness is the overseas "network" of contacts and agents. A telegram, and all is ready. A day or so later, it's no trouble for Jacques Letellier to be standing on a boat deck in Hong Kong handling the passage of Chinese junk for a Carling's beer commercial, for Gayne Rescher to be dolly along Rio's Copacabana making a Coca Cola spot.

The whirl of work widens: Goldman in London shooting Boris Koff in a Ronson commercial; Frank Herman in Rome shooting a Buitoni spot; Letellier in Rome shooting an Alka-Seltzer commercial for J. Tinker and Partners; Goldwasser in Germany making a Pepto-Bismol film for Benton & Bowles.

Perhaps the farthest voyage yet made by TeleVideo on an assignment was in '67 when Andre Moullin and Jacques Letellier led a safari into the bush country of Kenya to get the right atmosphere for an R. Reynolds and Dancer Fitzgerald Sample Camel spot. In this one, a white hunter walks rather more than a mile for a Camel.

TeleVideo shooting crews have turned up all over the non-communist map: in Monte Carlo for Good year, in Morocco for Volkswagen, in Denmark for Colgate, in Israel for RCA Whirlpool.

Moullin, who closely resembles the late French film star Gerard Philippe, takes globe-trotting assignments in stride, as do the other TeleVideo producer-directors.

"There's no place in the world we can't make a commercial," Moullin beams.

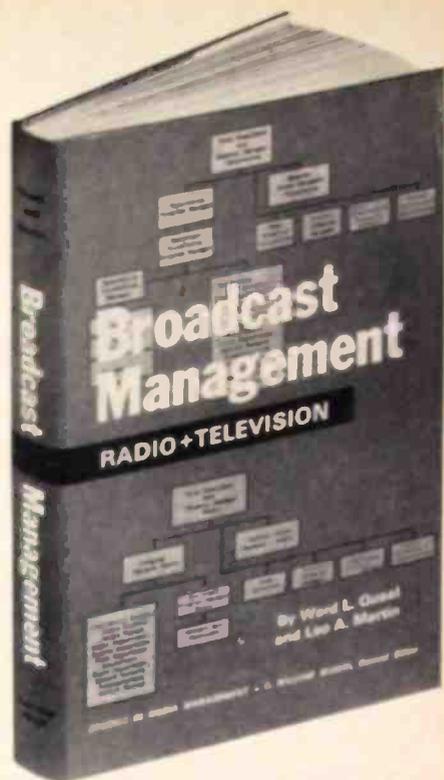
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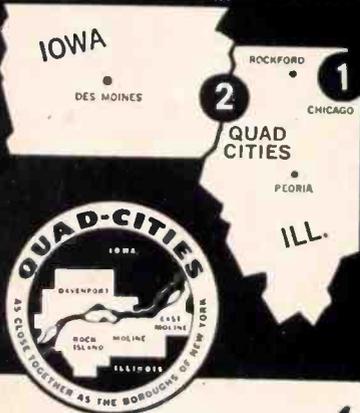
Representative for

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Wheeling, West Virginia

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**CBS for the
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in Illinois/Iowa**

covered by

WHBF
tv • channel 4

TOTAL COVERAGE

1,325,000

A CBS AFFILIATE



NAT'L REP. EDWARD PETRY & CO., INC.

Wall St. Report (From page 42)

out of sale of stock. It could actually be somewhat less—but not appreciably so—taking underwriting costs into account.)

It sounds like too much, until one considers the fact that they built up the agency from one client on April 30, 1966, to 12 clients on Sept. 30, 1968. In the beginning, Wells, Rich had seven employees. It now has 273.

And, as for the swingers—whoever they are—who had the good judgment to buy Wells, Rich stock at \$17.50 and sell it for \$23 or so, who's criticizing?

It's between them and the IRS.

Expansion at Wometco. The big guns of Wometco were turned on the New York Society of Security Analysts the other week, and some impressive salvos were fired off.

The result, strangely, was that the stock slipped an eighth the day after the presentation, and hasn't done much since. However, Wometco has been very steady around 30 for some time.

Meanwhile, it's moving ahead fast with its acquisition program—seven additions up to the end of October.

The presentation before the analysts was made by Mitchell Wolfson, president, Richard Wolfson senior v-p and Arthur Hertz, controller.

Apart from talking about acquisition success, the Wometco team predicted an increase in net this year, continuing a long uptrend.

Broadcasting still tops. A breakdown of divisional earnings for the first 36 weeks of 1968 shows broadcasting is slipping in terms of percentage contribution to overall net and volume, although this is still the biggest factor in sales and by far the biggest in profit.

The decline, of course, is because of expansion on other areas. Last year, broadcasting accounted for 26 per cent of volume and 67 per cent of net earnings. The latest figures show 23 per cent revenue, 56 per cent net.

Wometco said it isn't blind to the fact that broadcasting is by far its best business, but told the analysts it wasn't economical to buy other broadcast groups at 30 to 40 times earnings.

But it's in the market for more broadcast outlets at the right price. ■

Newsfront (From page 19)

training program which now accommodates 66 people, and a small training program.

Look to the future. The industry also beginning to look ahead to a distant future. A few stations, WTRF-TV Champaign among them, are hiring high school students for part-time work. Working for WCIA, they even get academic credit. KERO-TV is trying to develop a program that would give an Explorer Scout a chance to learn broadcasting.

Other stations have already started working on intern programs, and more are thinking about it. BPA is encouraging stations to go ahead in this area, "hoping to find young people who are adequately trained and professionally qualified."

PBL's new season. The controversial Public Broadcast Laboratory will tackle the controversial issue of network television's handling of news and public issues in its upcoming season, which starts December 1.

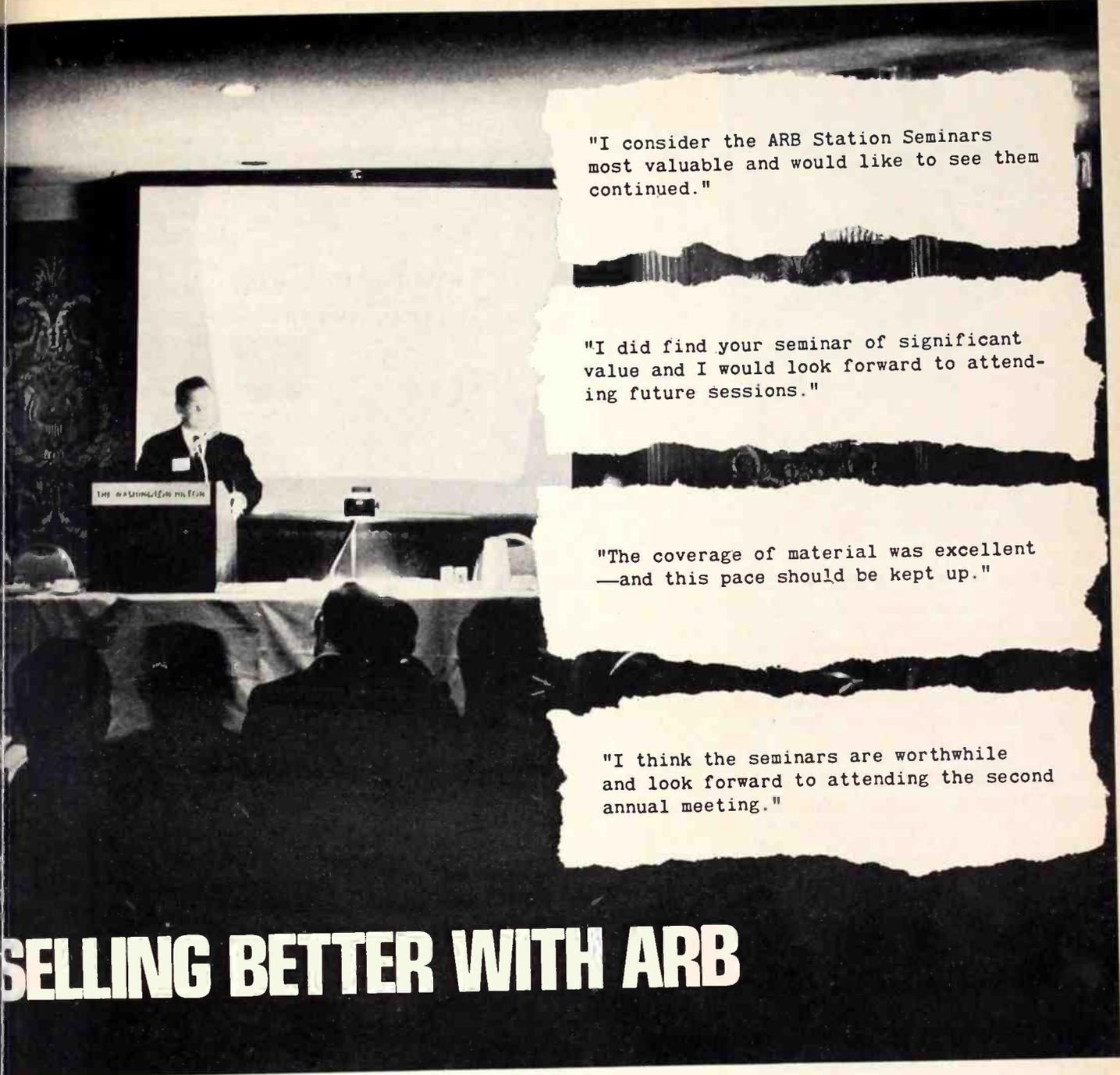
The program will ask, and possibly answer, such questions as: Is there a liberal bias? Do the networks tell the public only what they think the public should know?

Included in the program will be interviews with leading tv commentators. The program will also examine the influences and policies of television in other countries.

The group's first two programs will be *Birth and Death* and *Hear Us, O Lord!* The former is described as an essay by Arthur Barron, "who has captured on film the joy of a life beginning and the anxiety of a dying man." The latter is a study that deals with an anguish of a lower middle class white family in a suburb enraged by a school-bussing order.

Other programs during the 22 consecutive weeks of programming starting at 8 p.m. and averaging 90 minutes are *Defense Decisions* and *Decision Makers*, *The Polish Laboratory Theatre*, *The American Scene* and *Television Power and the Political Scene*.

PBL's second season will also include the first American film by famed French director Jean-Luc Godard and a report on *The Living Theatre* of Judith and Julian Beck. ■



"I consider the ARB Station Seminars most valuable and would like to see them continued."

"I did find your seminar of significant value and I would look forward to attending future sessions."

"The coverage of material was excellent —and this pace should be kept up."

"I think the seminars are worthwhile and look forward to attending the second annual meeting."

SELLING BETTER WITH ARB

A second series of ARB Station Seminars & Research Clinics will begin soon, and the emphasis is on selling better with ARB.

We've streamlined the agenda to include more "how to" information you've asked us to provide. In addition, you'll get the story behind ARB data and learn of more improvements in methodology that have been added.

The Clinic portion of the meetings will offer time for discussion of your special research problems. You'll also have an opportunity to tell ARB about additional information you would like added to future reports.

The ARB executives who will be conducting the seminars are the men who understand station sales and research problems. The ideas they will offer are sure to be of special value to managers, sales managers, research and promotion managers of every television station.

Here's this season's schedule — expanded to ten centrally located cities and slated in two cycles. The first series follows October report delivery and offers the added advantage of those in markets scheduled for November surveys to attend prior to their first report of the season. The second series follows delivery of November sweep reports.

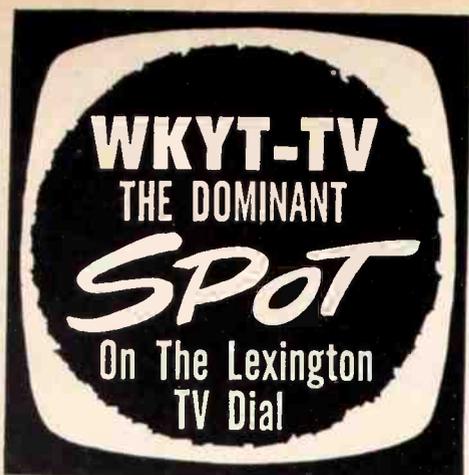
Philadelphia.....	Thursday, November 21, 1968
St. Louis.....	Tuesday, December 3, 1968
San Francisco.....	Monday, December 9, 1968

Washington.....	Thursday, January 9, 1969
Boston.....	Tuesday, January 14, 1969
Detroit.....	Thursday, January 16, 1969
Atlanta.....	Tuesday, January 21, 1969
Dallas.....	Thursday, January 23, 1969
Denver.....	Tuesday, January 28, 1969
Los Angeles.....	Thursday, January 30, 1969

Ask your ARB representative for registration material now (open to the staff of all commercial television stations at no charge). You're sure to profit by our efforts to put real meaning into "selling better with ARB."



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"TOWN TALK" LEADS BY 7 TO 1

In total number of viewing homes reached, WKYT-TV's popular "Town Talk" (9-10 AM, Mon.-Fri.) — with Ted Grizzard and June Rollings — leads by a whopping seven to one margin.* 1 min., \$2.86 per thousand homes, with an extra "plus" treatment for your commercial.

TOPS IN WEEKDAY 6 PM NEWS

WKYT-TV reaches 35% more homes every weeknight with the 6:00-6:30 PM News, Weather, and Sports than the next station — 25,400 homes for WKYT-TV to 18,800 homes for the next station, based on daily averages.* 1 min., as little as \$1.46 per thousand homes.

NO. 1 IN PRIME-TIME SHOWS

WKYT-TV decidedly beats the next station in audience popularity during the hours of greatest TV viewing — winning 27 of the 49 prime-time half-hour periods Monday through Sunday, 7:30-11 PM.**

WINNER IN DAYTIME SHOWS

WKYT-TV reaches more homes than the next station in 12 of the 21 daytime half-hours of TV viewing Monday through Friday, 6:30 AM-5 PM.**

POPULAR LIMITED-BUDGET BUYS

The advertiser with a limited budget can cash in on WKYT-TV's growing popularity through these popular programs:

● "Have Gun, Will Travel" (5:30-6 PM, M-F), especially popular with adults 18-49. 1 min., as little as \$1.43 per thousand homes.*

● "Mike Douglas" (4-5:30 PM, M-F), delivering a strong women's audience. 1 min., as little as \$1.82 per thousand homes.

*NSI, Lexington, Ky., Feb.-Mar. 1968

**ARB, Lexington, Ky., Feb.-Mar. 1968

WKYT-TV
Lexington, Kentucky
Represented by
Adam Young VTM, Inc.

P&G SURGES AHEAD

Procter & Gamble has started out its new fiscal year with a surge in volume and in net earnings.

For the first quarter in the 1968-69 fiscal year P&G racked up earnings of \$57,038,000, an increase of five per cent over the similar period last year. The increase in per share net—from \$1.27 to \$1.34—was also about five per cent. Worldwide sales also rose five per cent, to \$695,297,000 in the same three-month period.

Most of the data below was provided by P&G and represents an updating of information in TELEVISION ACE's P&G issue on July 29.

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Gorden Young, associate manager;

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Richard Jones, media supervisor;

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Major U.S. brands

Packaged Soap and Detergents

Heavy-duty products

Bold Duz

Bonus Oxydol

Cheer Tide

Dash Salvo

Light-duty products

Dreft Ivory Flakes

Ivory Snow

Liquid detergents

Ivory Liquid Thrill

Joy

Automatic Dishwasher detergent

Cascade

Bar Soaps and Household Cleaning Products

Bar soaps

Camay Safeguard

Ivory Zest

Lava

Household cleaning products

Mr. Clean Comet

Top Job Cinch

Spic and Span

Fabric softener

Downy

Food products

Crisco Big Top

Crisco Oil Jif

Fluffo Duncan Hines

Coffee

Folger's instant

Folger's vacuum packed

Toilet goods

Crest Lilt

Gleem Secret

Prell Hidden Magic

Head & Shoulders Scope

Paper products

Charmin paper products Puffs Bounty

White Cloud

Household bleach

Clorox

Disposable diapers

Pampers

Employment

United States: 27,000

Other countries: 14,000

In the picture

probably not the most rational decision made in America within recent memory—but the pay is good, an important job, and the challenge is certainly there.”

That's J. Walter Thompson's Paul Gerhold explaining why he is about to step down as vice president and director of research development and planning at JWT and the presidency of the prestigious Advertising Research Foundation.

Every inch a professional in a tough league (no one makes it to the top in advertising research without the ability to intellectualize one moment, be a pragmatist the next, and excel at both), Gerhold talks with a winkle that somehow belies his true initials.

It's almost 30 years since Gerhold and research came across each other (it happened in Chicago in 1939, when he took a job as a research supervisor at Lord & Thomas). “Now,” he says, “it appears to be a permanent arrangement.”

For a year (1950-51) he headed Dancer-Fitzgerald-Sample's marketing and research programs, then went to Foote, Cone & Belding to manage the New York research department. It was onward and upward at Foote, Cone—finally to national director of media and research and vice chairman of the New York ad agency board.

Now he sits in his office in JWT's striking Moorish and modern 14th floor officers' country and talks with very nearly boyish enthusiasm about his new job, and about the late Sherwood Dodge who held it last.

“I'm going with ARF because I believe in the organization, and I think it deserves to be treated as a serious venture—the way Sherwood treated it, and Al Lehman before him.”

(Ex-president Alcuin Lehman agreed to return as interim head of ARF following Dodge's death, until a permanent successor could be found). “I was a friend of Sherwood's for more than 25 years, and I'd hate to see something that he and Al had worked so hard for go down the drain. That's one reason I took the job.”

“Dodge was great. Very innovative. He got ARF to take research suppliers as members, started its educational seminars, started a program of experimental research studies in methodology, got the foundation to look into a dual-cable tv type of facility—now it's AdTel—and put a tremendous sense of vitality into ARF.”

“How will I fill this man's shoes? I've been asking myself the same question, and all I know for sure is that it's not going to be easy.”

Gerhold intends to use the researcher's classic approach. He'll review the present situation, examine current ARF programs, develop a list of potential new activities, evaluate them with the membership, “and get started on the ones that made the most sense.”

As of now, he plans to continue the foundation's professional and educational functions and to study its programs for the review and guidance of media research which, he feels, will require “substantial re-orientation.”

“I'll have to tread very intelligently here,” he says, “because ARF's support comes jointly from its advertisers, agency and media members, and we'll have to come up with studies that will serve them all.”

Gerhold has still other plans for ARF, involving new ways of asking questions and making measurements.

He's intrigued by computers, and is anxious to help the foundation's members become operational in their use. He's fascinated by devices that measure autonomic responses such as pupil dilation (the fabled eye camera), skin responses, pulse and heart rate.

“We've only scratched the surface here,” he says, “and I want to dig deeper, but that will take a lot of discussion and a lot of financing.”

As Gerhold sees it, money is the Advertising Research Foundation's most pressing problem. “Nobody who wants to improve basic research ever has enough money,” he says ruefully.

Traditionally, ARF is financed by membership dues, by fees charged for consulting services, and by money raised to support special projects



Paul E. J. Gerhold
Into the presidency of ARF

(“Like passing the hat,” Gerhold says).

“We can't afford to conduct pure research the way real foundations do because we're not endowed. We have to turn out a worthwhile commercial product.”

Gerhold is currently considering a couple of new avenues to new money—going the endowment route, for one, and going after increased income from special projects, for another. There are no plans to raise the dues.

Perhaps,” he says with Gerhold-like enthusiasm, “we can find angels in each of our membership areas who would be willing to underwrite projects and agree to the publication of the results after a protection period.”

“This much is sure: you can't expect to go on collecting money without providing a product, and a darned good one.”

In his 15-year association with ARF, Gerhold has served the foundation in just about every conceivable voluntary capacity. It's been fun, he admits, almost like playing a favorite game. But now that he's about to play for pay, he says this:

“The one thing I'm determined to do is produce tangible benefits for the membership.”

And there's not a doubt in the world that he means it. ■

In his new book, *War and Peace in the Global Village*, which Marshall McLuhan has written with the collaboration of graphics designer Quentin Fiore and the aid of coordinator Jerome Agel, the instant philosopher says,

"The depression of 1930 is nothing compared to the present slump that is just beginning with the aid of television.

"The depression, or radio slump, was the result of switching the vision of a whole population from visually conceived objectives to the total field of polarized energies that automatically goes with radio and auditory space."

Anyone who believes that must be affected by curvilinear and myopic psychographic strategies which always swim into our ken when tactile evanescent costs-per-1,000 distort the intestinal version of our frantic, flappy, fried society.

Speaking at a workshop held by the Television Bureau of Advertising and Association of National Advertisers, Jules Fine, media director of Ogilvy & Mather, listed his "favorite clients." They include:

- Mr. C. P. Thousand of the Rock Bottom Co. "He considers efficiency as the sole criteria for evaluating each and every spot on the schedule."

- Mr. Ned Workonly of the Top Dog Co. "Ned insists that good spots can (only) be identified by the letters CBS-NBC-ABC."

- Mr. Non U (from India), also from Top Dog Co. He believes in "restricting us to television stations 13 and under on your dial."

- Mr. Ken Notbremoved of the Immoveable Calendar Co. "Ken requires that every spot be purchased at a precise time so that he or his sales force can time their viewing to see the commercial."

- Mr. Justin Prime of the Eight To Ten Watch Co. He "is convinced that the primetime hours are the only times that people are watching television."

- Mr. Chaim Wright of the One Track Railroad. "He knows the one way to buy, the one way to schedule,

the one way to evaluate and the one way to work."

An American woman, says Red Skelton, is not old at 40. In fact, he says, she's not even 40.

An editorial on KPIX San Francisco urges that instead of tearing down the dingy Embarcadero Freeway, a makeup job be done on it to save money.

"After a basic design is approved," says the editorial, "let the hundreds of creative persons who inhabit the city loose their talent in an outburst of paintings and sculptures and frescoes the length of the freeway."

But when they're finished, make sure they go back where they came from—Haight-Ashbury.

Mrs. Shirley Knicely, a Personna quality control blade tester, stumped all the experts on a recent showing of *What's My Line?* except one, the flacks for the American Safety Razor Co. pointed out recently. Arlene Francis, veteran member of the panel and, you should pardon the expression, a gal with a razor-sharp mind, correctly identified Mrs. Knicely as a razor blade tester on the panel's last question.

Says the press release about the event: "Mrs. Knicely described to the panelists, the studio audience and the national television audience how Personna Electro-Coated Blades are tested for quality, sharpness and uniformly-coated shaving edge."

We think Mrs. Knicely nicely stumped the panel. She's really an advertiser.

When a boy on one of Art Linkletter's daytime broadcasts on CBS-TV was asked if he'd like to be President of the United States, he replied, "Yes, but my mother wouldn't let me."

It's refreshing to find a mother today who isn't pushy about her children.

Barbara Bain, who plays Cinnamon Carter in *Mission: Impossible*, wears a chignon-type coiffure. And what do

you think they call it? The cinnamon, of course.

Carol Burnett says she finds it difficult to be herself when a tv camera is pointed at her.

"I can't, though I wish I could be as casual and natural on camera as I am off camera with people. In that situation, I can't be the real me unless somebody is asking me questions.

"That's why we came up with the on-camera, question and answer warmup session for the show. I find that's the one time during each week's broadcast that the viewers can get a look at television's Carol Burnett being Carol Burnett's Carol Burnett."

Will the just plain Carol Burnett please stand up?

Actor Howard Caine, who plays the ill-natured Major Hochstetter in *Hogan's Heroes*, has a facility for a language that enables him to speak English in 32 different foreign and American regional dialects. The range from French, Spanish and Italian to British, German and Slavic. He can even do a northern German dialect that is distinctively different from his south German dialect.

He says New York is the greatest place to learn dialects. "You just have to get on the subway. Practically all the dialects of the world are right there for the listening."

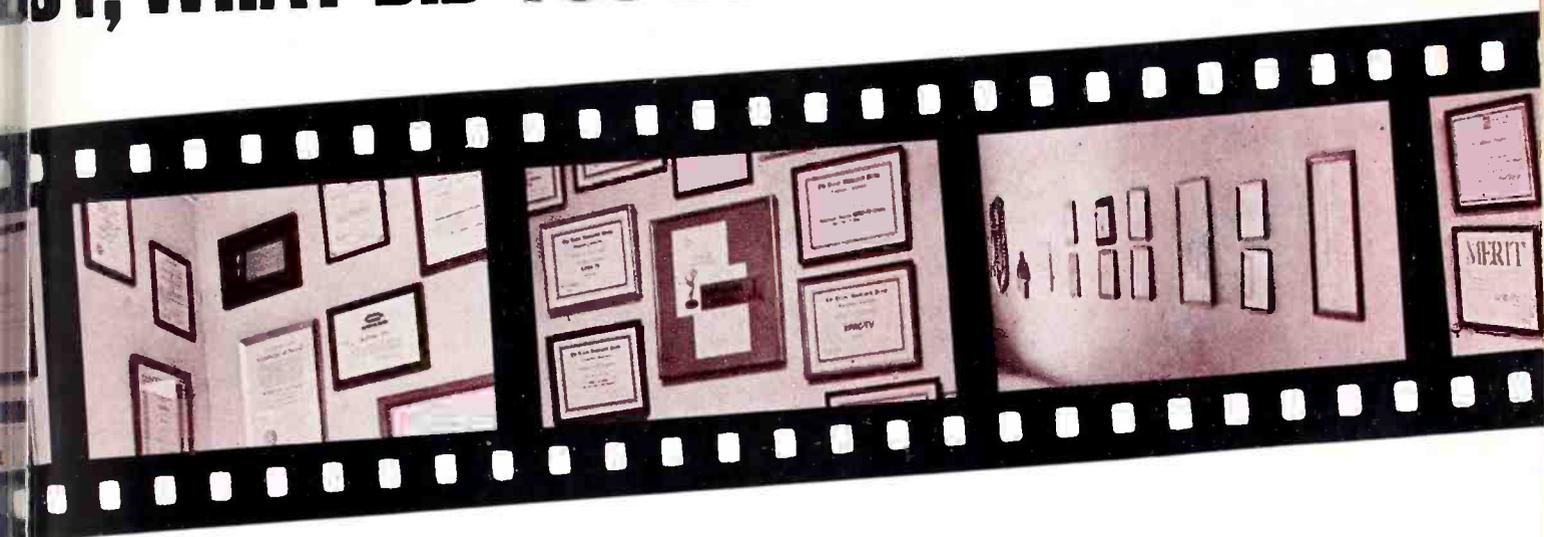
Now that he mentions it, there is a kind of steady roar in his voice.

Jack Paar isn't around much anymore, but you can always make copy about him by talking about his name, which is very punny. Like about all his teachers who told him his marks were not up to par or like when he got into show business and a show was cancelled and everyone would say it was par for the course.

Paar says the unkindest one of all happened in the army. When he was demoted from corporal to private, his sergeant broke the news to him by saying, cheerfully, "Well, we just broke Paar."

WARD WINNER!

BUT, WHAT DID YOU DO FOR ME TODAY?



Our walls are lined—almost literally—with awards, citations, plaques, commendations and other evidences of appreciation of our civic virtue.

And we treasure them— every one.

But these only testify to what we did *yesterday*. What are we doing today ... not to win more awards ... but to continue to earn the right to serve our community and its citizens?

For one thing, we tell our fellow citizens what's going on, and why, without compromise and without sugar coating. And, when we think there's something we and our neighbors can do about it, we say so. And sometimes we prod a little—as we're still doing about the Riot Commission report and the continuing traffic in firearms, among other things.

What are we doing today?

WE'RE TRYING TO CONTINUE TO EARN OUR RIGHT TO BE CALLED CITIZEN---

CITIZEN KPRC-TV

NBC ON HOUSTON'S CHANNEL **2**

Edward Petry & Co., National Representatives

ROCHESTER NEW YORK'S ONE & ONLY



Rochester's only television saleslady—our own Anne Keefe, hostess for Big Money Movie, seen each weekday from 4 till 6 on the Great 8. Outstanding films are presented daily and Anne combines them in an entertaining fashion with Rochester's biggest television game show, Dialing for Dollars. Ask your Petryman for details on the one and only local television saleslady in Rochester, N.Y., the talented Anne Keefe.

THE GREAT 8 WROC-TV

RUST CRAFT BROADCASTING	
WSTV-TV-AM-FM	STEUBENVILLE
WRCB-TV	CHATTANOOGA
WRDW-TV	AUGUSTA
WJKS-TV	JACKSONVILLE
WPIT-AM-FM	PITTSBURGH
WRCP-AM-FM	PHILADELPHIA
WSOL-AM	TAMPA
WWOL-AM-FM	BUFFALO
WROC-TV-AM-FM	ROCHESTER

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