Hutton makes a very good impression.

(And he makes a lot of them.)

Monday through Friday, from 3:30 to 4:30 and in full color, Jim Hutton hosts KSTP-TV's DIALING FOR DOLLARS—a fast-paced audience participation show that has dominated the Minneapolis-St. Paul market for more than a decade.

Each day, Jim winds his way through a combination of games, contests, interviews with celebrities and telephone calls that bring a raft of great prizes to DIALING FOR DOLLARS viewers and a unique merchandising and promotional advantage to those buying spots on the show.

KSTP-TV has recently completed a four-color brochure detailing the highly rated DIALING FOR DOLLARS show and what it can do for you. For a copy, drop a note to KSTP-TV Sales Manager Jim Blake, or your nearest Petry office. You'll be impressed.
Trade paper polls showed that BMI music had over 80% of all listings of public acceptance in 1968, as it had in 1967, and in...
More backup keeps us up front with news in Milwaukee

One reason for WTMJ-TV's bigger viewer headcount: a news staff headcount twice that of our nearest competitor! Extra manpower gives us extra speed. Last presidential election, for example, our own network team typically kept us thousands of votes ahead in reporting key local races ... helped garner 51% of Milwaukee viewers against 26% for the runner-up station.* More backup also means greater depth for such popular features as our News-4 Probe. These documentary series take a penetrating look at controversial issues as they relate to Milwaukee.

WTMJ-TV serves Milwaukee through the most advanced broadcasting facilities around... plus helicopter and mobile units for quick on-the-spot coverage. We can serve you through Harrington, Righter & Parsons.

*Based on an ARB coincidental weighted composite study of the three Milwaukee tv stations covering election results from 7 to 11 P.M., November 5. Subject to qualifications listed in said report.
JUST PUBLISHED!

The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

$14.50 each

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

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

Name
Address
City
State
Zip

Add 50c per copy for postage and handling.

APRIL 21, 1969

Television Age

21 HERE'S SEARS
The 818-store, coast-to-coast retailing giant has awakened to television, and stations smell the blood of a sales bonanza.

26 BROADCAST MANAGEMENT WITH A HARVARD ACCENT
Old grads still hail NAB's seminar program at the Harvard Business School for station managers and sales executives, now in its 10th year

28 THE DISAPPEARING DISCOUNT
More short flights are causing an increasing number of stations to institute the flat rate

30 CATV: WHY IS IT SO COMPLICATED? (PART III)
FCC proposals are not a freeze, says Commissioner Cox in final installment of CATV analysis

32 THRIFT—THE TOUGH SELL
Savings and Loan Foundation seeks to reach "thoughtful people" via network news

DEPARTMENTS

10 Publisher's Letter
Report to the readers

12 Letters to the Editor
The customers always write

15 Tele-scope
What's behind the scenes

17 Newsfront
The way it happened

33 Viewpoints
A no-holds-barred column

34 Film Tape Report
Round-up of news

41 Spot Report
Digest of national activity

43 One Buyer's Opinion
The other side of the coin

49 Wall St. Report
The financial picture

63 In the Picture
A man in the news

64 In Camera
The lighter side

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"THE YOUNG GREATS"
(A documentary on self-help projects in the slums)

The National Academy of Television Arts & Sciences
Special Citation
(only TV station thus honored)

Ohio State Award
Outstanding documentary produced by an independent station

San Francisco Film Festival
Television Documentary Award

National Association Television Program Executives
Outstanding Program Achievement

"SOMETHING FOR NOTHING"
(A documentary on consumer frauds)

National Headliner Club
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National Academy of Television Arts & Sciences
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AVAILABLE IN YOUR COMMUNITY
Both programs available soon for Syndication;
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WFIL-TV6
PHILADELPHIA, PENNSYLVANIA
This is Marine Corps Hospitalman Richard L. Lewis with an unidentified friend. He's treating this 12-month old Vietnamese boy for malaria. During three months of combat in Vietnam, Lewis has treated a variety of diseases, wounds, burns and fatigue. He has been wounded five times himself.

Metromedia Television thinks everyone should know about Richard Lewis and his young friend.

Telling it like it is.

That's why Metromedia Television stations across the country acquired the rights to televise for the first time the film "A Face of War."

This remarkable documentary factually records the experiences of Mike Company, Third Battalion of the Seventh Marine Regiment in Vietnam. During the 97 days of filming, more than half of Mike Company suffered casualties. (The film's producer, Eugene S. Jones, was wounded twice.)

Metromedia Television's multi-city presentation of this remarkable film, "A Face of War" was immediately acclaimed by viewers and critics alike.

Bernie Harrison of the Washington Star said, "Metromedia's decision to buy and show the documentary 'A Face of War' on its TV chain should be applauded. Whoever watched it...could only come away...with a fuller understanding of what fighting this war is like and appreciation of the men who are fighting and the helpless innocents caught in between."

The New York Post editor "Now that they are back from European exploration, we understand Nixon, Secretary of State and Defense Secretary Laird's time-out for a private screening of this film is called 'A Face of War' was shown on TV for the fi..."
IComedia's Channel 5 Sunday lis an unforgettable docu-... nothing we have seen or compellingly states the case fire while the diplomats their sluggish maneuvering. Newsweek Magazine said, "A Var" finally shows it the way peace were to come to mor-... it would be incumbent on American to look at this film at what has been done in his country's defense, or name, or blindness."

Metromedia Television believes in becoming deeply involved in our nation's affairs... to participate in community happenings... to inform and educate... to responsibly "tell it like it is."

LOS ANGELES / KNEW-TV SAN FRANCISCO Represented by Metro TV Sales

METROMEDIA TELEVISION
THE INDUSTRY'S NEW VITAL FORCE

Represented by H-R Television, Inc.
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.
This is the Beaulieu R16B “Automatic.”

Can you find the battery?

Your cameraman isn’t wearing it. He doesn’t have to. Because Beaulieu’s rechargeable nickel cadmium battery is built right to the camera handgrip. Powerful! The 1000 mA model will shoot eight 200 ft. magazine loads on a single charge. It’s as important, you can replace the battery with a fully charged spare in seconds. With the Beaulieu 16mm, there’s no need for batteries strapped around your waist or swinging from your shoulder.

Take another look at the R16B “Automatic”. That’s a 200 ft. daylight-load magazine on top, a sync pulse generator plugged into the side, and an Angenieux 12-120mm zoom lens at front. Now how much would you say the entire outfit weighs? Including the battery.

You guessed as little as 12 pounds, you guessed too much. It’s 10½ pounds! And the price is just a little over $2,650!

You don’t have to give up critically important features, either.

Like rock steady pictures. Like a mirrored shutter, for reflex viewing with no prism between the lens and the film plane.

You also get the finest automatic exposure control system ever built. A Gossen light meter measures the light intensity coming directly through the lens. And it electronically controls a miniaturized motor that instantly rotates the Angenieux’s diaphragm ring to the correct aperture setting. No footage is lost due to rapidly changing light conditions.

Sync sound is no problem. Your Beaulieu R16B “Automatic” teams up naturally with professional recorders, such as Nagra and Uher, for sync sound filming.

That’s pretty good for a little over $2,650. Particularly since you couldn’t get this combination in any other camera even if you spent twice as much.
Letter from the Publisher

Sears, Roebuck—tv's latest ton of bricks

The invasion of television by Sears, Roebuck has hit the industry (not to mention retailers) like a ton of bricks. Why the impact of the retailing giant's move is clear enough, the story behind this move and the methods by which Sears generates its tv advertising have not been available.

The curtain is lifted somewhat by TELEVISION AGE's lead story in this issue. Lifting the curtain at all is no mean accomplishment, since Sears is one of the least talkative businesses around. Such shyness is understandable, but the details unveiled provide much-needed light on the Sears' operation.

The story explains, for one thing, why it took so long for the firm to get into television. Despite Sears' obvious competence and the indisputable signs of success in reaching a level of more than $8 billion in sales, the hard-boiled managerial procedures and monitoring were an unnecessary rigid barrier to flexible marketing.

No one can say for sure what Sears would have accomplished had the firm gone heavily into tv 10 years ago. But considering its successful tests of tv, there is no reason for believing the company would have been any less successful in 1959.

Now that the dam has broken, the industry can only gain. Not only Sears money, but that of its competitors, will increasingly pour into the medium in what will be a marketing battle of dramatic proportions.

The current picture in spot

As predicted here in late Fall, the spot business went into high gear in the first quarter of the year. The second quarter looks equally strong, and the projection is for a healthy third and fourth quarter.

Pricing still remains one of the major problems of the business, particularly with respect to the 30's. Many agencies are insisting upon 50 to 60 per cent of the minute rate. Although this may give the client temporary advantage, the price of 30's is not going to be based on the minute rate, as 30's continue to become the basic time segment.

Regional buying is helping stations in intermediate markets. By regional buying we refer to systems used by agencies such as Young & Rubicam, which have divided the country into regions and assigned buyers to handle all client purchases for each region. This type of buying thus far has been most effective, and other agencies are watching the Y&R developments.

Cordially,

[Signature]

Television Age, April 21, 1969
The Principal Award 1968
From Freedoms Foundation at Valley Forge
Television Program Category

Freedoms Washington Honor Medal

"FOR OUTSTANDING ACHIEVEMENT IN BRINGING ABOUT
A BETTER UNDERSTANDING OF THE AMERICAN WAY
OF LIFE."

FOR THE PROGRAM

"America, America"

Featuring the Mormon Tabernacle Choir

A production of the Special Affairs Division
of Bonneville International Corporation

The Bonneville Group

WRFM, New York, N.Y.
KUIG-FM-AM, Los Angeles-Avalon, Calif.
KIRO-AM-FM-TV, Seattle, Washington
WNYW, International Shortwave, New York, N.Y.

KMBZ-AM, KMBR-FM, Kansas City, Mo.
KSL-AM-TV, Salt Lake City, Utah
KID-AM-FM-TV, Idaho Falls, Idaho

Our gratitude to the following television stations releasing this program:

KGM, Albuquerque, N.M. • KFDA, Amarillo, Tex. • KTVF, Anchorage, Alaska • WAGA, Atlanta, Ga. • KERO, Bakersfield, Calif. • WMAR, Baltimore, Md. • WAFB, Baton Rouge, La. • KDOK, Billings, Mont. • WINR, Binghamton, N.Y. • KBOI, Boise, Idaho • WHDH, Boston, Mass. • WLTW, Bowling Green, Ky. • KXL, Butte, Mont. • WGN, Chicago, Ill. • WBOY, Clarksburg, W. Va. • KFDW, Clovis, N.M. • WTVM, Columbus, Ga. • WFAB, Dallas-Ft. Worth, Tex. • WEHT, Evansville, Ind. • KTVF, Fairbanks, Alaska • KDLO, Florence, S.D. • KRTV, Great Falls, Mont. • WFAA, Dallas-Ft. Worth, Tex. • WEHT, Evansville, Ind. • KTVF, Fairbanks, Alaska • KDLO, Florence, S.D. • KRTV, Great Falls, Mont. • KDUH, Hay Springs, Nebr. • KHOU, Houston, Tex. • WHNT, Huntsville, Ala. • KID, Idaho Falls, Idaho • WLBT, Jackson, Miss. • KDLG, Jackson, Wyo. • KMBC, Kansas City, Mo. • WBBR, Knoxville, Tenn. • KLAS, Las Vegas, Nev. • KBSD, Lead, S.D. • KLEW, Miss. • WPGA, Jackson, Wash. • KUAT, Lancaster, Pa. • KJTV, Salt Lake City, Utah • \( \ldots \) • WTVJ, Miami, Fla. • WHAM, Milwaukee, Wis. • WFAA, Dallas-Ft. Worth, Tex. • WEHT, Evansville, Ind. • KTVF, Fairbanks, Alaska • KDLO, Florence, S.D. • KRTV, Great Falls, Mont. • KDUH, Hay Springs, Nebr. • KHOU, Houston, Tex. • WHNT, Huntsville, Ala. • KID, Idaho Falls, Idaho • WLBT, Jackson, Miss. • KDLG, Jackson, Wyo. • KMBC, Kansas City, Mo. • WBBR, Knoxville, Tenn. • KLAS, Las Vegas, Nev. • KBSD, Lead, S.D. • KLEW, Miss. • WPGA, Jackson, Wash. • KUAT, Lancaster, Pa. • KJTV, Salt Lake City, Utah • \( \ldots \)
Last laugh to ‘Laugh-In’?

Regarding J.B.’s recent Viewpoints column on Rowan & Martin’s Laugh-In (Television Age, February 24, 1969, page 39), it’s apparent that J. B. doesn’t learn by his mistakes. Next year he can write another column saying Laugh-In is bound to disappear any moment now.

JIM JOHNSON
WLW
Cincinnati

Untangling spot

Compliments on your complete and informative article on the results, the progress and the continuing efforts being made to standardize certain spot paperwork (Spot paper-

work—it’s untangling, TELEVISION AGE, March 10, 1969, page 24).

Solving the paperwork problems does take time—and it’s time well spent, in view of the advantages to broadcasters, agencies and representatives.

M. S. KELLNER
Managing Director
Station Representatives Association
New York

Global information

We are in need of a global television chart indicating voltages, cycles and lineage in the various countries of the world. We understand that such a chart appeared in your issue of January 1, 1968, under the heading, “Television Around the World,” and we would like to have a copy.

R. F. MEISEL
Sales Manager
Brands Export Corp.
Long Island City, N.Y.

* A chart identifying foreign television systems has been sent to reader Meisel.

Canned television

I enjoyed the very fine article you wrote on behalf of our all-alum can spot television campaign. It has a nice ring to it for Rowan & Martin’s Laugh-In (TELEVISION AGE, February 24, page 30).

The piece was accurate in its factual material, and was extremely well written.

RICHARD H. CONRAD
Vice President
Reynolds Metals
Richmond, Va.

Censorship anyone?

In his Viewpoints column in “Wherefore art thou, violence?” (TELEVISION AGE, April 7, page 35), your J.B. criticizes Pastore’s move to put together the NAB Code by having proposed material submitted to the NAB for presentation. Is a little censorship too much to ask? Why pay to help curb the violence of television itself when television itself helps create? It seems to be a trifle short on moral values.

ARNOLD PIERS
Freeport, Ill.

SHHH! WE’RE A MONOPOLY.

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

Only.

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

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

Only 3 working days and you’ve got your color transfer if you say “RUSH.”

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

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

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

Call collect for our rate card.

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

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

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

Call collect for our rate card.
In all TV, no other such vehicle for reaching the minds that lead.

Powered by the electric Buckley mien and manner and the commanding caliber of his guest-adversaries the syndicated FIRING LINE keeps asserting audience leadership over all three networks' proudest efforts in opinion programming. Boston ratings give Buckley a 5-to-1 audience lead over Meet the Press, Face the Nation and Issues & Answers, with all three tied as poor seconds.

In New York, the Buckley hour outdraws the NBC, CBS and ABC offerings by a straight 3-to-2 ratio. In Syracuse, it's 6-to-4 over Meet the Press and Issues, 6-to-2 over Face the Nation. And in Washington FIRING LINE ties Face the Nation, doubles the audience of Issues & Answers, and achieves 80% vs. the vaunted Meet the Press.

Constantly enhancing FIRING LINE's own fast-growing appeal are the thrice-a-week Buckley column in more than 300 newspapers, his editorship of the challenging National Review, his frequent articles in other magazines, his best-selling books.

Yet participation or sponsorship in FIRING LINE comes far below network costs.

For your corporate message to the minds that matter most, consider FIRING LINE first.

**AVAILABLE FOR PARTICIPATION NOW ON THESE STATIONS**

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<tr>
<th>WOR</th>
<th>KHJ</th>
<th>WNAC</th>
<th>WHCT</th>
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<td>New York</td>
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<th>WXTV</th>
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<td>Youngstown</td>
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For details on participation, write or call Patrick D. Moines, FIRING LINE, 150 East 35th St., New York 10016 (212) OR 9-7330

Television Age, April 21, 1969
CONTINENTAL LION FEATURES

38 THEATRICALLY RELEASED FEATURES NOW AVAILABLE FOR FIRST-RUN ON TELEVISION

CHECK WHAT YOU WANT IN FEATURES FOR TV

COLOR  21
LENGTH  100 min. avg.
NEW     All post '60
PROMOTABLE  All first-run
STARS   Internationally famous

TOPS IN SALEABILITY AND PROFITABILITY

Ask about the Continental Lion Features today

DISTRIBUTED BY MGM TELEVISION
Contact Louis Israel • 1350 Ave. of Americas, New York, N.Y. 10019 • Tele: 212/262-2845
To simplify paperwork

Simplifying the paperwork in spot has often stumbled due to problems caused by buyers not consulting sellers with changes made— and vice versa. The fact that such consultation pays off is illustrated in the case of WBR Bloomington-Indianapolis, which set up a computerized accounting system about six months ago.

The Sarkes Tarzian station's manager, Elmer Snow and Tarzian accounting executive, Jack Baker, came to New York and conferred with six major agencies before going ahead with their system. Reflecting agency hesitance, they included in the station invoice twice as much information as before. Yet, the station says, the invoice form is essentially simple and has cut down on amounts receivable and discrepancies.

It was reported that discrepancy reports have been reduced 90 per cent since the system was instituted. Amounts receivable, which were 23.8 per cent of billing in January, 1968, were sliced to 14.7 per cent in January, 1970.

Birus has spot tv up its sleeve

The Benrus Corp. may move into spot tv in the Fall after an extensive six-month network campaign that just started. Much research and testing remain before anything definite is decided, however.

Benrus recently presented its plans for a saturation network tv campaign. A. B. Peterson, Benrus' new chairman, and Victor Kiam II, the new president, are strong believers in television.

Commercials will be seen on 19 primetime shows on networks. One 30-second spot featuring the theme "With a Benrus you've got something better up your sleeve" has been made and will be seen twice each hour. Another commercial will be added in June. The campaign, which will cost about $2 million, represents the first time a consistent, everyday tv schedule has been used by anyone in the watch industry, according to the company.

A helps shift from co-op

In an effort to move more advertisers from co-op into national spot television and radio, the Station Representatives Association has brought several million dollars to broadcast since it was started early in 1968. SRA is now showing a filmed selection of manufacturer's spots with retail tags integrated into the commercial.

The manufacturer pays for and places the spot, retaining control of his advertising, but at the same time he gets the benefit of local identification because the spots are made to look as if they belong to the retailer. Rather than just attaching the retail tag at the end, some spots begin and end with the tag, and others have the store's name in the voice-over copy.

The film is being shown to agencies who are interested in it for particular clients, and then to the clients. The program is under the direction of Nathan Lanning, manager of spot development at SRA.

Double-duty in media departments

It seems there's a trend toward job function consolidation in large agencies. Advertising placement specialists at Blake Personnel in New York (ad people only) note the maximum use of agency media people.

"Gone are the separate print, radio, spot tv and outdoor-transit buying groups in most large shops," says Dave Routh of Blake (who, like his partner, Mark Lobel, has an agency background). "Except for the recent interest in the spot tv negotiator, the large shops demand people versed in all media. The all-media buyer is therefore expected to handle the planning for his accounts, hence, fewer supervisors."

The media estimator has become an estimator-biller, eliminating a separate department, and requiring fewer people, Lobel says. He also notes that broadcast traffic people may do double-duty via figuring the talent payments for their accounts.

"With the current agency profit picture, can we expect to get a call for a copywriter who likes to dabble in market research, or an art director with a flare for numbers?" asks Lobel.

Another setback for sex in advertising

The "take it off, take it all off" school of advertising has suffered another setback. An article in a recent issue of Journal of Advertising Research, published by the Advertising Research Foundation, reports on a recent research study on the effectiveness of sexy illustrations in ads—and the report is negative. When 60 male students at an English business school were shown six photos of women in various stages of undress, with a well known brand name printed beneath each, and a like number of asexual but desirable objects (yachts, cars, etc.), brand name recall on the latter far outstripped (pun intended) the former. Recall for the non-sexual material was 66 per cent after 24 hours, 61 per cent after seven days. But recall on the sexy stuff hit at only 62 per cent after a full day, and nosedived to 49 per cent after seven.

Put it back on, put it all back on?

General Cigar has a different idea

One of the ideas behind the General Cigar SWAP campaign is that it will push women as well as men who are thinking of giving up cigarettes into trying a Tiparillo.

A heavy network tv campaign, backed by print and point-of-purchase, offers four free Tiparillos to anyone sending in an empty cigarette pack. Over a million responses are expected as a result of the $1 million campaign. Larry Katz, advertising and marketing administrator, said most of these will be from men, but they are aiming part of the campaign at women. He also said his company expects some "response" from the cigarette industry, but has no idea what it will be.

The Tiparillo product story is aimed at people who don't like to put tobacco in their mouths (the cigar has a plastic tip). Promotion also stresses the slim line of Tiparillo.
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
BASS BROADCASTING DIVISION
Mel Wheeler – President

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

Television Age, April 21, 1969
It's obvious that older ladies share a fondness for champagne music, westerns and situation comedies. But be that as it may, the point that Foote, Cone's Chicago media men want to get across is that this audience segment really has little in common with their junior counterparts (in many cases, daughters or younger sisters).

Here's the agency's analysis of the nighttime viewing habits of younger women (based, incidentally, on the Nielsen Audience Composition Report for the four weeks ending November 24, 1968, as is the table above):

<table>
<thead>
<tr>
<th>Program</th>
<th>Women</th>
<th>Women Households</th>
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<tbody>
<tr>
<td>Laugh-In</td>
<td>22%</td>
<td>30%</td>
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<tr>
<td>NBC</td>
<td></td>
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<tr>
<td>Saturday Movie</td>
<td>12</td>
<td>20</td>
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<tr>
<td>ABC Sunday Movie</td>
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<td>20</td>
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<tr>
<td>Mission: Impossible</td>
<td>14</td>
<td>22</td>
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<td>CBS</td>
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<td>Thursday Movie</td>
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<td>Smothers' Brothers</td>
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<td>Wednesday Movies</td>
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<td>F. B. I.</td>
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<td>Bewitched</td>
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<td>Walt Disney World</td>
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<td>My Three Sons</td>
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<td>Julia</td>
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**Average** 18 14 22

Comedy/variety and movies are their bag, with a few younger-image series mixed in.

The differences between the first and second tables are striking indeed.

As Foote-Chicago points out, "Laugh-In (22 per cent) and NBC Saturday Movie (21 per cent) were best-liked by the young women, while ABC Wednesday Movie and NBC Tuesday Movie (9 per cent) were very low among older women. Either the latter didn't like the movies, or they didn't want to stay up to 11 p.m. New York time."

In analyzing all 87 primetime network shows aired during the four weeks in question, Foote found that the average nighttime network program pulls a rating about one-fourth higher among women 50 and over than among younger women.

"Since," adds the memo, "there are about 2,500,000 more older women (25.1 million) than young women (22.6 million), the average program will reach about 40 per cent more older women."

The memo also shows that, on average, the top 15 nighttime programs in households reach 5.5 million older women, yet only 3.1 million younger women. "Therefore, if the target audience is 50-34," Foote, Cone's Chicago media department cautions the agency's buyers, "either be very selective in buying programs or expect to get a good deal of waste circulation."

**Watch that audience.** The heart of the matter, of course, is that audience composition must be kept clearly in mind in planning media presentations and in making buys for specific clients and products.

All of this leads, quite logically, to the intriguing question of whether advertisers whose products are aimed largely at older women—tea, for example, artificial sweeteners, denture cleansers and adhesives, arthritis pain relievers, colorings for gray hair, travel, caffeine-free and acid-free coffee products, wheat germ, special facial products such as moisture creams, cat food, burglar alarms, exercise equipment, massage, foot care products et al—are taking full advantage of the medium's vital nighttime period in terms of people rather than just households.

Take another look at the demographics of nighttime television, boys—you just may be missing the boat.

A media executive at Foote, Cone & Belding told TELEVISION AGE that, while the "Memo from Media" has uncorroled no revolutionary buying procedures, it is serving a useful purpose.

"It's our way of saying to our buyers, "Be careful. Do your homework. Remember to deal in specifics rather than generalities."
BAPSA and minorities

The Broadcast Advertising Producers Society of America is facing up to the problems of helping minority groups and finding it’s not as simple as it seems on the surface.

BAPSA is currently mulling over the idea of giving a scholarship or two to a worthy person or persons. The scholarship would be for a course in tv production at a New York school or university. In addition to the scholarship money, the recipients would get aid in executing their assignments.

This is not the first idea to help the disadvantaged to be considered by BAPSA, but it comments itself, because of its simplicity.

BAPSA is also on record as favoring employment opportunities for minorities at agencies and production companies, and in commercials. While the members are in no position to implement such hiring, as a matter of policy, the organization feels that a sympathetic attitude will have some results.

Didn’t pan out. One idea that didn’t pan out was to aid community workshops who are producing films. This proposal had two facets. One was buy the raw stock for the minority group and then pay for the processing. The other was to give advice on actual production problems.

Some BAPSA people had the notion that the organization could contact some workshop group just starting out with filming and that, assuming many of the workshop members would be novices, BAPSA members could offer their experience and talent in a teaching role.

However, it was found that it wouldn’t be easy to find just the kind of group that fits the specifications. In the first place, many of the workshops had already launched their projects. In the second place, some, if not all, of the projects involved social themes. This often translates into anti-white attitudes. Thirdly, because of the above situation and because they want to be self-sufficient anyway, the groups don’t want outside help or supervision.

SDX awards

Three television stations will receive bronze medallions and plaques as winners of the 37th annual Sigma Delta Chi awards ceremony, to be held at Rochester, N.Y., May 10. The awards are given for Distinguished Service in Journalism.

The award-winning stations are KNX Los Angeles, WBBW-TV Topeka and Wood-TV, Grand Rapids. They were among the winners in 16 categories covering five major areas. In addition to tv, the areas are radio, magazines, newspapers and journalism research.

The Los Angeles station won the award for tv reporting. KNX was cited for complete coverage of a motel shoot-out in Manhattan Beach, Calif. The station started filming when police began moving in on a suspect and didn’t stop until the body of the suspect was removed.

Public service. The 1968 SDX award for tv public service went to the Topeka station, WBBW-TV won for a collection of stories about Vietnam originating from Topeka. The award was given for “the interest and impact (the station) achieved by focusing on the human element and encouraging a deeper understanding of the U.S. participation in that conflict.”

The Grand Rapids station won the editorial award, which also went to Wood-TV’s news and editorial director, Dick Cheverton, “for courage and conviction in editorializing to calm the city during a time of difficult racial tensions.”

The radio winners were KFBW Los Angeles for reporting, WBZ Boston for public service and WCBB Waltham, Mass., for editorializing. Other media honored included five newspapers, the Associated Press and two magazines.

Among the judges on the 16 panels were these broadcast personnel: George Doyle, news director, KFH Wichita; Robert G. Hardy, news director, KNOX St. Louis; Jack L. Hardidge, executive producer of news, WGN-TV Chicago; Charles J. Jenkins, Jr., news director, WxWW Sellersburg, Ind.; Roger L. Johnson, news producer, KSD-TV St. Louis; Robert D. Manevitch, manager of news, WGN-TV AM Chicago; Kenneth Rowland, news director, WLYK-TV Louisville; Ron Scott, tv newsman, KTVH Wichita; J. Darrell Strong, news producer, WMAQ-TV Chicago; Paul Threlfall, news manager, KAKE-TV-AM Wichita.

4As’ study detailed

Some of the details of the 4As’ Study of the Agency Media Fee, which the association released February of this year, were recently in a talk by Jerry Sprague, vice president and director of media for Foote, Cone & Belding, New York.

In addressing the 1969 Southwest Council annual meeting in New Orleans, Sprague reviewed the growth of the advertising media function over the years and on the study.

He described the charges as having been made as representing “strengthening or upgrading the (media) department in some way in making better use of research information sources.”

Increasingly, said the FGAButive, “it will be the media manager’s role not just to plan advertising, but to integrate marketing, research, information services and data sources, and even create planning, with media planning.”

Response from 142. The study summarizes the results of a questionnaire conducted among 365 advertising agencies in the Summer of 1968. Responses came from agencies, representing all billing levels. About 40 per cent of the responses were from agencies billing more than $10 million, while all two-thirds were in the $1-to-$40 million category.

Among the findings:

• The average media department has about one person per $1 million in billings.

• Typically, there are at least as many as five media department titles above the buyer level.

• Among the 28 agencies billing over $40 million, the number of media personnel ranged from 13 to 300 with an average of 83; and the 22 agencies billing $5 to $10 million, the range was two to 12 as an average of six.

• There are at least 13 different titles used to identify the head of a media department, but “media director” is by far the most common with 70 per cent of the vote. He is vice president in 40 per cent of the cases, but it’s 80 per cent when agencies billing more than $10 million.

Television Age, April 21,
Each year, Television Advertising Representatives, Inc. awards its Crystal Owl, a symbol of creative management accomplishment, to the chief operating executive of a company which has made exceptional progress under his direction. This year's Owl Award was presented to Robert F. Hunsicker, President of Allen Products Co., Inc.
Broadcasters—Feeling the Freeze?

Defrost with Audimax and Volumax! We guarantee to increase your effective radiated power.

Are your plans for increasing power on ice? Well, here’s a quick way to beat the cold: call us collect: (203) 327-2000! We’ll send you Audimax and Volumax FREE for 30 days. No obligation.

Audimax is an automatic level control years ahead of the ordinary AGC. It automatically maintains appropriate volume levels and eliminates distortion, thumping and pumping.

Volumax outmodes conventional peak limiters by controlling peaks automatically without side effects. It’s unconditionally guaranteed to prevent overmodulation. Volumax alone has typically provided a 4 to 1 increase of average program power.

With this winning combination, we guarantee increasing your maximum program power as much as 8 to 1. You reach a bigger audience with a more pleasant sounding program.

Why wait? Defrost with Audimax and Volumax . . . the powerful pair from CBS Laboratories.

PROFESSIONAL PRODUCTS

CBS LABORATORIES
Stamford, Connecticut 06905
A Division of Columbia Broadcasting System, Inc.
If and when the last of the too-beautiful plastic people let up and light up on camera and cigarette advertising on TV finally burns out one day, retailing is expected to rise from the ashes and fill the gap. The networks' loss would be the stations' gain—and the biggest single contributor to the local pot would, of course, be Sears, Roebuck and Co.

Nothing strange about that. Sears has been leading the retail category in use of television right along. And as sure as God made little green apples—and as sure as newspapers are suffering ever more acutely from the suburban sprawl syndrome—Sears is going to use more and more

and more local television. You can bet on it.

More will be a whole lot. For the 12 months of last year, in the 75 markets monitored by Broadcast Advertisers Reports for one random week each month, Sears stores ran an average of 2,564 commercials per week. That, incidentally, was an increase of more than 600 per cent over Sears' announcement-per-week average of 403 in 1964 (for the full five-year picture, 1964-68, see graph page 25).

It was in the last quarter of last year that things really began to hum out in the Sears markets. The 3,820 announcements aired by stores in an average week in October spanned
73 of the 75 BAR markets. In November, the average number of commercials dipped to a mere 3,416 and the markets to 68.

December saw an all-time Sears high of 4,063 announcements per random week in 71 BAR markets, as store and group advertising managers exhibited fancy footwork in exploiting the flexibility of local TV to flog Christmas sales down to the wire.

A little long division puts Sears' use of local television in yet another light—that of average number of commercials per market per week. This began at 23 last January and, after rising more or less steadily month-by-month, crested at 57 in December. In 1964, this figure was six for January, and had crept to a high of 20 by November.

In local tv: $11 million

Translated into dollars, Sears' monumental local time buys in 1968 totalled just over $11 million. To this, add over $1 million in network, a firm $15 million in national magazine advertising and an estimated $100 million in local newspapers (it's still newspapers where the rubber meets the road for Sears), and you come up with a staggering $127 million in annual advertising expenditures.

How big does a company have to be to support an ad load like that? Would you believe $8.2 billion in net sales (after returns and adjustments)? That was for 1968, and it represented an increase of just about $1 billion over 1967. It also represented 1 per cent of the gross national product. Sears netted $418 million last year, $382 million in 1967.

Knowing that A&P did $5.5 billion in 1967 helps put Sears, Roebuck into perspective.

Where did it all start? In a homely wooden railroad station in North Redwood, Minn., which, besides the station, boasted three houses when young Richard Warren Sears was appointed station agent in 1886. That year, a jeweler in the next town refused a shipment of...
with promotional copy which could, at the very best, be described as exaggerated. Early on, he developed in copy the technique of knocking his own price leaders and trading the people up to higher dollar and higher profit merchandise. It’s a technique which has come to full flower in the classic mail-and-switch tactics of contemporary major appliance salesmen at Sears stores (anybody who has tried to buy an $88 washing machine off a newspaper ad will understand).

Building the business

Hot copy, faced with “free” offers (many of which turned out to be considerably less than free) built a demand that supply could not possibly—but somehow did—keep up with. And over the years, a brash young mail order business whose long suit was to shout down the competition and shoulder it aside, grew into a sophisticated, incredibly efficient, multi-store retailing machine.

The first billion was the hardest for Sears, Roebuck—it took 59 years for the company to reach that sales milestone in 1945. After that, it was all downhill, comparatively speaking ($2 billion in 1948, $3 billion in ’55, $4 billion in ’59, $5 billion in ’63, $6 billion in ’65, $7 billion in ’67, and last year $8 billion).

It’s hard to believe that a company this big could back into a medium as important as television—yet that’s essentially what happened. In the late 50s and early 60s, there were precious few Sears commercials on TV, and full credit for those had to go directly to a handful of store or group advertising managers on the retail firing line.

To understand this, it’s necessary to pause and examine Sears’ decentralized system of merchandising, which is, in effect, a series of concentric circles, each circle a profit center.

Buying is centralized in Chicago (the term “buyer” is a masterpiece of understatement at Sears, where the function often includes locating and developing resources, working out specifications for private label goods, and helping to draw up production schedules—all before placing the order). Broad sales policies are formalized in Chicago, and basic stock lists for the stores are made up there.

But using the tools given them by Chicago, each profit center is operated very nearly like an individual corporation, and each is required to operate at a profit.

Sears divides the country into five territories:

• Eastern, from northern Virginia north to the Canadian border and west to eastern Ohio, with headquarters in Philadelphia;

• Southern, from northern Virginia south through Florida and west to include New Orleans, with Atlanta as headquarters;

• Southwestern, all of Texas, northward to include Kansas City and west through New Mexico and Wyoming, headquarters in Dallas;

• Midwestern, most of Ohio, south through parts of Arkansas and Kentucky, northward through part of Missouri including St. Louis and through the Dakotas, with Chicago as headquarters, logically enough;


The vice president who supervises each territory is, in effect, the head of a multi-million-dollar corporation. He’s a big businessman, ultimately responsible for the performance of every store, catalog center and pool stock in the territory.

Next come the zones

Next in size, though not in importance, are the more than 50 Sears zones, each of which is headed up by a zone manager. Zones are actually groups of medium-sized to small stores (B1’s and smaller on the Sears store designation scale of A stores, which are complete department stores, and B1’s, B2’s, B3’s and C’s, differentiated from each other by breadth of merchandise lines).

While some B stores have their
own advertising and sales promotion managers, many do not. The latter depend for these services on zone headquarters, which travels specialists to the stores.

Although metropolitan areas containing A stores may be technically within the geography of a zone, they are not a part of the zone as far as Sears is concerned. Rather, where there are one or more big A stores, they and the smaller satellites surrounding them form a group. Each group is a profit center, with its own manager and advertising manager.

Groups place advertising for their member stores, promoting identical items at identical prices for each store. Most A’s, though not all, have an ad manager on the staff.

The outermost of the concentric circles represents the individual Sears stores. Each, of course, has a manager, who’s largely in command of his destiny and his store’s. Every store is, finally, a profit center.

All hail the P&L

In an interview with Austin T. Cushman, Forbes Magazine quoted the former board chairman of Sears:

“Every Sears department is managed by a P&L statement, and your life depends on it. You can go from the castle to the gutter in one month at Sears. If you’re the manager of a store, and you get your P&L statement and you’re not doing well, at once everybody focusses on you. Unless you make money, you’re not a very good manager.

“Every store has a P&L, every department has a P&L, every buyer is dependent on the profit of his department, and every general merchandise manager is paid a bonus on his profit performance in the stores and in the catalog. If they don’t make it, they don’t get paid.”

In any organization of decentralized profit centers each of which must make money, it’s good business sense for the central or parent office to give individual profit center management plenty of latitude. That’s how Sears plays it, especially in the critical area of advertising and sales promotion.

“After all,” says a Chicago executive who wishes to remain anonymous, “they know a lot more about what’s going on out there in the field than we do.”

Every Sears store group and every isolated store which does not fall into a group has an advertising budget, based on a percentage of the previous year’s sales plus the projected increase for the current year. The group or store advertising manager can sink the whole bundle into matchbooks if he chooses—the parent office in Chicago couldn’t care less.

But the ad manager’s decision (who he actually makes in concert with the manager of the group or store) had damn well better be a sound one with demonstrable results, or the ad manager is suddenly in big trouble, and learning all at once that the parent office couldn’t care less.

Now it becomes clear that the first few faltering steps taken by individual stores into TV were pioneered efforts by a handful of local ad managers who must be labelled visionaries. They diverted a piece of their precious budgets from the warm, safe womb of the local newspaper into a brand new medium.
and they did it with neither the blessing nor the guidance of the demigods in Chicago.

But give parent credit—it saw dim flickerings of light fairly early in the game. In 1963, (a point in time, incidentally, when about 120 individual Sears stores were trying, or had tried, tv on their own) North Advertising pitched the parent on the idea of a multi-city television test. Sears bought it. Chicago, New Orleans and Kansas City were selected, and 13-week flights were run in each market from October 6 through December 29, 1964. Using all four v's in Chicago and all three in Kansas City and in New Orleans, an alternating-week schedule of 28 60s and eight 20s was set up.

In characteristic Sears fashion, the results were never made public. They
(Continued on page 51)

<table>
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<th>Sears' growth in tv</th>
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<td>(Average number of announcements weekly)</td>
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<td>Source: BAR, top 75 markets, monitored one week per month</td>
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Led, spurred, challenged by the curmudgeon, cleaver-sharp instructor, the 70 serious-faced students thread their way through the dozen different options of the complex case history—pause, at the instructor's subtle instigation, to toss the ball back and forth in open discussion—go trotting off on a tangent—are put gently back on the track—seem to glimpse the solution of the problem glimmering faintly in the distance and go charging headlong after it, only to be brought up short at the last minute by the slightly sarcastic instructor and sent off in another direction in full cry.

"By God, Mac, he did it again," one student whispers to his neighbor, "he led us down the garden path again!"

"Shut up, and let me figure this damn thing out," hisses his friend.

"Remember, gentlemen," the instructor is saying, "the executive vice president knew all along there was a personnel problem in the accounting department. What he didn't know, however, was..."

That's the scene. It could be an undergraduate course in Modern Business Methods at any university—or could it? Look at the students. Is their hair a bit thinner than it ought to be? Are their questions too penetrating, their answers too knowing, their comments too sophisticated?

These "students" are professional broadcasters—men (and women) who have already reached at least the station manager level, whose business is competing in the rough-and-tumble world of local programming and network clearances, rates and discounts, scheduling and pressure for make-goods, handling station promotion and dealing with often obstreperous talent.

The setting is an NAB Management Development Seminar for broadcast executives, held at Harvard University's Graduate School of Business in Cambridge. With Charles Tower, now executive vice president of Corinthian Broadcasting Corp., as founding father, the two-week seminar will celebrate its 10th anniversary this year.

Why the seminar? Let Tower tell it:

"Most broadcasters have come up through a specialization in a small organization, and haven't had a chance to experience general management training. It seemed a good idea to develop a means through which they could become, even briefly, a part of a highly structured academic environment.

"You don't turn out a finished product in two weeks, of course. But you can give a man a new way of looking at his problems, and a chance to evaluate his own executive style. You can broaden him and teach him to be more analytical. And that's what Harvard Business School does."

So successful was the first go-round that NAB came back with similar seminars in 1960, '61, '63, '66 and '68. Nor was another side of the broadcast coin—sales—neglected. In cooperation with the Television Bureau of Advertising and the Radio Advertising Bureau, a Sales Management Seminar for broadcasters was introduced in 1964. It was repeated in '67 and will be offered again this July, both times with RAB backing.

Dr. J. Sterling Livingston, the Harvard Business School professor of business administration who heads up both courses, is quick to point out that objective answers to specific management problems play almost no part in either seminar.

"We're after much broader goals than that," he says. "We want to get these people into the habit of thinking, acting and reacting on the management level. We want them to recognize and develop the skills they need to analyze and solve the problems they're faced with every day as managers."

What the courses cover

Each of the two seminars has its own nine-point subject matter outline. For Management Development, it's Analysis of the Executive Function, Managerial Effectiveness, Development of the Executive, Formulation and Execution of Competitive Strategy, Communication within the Organization, Delegation and Control, Planning and Budgeting, Evaluation of Subordinates and Appraising and Improving Management Performance.

The Sales Management seminar covers the Role of the Sales Manager, Recruiting and Selecting Sales Personnel, Direction and Supervision of Salesmen, Evaluation and Control of Sales Performance, Compensation and Motivation of Salesmen, Effective Use of Sales Meetings, Training and Development of Salesmen, Preparation for the Sales Interview, and Appraising the Sales Manager's Performance.

Although a certain amount of material is directly related to broadcasting, both seminars really pivot on sales. Livingston calls "the common denominator of management."

"Given a clear understanding of these," he says, "an aware and intelligent person can manage successfully in just about all areas extr..."
those that are highly technical.”

Ask Livingston to list the attributes of an effective manager, and he laughs. “There isn’t any list,” he says, “because there are as many good managerial styles—ranging all along the spectrum from autocratic to democratic—as there are effective managers.

“The first thing a manager must be is himself. When he tries to be somebody else, he turns out to be less than genuine, and no phony can manage effectively.

“Beyond that, the critical thing is how a manager interacts with his subordinates—and that depends entirely on who he is and who they are. A manager can make it in one of two ways—by selecting subordinates who match his style, or by perceiving how his subordinates want to be managed and adapting his style to their needs.

“Both approaches can be effective. But the flexible manager can get the best out of everyone, while the autocrat only works well with what he calls ‘my kind of guy.’

“What we try to teach people is to be themselves—to manage as effectively as possible while retaining their own style, and making proper use of either the selection or adaption technique.”

**The student scene**

The students pursue the basics of professional managementship with awesome single-mindedness. They’re out of the sack by 6:30 in the morning to start a day that stretches until midnight or thereabouts.

Classes start at 8:30 and run till 5, broken by lunch and a couple of coffee breaks. The group spends the hours in class unravelling the case history assigned for that day. To navigate successfully through the maze of problems and sub-problems presented by the case history, it’s necessary for the students to isolate the problem, then establish the solution goals that must be reached, lay out the strategy with which to reach them, and then, in unrestrained give-and-take, work out logical and effective solutions.

“I had to get used to one thing in

(Continued on page 50)
Question: What’s happening to spot flights?
Answer: They’re getting shorter.
Question: How come?
Answer: Well, to save money, for one thing.
Question: Doesn’t this dilute the impact of tv advertising?
Answer: Here’s another question: Would advertisers continue to spend money on spot tv if it did?
Question: How is this affecting rates?
Answer: Thought you’d never ask. It’s doing away with discounts and bringing in the flat rate.

The above colloquy focuses, albeit in somewhat simplified form, on one of the basic developments in spot. Frequency, dollar volume and continuity discounts are geared to the advertiser who buys two or three times a year, rather than two or three times a quarter. With shorter flights, say the reps, these incentives are often no longer attractive.

Although most stations still have discounts, the trend to the flat rate is growing. The flat rate has, at least, the virtue of simplicity. Buy one, five, 10 or 20 spots, the advertiser still pays the same price per announcement.

Buying today is a far cry from the 50s, when advertisers sought avidly for “franchises” in spot. Although 52-week advertisers haven’t dropped off the face of the earth, they are few and far between. Almost invariably they’re the bigger companies, advertising several brands, any one of which could dip into the pool.

Even five years ago, there were a lot of advertisers who bought for a full year. Today, a 13-week campaign is a big deal.

There are some reps who feel that discounts weren’t really necessary or effective even when they were the norm.

Ted Page, vice president and general manager of client and industry relations at Edward Petry & Co., argues that discounts weren’t an incentive to buy more time. The incentive, he says, was in the medium itself. Spokesmen for the other rep firms agreed with this. If an advertiser, the feeling goes, thought tv was the best way to reach his audience, he was going to use it—with or without the discount.

The Eastern sales manager at one rep firm pointed out that 52-week advertising was often a hope rather than a firm decision, since sales could drop unexpectedly or other problems intervene. The result was a short rate. While the advertiser saved money, he spent more per spot while the advertising was on the air, which caused some inconvenient budget rejuggling.

**Whence the short flight?**

All this, of course, raises the question of where short flights came from, and why. Why, for example, do companies that used to run five eight-week flights a year now run five four-week flights?

Chalk it up to tv’s effectiveness, according to Marv Shapiro, president of Television Advertising Representatives. “The medium today is so strong and so powerful,” said Shapiro, “that advertisers have found they have considerable momentum even with a hiatus.”

Peter Lasker, president of Avco Radio Television Sales, agreed with this. “Advertisers can bring in as much business by going on the air for four weeks, off for two and then back on as they could by staying on the whole time.”

Television, it was pointed out, is a flexible medium, and this has also added to the rise of the short flight. In this sense, Shapiro considers tv somewhat of its own worst enemy. Advertisers can go in and out of spot on as little as two weeks notice, causing more complications.

Certainly a major reason for the short flight is the advertiser’s budget. Many find costs for spot have gone up too fast. But reps say advertisers are often unwilling to commit their spot budgets for a full year—or even half, anyway. One sales manager said advertisers are better off buying month-to-month. “If they get a better deal from someone else during the year, they’ll be free to grab it.”

Another rep pointed out that a lot of short flights are used for seasonal promotions, and that this form of advertising has increased. Or six weeks may be just the amount of time to push some for Father’s Day or Valentine’s Day. There are also peak selling times, and, and advertisers want to concentrate their ad dollars during his most profitable periods.

One of the more subtle reasons the switch to flat rates is the Federal Trade Commission, which already indicated its conviction that smaller advertisers were being fairly treated by discounts on spot work tv. Rather than take the chance of the government interfering, advertisers are making the change of their own accord without discounts anyway, the reps say.

One sales manager pointed out what he considered unfair about discounts. “When a company like Avco or Colgate-Palmolive gets a discount on five-flights, it’s for several different programs which often aren’t even related to one of their competitors, who may just one product, can’t afford advertising and can’t compete on equal level.”

A sales manager for another firm said, “Everyone should have an equal chance—it’s time to give the smaller businessman a break.”

A lone sales manager voiced the practical side of the argument. “It’s face it, without the discount, not a lot of money will be coming in to stations. They know advertisers aren’t going to stop using tv because of this.”

**Easy-reading rate cards**

Eliminating discounts should bring about simplification of rate cards, which have been getting more complicated with each revision. Most reps said cards are revised with November and February-March sweeps, but there can be changes more often, if necessary.

Even the grid card, which is supposed to be a simplification of rate card, often gets complicated with three or four different price and section rates added to it.
The disappearing discount

More short flights are causing an increasing number of stations to institute the flat rate

Paperwork is also involved here, and a lot of reps feel that with so many short flights, paperwork is getting to be too much to handle. Discounts only complicate the paperwork, with advertisers buying as often as 10 times a year, rather than two or three.

Why an individual station decides to change to flat rates and exactly how the station goes about this depend entirely on the station and the market. Stations switching to flat rates don’t fall into any particular category, such as size or location. Almost all Blair stations have switched to flat rates, and Blair is working on the few remaining holdouts. All CBS owned stations are on flat rates.

Flat rates are not a big-city phenomenon. One rep has stations in Cedar Rapids-Waterloo and Austin, Minn., among others, that changed.

The competition’s role

One of the reasons for either going to a flat rate or sticking with the old card is the competition, of course. As one station in a market goes, so will go the others, according to some reps.

TvAR’s Shapiro, whose stations have all been on flat rates for about a year, said it’s hard for just one station in a market to go in that direction. If the competition has discounts, it’s hard for the others to give them up. He said, though, that he considers his stations pacesetters, and feels that stations competing with those that TvAR represents will make the change also, if they haven’t already.

Switching to flat rates apparently has no major effect on business. Most stations have lost a few customers and gained a few others, but not enough to make a difference, reps report.

Since switching to flat rates usually has the effect of raising the cost of tv, advertisers already on the air are protected. However, Shapiro pointed out, it sometimes happens that an advertiser can benefit from

(Continued on page 62)
In the previous article, Commissioner Cox went into the questions of distant signal importation and retransmission rights at length. He continues discussing other aspects of these problems in the third and final installment of his CATV analysis.

It is not so clear, of course, that cable operators will always find that particular programs they wish to import are available in their particular localities, or, if available, that they can always acquire such programs at what they regard as favorable rates. But those are aspects of the market system with which all other users of programs must cope, and I know of no reason why the cable men should receive preferred treatment.

The first of these possibilities involves the concept of exclusivity, upon which most, if not all, distribution of television programming is based. Thus a network normally releases a particular program only over one station in a market, and a syndicator of television programs or feature films normally sells his product to only one station in a market.

The latter arrangements often involve the right to exhibit the program for a specified number of times over an agreed period of time. The network affiliates with stations in adjoining markets and the syndicator may sell the same programs to a station in each such market, with the result that there may be signal overlap between stations entitled to exhibit the same program. However, in each market one station has the exclusive right to the programming.

Thus, if a cable operator seeks to import a particular program from a distant station, he may find that the person entitled to grant the consent he would need under our proposal has already contracted to give exclusive rights to that program in that locality to a local broadcast station. I'm not sure how existing affiliation and license contracts are drawn, but I am sure that under either a copyright or a retransmission consent system they will, if they do not already, make specific provision as to such matters.

Non-duplication rule

I can't think of any reason for a network to want its programs on two stations in a market and, in any event, our rules require non-duplication protection for the local station if the programming is presented on the same day.

A syndicator has somewhat different possibilities. If he wants to maximize the price he can get from a single sale in a market, he may find that this is achieved by giving a broadcast station exclusive rights not only against other stations in the same market but also against cable systems in a defined area—whether they would seek to acquire the program or series for use on originating channels of their own or to bring it in from a distant station to which the syndicator has given exclusive rights for its market.

If this is the pattern that develops, cable systems will be unable to get consent for the importation of distant signals until the local station's exclusive rights have expired. On the other hand, I suppose it is possible that syndicators will decide that they can maximize their profits by restricting the rights granted to the local station, thereby reserving the right to sell consent for use of a program or series to cable systems in the station's service area.

It seems to me that the broadcaster would have to insist on at least right of first run against cable systems in areas not overlapped by other station having similar rights to its market. In the overlap area, presumably neither station would have exclusivity, so that the cable system could carry the program on both except for the unlikely event that both would be broadcast on the same day.

If this is the pattern that develops, then the syndicator reserves the right to grant consent for cable systems in the station's area, import the program or series from distant station, and would therefore be prepared to sell such rights to cable operators. To the extent that broadcaster's rights might be diminished, presumably the price he would be paid by the syndicator would be reduced.

The syndicator would elect to course only if this loss of income from the broadcaster could be more than offset by revenues from the cable systems.

The price problem

This brings us to the second possible difficulty the cable operator may encounter, namely, that even though the party who controls the consent he seeks has not barred himself from giving consent to importation of the program from a distant station, the price requested for such rights may seem too high.

That, of course, is a problem people encounter in any kind of market and this emphasizes the advantage the cable industry has thus far enjoyed by virtue of standing outside the program market. But I don't see why the price the copyright owner or his representative would demand...
Part III:
FCC proposals are not a freeze.
Commissioner Cox
a final installment of CATV analysis

or be any higher under our re-
mission consent proposal than
ny copyright legislation that
ly to be adopted.
ly way the cable industry
t hope to avoid this problem
 by persuading Congress to
 a formula by which they
 compensate the copyright own-
 a very nominal rate. But this
 ething that has never been done
 e, and I have yet to hear any
 ensive argument for doing it on
 of the cable entrepreneurs.
ere has been some suggestion
 the CATV industry that its mem-
 should be allowed to use the
 oms of any stations whose sig-
 choose to import simply
 uv a fraction of 1 per cent
 of system’s gross revenues for
 hannel occupied by broadcast
 ls on the system. These payments
 d go into a fund, to be distrib-
 accordance with some for-
 ’ve never seen, among the copy-
 owners of all the programs in-
 d. This would certainly make it
 and cheap—for the cable op-
 , but I don’t think it would be
 compensation to the copyright
 ors, nor would it eliminate the
 tive impact on the
 (Continued on page 58)

CATV: Why is it so complicated?

By KENNETH A. COX
member
Federal Communications Commission

Television Age, April 21, 1969
Savings and loan associations not only compete against other types of savings institutions (not to mention the investment area) but against the blandishments of advertising in general. Thrift, in short, is a tough sell, its virtues don't have the standing they used to and many moderns don't dig it.

Still, you can't call at least $140 billion in assets chicken feed and that's what today's S&Ls have attracted into their coffers.

To keep the money rolling in, people have to be convinced to delay present pleasures for the promise of future ones. Who's open to such persuasion? "Thoughtful people," says the Savings and Loan Foundation, which, through McCann-Erickson is placing about $2 million in network television, about 75 per cent of their 1969 ad budget.

This year, the Foundation, which had been active in specials for a number of years, is emphasizing news, certainly a logical way to reach thoughtful people. The agency bought time on 10 news and public events programs in March-April and is down for 14 news shows in June-July, certainly logical periods to appeal to savers. This scheduling brackets the times when savings institutions pay interest on deposits.

There is also a broad-reach element to the Foundation's media strategy and this is accomplished by buying into features and "big event" shows. Among the latter, the Foundation sponsored the ABC-TV and CBS-TV telecasts of the Presidential inauguration, thereby reaching more than one-half of U.S. tv homes.

This two-network deal is one example of the client's propensity for "road-blocking" buys, in which they assure themselves a minimum of audience overlap and a maximum of reach via buying simultaneous periods on two or more networks.

Usually on two networks

McCann has made such buys on a number of occasions in the past on entertainment shows for the Foundation. It's generally done on two rather than three networks, one reason being it's not easy to find time available across-the-board.

As for movies, the agency bought into three in April, one to a network. During June and July the client is inked in for seven features, four on NBC-TV and three on ABC-TV.

While the movies deliver pl of young, upscale adults, certain among the prospects for S&Ls, the agency avoids pat demographics.

Douglas Johnson, director of account and a vice president of McCann-Erickson, says, "You have to remember that a lot of people are 65, while not big earners, have a lot of money socked away or invested. Nielsen demographics explain earnings, which is not always within our point of view."

However, client and agency say, during the early evening at which the Foundation buys on three networks.

As for the young upscale ad the Foundation has to face the fact that many young people are not interested in saving.

Hence, the emphasis on thought people—those "susceptible to an intelligent message," as Johnson sees it.

A factor explaining the great emphasis on news by the Foundation is the growing audiences for

Continued on page

Savings and Loan Foundation seeks to reach ‘thoughtful people’ via network news

Thrift—the tough sell
**Smothered**

A precious game is being played in the public press by the Columbia Broadcasting Co. and Smothers brothers. The game is not necessarily a private one since it is an industry practice to negotiate in public about this time of year. It may also be a testing of a new network president by the talent. The reason I should interest programmers is that it presages more content this way.

The apparent impasse occurred allegedly because the Smothers either refused, or were unwilling to submit their weekly show to CBS management for editorial revision, or approval, the Wednesday prior to the date telecasting of an episode. This caused the usual exchange on radio and television and in print, where the network announced that the talent was fired and the networks announced that they had a contract and they were renewed for next season.

Theory of the whole affair is that the specific program question, was, in all probability, less censorable than one of the show’s other episodes which have appeared particularly the highly controversial preacher piece which brought the roof down on all advertisers, sponsors, as well as on the network, the FCC, and performers themselves.

**Poor in judgment, lacking in taste**

The plain fact of the matter is that the Smothers fellow indeed exhibit a lack of judgment at the very least, and a total lack of taste in many instances. It is the performance. Due to a running feud with the network and the stars, they have provoked the network identically, in a kind of nose-thumbing childishness.

Evidently, it is true that the network has treated the brothers like a stern parent with over precocious children, and is overcensored to argumentum ad absurdum in a sort to punish the bad boys. An effort to cultivate understanding between personalities would have sent a more adult approach to the problem.

Mr. no mistake about the heat on the networks to heat up their programming practices. The heat was not created by advertisers and organized public groups, but by Congress under more or less objective leadership of Senator Pastore. The networks will, for a while at least, bend over backwards to sublimate controversy in programming, and the Smothers brothers are only the first cause celebre. More will follow, as the crusade of decency gains momentum.

Wy, one might ask, does high-priced and obviously skilled talent risk such censorship? Why do Dean Martin, Redskelton, Jackie Gleason, stand-up comics appearing to test stars, Johnny Carson, Joey Bishop and many others risk getting fired for the sake of a possibly funny but infinitely prurient line? The answer is simple. Comics are unhappy with the lesser personal taste or background, and they are then unaware that the antics they find so humorous are out of place in the living room of the average American home.

Most comics have little or no formal education. Those who do have some college have been working dreary night clubs—mostly owned by the Mafia—playing to drunks, associating with the people of the night, being prodded into little liberties with censorable material, until they have lost their perspective. They have played rough material in Las Vegas and Miami for so long that they take it for granted that it is universal.

They also have observed a society that continues to grow so permissive that there seems no end to what can be exposed to the public in motion pictures and in printed material. No wonder they are confused, even though that alone is no excuse.

It is curious to speculate on the ultimate fate of shows like The Smothers Brothers. After one failure in television and a rather indifferent turn in night clubs and vaudeville, they have found a niche that made it possible for Laugh-In and other contemporary shows to take hold. But, unlike some of the others the Smothers brothers became more intrigued with the message than the medium. They found humor in order to help the Students for a Democratic Society try to overthrow the present world. They are stuck with until something better evolves.

When this change occurred, they became very unfunny —although sincerely interested in upgrading democracy. When funny men get serious they should be fired. The news belongs to the straight men and satire to the funny men. At the end, the Smothers brothers were neither. They were more like a festival of protest music, and that isn’t good enough for primetime.

Whether CBS will make the firing stick or whether they will pay a penalty for so doing remains to be seen. The Smothers may break up the act as they have long threatened. They may also turn up on ABC, somewhat more chaste but welcomed with open arms. No matter what, the controversy is good for the business. It puts everything on the table for all to see and judge.

The industry greeted with less than wild enthusiasm the announcement that Leslie Uggams would replace The Smothers Brothers. There is no evidence that Miss Uggams has the personality to carry a show, or even anything more than the ability to sing a good ballad. It looks like a case of CBS grabbing at anything that was available in order to cover commitments by advertisers in what was one of the finest time periods in TV. The competition must be rejoicing. —J.B.
**Film/Tape Report**

**Y&R, DDB BIG ANDY WINNERS**

At the International Broadcasting Awards of the Hollywood Radio and Television Society last month, Young & Rubicam settled for shared honors in the tv division with BBDO. At the Advertising Club of New York's Andy awards presentation April 10, Y&R topped them all in the tv division a total of five out of 15 possible winners. Doyle Dane Bernbach took four and Wells, Rich, Greene won two.

Doyle Dane Bernbach was the big winner in the total contest with six firsts and 19 total awards in 24 categories. Y&R was second with five firsts and 11 total awards.

Horn-Griner topped the other production companies having produced three of the 15 winners. V.P.I. and Howard Ziell each had two winners.

In the category of a single entry tv commercial of less than one minute, top honors went to Doyle Dane Bernbach for a commercial for American Tourister. Copy was written by Marcia Bell, graphics by Hal Nankin, Dick Perrott produced and Filmex was the production house.

Second place went to Firestone and Associates for Ronzoni Macaroni Co. Dick Miller Associates did the production. Doyle Dane Bernbach took third place for a commercial for Volkswagen Pacific, Inc. Murakami-Wold was the production house for the animated commercial.

In the category of a single television entry longer than one minute, top honors went to Young & Rubicam for an Eastern Airlines spot. Copy chores were handled by Chester Lane, Ed Bianchi did the graphics and Dennis Powers produced. Audio Productions shot it.

Needham, Harper & Steers took second place for a Xerox commercial. Horn-Gintern did the production.

Doyle Dane Bernbach took third place for a Sylvania spot. Production house was Via Films.

The Andy in the tv single entry one minute category went to Wells, Rich, Greene for an American Motors spot. This also won an IBA. Charlie Moss was responsible for the copy, Stan Dragoti did the graphics and Jerry Liotta produced. Howard Ziell was the production house.

Second place was taken by Young & Rubicam for Manufacturer's Hanover Trust. Wyley Films was the production house.

Foote, Cone & Belding took third place with a commercial for Contact shot by Sokolsky Films.

Wells, Rich, Greene took top honors in the tv campaign competition for American Motors. Charlie Moss was responsible for copy, Stan Dragoti for graphics and Tony Newman and Jerry Liotta produced. Howard Ziell put it on film.

Second place to Young & Rubicam for Manufacturers Hanover Trust V.P.I. did the production.

Jack Tinker & Partners took third for an Alka-Seltzer campaign. Production by Sarr Productions, James Garrett & Partners (London) and Televideo Productions.

Young & Rubicam took first and second place in the public service category for commercials for the Urban Coalition. They also took an IBA for the same winning spot. Tony Isidore and Robert Elgot did the copy, Marvin Lefkowitz the graphics and Michael Ulick produced. Horn-Griner took the production house.

Third place went Doyle Dane Bernbach for a Cerebral Palsy ad. David Quaid Productions shot it.

**KID BOOKS GET ANIMATED**

The trend in children's programming, as one man sees it, is towards animation of children's novels.

Norm Prescott, one of the principals of Filmation which produce eight Saturday morning shows next season will be one of the leaders in this area. The company will produce The Hardy Boys on CBS-TV.

Their approach to this believe is typical of what we can look forward to. They have first defined the story line to make a boy and roll group. Simply, they have taken the stories from the books and written so the viewer can try to solve the mystery piece by piece with their help.

Prescott predicts that The Hardy Boys is only the first of a series of kids books that will become animated series. Tom Swift and Doolittle are typical of the titles that would be seen on tv in the near future.

"Saturday morning programming must play to a wide age range and such it must have action to appeal to the youngsters and be intelligent enough to appeal to the older who are influenced by nighttime programming."

"Animators are becoming increasingly aware of this and are creating the formats of Saturday morning programming accordingly."

One of the things Filmation has done to its Archie program for ABC TV (which the network has expanded to an hour next fall) include a "blackout" section, Laugh-In. Called "The Fun Book," it will feature the Archie characters in short comedy bits.

**REACH THE MEN**

Screen Gems is pushing Place After Dark on the theory that it is a show that can attract advertisers trying to reach men, use a secondary target for advertising.

The program syndicator has leased figures to point up the showing among other things, Playboy reaches 65 men (18 and over) per hundred homes, according to a February-March ARB New York survey. Carson, on the other hand, says, only reaches 40 per 100 Bishop, 36.

Other figures Screen Gems can show that Playboy reaches 70 per hundred homes in Philadelphia and 51 in Pittsburgh.
When WTAR-TV shifted to local color news, they had a money-back guarantee

Fil Trahadias, Supervisor of the Photographic Department of the Nor-IL station. "For us that meant no Kodak Ektachrome films and no Kodak ME-4 Process for news, documentaries, and sports coverage. It was an investment on our part, we knew that once we had our processor working, we were guaranteed a lot of commercial business. We hadn't been disappointed. In fact, busier than ever before.

Our commercial work is local—dependent producers, armed forces, police, advertising agencies, and industries. They used to send their film out of town to have it processed. Now they just send it over to us.

"The Kodak ME-4 Process is very easy to use, especially with the packaged Kodak chemicals. I remember when the Kodak Sales and Engineering Representatives came down to help us set up for our first batch. They left two hours later saying, 'You're right on the money as far as quality is concerned.' We've kept it that way."

If you haven't gone to the Kodak ME-4 Process, what's holding you up? Processors come sized and priced to suit your station's needs. The chemistry comes all packaged and ready to use. A Kodak Regional Chief Engineer is available to answer any questions you might have. Call one right now. In Chicago, Dick Potter; New York, Ray Wulf; Hollywood, John Waner. Do it!
EXPANSION FOR FOUR STAR

Four Star is planning an intensive six-week sales program covering 150 markets throughout the country to acquaint stations with the company's expansion plans.

The company plans expansion of first-run programming for independent stations and groups. Also planned are the production of features for tv and theaters, network programming and expansion of the company's music activities in publishing as well as recording, and musical specials for television.

Taking part in the sales program will be Alan Courtney, who was recently upped from senior vice president to executive vice president, Tony Thomopoulos, executive vice president, Four Star Entertainment Corp., and Richard Colbert, vice president and sales manager, Four Star Entertainment, in addition to the entire sales force.

Other projects in the expansion include Here and Now, a 90-minute magazine concept show designed to be fed live on a five-day-a-week basis and Can You Top This, a game show also designed for stripping.

Features in pre-production are Mart Crowley's Cassandra in association with Universal Pictures, and A Sleeping Partner in association with Curtis Harrington and George Edwards.

Four Star is also offering The Big Valley for its first play off-network this fall.

NEW VP'S FOR BCP

Robert J. Talamine, Edward J. Broman and Jack Martin have been elected vice presidents of the television syndication division of Bing Crosby Productions. The company is a service of Cox Broadcasting Corp., Atlanta.

Talamine will continue to head the marketing and program development areas, where he has been responsible for the success of Championship Bowling, now in its 15th year of syndication. Before joining BCP, he was national promotion manager for the Brunswick Corp.

Broman is general sales manager for special products. He was formerly vice president of Ziv-United Artists Corp., and executive vice president at Radio New York Worldwide.

Martin, formerly of Ziv, Four Star and Polarus Productions, joined BCP in late 1966 as vice president. He is also general sales manager.

The television syndication division of Bing Crosby Productions produces and distributes tv properties such as Paul Harvey Comments (currently in more than 106 markets), and the promotional game card shows Let's Go to the Races, It's Racing Time, Fun at the Races and Win with the Stars.

Other BCP properties include Beat the Odds, Probe, Computer Football Forecast, and World Series of Golf.

WB-7A'S NEW ENTRIES

Warner Bros.-Seven Arts has three new properties for first-run syndication.

Fast Draw, a game show in which players draw the clues for their teammates, matches guest celebrities skills with contestants. Johnny Gilbert hosts the 40 half-hours.

Porky Pig & Friends is a series of 156 cartoons which can be adapted for scheduling as 52 half-hour programs.

Three Faces of Communism, is an hour-long historical documentary. It reveals the evolutionary changes that have swept the Communist world. Yugoslavia, Romania, Albania and Bulgaria in the past 20 years.

GOLDEN ROSE

The ninth contest for the Golden Rose of Montreux, which runs April 24 until May 1, will have two Americans on the judging panel. J. W. Dodd, president of NBC International Ltd. and Irwin B. Segel, vice president programs CBS Network division, will be the judges choosing the world's best television programs.

Named as a vice president of the two judging panels is H. Kany, director of International Relations, CBS Enterprises.

Twenty-eight programs from countries are entered in the festival which is sponsored by the Swiss Radio and Television Society and City of Montreux.

AD MAKERS

ROBERT D. MILLER has been named senior vice president and creative director of Warner & Legler. Miller joins the agency from BBDO, a successor to John H. Lambert who has been the agency's senior creative officer.

At BBDO, Miller was a vice president and associate creative director. He joined BBDO in 1957 as a copywriter. He became a copy group head in 1960, a copy supervisor and vice president in 1963 and associate creative director in 1966.

Miller is also the co-author of musical comedy O Say Can You See which ran off-Broadway in 1963.

Three appointments have been made at Tatham-Laird & Kudner Inc. Frank Grady has joined the agency as a copywriter on Goodbye and other accounts. He was previously a copywriter with BBDO.
Dennie Berlin will become an art director at the agency. He was formerly with The Marschalk Co. and Herbert S. Hirschberg Co.

Claudia Shields has also joined the agency as an art director. He was previously with Young & Rubicam, New York as an art director and in Frankfurt, West Germany, as executive director of the art and copy departments. He has also worked with two London agencies.

Robert Dunning has been elected senior vice president of N. W. Ayer and regional director for creative services in the ad agency’s New York region.

Dunning has been with Ayer for more than 16 years, advancing to his new position from a variety of assignments in the agency’s art department and recently as a creative director.

Dunning, a native Californian, Dunning first joined Ayer in 1953 and served as an art director in the agency’s Philadelphia, Honolulu and Detroit offices before advancing to art group supervisor and then art group director in 1968.

He was elected vice president and associate managing director of Ayer’s New York department in 1965 and served in Philadelphia until he was named creative director of the agency in 1977 and transferred to New York.

Andrea Hurd has joined Doremus & Co. as a television producer. Miss Hurd comes from Doyle Dane Bernbach where she was in the TV business department and an assistant producer for three years.

Campbell-Ewald Co. has added 15 additional art directors. James Abramic has joined the Chicago division coming to the agency from BBDO where he held a similar position. He has also worked at Compton, Arey, Fuller & Smith & Ross and Buch McClinton & Co., all in Chicago.

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C. DAVID KOONTZ has rejoined the agency after leaving in 1965 to become a principal of Salsbury, Koontz, and Raymond, an advertising agency in Cadillac, Mich.

IN SYNDICATION

The Great Mating Game, a half-hour TV special which aired last Spring on ABC-TV has been put into syndication by Showcorporation. The program starring Orpheus, has already been picked up in seven markets.

COMMERCIALS MAKERS

ADRIAN A. RISO has signed an exclusive contract with Tulehin Productions to direct film and tape commercials and programs. RICHARD DEMIAO has joined the company as a producer.

Riso was a staff director at the Videotape Center for five years. He has won a Clio and awards from the New York and Boston Art Directors Clubs.

DeMaio was a staff producer at the Videotape Center for seven years, before which he was an agency producer.

AL DECAPRIO, vice president in charge of production for Levron Television has been promoted to vice president in charge of production for New York, Hollywood and Miami divisions.

DeCaprio is a 12 year veteran in videotape and past director of such series as Sgt. Bilko and Car 54, Where Are You? as well as TV specials and commercials. Prior to joining Levron, DeCaprio was vice president of MPO’s videotape operations.

KARL FISCHER is Elektra Film Productions new creative director of animation. Fischer will be responsible for the conception and development of commercial, industrial and other graphic filmwork including theatrical trailers, featurettes and titles.

BRUCE OYEN has joined Teletronics International as a sales representative. Oyen, who will function initially in the area of post production services, was formerly a rep for Reeves, Videotape Center and Levron.

LEIGH CHAPMAN has been named as a director in the commercial division of FilmFair. Chapman was previously a director for Carson/Roberts Advertising and the Haboush Company.

NORTH OF THE BORDER

Audio Productions, a producer of TV commercials and documentary films with offices in New York, Hollywood and Toronto, has expanded its Canadian operations into the French-speaking area.

The company has combined two Montreal production companies, Omega Productions and Stellart Ltd., into one—Stellart-Drege-Audio. Last year, Audio expanded into English-speaking Canada through the formation of Drege-Audio.

The two northern companies work in tandem in Canada, and some of their personnel work in connection with Audio’s American direct camerman and editors.

ON THE WAY

Allen Ludden’s Gallery, a new minute personality-variety show, goes into production at KTTV in Los Angeles, the West Coast flagship station of Metromedia TV.

The five-day-a-week program is being produced by Alhets Productions in association with Metromedia for national syndication.

The program will feature Randy Sparks collection of rock groups as regulars, along with name guest stars in conversation, singers, singers and audience participation.

Small talk will be eliminated from a format centered around two famous journalistic personalities who have written profiles of famous people.

The Challenging Sea is a new half-hour adventure series being produced for first-run syndication.

Twenty-six episodes of the program will be produced in Vancouver British Columbia by Bill Burr Productions in association with NBC Films.

Each episode will focus on a different element of the sea and man’s continuing effort to harness it in his own design.

WESTERN COMES EAST

Hollywood Video Center and a production arm, Western Video Productions have established New York offices at Delmonico’s Hotel, Park Ave, at 59th St.

The new office will provide liaison with New York advertising agencies using Hollywood Video Center’s studio and mobile facilities and will network exhibiting company programming.

ZOOMING IN ON PEOPLE

W. L. (BUD) BAUMES has been named executive assistant to Douglas S. Cramer, executive vice president in charge of production for Paramount Television.

Baumes joined Paramount in 1965 working in a general production capacity on pilots and on Movies of the Week which the company has been producing for ABC-TV.

DON TORPIN has been named production supervisor of Four Star International. Torpin, with Four Star...
Jorian Powell who was promoted last week. Tinker has joined 20th Fox Television as vice president in charge of programs. Areas of responsibility for Tinker include program development, sales and creative-generating current series. Prior to taking his new post, Tinker was president for network programs at Universal TV.

JOE MOVIE-TV HEAD

Solow has been named president in charge of theatrical and division production at MGM's Culver City Studios. Clark Ramsey, who has been in charge of the studio since 1967 will move to New York in the title of vice president in charge of administration.

Advertisement Directory of SELLING COMMERCIALS

Kools • Ted Bates

ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Parent Teacher Association

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

Kraft Foods • J. Walter Thompson

PELICAN PRODUCTIONS, INC., N.Y.

Rambler American • Hiram Strong Adv.

Lever Bros. • Dishwasher All • SSC&B

TOTEM PRODUCTIONS, INC., New York

Salem Cigarettes • Wm. Esty Co.

Spin Blend • Best Foods • D-F-S

Lipton's Giggle Soup • Young & Rubicam

FILMFAIR, HOLLYWOOD

JEFFERSON PRODUCTIONS, Charlotte

SOLOW

Sow had been head of MGM tv production since 1967. In this capacity he has been responsible for the emergence of the company as a major tv producer.

Prior to Ramsey's assignment to the studio, he had been executive assistant to the president from 1963 to 1968. One of his important functions was a liaison between New York and the Culver City studio. Ramsey joined MGM in 1958 and for five years worked as an advertising-production executive at the Culver City studio.

QUICK CUTS

The Haboush Co. has extended its activities into the video tape field. The company's first client is a Long Beach, Calif. savings association.

SECONDARI SPLITS

Producer-writer John Secondari, who heads up his own production company which has been tied to A
tv for the past 13 years under an exclusive contract, secured a ter-
mination of that agreement. Secondari wants to become more active in the field of feature films and tv specials.

The company’s last special under its contract will be put into production this month. It traces the invention and development of the auto.

During his tenure with ABC-TV, Secondari has produced more than 80 specials.

CHANGES AT SCREEN GEMS

Leonard Goldberg, vice president in charge of programming for three years at ABC-TV, has joined Screen Gems as vice president in charge of production. Goldberg, who will headquarter in Hollywood, succeeds Jackie Cooper, who resigned to become an independent feature film producer for Columbia Pictures, Screen Gems’ parent company.

Goldberg, who recently turned 35, joined ABC-TV in 1963 as manager of program development. A year later he was promoted to director of program development for the network. The following year, he was named vice president in charge of daytime programming.

Cooper had been head of production for five years at Screen Gems. Prior to that he worked as a director, producer and actor.

PASS THE DECONGESTANT

When Bob Cohen of Duo Productions opened his doors for business last month, he never thought he’d find out so quickly how difficult pleasing a client can be. Here’s how he tells the story:

“What do you do when an account comes in and tells you they need ragweed for a series of commercials? There’s not much ragweed around these days. In fact, not any if you listen to some people. But you don’t listen.

“First you call Washington and speak to someone in the government, who says to call San Diego because they grow it out there for experimental purposes. So you call the Coast and they say:

‘sure we grow ragweed. We’ll have it in August. That’s when it grows.’

“Will it’s March and you need it now, so you start calling some people you know like your friend in Florida. He tells you New York State has authorized the growth of ragweed for experimental purposes. It’s growing in Florida.

“You call the farm and find out there’s a whole field of it, but they don’t need it anymore and are going to get rid of it. However, if you wish they’ll keep it a few more days.

“Everything would be solved, except that the client wants to see the ragweed to be sure it’s the right kind. So you arrange to have it flown up: three plants or something that weighs 30 ounces total. They address it ‘Hold for Bob Cohen at hangar #6, Kennedy Airport.’

“The package is due in on the 7 p.m. flight leaving Miami, arriving 10:30. So at the appointed time you arrive at hangar #6 and the man behind the desk says he hasn’t seen it. You go through every package and find nothing. A call to Florida sets things straight. The plane was overloaded, so they took your massive 30-ounce package off. It’ll be on the flight due in at 1 a.m.

“The man at the receiving desk says he’s been there 30 years and has never seen a delivery after 9:30 p.m. So you go home, you read the papers.

“At 1 a.m. you call your friend at hangar #6.

“Forget it he tells you. In 30 years . . . etc. . . . etc. . . . and Hey, wait a minute . . . there’s somebody coming in . . . hey, pal, does that say hold for Bob Cohen? Well I’ll be darned. First time in 30 years . . . etc. . . . etc.

“By 4 a.m. you’re back at your office. You unwrap the package, carefully water the plant. Then you lean back in your chair for a good night’s rest.

“At 9 a.m. in walks the client to see the ragweed, which you calmly show him as if it were as simple as that cup of coffee your secretary is now coming into your office with.

“Did someone say gesundheit?”

TV TAPE CARTRIDGE

The industry’s first video cartridge system, which created a stir at the NAB convention introduced by RCA, will not be available until sometime in late possibly early in the year.

RCA didn’t take orders for its $89,500 piece of equipment, which will undergo field tests shortly. They are expected to last a couple months.

The new machine, used in conjunction with a high-band video recorder, handles up to 18 cartridges of two-inch tape and can record play back up to three minutes short programs or commercials each cartridge.

Once the system has been locked switching from one cartridge to another is done in micro-seconds. Switching is done in pre-determined sequence, either singly or multiple. A small digital computer, built into the cartridge system, makes the decisions for automated operation.

The new quadruplex system enable broadcasters to pre-program several station breaks for the automatic playback of commercials, promotional announcements and brief programs in either color black-and-white.

Present plans envision the sale of tape-loaded cartridges by RCA stations and commercials producers. Loading of the cartridges may eventually be taken over by others.

Among those in attendance at War er Bros. Seven Arts first general sales meeting in Los Angeles were (seated l-r) Donald E. Klaub executive vice president in charge of world-wide tv activities, George Mitchell, domestic sales manager (standing l-r) tv division sales vice presidents Lloyd W. Krause, J. N. Heim, Robert Hoffman and Don Hunt.

PRODUCER-SALESMAN OR DIRECTOR

We are seeking tasteful, talented person with an exciting reel, must be able to bring business to expanding reputable film company.

We can offer excellent arrangement with unlimited potential to top person.

Will also consider merger or acquisition with profitable agency or film company.

Replies held in strict confidence.

Box 262, Television Age.
Some commercials currently being seen in the New England area are attracting a lot of fun at some of Boston's greatest legends to come out of its colonial heritage, while at the same time they are, hopefully, selling a lot of food.

The spots are for Colonial Products, which sells packaged meat in the New England area. Muller, Muller, Dologsky, the agency, has placed the spots in Boston, Hartford, New Haven and Springfield. They've bought upwards of 200 grps per week in the market, and will be running 205 spots per week for at least six weeks. There will be fewer spots in Springfield, but some overlap is expected from Hartford stations.

The market for Colonial products—colonial bologna, frankfurters, luncheon meats—is mainly families and housewives, according to Dick Tucker, account and management supervisor at the agency. The media buy, therefore, is aimed at housewives. Most of the spots will be seen in daytime adjacent to soap operas, and on the Today Show, Mike Douglas and game shows. There are also some spots scheduled for news in fringe time, and a few primetime spots.

And, for openers, WMD bought a spot on the Boston Red Sox opening day baseball game. Tucker said the agency thought this would be effective because there seems to be a lot of excitement in Boston about the team this year.

The agency is also doing a major research study on the meat-buying habits of the consumer. The results should be available in June, and Tucker said this will help them decide on future campaigns for the client. Sales figures after the campaign will be tested against current sales figures to measure the success of the commercials.

At the present time, Tucker said Colonial is number one in ham sales in Boston, and they hope they're number two in sales of other luncheon meats and frankfurters. This information, he said, comes from the retail stores where the meat is sold.

Television was chosen for its reach and impact, although there will probably be some radio and print added later. The objective of this campaign is to register the Colonial name and logo, a profile of a colonial soldier, in the minds of the consumers.

With this objective, the creative team of Hal Friedman and Dave Perl came up with four 30-second color spots. Some bits of history—Hamilton-Burr duel, Washington at Valley Forge, the purchase of Manhattan and the Pocahontas-John Rolfe marriage—are twisted just a little to show Colonial's involvement in them. All close with the line, "This little bit of Colonial bologna is brought to you by Colonial Bologna and Franks, the most delicious bologna and franks since way back when."

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

American Airlines
(Doyle Dane Bernbach, New York)
A six-week flight for AMERICAN AIRLINES took off shortly before issue date. Prime 20s and 30s and early and late fringe 60s are being used. Elaine Tannenbaum placed the buy.
Where’s HEADQUARTERS?

DENVER, SAN FRANCISCO, AUSTIN, JOPLIN, LINCOLN,
HOUSTON, OKLAHOMA CITY, PHILADELPHIA,
KANSAS CITY, WICHITA

Where else but...

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

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

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

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

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

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

American Can Co.
(Young & Rubicam, New York)
A buy for various AMERICAN CAN products broke shortly before issue date. Day, prime and fringe 30s will be running until June. Chuck Reinecke worked on the buy.

P. Ballantine & Sons
(Lennen & Newell, New York)
A buy for BALLANTINE ale broke shortly before issue date in about 1 markets and will run for 28 weeks. Early and late fringe 20s and 30s will be used to reach men. Robert Kelly is the buyer on the account.

Best Foods, division of Corn Products Co.
(Dancer-Fitzgerald-Sample, New York)
April 28 is the start date for a buy combined line NUCOA. Day and ear and late fringe 30s will run through June 22 in at least 18 markets. George Robinson placed the buy.

Bonded Oil
(Warren, Muller, Dolobokey, New York)
A buy for BONDED gas and oil breaks May 4 in eight markets. Prime 30s, with men the target audience, will run until July 5. Myrna Titan is the buyer.

Brown & Williamson
(Ted Bates & Co., New York)
A buy for KOOLS cigarettes is scheduled to begin as soon as possible running; until further notice. Adults are the target of the buy which is running in about 100 markets. Joe Napoli worked on the account.

Champale, Inc.
(Richard K. Manoff, New York)
May 5 is the start date for a 13-week buy for CHAMPALE malt liquor. Prime 30s and late fringe and prime 30s and 60s will be used. Don Marshall placed the buy.

Corn Products Co.
(Lennen & Newell, New York)
About 40 markets will see commercials for NIAGARA sprays starting beginning April 28. Late fringe 30s and minutes will be used to reach women for 20 weeks. Sandra Floyd is the buyer.

Dow Chemical Co.
(Norman, Craig & Kammel, New York)
A buy for various DOW CHEMICAL products broke shortly before issue date. Early and late fringe 30s and minutes will run for seven weeks. Nancy O'Donnell placed the buy.

General Foods
(Benton & Bowles, New York)
A buy for GRAVY TRAIN starts April 7.

(Continued on page 4)
Buyer's Opinion . .

THE PROGRAM BUY

All too often when a spot television campaign is planned and then executed, it becomes strictly that—a campaign of individual announcements scattered throughout a segment of the broadcast day. Whether directed to primetime or dispersed through the various day parts, spot schedules generally consist only of adjacencies or single announcements allotted within individual programs. There are situations, however, where a case can be made for program buys as part of a television schedule.

There are various kinds of program buys or "franchises" that deserve certain amount of consideration. A program such as a weather or spots report could be just a few minutes long. Here the advertiser would receive one 60-second commercial in addition to opening and closing billboards.

From this type of format the possibilities are endless. Other alternatives could be complete sponsorship of local movie specials or variety entertainment specials so frequently televised by local stations.

These franchises can take the form of one big special with many announcements in the one program or short programs bought on a weekly basis for a certain length of time. The point is, a program buy need not necessarily require a large dollar commitment on the part of the advertiser. There are possibilities for every pocketbook.

The important advantage is the merchandising value of a program. As is not an easy job for the ad manager of a consumer product to motivate his sales people in a given territory over a television spot buy of 10 gross rating points per week. Tell them, however, that they sponsor a certain program and at least they can hang their collective hats on something to generate some positive response.

Frequency is a component of television often overlooked in our constant drive for the big-reach spots. Television is the big-reach medium, but in this day of well defined target groups, building frequency in a program that pinpoints a given group is more valuable than exposure to large mixed audiences. Also, to many advertisers with established products there comes a point where additional reach in a given campaign may not be as beneficial as higher frequency against a portion of the market.

There are probably more arguments against purchasing programs that there are in favor of the idea. However, taken one by one it is possible that these arguments may be dispelled. As a general rule, it’s run higher with program buys. You pay more for owning the wheel. But identification with a popular show affords extra product closure to the consumer. Nobody has to be told who sponsored the Sauer Award Theater.

In the case of weekly programs, sometimes a long-term commitment of 13 weeks is required by the stations. This presents a problem to a buyer with a six-week flight. Further queries may reveal that, since there is no advertiser at present available to commit for 13 weeks, a station will sell that five-minute sports roundup to you for your six weeks.

There is no question that a program buy takes a certain amount of extra effort on the part of the buyer. If it is a one-shot affair, there’s the distinct possibility that the show may bomb. But there is a decided value in purchasing these franchises. Given the opportunity for proper consideration, these values might dovetail into a perfect marriage and turn just another advertiser into an effective sponsor.
BUYS IN BRIEF

A new campaign for Bonder oil takes to the air the first week in May. Eight new commercials—all 30s—have been made and will be shown in the following markets: Toledo, Dayton, Cincinnati, Columbus, Charleston-Huntington and Louisville. The spots, made by Warren, Muller, Dubosky, New York, feature Tarzan and a variety of animals in the jungle.

Both spot and network television commercials will be used to back up the introduction of Cool N’ Creamy into six new markets. The first fully-prepared frozen pudding dessert, made by the Birds Eye division of General Foods, will be available in Boston, New York, Syracuse, Philadelphia, Baltimore and Washington. It was first introduced in Buffalo and Seattle in May, 1968. Pudding products represent an annual market of $80 million. Print will supplement the television schedule. Benton & Bowles, New York, is the agency handling this account.

Both spot and network television commercials are being used to support the national introduction of a new seasoned coating mix, Shake ‘n Bake. Made by the Kool Aid division of General Foods, the mix joins three other Shake ‘n Bake mixes. The agency for this account is Ogilvy & Mather, New York.

Thirty-second color commercials are being used on national network television to sell Abolene Cream, a facial cleanser made by Norell Laboratories. The angle of the commercial is the “product’s popularity with great beauties of the theater,” and it also emphasizes its present availability to the public. Bunnell & Jacobs, New York, is Abolene’s agency.

The New England area will be seeing commercials for Ballantine ale, beginning this month. Thirty-second spots are being used and are featuring Linda Bennett, actress and recording star. The theme of the commercials is the ale’s manner qualities. Lenzen & Newell, New York, created the campaign for Ballantine.

Spot television in major markets will be one of the highlights of Schenley Industries 1969 advertising campaign. A series of 10-, 30- and 60-second spots have been made.

JOHN AMEY has been elected vice president, systems, at the Katz Agency, New York. He had been director of data processing since 1967. In his new position, he will be responsible for the design and supervision of all office systems.

LLOYD WERNER has been named New York sales manager at Tele-Rep. He had been Chicago sales manager since the beginning of this year, and prior to that was with ABC-TV Spot Sales as an account executive.

MARTY MILLS has been appointed head of the Metro TV Sales research department. He will be responsible for the research, promotion and sales development departments. Previously, he was manager of special services at Metro.

BOB DELEHANTRY has been appointed sales manager in the Chicago office at Edward Petry & Co., a new position. He had been with ABC-TV Spot Sales and also Jack Carrigan, TV group sales managers, have been placed in full charge of station client servicing and sales for individual stations within their groups.

MARK MANDALA has been appointed sales account executive at ABC-TV Spot Sales, New York. He had been with the Chicago office in the same capacity for the past nine months.

DONALD GORMAN has joined Avery-Knodel as a member of the West sales team. He had been with Sevelli-Gates, and had also been a media buyer at Sullivan, Stauffer, Colwell & Bayles.

RICH FRANK has been appointed sales manager at the Chicago office of Tele-Rep. He had been an account executive and was the first salesman named to the Chicago staff when the rep firm started operations this year. Before joining Tele-Rep, he was with Edward Petry & Co.

ALLAN KEIH has joined the sales staff at Blair Television, Detroit. Previously, he was with Young & Rubicam. Grey Advertising and Campbell-Ewald.

Media Personalities

STUART PORTNOW and RAY DUGGART have joined the media group working on the Lincoln-Mercury division at Kenyon & Eckhardt, Detroit.

SHEILA BAND has been promoted to media buyer at Tatham-Laird & Knoller, New York. She has been with the agency since 1967 as an estimator.

REGINALD W. TESTEMENT has been promoted to the newly created position of executive vice president in charge of media and research at Noble-Dury & Associates, Nashville. He had been vice president for marketing and research.

Walter M. Windsor, formerly executive vice president of the Bluegra Broadcast Group, has been named general manager of WFTV Orlando, Fla.
There's more to KVAL than meets the eye

Audience and related data based on estimates provided by ARB and subject to qualifications issued by the services.
Francis P. Barron has been elected president of Storer Television Sales, New York. His previous position was executive vice president. Barron replaces Peter Storer, who for the past year has been working in Miami as executive vice president of Storer Broadcasting.

GILBERT L. BANNEHOWER has been appointed a vice president at Lennen & Newell, Inc. He was previously vice president and management supervisor of SSC & B.

PAUL J. MULLER has been elected treasurer at Young & Rubicam.

MULLER

N.Y. Muller has been a vice president at the agency since 1964.

MURRAY SMITH has been named account supervisor on Air France and senior account executive on Helena Rubenstein International at Kenyon & Eckhardt, N.Y. He has been the account executive on Air France since 1967. KLAUS SANNE has been named an account executive on Air France and Helena Rubenstein International. He was previously a coordinator on the Helena

Agency Appointments

Rubenstein account, STAN NEWMAN has been appointed assistant account executive on the Quaker State and Autolite accounts. He was previously an account coordinator.

WARREN J. KRAWSKY, president of Gardner Advertising, St. Louis, has been named chairman of the board. A. LANEY LEE, general manager of the Central division, and WILLIAM H. MALLISON, general manager of the Eastern division, have been named executive vice presidents. NOEL DICKY, corporate creative director and associate creative director in the Central division, and RUDOLPH P. MAFFEI, vice president of media and programming in N.Y., have been named senior vice presidents. WILLIAM F. X. BYRNE and WILLIAM D. WATSON, both account supervisors and BRUNO E. BRUGNATELLI, creative director of the Eastern division, have been appointed to the board of directors. Also appointed were ROBERT H. LUNDIN and LEROY F. PORTER, both management representatives; C. KELLEY O'NEILL, corporate media director and DALE A. KNIGHT, chief financial officer. Knight was also named a vice president. THOMAS E. WEHRELE, formerly controller and assistant secretary-treasurer, was elected secretary-treasurer. ROBERT R. FICKER, formerly general accounting manager, was named controller.

ED DUNK and JERRY STILL have been appointed account executives at Tracy-Locke Co., Dallas. Dank was formerly an account executive for the Pithuk group in San Antonio and Still was manager of the Dallas office of Campbell-Ewald.

RICHARD L. GEYER has joined Kurt Kambanis Symon, N.Y., as account supervisor. Geyer was formerly account executive at Jack Tinker & Partners, N.Y.

BLAIR PLOWMAN, PETER ROSOW and HERB ZITTMAN have been named vice presidents at Grey Advertising, New York. Płowman was previously with the Minneapolis office of BBDO Rosow has been an account supervisor with Grey’s overseas branch, Gramm & Grey, Dusseldorf, West Germany. Zittman had been with Lennen & Newell. LOUIS G. MALOOF, also recently elected a vice president, had previously been with D’Arcy Advertising.

JAMES GUTHRIE has joined Foote, Cone & Belding, New York, as an account executive on the Sears, Roebuck account. Guthrie had been with Sullivan, Stauffer, Colwell & Bayles in a similar position.
shortly before issue date. Day and early and late fringe 30s are being used with different end dates in different markets. The latest the buy will run is until about June 8. Donna Illinton and Chuck Reinecke worked on the buy.

Commercials for SWEETA will be running in markets until June 26. Day and early and late fringe 30s will be aimed at women over 35. Dorothy Thornton is the buyer.

Sterling Drug
(Dancer-Fitzgerald-Sample, New York)
Over 30 markets are seeing commercials for BAYER aspirin. Early and late fringe 30s will be running for 10 weeks. Lorraine Firay placed the buy.

You’re only HALF COVERED in Nebraska...

without
Lincoln·Hastings·Kearney

☐ Check retail sales.
☐ Check the top station dominance with one of the largest audience shares in the nation.
☐ Check with Avery-Knodel.

KOLN-TV/KGIN-TV

Lincoln, Nebraska
GRAND ISLAND, NEBRASKA

Avery-Knodel, Inc., Exclusive National Representative
WMAR Photographer Wins Citizen Service Award

Frank Cronin, news photographer for WMAR-TV, has received the Community Radio Watch Distinguished Service Award. The award was presented in ceremonies at Police Headquarters.

The award plaque and a $200 U.S. Government bond was presented to Mr. Cronin by Police Commissioner Donald D. Pomerleau, who complimented Mr. Cronin for taking the time to help a fellow citizen.

The selection of Mr. Cronin results from his actions following an accident October 25 on the Baltimore-Washington Expressway.

Came Upon Accident

He had been cruising the expressway near the city line when he came upon a heavily damaged car that smashed head-on into a concrete abutment. The driver of the car had been thrown free by the force of the impact, as had three small children who were passengers. Mr. Cronin used his radio call a police car and ambulance.

When the police rescue crews arrived, the mother, who had been trapped inside the wreckage, and rushed the family off to the hospital.

Community Radio Watch, a public service program sponsored nationally by Moto-Communications and others, Inc., in Chicago, all drivers of vehicles with two-way radios and other agencies.

Action...
in the public interest

Reprinted from the Baltimore SUNPAPERS

Left to right: Donald P. Campbell, Vice-President and General Manager of WMAR-TV, Police Commissioner Donald D. Pomerleau, Frank Cronin, Mrs. Nancy Cronin.
The new benchmark. Wall Street has not seen eye to eye about its part in the agency business of W. F. Wells. Thompson’s going public may do agree on one point. The new will be a valuable benchmark in which to help them evaluate other ad agencies.

This useful JWT will be as a mark is another question, for the agency is almost in a class by itself. Further, the factors that make an agency grow depend more on nebulous aspects (read “creativity”) than most other businesses. Wells, Green and Doyle Dane Bernher, both of which have gone public, have met with success. It could also be pointed out that, of all the agencies that have gone public, JWT has not had to avoid the biggest interna-

tional operation. Nearly 40 per cent of total billings come from outside the U.S. The next biggest public agency, FCB, gets less than 22 per cent from abroad.

Steady growth. While the agency’s health can be overdrawn, it has shown a remarkable ability for a business so large to maintain a solid rate of growth. During the past five years total billings have gone from $607 million to $656.3 million. Last year, with total U.S. advertising up about 6 per cent, J. Walter & Company’s billings more than doubled, which partly explains, of course, why the agency chose this time to offer some 27 per cent of its stock to the public.

Five-year income comparison, J. Walter Thompson

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<tr>
<td>Sales (000)</td>
<td>$382,716</td>
<td>$329,561</td>
<td>$378,849</td>
<td>$382,798</td>
<td>$360,750</td>
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<tr>
<td>Commissions (000)</td>
<td>70,777</td>
<td>75,534</td>
<td>81,984</td>
<td>84,151</td>
<td>92,699</td>
</tr>
<tr>
<td>Income (000)</td>
<td>24,913</td>
<td>33,538</td>
<td>51,138</td>
<td>41,419</td>
<td>32,755</td>
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<tr>
<td>Income per share (1)</td>
<td>2.83</td>
<td>1.463</td>
<td>1.97</td>
<td>1.63</td>
<td>2.15</td>
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<tr>
<td>Cash dividends (2)</td>
<td>0.20</td>
<td>0.32</td>
<td>0.29</td>
<td>0.31</td>
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1 After adjustments for 1966 stock split, 1967 stock dividend and 5-for-4 common stock exchange to be made in 1969 as part of proposed recapitalization.
2 Includes cumulative preferred stock dividend in 1966.

This performance comes from an agency that has only in recent years shown a steady image. Whether this was warranted is beside the point. Certainly, even now, when agencies are going to such great lengths to burnish their creative reputations, J. Walter still avoids being showy (though it has bowed to current mythology by making a greater effort to score in the commercials award arena).

JWT’s profit trend has been, with one exception, steadily upward during the past five years, rising from $2.6 million in 1964 to $3.5 million last year. There was a dip, however, in 1967—which was not a good year for advertising.

Though the advertising picture brightened last year, the major agencies, public and private, did not perform equally well. McCann-Erickson, BBDO, FCB, Leo Burnett, Doyle Dane Bernhard, Grey and Dancer-Fitzgerald-Sample made only moderate or slight gains in billings, while Benton & Bowles actually declined.

Taking the two largest publicly-owned agencies—FCB and DDB—as examples, the profit picture is mixed. FCB, with a small advance in income—from $30 million in 1965 to $40.2 million in 1966—lifted its net from $15 to $22 million. DDB, a more profitable agency, instead increased in income from $34.1 million to $36 million, but its net dropped from $4.3 million to $3.2 million.

There is a widespread impression that, with the General Motors of the agency business going public, a slew of other shops will follow. Rumors about Ted Bates have been circulation.

Another analyst felt that, looking at the stock market in general terms, this was not a particularly good time to go to the public for money.

Company shares. One of the more interesting aspects of the JWT stock offer is the relatively large percentage of shares coming from the company itself. Hitherto, with the exception of Wells, Rich, Greene, agencies going public have sold off key stockholder shares. The board chairman of a large privately-owned agency, when queried recently about the effect on advertising of agencies going public, answered wistfully: “Well, a lot of my friends have gotten rich.”

Of the total stock offering by Wells, Rich, about one of eight shares was company stock. J. Walter is putting 750,000 shares on the market, of which 350,000 are being sold by the company.

In its prospectus, the company pointed out its need for additional equity capital. In addition to the working capital that the stock sale will provide, a good part of the cash, about $2.5 million, will be spent on computer facilities, furniture, fixtures and leasehold improvements. The agency also needs another $1.3 million for investment in the Puerto Rican-American Insurance Co., an unconsolidated subsidiary 94 per cent owned by JWT.
a hurry,” recalls a 1966 Management Development seminar graduate, John Stilli, general manager of WFBG-AM-FM-TV Altoona-Johnstown. “No pat answers. Not even any pat questions, for that matter. There were three or four, or maybe more right ways to handle just about every problem in each of those case histories.”

Another aspect that requires getting used to by the broadcasters, most of whom haven’t seen the inside of a college for at least eight or 10 years, is the seminar instructors’ hands-off teaching technique.

Several roads to travel

The students soon learned that they could take several directions different from that taken by the company in the case history, and come out with results that were the same, or even better—and sometimes worse.

“One in a while they’d ask a very broad question,” remarks Lawrence Fraiberg, class of ’68, then manager of WNEW-TV New York. “But that was just to get us back on the track when we’d started wandering. Other than that, they let us find and follow our own road. You could tell they were being careful not to impose their point of view on us.”

One characteristic of the NAB-Harvard seminars is that nobody goes off. “Man, it was fascinating,” says Stilli. “You didn’t want to miss a thing. And it sticks with you, this management stuff. I went three years ago, and still, when I’m faced with a certain situation, I’ll suddenly remember something out of a case history, and I’ll say to myself, ‘That’s how I should handle it!’”

The limited amount of broadcast-oriented material in the seminars is no drawback as far as most of the students are concerned. Some, in fact, see it as an advantage. “Hell,” says one, “we know our own business. What the course showed us is that a good manager can manage in any business.”

From Fraiberg comes this: “Because there wasn’t a whole lot about broadcasting, I had a chance to stop thinking about my own problems and look at the big picture. And studying the moves of the people in the case histories made me ask myself what kind of a boss I was and how I could be a more effective one.”

Ralph Daniels, president of CBS-owned television stations, who attended the seminar last year as general manager of WCHS-TV, found the course helpful in crystallizing concepts of long and short-range planning.

“No only that,” he adds, “but gets you out of the parochial, inba
The greatest factor in the effectiveness of the seminar is the people with whom it is held, primarily Livingston and Stephen H. Fuller, who was my associate dean for external relations. Here's how their ex-students characterize them:

Livingston—"a spellbinder . . . quick and incisive" . . . "he knows how to turn facts backwards, and he knows how the case histories cold."

Fuller—"not the ivory tower type at all . . . the kind of guy who gives you the feeling he could take over the business" . . . "earthy, to put it mildly."

The professors

But Kershman knows exactly how to reach his audience and how to hold them. "We were lucky enough to have two absolutely perfect instructors for the seminars. I'm convinced that nobody else could make the broadcast management development program go the way they did."

This year's schedule calls for a fall Management seminar July 13-19, and the first "post graduate" Management Development seminar. The latter is a one-week session, designed for July 20-26, designed as a refresher for broadcast executives who participated in any of the six earlier versions of the course.

Sears (From page 25)

must have been favorable, however, because parent shoved its toe a bit further into the water soon afterward with a 26-week, seven-market test (Chicago again, Minneapolis-St. Paul, Phoenix, Baltimore, Washington, Tampa-St. Petersburg and Dallas-Fort Worth).

This one called for 23 spots per market per week, running in the morning, afternoon and evening, and again divided between 20s and 60s as parent continued to probe for the right commercial length.

The singing commercials used in both of these tests were designed around a "Sears has everything" theme, which was the brainchild of Marvin Lunde, then national retail sales promotion and advertising manager, and very much a pro. The 60s were built with a 20-second musical opening on the "Sears has everything" theme, a 30-second middle to accommodate lyrics on the product or service being featured at the time, and a 10-second closing in which the singers asked for the order in typical unashamed Sears fashion and stressed the store's phone-store-catalog shopping choice.

The 20s were put together from the 10-second opening and close of the 60s.

Categories, not items

The six commercials used in the three-market test were keyed to merchandise categories rather than specific items (bathroom, furniture, kitchen, fashion, toys, diamonds).

It's interesting to note that these early parent-produced commercials carried over into television the Sears catalog policy of using only Sears merchandise throughout advertising scenes—a policy which remains in effect today.

From his Department 732A, Lunde sent test stores instructions that included detailed listings, with catalog numbers, of the dozens of items that appeared on camera, from the lavatory trap and the paint on the walls of the set of the bathroom commercial to the ski poles in the fashion film.

Dipping his pen in a slightly square ink bottle, Lunde also told the stores that "Sears has everything" is a smartly-conceived, brightly-paced TV informative message done to music and rhyme with toe-tapping scoring, and lyrical effects which we believe will register with the young and the young in heart."

With them the "Sears has everything" approach may have registered, but with store managers and ad managers it fired a blank. Sitting under the guns of group, zone and parent brass, they were interested in advertising geared to the hard-sell, the new-sell—not institutional pap, no matter how toe-tapping.

Down to the nitty-gritty

They were, in point of fact, much more interested in the nitty-gritty of merchandise commercials designed to result in immediate sales, which were being produced for the Chicago group stores by one Gar Ingraham, group advertising and sales promotion manager. It was a key job, since Chicago, with its more than 30 stores, is Sears' biggest volume group.

Advertising managers outside the Chicago group began asking for, receiving and running commercials which Ingraham had created for Sears-Chicago. Gradually, the hard-sell Ingraham approach to television gained ascendancy over the institutional Lunde approach.

In 1967, Ingraham became national retail advertising and sales promotion manager, and Lunde moved sideways into the newly created slot of director of advertising media research—a touch of irony for the man who started Sears into television.

While still in the driver's seat, Lunde had played a role in yet another unique early Sears tv venture, this one in 1965. A. C. Gilbert Co. had come up with a James Bond 007 road race set as an exclusive for Sears' toy department, which came in with the largest single-item order in the history of the toy industry.

Lunde and Ralph Leonardson, then head of Sears' toy division, wanted to put heavy television behind the item, marking Sears' toy debut on tv. Friend-Reiss had the Gilbert account.

Under the supervision of Al Moss, F-R vice president and account supervisor, a commercial was shot, using footage from Goldfinger (it later won IBA awards for the agency and Duron Productions).

As part of its pitch for Sears business, ABC undertook a closed-circuit

Katz Radio and Raymon is manager of WAGA-TV Atlanta.
The world's best color camera is the TK-42

Is there anything comparable in 4-tube design? Ask any of the TV stations that own one. The TK-42 is the 4-tube camera with the unique 4½-inch image orthicon for resolution unequalled by any 4-tube camera. It can spotlight the winner in a fast-moving race (that's partly in bright sunlight, partly in deep shadows)—as easily as it delivers the sponsor's goods. Flood it with light—the TK-42 won't let it bloom. Back-light dark-haired performers—they won't turn green (and you won't turn gray). The TK-42. The nearest thing to perfection current technology allows.

For all the reasons why the TK-42 is the world's best 4-tube camera, call your RCA Field Man, or write: RCA Broadcast Equipment, Building 15-5, Camden, New Jersey 08102.
The world's best color camera is the TK-44A

The TK-44A is the lighter side of perfection. It's the world's best 3-tube camera. Only 105 pounds (without lens), it's the camera you need for easy-to-handle remotes and studio work. Uses RCA's exclusive "contours with a comb" for color "snap" without raising the noise level. And you can color-match its output to any other camera you own—with RCA's "Chromacomp".

The TK-44A. The 3-tube camera that can equal it hasn't been made yet. And we can prove it.

For all the reasons why the TK-44A is the world's best 3-tube camera, call your RCA Field Man, or write: RCA Broadcast Equipment, Building 15-5, Camden, New Jersey 08102.
Raymond "Ray" Lunde's final moves as national retail sales promotion and advertising manager were to commission Ogilvy & Mather in late 1965 to conduct an intensive five-market test that was carefully structured to determine what would result if an overlay of television were to be superimposed on a market's regular newspaper advertising, and to find a formula for the optimum media mix.

Specifically, five test markets were set up for TV—Wichita, Des Moines, Harrisburg-Lebanon, Fresno Nashville—and matched with control markets for newspapers.

Sears stores in the newspaper markets were to put their entire budgets (including the normal increase for '67, based on their upward trend) into newspapers. TV test market stores were to invest the equivalent of their newspaper budgets in newspapers, but put the difference between their '66 and '67 budgets into television.

The TV money and the increase in the portion of newspaper-only budget were to promote a selected list of identical items in each set of markets.

1Ds, 20s, 30s and 60s, all made in color by Ogilvy & Mather, were run in saturation schedules in the five TV markets. Parent papers for production and administration and split the time 50-50 with stores in the test markets.

Originally slated to run for weeks, the test was extended first 26 weeks, then a year. But before it ended, Sears knew it was losing its battle with TV Big, and Ingraham contracted with WGN Continental Productions in Chicago to produce parent commercials for shipment to the stores.

(For details on this critical test, see "Cross-Section, Television Age, Mar. 10, 1969, page 17.)

Production began in January 1966, at an initial rate of about 60 a month. This built up to a Christmas peak of some 60 a month, with a gradual decline back to 30, chiefly as a result of seasonal factors, partly because Sears, which overall worked almost entirely in television, has recently been doing a certain amount of location shooting on film and WGN Continental is not too up for film.

Enter John Beebe

Coincident with last year's flurry into television, Ingraham appointee John Beebe broadcast advertising manager. Beebe joined Sears on a hitch as vice president and advertising director of William Wrigley Jr. Co., Toronto. Before that, he had been with ABC as a retail sales account executive in Chicago.

Beebe's first assignment for Sears was to preside over the development of a library of commercials. Voil—now there's a library that's produced 30 commercials annually.
Beebe has been spending his time as a missionary in the field, visiting group headquarters nearly every day and pitched at parent-produced materials to group managers, managers and advertising managers has, in essence, the deli- 

rection of challenging the com-

nstrongest merchandising suit-

ons of the stores in an effort to strengthen and perpetuate his parent's broadcast advertising de-

vice.

Sears' produced locally

Cott or store ad managers are
d offered to turn up their pro-

noses at parent-produced ma-

terials, and to contract with lo-

cacies and production houses to

mercials produced to their

ations. Many are doing just that.

Beebe, however, has been

ing allies for Beebe in the field.

pointing territorial electronic

directors whose job it is to

ak analyze and distill tv adver-

information and pass it along

groups and stores, as well as

ordinate tv efforts in adjacent

where signals overlap.

Meanwhile, back at parent adver-

cadquarters in suburban

kathy Price, late of Sears' group, has been installed un-

Beebe and given the task of assis-

ting commercials to production

others are in the picture.

In a production house gets a
central, one of several television

tators who work out of Sko-

comes very much a key figure;

arrives early in the game with

and storyboard. He decides on

of set to be used, and is

in on its design. He attends all pre-

production meetings, and spends

much time babbling with agency pro-

ducer and production house director.

He's on deck throughout the shoot-

ing, making sure that every prop and

cessory in every scene is a Sears

item, and that the talent adheres to

Sears' on-camera code (never with a

cigarette, never without a wedding

ring, among other points).

As scenes are completed, the co-

ordinator accepts or rejects them via

monitor—and the way he tells it is

the way it is. His word is law.

Sears' tv production schedules are

set up four months in advance, based

on the seasonally-oriented master

sales promotion plan which is laid

out a year ahead. Scheduling com-

mercials within this structure is a

complex business, and the word in

the production houses is that you've

not to understand Sears' merchan-

dising system or you can get killed.

Parent-produced commercials for

local consumption are straightfor-

ward and unsophisticated, all mer-

age.
Consultants.

The agency scene

Current score shows that five major agencies are slicing up the Sears meter. Standing strongest with the client is Ogilvy & Mather, agency of record, and assigned to major appliances (including tv and stereo), home furnishings, junior fashions and floor coverings.

O&M has, in addition to a management supervisor, two account supervisors and four account executives on Sears. And there's a well beaten path between the agency's New York office and Chicago. Among other things, Ogilvy & Mather is responsible for the widely noted Neatnik campaign on family fashions that first broke last July and is still running.

J. Walter Thompson has the lush tire and battery division, plus general automotive, small appliances, paint and women's footwear. JWT handles these from its Chicago office.

Reach-McClinton of Chicago has men's and boys' wear. Foote, Cone & Belding's Chicago office handles sporting goods and Cling-alon hose.

JAMES C. HIRSCH, formerly vice president for development and public affairs at TVB, recently resigned to form his own communications consulting service, James C. Hirsch Consultants.

Tatham, Laird & Kudner has intimate apparel

Wells, Rich, Greene, contrary to recent premature reports in the trade press, has none of Sears.

The selection of merchandise to be featured in commercials happens this way. Out in Chicago in Department 732 A, Gar Ingraham looks over the sales promotion calendar, has a list of likely merchandise drawn up, and talks it over with the national sales promotion manager for the merchandise division involved.

If the latter doesn't sketch it (the divisional sales promotion man may know something Ingraham doesn't know: for example, that production schedules won't permit the goods to be available in sufficient quantities to be advertised), copy and storyboard are created in Ingraham's department, a television coordinator is assigned, and another commercial is into work.

Sears' use of network television is limited indeed, compared with local. Last Fall, the floor coverings division sponsored an Ed Sullivan Show on CBS and the sportswear division underwrote a Perry Como hour on NBC. In addition, the company used a Fall scatter plan on ABC for major appliances and television. Total network expenditures were about $1 million (incidentally, no Allstate Insurance Co. figures are included in this article).

Sears' network for '69

This year, Sears will be back in the network scene, though again not as a major factor. Next month, the company will use spots on all three networks as an umbrella for a major all-store promotion, which will be backed heavily at the local level with parent-produced commercials run by stores and groups.

Come September, Sears will sponsor The Monarch on CBS, a 90-minute special filmed in England and detailing the history of its royal family. In addition, the company has a nighttime saturation schedule underway on the same network.

Among Sears network commercials is an extremely sophisticated series of 20 or so produced on film by Ogilvy & Mather on location in and around New York in the homes of beautiful people such as the Peter Duchins and the Skitch Hendersons. They, according to the storyboards, could afford any television set in the world, for example, yet selected vertone (Sears' private label).

It's a new phase in the company continuing drive toward acceptance of its private label merchandise, the living room on a par with extremely high penetration in lighting (tools) and kitchen.

Magazines, though, carry the national advertising ball for Sears. Last year, the company ran a total of 611 pages in 42 national magazines, ranging from Time to My Life. Sears, in Sports Illustrated, 58; Ebony, 10 in Glamour.

Last January, Sears' president, Arthur M. Wood, announced that Sears would triple its national advertising this year.

In Sears' future. more tv

Nobody's making any public pronouncements on the future of company's mainstay in electronic media—local tv—it's got to be...

One key factor is a currently developing trend in site selection. Sears seems lately to be headed in the direction of store clusters, move in which there are two significant obvious advantages. First, achieve dominance in the mall. Second, to effect operating economies, among them the chance clustered stores to pool their advertising budgets. This being the cause of an inexorable increase in local television is a foregone conclusion Sears.

(A report on Sears local market from the station point of view is appearing shortly in Television Age.)

Richard L. Gesmar (L.), elected president and a director of R. E. S. Broadcasting Corp, Fred E. Walks was named president of broadcast ing CATV division which handles Reeves radio, tv and CATV.
im savings of from forty to fifty percent in clerical workloads have been reported by current agency users of ARB's newest area of service to the advertising industry... ARBACS.

ARBACS, a media account control system designed for any size agency, brings computer speed and accuracy to your most complex "housekeeping" problems. Your staff makes simple entries on pre-printed worksheets. From there, ARBACS draws upon computer capabilities to store, calculate in microseconds, retrieve and print information that is critical and timely for effective control of all media activity.

1. Media placement is simplified and hastened with computer preparation of buy orders... even for informal contracts.

2. Budget control is maximized as the current status of "expenditures versus budget" is readily available by media, by market.

3. Media payments are streamlined as "actual performance" entries are matched with "as ordered" specifications. Appropriate discounts are calculated for payment totals. The system even assumes the task of writing the checks.

4. Flexibility is maintained with the capability to determine quickly the results of rate adjustments or short rate penalties from potential changes in campaign plans.

5. Documentation is provided for performance status and client billing through regularly prepared summary reports of each activity. Interim reports can be made available overnight if needed.

ARB sets up the program. Furnishes the experts. Trains the agency staff. And, gives continuing advice and counsel. Service is now being offered to agencies in New York, in addition to Chicago, San Francisco, and Los Angeles.

Isn't it time you freed your agency from the growing mountain of paperwork which may be draining your profit? Call Frank Crane, 212-586-7733, or your ARB account executive about ARBACS—the mountain mover.
type of programming. Related to this is the feeling by client and agency that today's crises and the changes going on in the world are increasingly attracting concerned (read "thoughtful") people to the TV set for information about what's going on.

Selling thrift on tv is accomplished with a variety of approaches, One is the warning about the abuse of credit through credit cards. Another is the "second income" concept—save $100 a month for a little over 15 years and saver can then collect $100 a month in interest alone. A third is the "sunny day" argument—"save for the good things in life, the important extras."

The Foundation also sells the S&Ls of course. There's the point that "Over the years, the Savings and Loan Associations have paid higher returns on savings than any other type of financial institution." Another commercial points out that "most of the homes in America—well over half—are financed by Savings and Loan Associations."

Since 44 million people patronize S&Ls, these institutions are really interested in a wide variety of audiences. Which is one reason why the Foundation peppers its tv schedule with the high-reach movies. And there are other media too—comic books aimed at kids, booklets for women (including the Spanish-speaking), radio for teenagers and others (the Foundation bought a package on NBC Radio's Monitor late last year), more sophisticated magazine ads such as one in Time, discussing whether mortgage rates are too high.

The latter is one way the Foundation gets reaction from the public about its advertising and consumer attitudes towards S&Ls. The organization last month had a survey made by Gallup on these subjects.

While the client would like to draw some definite conclusions from the survey about its tv efforts to pass on its members (which represent about 75 per cent of all assets of insured S&Ls), that may not be too easy. The Foundation's ad budget is about 35 per cent of all advertising by S&Ls.

Meanwhile, though Fall plans have not been firmed, it is likely the tv news emphasis will be continued. After that, the Foundation will see. n

CATV (From page 31)

I'm sure the latter would like to get all their programs for one-quarter or one-half of 1 per cent of their gross revenues, but if the privilege proposed for the cable operators were extended to broadcasters I'm certain that there would not be enough in the fund to make it worthwhile for anyone to produce programming. And if the broadcaster is to go on paying at his present higher rates, why should a copyright owner who could sell him a feature film for $1,000 in a particular market be required to give a blanket license to cable systems in that market for this film in exchange for a probably infinitesimal share of one-quarter or one-half of 1 per cent of their gross revenues?

Copyright owner hurt

Not only does the proposed cable payment bear no discernible relationship to the value of the program in the market, but if the film were imported by the CATV systems from a distant station before it had been sold to a station in the market this would inevitably reduce the price the copyright owner could expect a local broadcaster to pay. I do not see how this double injury to the copyright owner can be justified—or the continued unfair competition posed by multiple imported signals.

In sum, it seems to me that any reasonable resolution of the copyright status of CATV will present the same problem of mode and amount of payment as would our adoption of the retransmission consent proposal—which would be finalized only in the event Congress does not act on copyright. In any event, neither course will be implemented for some time—except possibly for a small number of tests—because the parties to the copyright negotiations still seem unable to reach substantial agreement.

This brings us to the claim that our December 13th proposal has imposed a freeze on cable expansion. As noted above previously, our contraction of the protected zone of a major market station to a radius of 35 miles has opened up substantial areas for new CATV operations, though the areas concerned do not have the high population densities found within the 35-mile zone. Inside that "specified zone," as the area within the 35-mile circle is designated in our proposed rule changes, new cable operation can be started in the immediate future only with the signals of the local stations, plus the conventional unobstructed services, plus a local origination channel—and any non-program services which the cable can provide.

While we have not adopted a specifically authorizing such program origination, we now have no prohibitions and have announced that we have tentatively concluded that such origination would be in the public interest—though we are gesting limitation to one channel addition to the automatic service.

For the longer run, we contemplate permitting programming of additional channels on a common carrier basis and the importation of distant signals in accordance with new copyright legislation or Commission's retransmission consent proposal. While either of the latter approaches would involve the problems discussed above, whichever the two is adopted will surely prove for some additional programming.

The industry's complaint

What the cable industry is complaining about is that it regards our proposals as blocking substantial CATV development in the heart of the major television markets for indefinite future. (There are, of course, areas of bad reception many of these markets where CATV systems have existed for years.) It means either that the cable operators of these areas don't want to offer the new service contemplated by our proposals, that they don't think that they can attract enough subscribers to support saleable operation. They seem to feel that the only—or perhaps simply quickest—way to establish profitable systems in the major cities is to do as many distant broadcast signals possible. But this is subject to the twin objections that it involves the unfair competition discussed above and that it offers less real diversity than cable origination and common carrier operation—possibly with some pay television programming—would provide.

To the extent that the cable interests imply that our December 13 action imposes a new or more rigid freeze, I think they are in error. While the majority had granted
As of the Second Report’s market rules than I thought during the Commission has never ruled distant signal importation theorat of a major market. In the closest waiver I can recall was a community some 23 miles from the center of the core city of the market—and most were about the same linear line we are now proposing to go farther out. We have rules that a cable operator who failed to get a waiver was at a disadvantage, he was faced with a burden of proof—to establish a proposed operation would be consistent with the public interest, specifically the establishment and maintenance of television contest service in the area.” As far as I could read the signs, only one member of the Commission was willing to countenance any significant penetration of the major cities by distant signals without paying a price.

SD do not think our new procedures have seriously restricted opportunities for major market operation or the immediate future, because a practical matter it was abandoned, foreclosed. For the long run, I favour new proposals will permit operation at an earlier date and on a more sensible basis than the Second report would.

The smaller markets

We have also proposed a change in the smaller television communities not listed in Section 71.101(a) of our proposed rule. Under our new rule, cable operation in these communities was unrestricted except where a television licensee or permittee petitioned for special relief. We still recognize that these areas which often have inadequate television service, and therefore propose to allow cable operators to import signals, as needed to provide full three-network service, an independent station, and an educational station, without obtaining retransmission consent. This is consistent with our recommendations to the House Judiciary Subcommittee on copyright.

However, once this level of service is attained, we are concerned that further importation would unduly fragment the already small audiences of these stations in these markets. We therefore propose that no further importation of distant signals be allowed unless the cable system has obtained retransmission consent for the programs involved.

We have proposed one other change in connection with distant signals—a rule against leapfrogging. This simply means that in selecting the distant signals to be imported—whether into a smaller market or into an area outside the specified 35 mile zone of any station—the cable operator must bring in a closer signal within a class before he can bring in a more distant signal in that same class. (Proposed Section 71.110(c)(1) defines the classes as: (a) full network stations of the same network, (b) partial network stations of the same network or networks, (c) independent stations, and (d) educational stations.)

Interim procedures

Another target for major criticism by the cable industry is our interim procedures. Because our distant signal hearings, which became involved and time consuming, had already provided us with significant information as to probable cable penetration rates, etc., and did not permit us to deal directly with our concern over the element of unfair competition, we decided to suspend them—as well as processing of waiver petitions. If our new proposals, with their specific standards, are to replace the existing process, there would be no point in devoting time and resources to further pursuit of the procedures contemplated in the Second Report.

However, any cable operator whose proposed operation is fully consistent with the proposed rules—that is, is outside the specified 35-mile zone of any station and does not involve leapfrogging—may request waiver of the existing distant signal policy. This is true of parties to pending hearings and those with pending waiver requests, as well as to those filing for the first time. We also indicated that we would consider the authorization, during the interim period, of a limited number of operations within the 35-mile zones which would be in accordance with the retransmission consent proposal.

These procedures are attacked as imposing rules before they have been properly adopted. This seriously misconstrues their purpose and effect. We could, of course, continue looking at requests for waiver of the present distant signal rule, and could continue the pending hearings as to impact on television.

But where we have tentatively decided on specific standards to dispose of such matters, it would make no sense to reach results at variance with what we think should be our long-range policies. To continue our past procedures would, therefore, be burdensome and probably ultimately unproductive. As already indicated, I think it unlikely that the Commission, even acting under the old rules, would authorize operations inconsistent with our present proposals.

We, therefore, think our interim procedures constitute a sensible method of effecting the transition between the existing rules and our current proposals—if the latter are eventually adopted. And, indeed, these procedures provide for some relief in the meantime for operations consistent with our proposals.

Another matter that aroused opposition during our February hearing was our proposal not only to authorize cable origination, but to require it as a condition to carriage of broadcast signals. At the time of adoption of the Second Report early in 1966, and in connection with our comments on then proposed copyright legislation, we indicated reservations about CATV origination of any more than its fairly common automated time and weather service and the news ticker service that a few systems were offering. We were disposed to favor limited local news and public affairs programs, plus coverage of local civic meetings, but not much more. We therefore urged Congress to prohibit the origination of programming or other material by a CATV system except for limited classes of material to be specified by the Commission.

Change in position

This position—like those on cable commercials and pay television discussed below—was based on a concern, urged upon us by the broadcast industry, that it would be unfair to allow cable operators to provide a service fundamentally based on the use of broadcast programming, and then turn around and compete with the broadcasters for program rights and commercial support.

I think we have now pretty much abandoned that position. We are
more persuaded than we were before of the desirability of using cable technology as a means of providing additional program diversity for the public, and now feel that the danger of adverse impact on local broadcasters will be sufficiently minimized by the fact that additional competitive programming—whether imported from distant stations or locally originated—must be paid for on bases which make their costs comparable to those of the broadcasters.

In the wake of the Second Report, the cable industry, led by the NCTA, argued that cable origination could provide program diversity not attainable from broadcast operations. Thus it was contended that a CATV system in a suburban or nearby community can provide the audience there with local news, public affairs, sports and other programming which the stations in the metropolitan center or centers of the market cannot afford to present, as well as entertainment, instructional, and other special appeal programming which will attract audiences too small to be consistent with the needs of the local broadcasters.

However, while some systems have instituted such services, the cable industry generally has not moved significantly in this direction. Indeed, during our February hearing there was general opposition to our proposal to require local origination by cable systems.

We noted, in our proposal, that it might be wise to exempt the smallest CATV systems because the costs of origination might bear disproportionately on them. However, one operator of a rather small system advocated that he was providing a substantial volume of local programming. Indeed, it is in communities too small to support even a local radio station that cable systems can make the maximum contribution toward achievement of Section 307 (b)’s command that we make a fair and equitable distribution of communications facilities.

But there may be circumstances in which a cable system cannot afford to provide such a service, no matter how valuable it would be.

We also propose that a cable operator be limited to one channel of origination, in addition to time-and-weather, news ticker, stock ticker, and similar automated services. This is analogous to our duopoly rule which bars a broadcaster from programming more than one television channel in a given community.

While I agree fully with the policy of this rule, I might be willing to let a cable operator program a second channel, at least initially, if this were shown to be necessary in order to offer enough program services to attract the level of subscribers necessary for viable system operation.

To sell or not to sell?

A closely related aspect of our proposal involves the question of allowing cable operators to sell commercial time to advertisers in order to defray part, or perhaps all, of the cost of cable origination. We noted that in the San Diego case (Midwest Television, Inc., 13 FCC 2d at 507) we had authorized unlimited origination, but barred advertising material, and stated that we have reached no general conclusions on the matter.

We expressed interest in exploring possible effects of cable advertising in four classes of communities: (1) those with no broadcast station, (2) those served by radio stations, but having no television service, (3) smaller television markets, and (4) major television markets.

We asked about experience to date: what cable operators are now doing in this area, the rates charged, the nature of the advertisers involved, and the experience of broadcasters with respect to such advertising. If it appears that there is little likelihood that carriage of advertising on cable origination channels will damage local broadcast service, and that it might provide an outlet for local advertisers who cannot afford television station rates, then it would seem reasonable to authorize such practices as a means of helping to finance cable programming.

On the other hand, if in some circumstances the risks of impact seem great—as was true in San Diego—we will have to try to devise rules tailored to bar advertising in such cases, but to permit it in others. Since this may be a new advertising medium, we propose that programs not be interrupted for commercials, but that they be grouped at natural breaks, since this would enhance the attractiveness of the associated programming.

As another means of providing revenue to support cable-originated programming and increasing diversity of program service to the public, we are proposing that a cable operator lease any channels remaining after carriage of the author's broadcast signals, the automated services, and his own origination channel on a common carrier basis to others. This would provide an outlet of expression for a variety of entities to present programs of their choosing, to campaign for local office, to present their views on local issues.

Depending on our findings as to the probable impact of cable commercials, the people program these added channels may sell commercials time. And in any event, it will probably be able to furnish programs on a subscription basis that those who do not find programming to suit their tastes elsewhere in the system may, hopefully, be able to get it by paying directly for it.

Presumably such a pay television operation would be subject to essentially the same operating rules as have been adopted for over-the-air subscription service. We do not propose to require such a common carrier supplement to the basic CATV service but think that such operations should be encouraged, subject to necessary state or local authorization and regulation.

Equal time provisions

We also propose that certain important national policies now applied to broadcast stations should also govern program origination on CATV systems. At a minimum, we suggest that these would include the political equal time provisions of Section 315, the Fairness Doctrine, the sponsorship identification requirements of Section 317, the policies relative to diversification of control, and the statute provisions as to obscenity and indecency. I do not think these suggestions create much concern among cable people, except for the matter of diversification of control.

In that critical area, we propose three specific policies. First we indicate an inclination to prohibit cross-ownership of a television broadcast station and CATV system within the station’s Grade B contour. We ask for comments on whether this prohibition should be extended to radio stations, and perhaps newspapers as well. This arises, essentially, out of
I want to invite every media executive to get behind this BBB campaign."

By Ward L. Quaal
Chairman, Association of Better Business Bureaus International

A influential cluster of Americans—huswives, educators, legislators and businessmen as well as spokesmen for consumer groups—is urging a "pick-up in "consumer education". Some are concerned over what they see as the "unfair contest" between the "professionalism" of the ser and the "amateurism" of the mer. Other advocates of increased consumer education value it as an ally to the poor and least educated.

Why Business Backs It

Businessmen who recommend expanded consumer education are fully aware that private companies, trade associations and the Better Business Bureaus already are producing and distributing, at their expense, millions of pieces of consumer literature a year. They also know that BBBs have taken new initiatives, through such means as consumer affairs councils and mobile vans, to increase the pace of consumer education.

But these businessmen point out that an independent, self-regulating private sector can survive only if it enjoys the confidence of its customers and the respect of opinion-moulders.

Speaking for myself, as a businessman and a broadcaster, I believe one of the best ways to increase this confidence and respect is for the private sector to launch a first-rate, large-scale consumer education campaign that will help people get more for their money, and help them understand our competitive business system.

The BBB Campaign

Such an effort—in the form of a major public service-advertising campaign—has been developed by the Association of Better Business Bureaus, and is now being released to newspapers, radio and TV stations.

This BBB campaign embraces three types of message: 1) Consumer education counsel and information, to help your audiences become more knowledgeable and alert buyers; 2) Explanations about advertising, mass media and private enterprise, and how they serve consumers; 3) Background about the business-supported Better Business Bureaus, and how more people can use their services.

I believe this to be an exceptionally worthy public service advertising campaign. It will benefit your audiences, your advertisers, your own business and the enterprise system. Speaking on behalf of the Bureaus, I thank you in advance for what I fully expect will be your generous contribution of time or space.

For more information about this campaign, contact your nearest BBB (if they haven't called you first) or the Association of Better Business Bureaus International, 122 East 42nd Street, New York, N.Y. 10017.
the concerns underlying our duopoly rule and our policies favoring maximizing the number of independent media voices in each community.

Second, we propose to limit the total number of systems on a nationwide basis which can be owned by a single entity, based on total number of subscribers, the sizes of the communities involved, and any possible regional concentrations that might exist.

And third, as already noted, we propose to allow a cable operator to originate programming on only one channel, in addition to those carrying automated services—but with the common carrier option discussed above as to remaining channels.

All of these proposals seem to be drawing fire from both broadcasters and cable operators alike—though individuals in each group seem to favor at least some parts of the package. Ownership of the electronic media has become a matter of increased concern to us generally, and we simply seek to develop consistent policies in the cable field and elsewhere.

Finally, we make proposals as to the development of technical standards, regular reporting requirements for cable operators, and the division of responsibility for cable development as among federal, state, and local governments. It has been suggested that uniform minimum standards to insure quality service and compatibility among systems will be needed. We make no proposals, but ask for concrete suggestions from interested parties and indicate that we may establish an industry committee to help formulate such standards.

In the Second Report we called for a one-time report from cable operators as to certain matters we deemed relevant. The information thus supplied is now out of date. We, therefore, propose to require annual reports, and as a starting point ask for suggested additions, deletions or other changes in the form used earlier—and express interest in an abbreviated form for smaller systems. While no one likes to fill in forms, I do not think there is any doubt that we need a substantial amount of information from the cable industry on a continuing basis.

We have heretofore confined our regulation of cable operations to the matters discussed earlier above, leav-
In the picture

By nine years after joining RCA, John P. Taylor can be said for looking backward, but all of his looking is forward, toward the time when he no longer be at the company. The reason is that that's his job.

Arvice president for marketing programs of the Commercial Electronics Systems Division, Taylor is now involved in planning for the future of the near and far future.

At what does he see? Well, automated stations, for one thing. One salient system for station operations will involve a central computer that would list local and spot availabilities, churning information about rates: track of sales: note air dates of commercials; make up the log: and the sequence of programs and announcements, as well as other technical operations: check when a commercial is aired: collect all the billing information about clients and make a profit for the agency. And probably a lot of other things, too.

The picture of the future is a tentative one, of course, and could be clouded by such factors as time-sharing and links with computer reps. Automating of this nature is commodity and Taylor has too much respect for the competition to assume he can be taken seriously in planning for it.

With its computer capabilities, RCA has more than a foot in the door in exploiting this coming market. Taylor is particularly enthusiastic about his division's new system for automating the airing of commercials via video tape carteridges. Backcarridge, Taylor believes, is the wave of the future and he sees film carteridges coming next to the broadcast field.

Crystal-ball ing is not the sole facet of Taylor's marketing planning responsibilities. He is very much involved in the present, too, via coordinating and counseling for the five product lines in the division. Besides broadcast equipment, these include color television, 16 mm motion picture projectors and other audio-visual products, two-way radio system, microwave equipment and electron microscopes.

This is in addition to managing marketing services, a post he has held for 25 years and which covers advertising and promotion, market research, the functional aspects of product design, trade shows, art and production and related activities in the division. His planning post was added to these responsibilities last year. However, Taylor has subordinates running the various marketing service functions and is relieved of day-to-day involvement.

Broadcasting was always Taylor's love. He built his first radio receiver as an eighth-grader in Williamsport, Pa. back in 1920, which, coincidentally, was the year KDKA Pittsburgh, generally regarded as the first regularly-scheduled station, went on the air.

Taylor's interest never flagged. It continued at Harvard, where he was graduated with a B.S. in electrical communications and on into the broadcast equipment manufacturing business.

His first job was with—you should pardon the expression—General Electric, where he worked on transmitters. After a year and a half, he went to RCA.

He spent some time at sales and engineering, including a stint during World War II, before getting into marketing.

A key figure in RCA's consistent drive to put over color TV, Taylor attracted industry attention in 1955 with his concept that color would give a station a ratings advantage on the grounds, since well established, that a color TV home watches more than a black-and-white home. He predicted that when color penetration in a market reached five percent, the ratings differential would become noticeable—a prophecy that early color telecasters saw fulfilled.

Though obviously well-known in the industry, Taylor added to his reputation through his writing skill. He developed this during a long illness in the 30s. However, he started contributing to Broadcast News, the division's publication for the industry, with its first issue in October, 1931. He has been involved in the preparation of virtually every issue since then. The magazine provides a complete history of the broadcast industry as can be found anywhere.

For years Taylor addressed broadcasters regularly in the News via a conversational-styled column, "As We Were Saying," and signed "The Armchair Engineer."

He was not shy about tackling what felt were extravagant claims about competitors' products, but he was as times disarming candid about shortcomings in the RCA line. For the record, it should be noted that, in the latter case, he would point out clearly what lessons were learned from the shortcomings and how the trouble was rectified.

Among Taylor's more recent accomplishments was the complete redoing five years ago of the company's equipment line in what was called the "New Look."

Next to his broadcast interests, it is hard to say if Taylor loves writing or gardening best. He has an extensive garden of azaleas and rhododendrons—about 1,000 plants—in his Haddonfield, N.J. home. Taylor demurs at the suggestion that he has a special touch with flowers. "A green thumb," he says, "is mostly calloused knees."
Stefan Schnabel, who appears on The Guiding Light daytime drama series on CBS-TV, is the son of the famed German classical pianist, Arthur Schnabel.

Music runs in the family—that’s why the son went into soap opera.

On a recent Green Acres episode, Hollywood producer Boris Fedor is stunned to learn that acting discovery Arnold Ziffel is a pig. Nevertheless, Fedor decides to test Arnold, hoping to bring the greedy agent of an acting horse into line. When the agent responds by withdrawing the horse from his picture commitment, Fedor sets out to have the horse’s lines rewritten for the pig and to launch an international publicity buildup for Arnold.

Are you sure this is how George Orwell got started?

Rowan and Martin’s first movie, The Maltese Bippy, is billed as an “action-adventure-suspense-horror-romantic comedy.”

Yes, but is it art?

Donna Mills, who stars on CBS-TV’s Love is a Many Splendored Thing enjoys sewing on an antique machine her mother gave her. When the machine broke down, she had a difficult time finding a repairman who was old enough to know how to fix it.

“I finally found one,” she says, “but after he had fixed it and left, the machine still didn’t work right. So I started tinkering with it. I stuck the screwdriver in the side of the machine and accidentally turned it on. It never worked smoother, but when I pulled the screwdriver out, the machine wouldn’t work right again. So there stays the screwdriver. You can imagine the looks I get when visitors see my impaled sewing machine for the first time.”

Sew what!

Here Comes the Grump is the new title of the NRC series previously announced for next season’s schedule as Here Comes the Grinch.

WDIV-TV South Bend announces that “Uncle Sally,” the lovable neorotic introduced last season on Beyond Our Control will return with an updated version of his kidder show, “Uncle Sally’s Psycho-Out,” a hip version of a Saturday morning television show.

O brave new world

“The Evolution of Underdrawers,” or the heavenly history of underwear was recounted on Ralph Story’s Los Angeles on KNXT Los Angeles. There were times. Story notes, when it was highly improper for women to wear underravers.

That’s what television needs—an undercover agent story with a fresh viewpoint.

The following report was slipped quietly to us recently with the proviso that we say nothing about it:

T. P. Jurkowski, executive vice-president and all round ‘Good Guy’ of Drew Lawrence Productions, resigned from his ‘Fab’ post after five ‘Gorgeous’ years.

Mr. Jurkowski says: ‘I have no future plans except when it comes to doing my own thing . . . like writing, designing, directing and producing tv commercials, theatrical shorts, tv specials, tv series, movie features, featurettes, films to promote records, travelogues, industrial films, educational films, movie trailers, tv show openings, movie titles, government training films, tv station or network promos and films to insert in night-club acts or Broadway Shows.’

‘Considering there’s only 24 hours in a day, what else is there? How about writing song lyrics?’

How about a one-man band?

Frank Sinatra, whose virtues multiply as the square of his net worth, is now, it seems, an admirer of Jascha Heifetz. (For the benefit of certain members of Congress, that’s a famous violinist.)

The first musical inspiration Sinatra remembers, according to this fable, came from Heifetz concerts. He doesn’t recall how many times he heard the virtuoso (some p.r. man is shirking his duty), but it was often enough to make him aware of every

mance in the master violinist’s unique. Young Frank, we’re told, mesmerized by, and now we Sinatra. “The fantastic things B did with the notes—holding a gently sliding them, sustaining it. It was a whole new concept of playing to me, and terribly exciting.”

It didn’t help Jack Benny.

Donovan, the singer-guitarist-performer, comes to the U.S. once a for a concert tour, then returns home near London “to take it of myself.

“I don’t work as much as other performers, I feel the need for plenty of time to write and progress study my trade and see where leading me.”

Donovan’s home is a tiny, 19th century cottage, painted lilac, in middle of a thick wood, with, says, “about 17 chickens, two rabbits, deer and a million moths.

Listening, burning with a bit flame will solve those creative problems and get rid of the moths at same time.

The world’s most famous picker has a story about the Sou’s most loyal tour-bus driver.

It seems this driver, as he sat various battle sites, elaborates ab the South’s glorious victories in Civil War.

When he passed a large field one tour, he said, “And that’s where a handful of our brave boys won out 10,000 Yankees.”

A tourist asked: ‘Didn’t the Y win any battles?’

“No sir,” said the driver, “A they won as long as I’m driving this bus.”

Karl Hess, who was Barry Go water’s chief speech-writer in the 1964 campaign and now calls him an “unashamed anarchist” was interview on WRC-TV’s First Things recently. Now he wears turban shirts and lumberjack boots, 2 sideburns at earlobe length and a plaid the New Left.

If that doesn’t prove Goldwater is a cunning revolutionary, we’ll our Birch Society membership can
WTOP's TOP TEN:

1. Vietnam
2. The New Administration
3. The Middle East
4. The Student Revolt
5. The Urban Crisis
6. The Paris Peace Talks
7. Lombardi and Williams
8. The Apollo Program
9. The Tax Squeeze
10. The Sino-Soviet Showdown

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GIRL TALK

Famous women let their hair down when they join hostess Virginia Graham in interesting and often astonishing conversations. Weekday mornings.

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Comedian Joan Rivers mixes celebrities with authorities from various fields to dish up one of the most sprightly talk shows on TV. Weekday mornings.

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Penetrating questions, revealing answers—you can always expect both when David Susskind interviews his famous guests. Sunday nights at 10:30.

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